

**PERFORMANCE AND JUSTICE :
REPRESENTING DANGEROUS TRUTHS**

Symposium at John Jay College



March 13, 14, & 15, 2013

**JOHN
JAY** COLLEGE
OF
CRIMINAL
JUSTICE

**CU
NY**

**Performance and Justice:
Representing Dangerous Truths Symposium at John Jay College**

Performance and Justice: Representing Dangerous Truths is an interdisciplinary symposium on the interplay between broad definitions of performance and justice. The project brings together expertise in the performing arts, humanities, and social sciences.

At John Jay College, the term “justice” now includes definitions beyond the “criminal,” to encompass the academic, cultural, economic, environmental, international, legal, moral, poetic, political, racial, religious, social, and theoretical. For this project, we take “performance” to include film, dance, performance art, and theatre. The intersections between performance and justice are characterized by sites of social activism that lend themselves to sociological readings and analyses. Thus the symposium interrogates the ways justice is construed and constructed in various contemporary works of art and through the deployment of performance-based work in various traditional and non-traditional spaces. The social justice impact of such art is not limited to academia, but extends itself to the court-room, home, prison, streets, and the democratic project at large. Through the lens of dramaturgy as is understood in both the social sciences and performing arts, the symposium explores theoretical and practice-based negotiations of justice as informed by artists’ prerogatives and the work of social activists.

The Symposium is jointly organized by The Department of Communication and Theatre Arts, and The Sociology Department of John Jay College.

March 13, 14, &15

John Jay College of Criminal Justice
524 West 59th. Street New York, NY, 10019

<http://www.jjay.cuny.edu/Performanceandjustice.pdf>

Schedule

March 13

9:30am
Black Box Theatre

Registration

10:00—10:30am
BlackBox Theatre

Opening Address:

Opening Remarks by Kathleen Chalfant (Award Winning Actress) and in dialogue with Karen Malpede (Playwright).

“Making the Link between Performance and Advocacy.”

10:45—12:15pm
BlackBox Theatre

Session 1: Contemporary Polish Theatre – Justice in the Drama

Piotr Rudzki (Assistant Professor, University of Wroclaw and Dramaturg, Polski Theatre, Wrocław, Poland)

“Performing Justice: Stanisława Przybyszewska's *The Danton Case* directed by Jan Klata.”

Screening of select scenes from Polski Theatre’s production of *The Danton Case* (English Subtitles).

Abstract: Jan Klata in his production of *The Danton Case* gives (following the ideas inscribed in the play,) a picture of the French Revolution where the country and society is in a state of transition and a state of liminality – The previous system is being destroyed and a new one is *in statu nascendi*. But this production goes far beyond this particular topic, and represents – by using the means dedicated to theatre and performance – any revolution as a sudden and violent change in social systems (e.g. communist, cultural, countercultural, sexual,) when all components of a new social system, including justice, are being performed.

Lunch break



The Danton Case; Photo: Bartosz Maz, Archives of Polski Theatre in Wrocław

1:30 – 3: 45pm
Black Box Theatre

Session 2: Representation of Truth in Film – Documentary Ethics

Barry Keith Grant (Author and Professor, Brock University, Canada)

“This Great Democratic Society of Ours: Frederick Wiseman, Documentary Truth and Social Justice.”

With screening of Frederick Wiseman’s *Titicut Follies*

Abstract: Frederick Wiseman is widely regarded as the nation's most important and prolific documentary filmmaker. For five decades Mr. Wiseman has made films of American institutions of every kind. His first film, *Titicut Follies*, made in 1967, was also his most controversial and the subject of lengthy legal proceedings. It offered a disturbing picture of a hospital for the criminally insane that was undoubtedly dangerous, but was it truth? This presentation, which will include a screening of *Titicut Follies*, will examine the complex issues of truth and justice in documentary filmmaking, focusing on the work of Frederick Wiseman and *Titicut Follies* specifically.

Coffee break

4:15—5:30pm
Black Box Theatre

Session 3: Contemporary Performance Art from Spain – Interrogating Intolerance

Eveline Topolska (Doctoral Candidate, Autonomous University of Barcelona)

“So ‘You dedicate yourself to justice, Mr. Whore.’ Angélica Liddell’s Protest against Europe's Indifference.”

With screening of Liddell’s work.

Abstract: Angélica Liddell is one of the most important contemporary Spanish theatre artists. Although aware of the limited influence theatre has, she insists on using it as a weapon against injustice, suffering, and pain. According to Liddell, producing beauty is yet another form of doing justice, although like other methods, it is probably bound to fail. Her plays been staged across Europe, United States, Asia, and South America. Her “in-yer-face” art expresses provocative opinions about human nature and society. Liddell’s work, brutal and beautiful, raises issues of child soldiers, power abuse, femicides, and illegal immigrants, etc. In this presentation, I will analyse the ordeal of the Africans trying to cross the Mediterranean Sea and the Spaniards’, (or generally, the Westerners’) indifference towards their suffering in Liddell’s 2003 play, *And the Fish Walked Out to Fight Against the Men*. I will also present a brief overview of the trilogy *Acts of Resistance against Death*, of which the aforementioned play is part.

8:00—10:30pm
Black Box Theatre

Student Performance Presentations

“Staging Rape” – Five One Acts by John Jay College students inspired by their course, “Seeing Rape,” taught by Professors Barbara Cassidy and Shonna Trinch.

“Bar None” dance and spoken word – Works by Professor Jacqui Young and former detainees from Woodbourne Correctional Facility. Performers: Nicole Rocci, Natalia Yepes, Jazmin Murillo, Lauren Humm Fakele, Charlote Asplin, Marissa Maffiolini, Stephanie Queiroz, Lisa Julian, Andre Noel, David Montalvo, Dino Johnson, Ray Brito.

Cassidy and Trinch: For more information, see the abstract of Cassidy and Trinch’s presentation “Seeing rape through in social science and in art,” in Panel 1: Discovering and Representing Dangerous Truths.

Young: Upon first view, incarceration does not inspire one to dance. But when the two worlds collide, a new energy can emerge, a powerful energy that inspires change. “Bar None” (Dance and Spoken Word) is a collaboration between Professor and Choreographer Jacqui Young at John Jay College and Andre Noel dancer/choreographer and former detainee at Woodbourne Correctional Facility. The dance pieces presented this evening will include works about men and women currently and formally incarcerated. Including *Rock Island*: modeled after the Framingham Eight, the name given to eight women that were incarcerated for killing their abusers. *Corridors*: reflecting on the horrors of being incarcerated. *WomenStrength*: a depiction of the struggles female inmates face on a daily basis. *Figures in Flight Released*: The dance company comprised of formally incarcerated men from Woodbourne Correctional Facility.

Day Two

9:30—11:30
Black Box Theatre

Panel 1: Discovering and Representing Dangerous Truths

Melissa Wansin Wong – Moderator

Professor David Brotherton, “The Performance of Exile in Everyday U.S.A.”

Professor Lorraine Moller, “Theatre at Sing Sing: The Performance of Marine Corps Values in *A Few Good Men*.”

Professor Shonna Trinch (part 1,) and playwright/Professor Barbara Cassidy (part 2,) “Seeing rape through in social science and in art.”

Professor Jacqui Young, “Dancing at Sing Sing.”

Henry Chalfant, (documentary film-maker and photographer,) “Ghetto Celebrity: Cultural Expression in the Streets.”

Nathaniel Nesmith (Ph.D., Columbia University) “Crime and Justice in the Plays of August Wilson.”

Brotherton: In this presentation I focus on the dramaturgically-rich moments of the deportation process that expose the casual everyday cruelty of “post-entry social control” in the United States. Drawing on 10 years of ethnographic and archival research of an issue which has now taken on global dimensions, I use the boundary bending approach of cultural criminology to expose the surreal absurdity of current immigration policy, the vindictiveness of state agents in their performance of the law, and the felt subjugation of non-citizens through acts of enforced exile. Taking a cue from the 1930's radical theorist Antonin Artaud, I argue that in the act of deportation, we see the convulsion, passion, rejection, and resistance that lies beneath society's orderliness, disciplinary conformity, and bureaucratic rationality.

Moller: Recently, Dr. Moller directed the marine court marshal play, *A Few Good Men* at Sing Sing, a project that was filmed from its conception by a professional documentary crew from Goldcrest Entertainment. Sing Sing participants, consisting of maximum-security prisoners, performed the play for three audiences: the prison population, a civilian audience and for the film crew whose purpose was national distribution. This symposium presentation is 1) a descriptive analysis of the values of honor, loyalty, commitment, and justice as embedded in the play performed as a form of theatre; 2) an account of incarcerated men engaged in the ritual of rehearsing military values as a form of re-socialization; and 3) an example of prison advocacy aimed at dispelling stereotypes of the criminal offender to audiences who witness the performance as a treatise of redemption and change.

Trinch and Cassidy: Professors Shonna Trinch and Barbara Cassidy, a linguistic anthropologist and a playwright, team-taught a class called “Seeing Rape: Considering Sexual Assault.” Their objective in the course was to do a multi- and interdisciplinary study of how rape is represented, interpreted, defined, objectified, and used in the service of culture, conquest, the everyday rule law, and domination. Their study included film, theater, law review articles, social science, memoir, novel, poetry, music, music videos, and the news. They examined “Rape in the Family,” “Rape and Race,” “Rape and Nation-building,” “Rape and the Life Cycle,” and “Rape and Resilience,” to name a few of the topics they covered with students. They will talk about how both team-teaching and team-learning with each other and with students informed their work.

Young: The national dialogue on penal policy is shifting from one of punishment to one focused on rehabilitation. Programs involving the arts are one of the more successful vehicles to reduce recidivism. When introducing dance to inmates, the traditional “macho” male attitude must first be resolved. At the Sing Sing Correctional Facility, the art form of dance is used to break down the barriers prisoners face on a daily basis. Creativity and the use of body mechanics are key elements to releasing years of torment. Dance unleashes a new and completely unrestricted way of thinking. Classes consist of breaking down gender stereotypes, body control, goal setting, and teamwork. The hopeful end result is valuable life skills for use inside the walls, or outside upon release, and a better road for these men, mired in a Dickensian maximum-security existence.

Chalfant: In the last third of the twentieth century, urban youth responded creatively to poverty and marginalization in their decaying cities. They invented forms of cultural expression that forged new communities and identities. In the absence of opportunities in the mainstream, with shrinking services and schools without facilities for sports, music and art, they took matters into their own hands and found new ways to work towards their goals, achieve excellence, and find self respect and that of their peers' through their accomplishments.

Nesmith: August Wilson is arguably the most important African-American dramatist. His 10-play cycle explores myriad aspects of the black experience during the 20th Century. This presentation investigates how Wilson dramatized and integrated crime and justice in his 10 plays.



KSlay and Crew in East Harlem; Photo: Henry Chalfant

Coffee Break

12:15—2:45

L76

Panel 2: Challenging Truths: Politics and Responsibility

Prof Barry Keith Grant – Moderator

Professor Karen Malpede, “Writing the Iraq War, writing torture, writing climate change.”

Professor Seth Baumrin, “Performer as Public Servant: Fallacy or Duty?”

Professor Lyell Davies, “The Tyranny of Characters.”

Professor Fabiola Salek, “Representations of Torture in Film.”

Minou Arjomand, (Ph.D. Candidate, Columbia University,) “Restaging Justice: Peter Weiss's *The Investigation* in East and West Germany.”

Emily Hue (Ph.D. Candidate, New York University,) “Performances of Exile and Diasporic Excess: Pedagogy and Community Research ‘Post-Authoritarian’ Contexts.””

Malpede: This presentation examines the personal exploration of the writer at work on topics that while blatantly noncommercial, seem nevertheless necessary for her to explore, if the theater is to have a role in creating a more just society.

Baumrin: This presentation explores the ethical maxim proposed by Stanislavski, “Develop in yourself the necessary self-control, the ethics and discipline of a public servant destined to carry into the world a message that is fine, elevating and noble,” in his manifesto “Towards an Ethics for the Theatre.” Is such self-knowledge a prima facie duty of the performer, or is the ethics of the public servant a matter of choice? Do performing artists practice this ethics without knowing it? Are public servants bound to some credo that prohibits them from breaking taboos? To what value set should the performer be true? If this duty is a fallacy, do performers have any duties at all? Baumrin poses these questions as serious matters of discourse for the performer and his/her public. He proposes that these questions do have answers that differ according to artist and context.

Davis: Davies’ presentation “The Tyranny of Characters” examines the impact of neoliberal ideology on the status and positioning of on-screen documentary film subjects—the “characters,” seen in recent non-fiction film and media productions.

Salek: Torture scenes have proliferated in most genres of film and television over the past decade. In films made prior to 2001, the torturer was usually a fascist, a depraved outlaw, a rogue cop or serviceman, or a madman. Over the last decade the torturers have been counterterrorism agents and CIA or ex-CIA agents. Many of the American films and television shows promote the fiction of “efficient, selective, professional torture,” even when the torture results in false confessions. Some of these films and television shows clearly legitimize torture and few American films made

over the last decade openly condemn the practice. These films transmit the concept that torture can be absorbed by a civil society, that the consequences for the victims, the perpetrators, and the system are insignificant.

Arjomand: Between 1963 and 1965, twenty thousand spectators traveled to a Frankfurt courthouse to watch proceedings against a group of mid and low level guards and functionaries at Auschwitz. The year that the trial concluded, thousands more attended performances of Peter Weiss's play *The Investigation*, based on testimony from the trial. While audiences at the fifteen premiere performances across the Federal Republic of Germany and the German Democratic Republic all watched the same play, they watched very different stagings of it. Each staging told a unique story about the victims of Auschwitz, German culpability, and law in the Federal Republic. In my presentation, I discuss how several productions in East and West Germany re-staged the trial, and how these stagings sought to engage with, and even reshape public discussions of both German history and Cold War politics.

Hue: Recently, there has been more international media attention than ever towards Burma due to what journalists call the 'opening up' of a previously authoritarian state. Through a comparative examination of the recent campaigns of celebrity activists; the exhibitions of diasporic visual and performance artists; and U.S. film screenings of *The Lady*, a biopic about Aung San Suu Kyi; I interrogate the politics of visibility as the requisite for recognizable objects of Burma Studies, ethnic studies, and studies of empire. I argue for caution towards celebratory narratives of democratic intervention and also consider Martin Manalansan's notion of "disaffection" as a mode that community activists may employ in these arenas. These performances of "Burmese culture" both from Burmese and non-Burmese actors have indelibly shaped processes of racialization and sexualization of exiled, migrant, and refugee communities in the U.S. This work begs dialogue across critical ethnic studies and area studies and asks how we locate vulnerable and threatening bodies in the popular imagination with Cold War logics close at hand.

Lunch Break

4:30 – 6:00

L2.85

Panel 3: Theatre, Politics, and Post-Pinochet: a Conversation with Chilean Playwright Guillermo Calderón.

Award-winning playwright Guillermo Calderón in conversation with Jean Graham-Jones (Translator and professor, CUNY Graduate Center Ph.D. Program in Theatre).

In conversation with Jean Graham-Jones, Chilean playwright, director, and actor Guillermo Calderón discusses the human-rights concerns that inform such plays as *Villa + Discurso*, where a discussion over a former concentration camp's future precedes an imagined farewell speech by the country's first woman president, and *Neva*, currently receiving its English-language premiere at New York's Public Theater.



Chaw Ei Thien in LIVING MONUMENT 2011; Photo: KST-NY

8:00 – 10.30
Black Box Theatre

Independent Artists Projects, NYC

Chaw Ei Thein (Burma/NYC) “Living Monuments.” With respondent Emily Hue.
Kymbali Craig and Samuel Encarnacion (Bailey’s Café, Brooklyn, NY,) “Skin Deep, Skin Tight.”
Racquel De Loyola (Philippines,) “Blinded.”
Seth Baumrin and Margit Edwards (NYC) “Subpoetics – raw material, roots, and ethnodramaturgy.”
Vernice Miller, Soraya Broukheim, and Winsome Brown (A Laboratory for Actor Training, Brooklyn, NY) “Experimental Theatre and Social Transformation.”

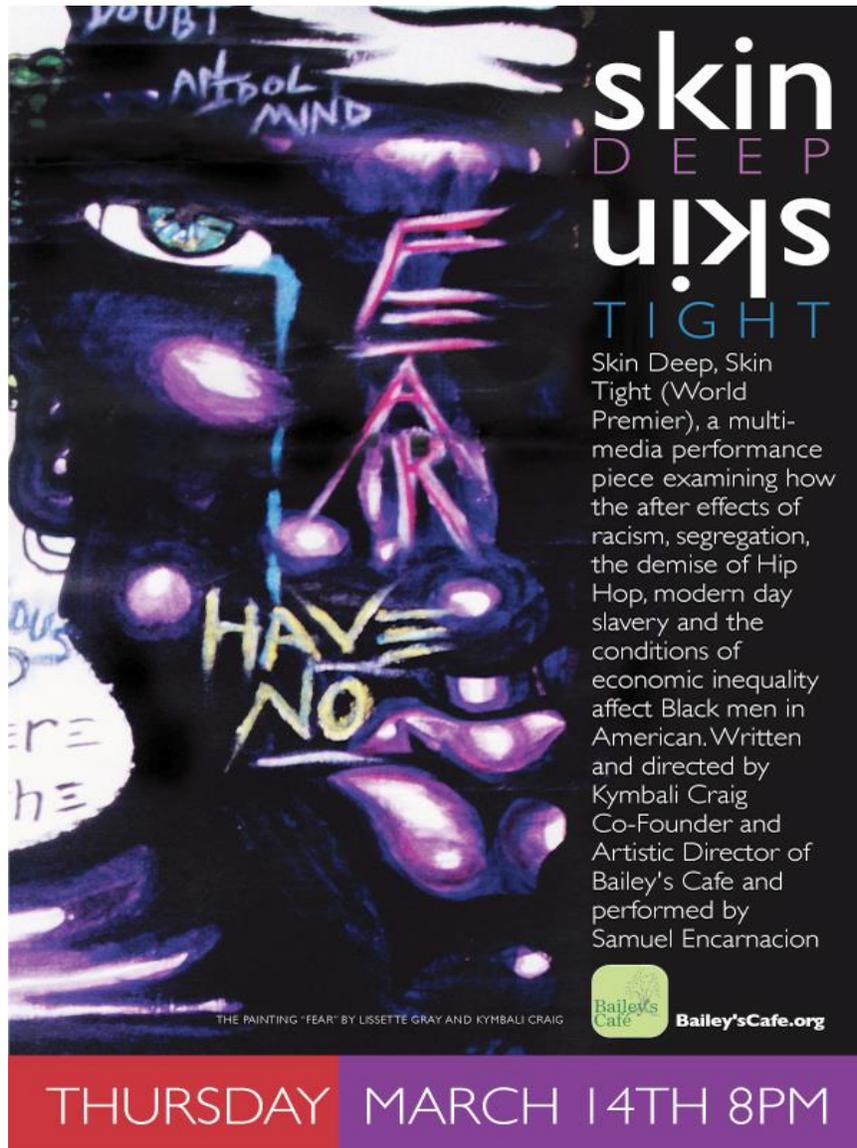
Chaw: Living Monuments is about political prisoners in Burma, who were incarcerated and tortured for standing up to their beliefs and those of the people.

Bailey’s Café: Skin Deep Skin Tight – a multi-media performance piece and a work in progress, examines how the after-effects of racism, segregation, the demise of the Civil Rights Movement, the conditions of economic inequality, modern day slavery, and the destruction of Hip Hop affect Black men in America. “Life imitates art.” Performance is and always has been an integral part of any serious exploration of justice; more often than not the issues and questions are too emotionally charged to address without the arts as a vehicle. Race remains a dominant problem in American society despite the election and re-election of a Black president and the fact that the roots of our history run so deep they shape the very fabric of American culture. It’s a wonder how we are still not equals. The staging of Skin Deep Skin Tight takes an artistic look at the painful reality of racism and how it continues to exist in this country.

De Loyola: Torture, Illegal arrest and detention – *Blinded* explores the eradication, force disappearances, and political killings in the Philippines: Uttering and echoing the sounds lamenting the names of the victims. Having no knowledge or information during the course of an experiment or test, put forward for the purpose of subterfuge in the torture chambers that most victims undergo. Using techniques of deception by artifice or stratagem in order to escape, conceal, or evade.

Baumrin and Edwards: This work exemplifies Baumrin’s work with theatre students in Eastern Europe and the Balkans and is particularly suited to post-conflict youth. The methodology is based on the teachings of Eugenio Barba’s Odin Teatret actors Roberta Carerri, Tage Larsen, Iben Rasmussen, Julia Varley, and Torgeir Wethal, as well as regimens derived from Grotowski’s actor Ryszard Cieślak. The work is structured such that in its final stages, an inner narrative, (secret from the audience,) moves performance beyond entertainment to the direction of healing through the artist’s work on self and its impact on the spectators. *Subpoetics* can be understood as social action taken in the interest of those who do the work and those who witness it. *Subpoetics* embodies a training/performance regimen enabling participants to learn how to learn and teach auto-didactic methodologies for self-realization. This kind of work is crucial during periods of post-traumatic cultural erasure, when borders both real and artificial obscure the struggles of the individual.

A Laboratory for Actor Training: ALAT etc. would like to invite you into our developmental process of *Red Tent Fabrik*, a devised work exploring the common roots and rituals of the three Abrahamic religions (Judaism, Islam, and Christianity,) by weaving together different artistic elements from these traditions to explore their common humanity. Collaborators: Vernice Miller, Winsome Brown, and Soraya Broukhim.



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TIGHT

Skin Deep, Skin Tight (World Premier), a multi-media performance piece examining how the after effects of racism, segregation, the demise of Hip Hop, modern day slavery and the conditions of economic inequality affect Black men in American. Written and directed by Kymbali Craig Co-Founder and Artistic Director of Bailey's Cafe and performed by Samuel Encarnacion

THE PAINTING "FEAR" BY LISSETTE GRAY AND KYMBALI CRAIG

Bailey's Cafe Bailey'sCafe.org

THURSDAY MARCH 14TH 8PM

Skin Deep, Skin Tight; Photo: Bailey's Cafe

Day Three

2:00 – 4:00pm
Black Box Theatre

Round-Table Discussion: Pedagogy for Performance and Justice Curriculum Gathering of all participants

Chair: Aniko Szucs, Ph.D. Candidate, New York University

Distinguished Respondents:

Professor Seth Baumrin, Chairperson of John Jay College of Criminal Justice's
Department of Communication and Theatre Arts

Professor David Brotherton, Professor and Co-Chair of Sociology at John Jay College of
Criminal Justice

Professor Maurya Wickstrom, Associate Professor of Theatre, The Graduate
Center, and The College of Staten Island

Lee Gabay, Ph.D. Candidate in Urban Studies, CUNY/GSUC

Professor Aniko Szucs will lead a discussion about devising possible pedagogies for Performance and Justice in various academic settings, to which all Symposium participants and attendees are invited. We hope to be in conversation with students, artists, and faculty, to garner feedback and suggestions from our local and international participants, and to take into account different practices and pedagogies.

Notes on Presenters

Minou Arjomand is a doctoral student in Theatre at Columbia University, where she is completing a dissertation about political trials and documentary theatre in postwar Germany and the United States. She is the recipient of Fulbright, Mellon, and DAAD fellowships and has published her work in *Theatre Survey*, *Opera Quarterly*, and *n + 1*. She is also a founding board member of Morningside Opera, an opera performance group dedicated to expanding the boundaries of the genre. Starting this fall, she will be Assistant Professor in the Department of English at Boston University.

Seth Baumrin (Co-organizer) is the Chairperson of John Jay College of Criminal Justice's Department of Communication and Theatre Arts, and the author of multiple essays on Eugenio Barba and Jerzy Grotowski. He is now at work on *The Assassination of Les Kurbas: State Sanctioned Murder of a Generation of Twentieth Century Ukrainian Theatre Artists*. Baumrin's current performance piece, *Subpoetics*, an international social-action workshop taken in the interest of young artists in conflict and post-conflict zones has been active since summer 2010.

David Brotherton (Co-organizer) is Professor and Co-Chair of Sociology at John Jay College of Criminal Justice, and a member of Ph.D. programs in Criminal Justice, Sociology and Urban Education at the Graduate Center, The City University of New York. Dr. Brotherton has published widely on street gangs, schooling, immigration and deportation and was named Critical Criminologist of the Year in 2011 by the American Society of Criminology. His recently co-authored or co-edited books include: *How They Got Away With It: White Collar Criminals and the Financial Meltdown* (2013), *Banished to the Homeland: Dominican Deportees and Their Stories of Exile* (2011), *Keeping Out The Other: A Critical Introduction to Immigration Control* (2009), *Globalizing the Streets: Cross-Cultural Perspectives on Youth, Marginalization and Resistance* (2008), and *The Almighty Latin King and Queen Nation: Street Politics and the Transformation of a New York City Gang* (2004), all published by Columbia University Press. Dr. Brotherton's current projects include a comparative study of the occupied movements in Europe, the development of holistic policing strategies vis a vis gangs and organized crime in the European Union, and deportation as state performance in a theater of cruelty.

Soraya Broukhim Recent credits amongst others include – in NYC: *Here We Are & History of the World* by Judith Malina (Living Theatre); *Red Tent Fabrik* (JoyceSoho, ALATetc); *Woyzeck* (Culture Project); *Innocent Erendira* (Here); *Logic of the Birds* (Lincoln Center, Shirin Neshat). Regional: *In the Heart of America* (Interact Co. PA); *Afghan Women* by William Mastrosimone (Passage Theatre, NJ); *Sodom & Gomorrah* (O'Neill National Playwrights Conference). Film: *Push and Love in 3 Minutes*; *Antigone* in at the UNESCO/ITI International Theatre Conference. As Simone Weil in an award winning documentary about her life, *An Encounter with Simone Weil*, <http://www.linestreet.net>). Graduate of Fordham University LC, BAADA, National Theatre Institute, and St. Petersburg State Arts Theatre Academy. Artistic associate of The Living Theatre and company manager of ALATetc. Next Projects in April: *Blackbird* by Lucia Cox, a reading of *Extreme Whether* by Karen Malpede. sorayabroukhim.com

Winsome Brown is a writer, director, and OBIE-award winning performer. Recent work: Irina Brook's *La Vie Matérielle*; Jay Scheib's *World of Wires/ Festival d'Automne*, Paris. André Gregory & Wallace Shawn's *The Master Builder*, and the film *This House I Live In* dir. Jonathan Demme. Film directing: *The Violinist* (2011). Stage directing: *The Lost Victrola Sessions* (Hudson Opera House). Stage: *Tale of 2 Cities*; *UCLALive/ PSI22* (OBIE); *Taking Sides* (Odyssey); *Welcome to Winsomeland* (Tamarind). *American Living Room Series* (HERE); *Blueprint Series* (Ontological-Hysteria); *Monologues in Stereo* (Issue Project/John Jay). Film:

Heights (Merchant Ivory, dir. Chris Terrio, *Seattle Weekly* two-minute Oscar); *Nightfall* with David Carradine; *Shadows Choose Their Horrors* (2005, dir. Jennifer Reeves, NY FilmFest); *On-Line* (2001, Sundance); TV: *Buffy the Vampire Slayer*; *For Your Love*. One-woman shows in New York, Los Angeles, and India. Writing: *Elle India*; *Outrider*; *Gothtober.com*; *Boiler*; *City Magazine*. A.B. Harvard College.

Bailey's Café is a Brooklyn-based non-profit, connecting generations through the arts and service. We aim to create an atmosphere of collective awareness, respect, and responsibility, built on the talents and resources of the community to make the world a better place. We are proud to support and produce such a powerful work of art.

Guillermo Calderón, Director and Playwright – is Chile's foremost contemporary theatre artist. His plays include *Neva*, *Diciembre*, *Clase*, *Villa*, *Discurso*, *Quake* and *Escuela*. Calderón's productions have toured extensively to the Buenos Aires International Theatre Festival, Chekhov Festival (Russia), Edinburgh Fringe Festival (Scotland), Festival d'Automne (France), Santiago A Mil (Chile), Seoul Performing Arts Festival (Korea), TeatroStageFest (NYC), TEATERFORMEN Festival (Germany), Wiener Festwochen (Austria), World Theatre Festival (Belgium), The Public Theater's Under the Radar Festival, and RADAR L.A. He has been commissioned by the Schauspiel Düsseldorf (Germany), the Royal Court Theater (England) and Foundation Santiago A Mil (Chile). *Villa* and *Speech* will be published in *Theater Magazine* (Yale) this spring. *Neva* will receive its West Coast premiere at Center Theatre Group, in co-production with South Coast Repertory and La Jolla Playhouse, in June. Guillermo Calderón's work deals with the role of memory and how the political is deeply intertwined with personal life.

Marvin Carlson (Distinguished Respondent) is Sidney E. Cohn Professor of Theatre Comparative Literature and Middle Eastern Studies at the Graduate Center, City University of New York. He has received an honorary doctorate from the University of Athens, the ATHE Career Achievement Award, the ASTR Distinguished Scholarship Award, the George Jean Nathan Award for Dramatic Criticism, and the Calloway Prize. He is the founding editor of the journal *Western European Stages*, and the author of over two hundred scholarly articles in the areas of theatre history, theatre theory and dramatic literature. Among his books are *The Theatre of the French Revolution* (1966), *Goethe and the Weimar Theatre* (1978), *Theories of the Theatre* (1984), *Places of Performance* (1989), *Performance: A Critical Introduction* (1996), *The Haunted Stage* (2001) *Speaking in Tongues* (2006) and *The Theatres of Morocco, Algeria, and Tunisia* (with Khalid Amine, 2012). His work has been translated into fifteen languages.

Barbara Cassidy received her MFA Playwriting from Brooklyn College where she studied with Mac Wellman. Her play, *Interim*, (nominated for the Barrie Stavis Award by Playwrights' Horizons,) premiered at SMU (Dallas) in March 2012, and is published in the anthology, *New Downtown Now*. Her work has been seen in New York at The Flea Theatre, Playwrights' Horizons, Little Theatre at Tonic at Dixon Place, The New York International Fringe Festival, and Bric Studios. A scene from her play, *The Director*, is included in *DUO: The Best Scenes for Two for The 21st Century*. She was a 2010-2011 Workspace Resident with Lower Manhattan Cultural Council and received a 2011 grant from the Brooklyn Arts Council for her play, *Anthropology of a Book Club*, which is about a Brooklyn book club composed of Muslim and non-Muslim women. She is an affiliated artist with New Georges. She is an adjunct professor in ISP at John Jay College.

Henry Chalfant is best known for his photography and film documenting urban youth culture. His photographs of New York's subway paintings record hundreds of ephemeral art

works that have long since vanished. Exhibits of his photos begin with the O.K. Harris Gallery, 1980, the landmark New York-New Wave show at P.S. 1 in 1981, and continue to include *Born in the Streets* at the Cartier Foundation in Paris, 2010, and Art in the Streets at MOCA in Los Angeles in 2011. He has co-authored the definitive account of New York graffiti art, *Subway Art* (Holt Rinehart Winston, N.Y. 1984), and a sequel on the art form's worldwide diffusion, *Spraycan Art* (Thames and Hudson Inc. London, 1987). In 1983, Chalfant co-produced the PBS documentary, *Style Wars*, the highly considered documentary about Graffiti and Hip Hop culture. In 1993 he and Rita Fecher directed *Flyin' Cut Sleeves*, a portrayal of 5 street gang presidents in the Bronx. His film *From Mambo to Hip Hop* was featured in the Latino Public Broadcasting series, *Voces* in 2006-2007, and won an Alma Award for Best Documentary. Chalfant lives in Greenwich Village with his wonderful wife, Kathleen. Their son, David, is a phenomenal guitar player, producer, and teacher. Their daughter, Andromache, is a hugely gifted set designer. They are the adoring grandparents of three awesome grandchildren, Amelia, William, and Galatea.

Kathleen Chalfant is an award-winning actress with numerous theatre, film, radio, and television credits. Award winning credits include – Broadway: *Angels in America* (Tony and Drama Desk nominations); *Wit* (Drama Desk, OBIE, Lucille Lortel, Outer Critics Awards, Ovation, Garland, and Los Angeles Drama Critics Circle Awards (Los Angeles); amongst others. Additional Awards: 1996 OBIE Award for Sustained Excellence of Performance, 1998 Connecticut Critics Circle Award. She also received the Drama League and Sidney Kingsley Awards for her body of work. She was Artist in Residence at the Weill College of Medicine of Cornell University for 2005 – 2006, at the Graduate Theatre Program at The New School for 2011-2012, and a Beineke Fellow at the Yale School of Drama for various semesters. Ms. Chalfant is a founding member of the Women's Project, and sits on the boards of The Vineyard Theatre, Broadway Cares/Equity Fights Aids, the advisory board of the New York Foundation for the Arts, and the Board of Advisors of MSF/Doctors Without Borders. She was awarded an honorary Doctorate of Humane Letters from the Cooper Union in June 2010.

Kymbali Craig a multi-talented artist, who has the unique ability to combine her experience, raw talent and training in dance, theater, spoken-word, media, performing arts, and music, to develop projects that address the social, political concerns of people of color in America through their unique perspective. *Skin Deep Skin Tight* is Kymbali's debut as a writer/director where she explores the history of racial inequality, the coping mechanisms developed, and the reality of being Black and male in America – a tribute to her father: an Un-Educated educated Negro, to *The Invisible Men*, *The Black Boys* and all the black men she holds dear to her heart. Kymbali is also the Artistic Director and Co-Founder of Bailey's Café. Find out more at: YouTube.com and Kymbali.com

Lyell Davies's research focuses on themes of media justice, politically committed documentary making, and social change. His own documentary productions include, *Spoken By An Actor: Cinema Censorship and Northern Ireland* (1993), *Towards a Lasting Peace: Gerry Adams in the U.S.* (1994), *Ireland's Own Berlin Wall* (1994), and *Brain Injury Dialogues* (2008). At John Jay College, he teaches film, media, and communication courses, and he is the coordinator for the college's minor in Film Studies.

Racquel de Loyola is part of the KANTO Artist Run Space in Makati City Philippines. She was a shortlisted artist for the Ateneo Art Awards in Manila Philippines 2007. A recipient of a prestigious Cultural Center of the Philippines 13 Artists Awards in 2009, she has presented her works in various exhibitions and performance art festivals locally and abroad. She recently presented *!Start!* at Grace Exhibition Space in Brooklyn New York. She is a current fellow in the Asian Cultural Council fellowship program. "As the hope of a witness serves as profound echoes

of her journey, de Loyola summons the scenes determined by rhetoric disjuncture between language and gesture. She renders visible emotive behaviors performed through repetition, and memory in a rehearsal. Blurring the lines underneath these zones of intensity are contingent legacies of her emotional extremes that are true, deep and terrifying enough to capture and refocus our attention.” From *Red Alert: Disturbance and Resistance* by Wire Tuazon for Cultural Center of the Philippines 13 Artists Awards 2009.

Margit Edwards, a dance and theater scholar, and arts administrator, most recently served as Artistic Director for *The HeArt Project* in Los Angeles. She received an MFA in Experimental Choreography from the Dance Department of the University of California, Riverside and has spent the last 15 years studying Afro-Brazilian contemporary dance and theater, which lead to a Masters Degree from the UCLA Department of World Arts and Cultures. Ms. Edwards is a founding member of the award winning Viver Brasil Dance Company. In 2007, Ms. Edwards shared a Horton Award nomination for Choreography in World Dance for *Lagoa de Abaete* with Viver Brasil Artistic Director Luiz Badaro. Ms. Edwards has recently returned to New York and is pleased to have found a home at John Jay College.

Jesse Eisenberg (Special Guest) is an academy award nominated actor and playwright. In his current play, *The Revisionist*, he stars opposite Vanessa Redgrave. He has written for *The New Yorker* and writes a column for *McSweeney's*.

***Samuel Encarnación** trained at The Negro Ensemble Company (NYC) and is an alumnus of the conservatory at the Stella Adler Studio of Acting (NYC, 2007). He performed *Skin Deep Skin Tight* (World Premiere) in March 2012 at Brooklyn’s newly acclaimed, Irondale Theater. Recently, Sam appeared as Elegba in the *Brothers Size* for Syracuse Stage, as Nini in Zayd Dhorn’s *Long Way Go Down* for The Harold Clurman Lab Theatre (East Coast Premiere). *Performing courtesy of Equity**

Lee Gabay is a doctoral candidate in the Urban Education Program at the CUNY Graduate Center in New York. He teaches incarcerated students in Brooklyn. His published works can be found in *Teaching City Kids: Understanding and Appreciating Them* (2006), *The Praeger Handbook of Education and Psychology* (2007), *KICKS Magazine* (2009,2012), *Sages’ Cultural Studies ↔ Critical Methodologies* (2010), *Key Works in Critical: Joe L. Kincheloe* (2011), and *SLAM Magazine* (2013).

Jean Graham-Jones is Professor of Theatre at the City University of New York's Graduate Center, where she currently serves as head of the PhD Program in Theatre. A specialist in Argentinean theatre and performance as well as an experienced actor, director, and translator, she is the author of *Exorcising History: Argentine Theater under Dictatorship* and the forthcoming *Inevitably Evita: Performing Argentina’s Female Icons Before and After Eva Perón*. Her English translations of plays by Argentinean dramatists like Lola Arias, Federico León, Ricardo Monti, Rafael Spregelburd, Claudio Tolcachir, and Daniel Veronese have been published, staged, and/or have served as supertitles for international tours. She is currently researching Buenos Aires's traveling theatres as well as theatrical and other performed responses to Argentina's socioeconomic crisis. Her scholarship on human rights and performance centers on the roles of censorship and countercensorship in Argentine theatrical performances during and after dictatorship.

Barry Keith Grant is an internationally known film critic and scholar. A professor at Brock University in Ontario, Canada, he is the author or editor of more than two dozen books, including *Documenting the Documentary: Close Readings of Documentary Film and Video* (1998),

Voyages of Discovery: The Cinema of Frederick Wiseman (1992), and *Five Films by Frederick Wiseman* (2006). A Fellow of the Royal Society of Canada, he edits the *Contemporary Approaches to Film and Media* list for Wayne State University Press and is the series editor of the *New Approaches to Film Genre* series for Wiley-Blackwell. He believes that great cinema, like all great art, has the potential to show us ways for living more morally and justly.

Emily Hue is a doctoral candidate in the Department of Social and Cultural Analysis at New York University. Her dissertation explores how the circulation of Burmese and Southeast Asian visual and performance art intersects with NGO humanitarian interventions both in the U.S. and abroad in the wake of U.S. empire. She has taught courses in (Asian) American Studies, and Gender and Sexuality departments at both New York University and CUNY Hunter College. She has co-edited and served as interviewer on a podcast series *American Alien* about Burmese diasporic art for the Flux Factory; and worked in the academic publishing industry. She hails from Brooklyn, NY.

A LABORATORY FOR ACTOR TRAINING Experimental Theater Company (ALATetc) is a Brooklyn-based organization committed to creating and curating bold works for the stage, socially conscious performance projects, and community-building events. ALATetc engages a fluid collective of artists and activists dedicated to developing young theater artists and new audiences by making theater that provokes dialogue and heightens our awareness of personal ethics. <http://alatetc.blogspot.com/>

Karen Malpede, playwright and director, is co-founder with George Bartenieff and the late Lee Nagrin of Theater Three Collaborative, a small theater that creates, develops and produces new character-driven, language plays on pressing social issues and presents series of talk-backs by public intellectuals. Since 1995, TTC has developed and staged her plays nationally and internationally: *The Beekeeper's Daughter*; *I Will Bear Witness* (Obie Award) an adaptation with Bartenieff of the Holocaust diaries of Victor Klemperer; *Iraq: Speaking of War*; *Prophecy*; and, this current season *Another Life*, about the post-9/11 decade and the U.S. torture program (first seen at the John Jay College Art of Justice: 9/11 Performance Project with funding from the Open Society Institutes,) and two readings of her newest play *Extreme Whether* about the censorship of climate science. Both these plays will be seen at Theater for the New City, March 28-April 21, along with a TTC organized Festival of Conscience, a series of post-show talks by major voices in the human rights and scientific worlds. She is editor of *Acts of War: Iraq & Afghanistan in Seven Plays* (Northwestern, 2011), author of 18 produced plays, and winner of McKnight and NYFA playwriting fellowships. Malpede is a member of the adjunct faculty in Theater Arts and Communications at John Jay College, and has taught dramatic literature and writing at Smith, NYU, and The CUNY Graduate Center Continuing Education Program.

Vernice Miller, director and founder of ALATetc. is an international theatre artist who has spent the last two decades exploring the common threads between east and west actor training and its application to contemporary theater practices in America. She is an educator, writer, director, and award winning actor who among others has studied with Ryszard Cieslack, Jacques Chwat, and Jerzy Grotowski of the Polish Laboratory Theater. Ms. Miller has been most influenced by her work with Roberta Carreri of the Odin Teatret in Denmark, and with Maggie Flannigan for Meisner technique in New York City. She currently teaches at The Whitby School, previously Corcordia University, Rutgers University, and also for Epic Theatre Ensemble at Bard High School Early College. Ms. Miller is the founding artistic director of ALAT etc.

Dr. Lorraine Moller is an Associate Professor at John Jay College of Criminal Justice. Along with her many directing projects for John Jay College, she has produced and directed several

theatre productions for and by the prisoners at Bayview and Sing Sing Correctional Facilities over the last fifteen years. Moller is deeply committed to the arts as a form of rehabilitation; her research is focused on examining the benefits of theatre for incarcerated women and men.

Nathaniel G. Nesmith, who earned a B.A. and M.A. in Criminal Justice from John Jay College of Criminal Justice, is a 20th-century drama specialist with an M.F.A. in playwriting and a Ph.D. in theatre from Columbia University. He has published articles in *American Theatre*, *The Dramatists*, *The Drama Review*, *The New York Times*, *The Yale Review*, *African American Review*, and other publications. His John Jay thesis, “Contextualizing Issues of Crime and Justice in Pulitzer Prize-winning Plays by African American Dramatists,” deals with crime and justice in black dramas. His Columbia University dissertation, “Freedom and Equality Now! Contextualizing the Nexus between the Civil Rights Movement and Drama,” explores issues that were central to the American Civil Rights Movement.

Piotr Rudzki, Ph.D. – a teatrologist, Assistant Professor at the Department of Theory of Culture and Performing Arts at University of Wrocław (Poland), an author of *Witkacy on the People’s Republic of Poland Stages* (University of Wrocław Publishing House, Wrocław 2013). In 2004, he joined the editorial staff of the theatrical quarterly *Theatrical Notebook*. In the period of 1995–2000, he was a visiting lecturer at the Department of Slavonic and Finno-Ugrian Studies at Delhi University in New Delhi (India); he is a co-author of the first Polish language textbook for Hindus (Central Hindi Directorate, New Delhi 2003). From 2006, he works also as a literary manager/dramaturg in Polski Theatre in Wrocław. He has articles in *Literary Works*, *Film Studies*, *Didascalía*, and *Policy* in Poland, in *Slavic and East European Performance* in the USA, and in magazines in India and Nepal. Rudzki believes that theatre always incorporates or reflects the idea of justice associated with the particular time, place, and culture of their nascence. By analyzing them, one can get to not only know about their aesthetical systems, but also about social values, like justice.

Dr. Fabiola Salek is the Chair of the Department of Foreign Languages, ESL & Humanities and the Coordinator of Women’s Studies at York College, CUNY. Her research focuses on human rights and film. During her childhood her parents were exiled and many of her parent’s friends and colleagues were jailed, tortured, killed, or disappeared by dictatorial regimes. Thus, *Screening Torture: Media Representation of State Terror and Political Dominance* (Columbia UP, 2012) co-edited with Michael Flynn is intimately linked to this early life experience. Columbia University Press nominated *Screening Torture* for the Robert F. Kennedy Center for Justice and Human Rights Book Award.

Aniko Szucs is an Adjunct Lecturer at the Drama Department of Tisch School of the Arts, NYU and John Jay College of Criminal Justice. She is currently finishing her dissertation about the recontextualizations of confidential state security documents in contemporary Hungarian artworks for the Performance Studies Department at NYU. Ms. Szucs holds an MA in English and Communication as well as an MFA in Theatre Studies and Dramaturgy. She was the resident dramaturg of the Vígszínház (Comedy Theatre) in Budapest between 2000 and 2005, and also worked as a production dramaturg for theatres both in Hungary and the US. In 2009 she co-curated the exhibition *Revolutionary Voices: Performing Arts in Central & Eastern Europe in the 1980s* at the New York Public Library for the Performing Arts, Lincoln Center. Her academic work focuses on political performance, the politics of memory and performance, and Eastern European theatre.

Chaw Ei Thein was born in Burma in 1969 and graduated in law (LL.B) in 1994, and is now an artist based in NY. Highly regarded as a painter, and a conceptual and performance artist, her

international career is highly profiled as she portrays the contradictions and confusions of her socio-political environment. Her feminist approach to art is both gracious and candid and has earned her accolades and recognition as one of the most important contemporary artists to emerge from Burma. She has lectured and exhibited extensively, and participated in international performance art festivals. Her numerous achievements include exhibiting in the 2008 Singapore Biennial, and presenting “The Burmese Performance Art Scene: Challenges Faced by Burmese Artists,” at the Asia House Gallery, London in 2007. She was an Asian Cultural Council fellow from 2009-10, an ArtOmi and Gardarev Center fellow in 2012, and held a Sea Change Residency by GAEA. She founded art@apt. in 2011 with artist kst in NY.

Ewelina Topolska studied for her Master’s degree in Spanish Philology and a Bachelor’s degree in English at the University of Wrocław, Poland, University of Barcelona and University of Valencia, Spain. In 2009 she was awarded a doctoral grant by the Spanish Ministry of Foreign Affairs, and she moved to Barcelona to continue her academic research in the department of Spanish Philology at the Autonomous University of Barcelona. Her dissertation is focused on the link between sexuality and violence in the work of Angélica Liddell, one of the key artists of the contemporary Spanish theatre.

Shonna Trinch is an associate professor in the Department of Anthropology at John Jay College. She is a sociolinguist whose studies often consist of linguistic anthropology. Professor Trinch has three major areas of study in which she examines different types of justice. First, she continues to do research on Latina women’s sociologic narratives of rape and domestic violence. Second, in a collaborative project with Edward Snajdr, Professor Trinch examines the discourse of urban redevelopment and particularly, the type of “say” citizens have in the way their cities get built. And third, Shonna works with Valerie Allen on a project to reconceptualize literacy. Interested in gender and sexual justice for women, Professor Trinch co-taught a class called, “Seeing Rape” with playwright, Barbara Cassidy for the Department of Interdisciplinary Studies.

Maurya Wickstrom (Distinguished Respondent) is Associate Professor of Theatre at the College of Staten Island and The Graduate Center, City University of New York. She is the author of *Performance in the Blockades of Neoliberalism: Thinking the Political Anew* (Palgrave Macmillan, Studies in International Performance Series, 2012), and *Performing Consumers: Global Capital and Its Theatrical Seductions* (Routledge, 2006). Her essays have been published in *Changing the Subject: Marvin Carlson and Theatre Studies 1959-2009*, (edited by Joseph Roach), *Rethinking Disney: Private Control, Public Dimensions*, (edited by Mike Budd and Max Kirsch), *TDR: The Drama Review*, *Theatre Journal*, *Modern Drama*, *PAJ: A Journal of Performance and Art*, *Theatre Annual*, and the *Journal of Dramatic Theory and Criticism*. She also has an essay in the forthcoming volume *Performance After Identity: The Neo-Political Subject*, (edited by Mathew Causey and Fintan Walsh), and in the forthcoming *Manifesto Now! Instructions for Performance, Philosophy, Politics* (edited by Laura Cull and Will Daddario).

Melissa Wansin Wong (Co-organizer) is a lecturer in the Communication and Theatre Arts Department at John Jay College. She received her B.A. (Hons.) in theatre and literature at the National University of Singapore, and an M.A. in Performance Studies at the Tisch School of the Arts, New York University. Melissa was Chair of the Graduate Students Committee on the board of Performance Studies international from 2008 – 2012, and is currently the Secretary of the Performance Studies Focus Group at the Association of Theatre in Higher Education. She was an Emerging Scholar in both the Association of Asian Performance and Performance Studies focus groups at ATHE, and has published in *Theatre Journal* and *Asian Theatre Journal*. She is writing her dissertation on the performance of human rights in Asian cities as a Ph.D. candidate at the

Graduate Center CUNY, where she is an Enhanced Chancellor's Fellow. In her past incarnations, Melissa was a performer, arts-worker, and educator based in Singapore.

Jacqueline (Jacqui) Young (Co-organizer) is a professor in the Sociology Department at John Jay College. She received her B.S. degree from the CUNY Baccalaureate for Unique and Interdisciplinary Studies with concentrations in Dance Theory and Victimization, and was a Thomas W. Smith Fellow. She is working on her Masters Thesis in prison and rehabilitation at John Jay. She has choreographed and performed in professional productions throughout the United States, organized and produced dance conventions and competitions, as well as and taught master classes both here and abroad. Her jazz dance company, Push Factor Dance, was a two-time Silo Residency recipient through DanceNow/NYC, and was granted the prestigious Harkness Space Grant at the 92nd Street Y in NYC. She has received numerous arts and education grants through NYC Council Member Peter Vallone, Jr., and is a certified American Ballet Theatre instructor. A long time believer in the critical nature of art in societal development, Jacqui finds her weekly classes with inmates behind the walls of Sing Sing, the most rewarding of her career.

Special Thanks

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Kimora

Andrew Kircher

Olga Kirsanova

Maribel Perez

David Primak

Josh Redfearn

Kristyn Smith

Taylor Mckay and Our Student Ambassadors

GETTING AROUND JOHN JAY

http://jstop.jjay.cuny.edu/docs/getting_around_john_jay.pdf

Student Ambassadors will help guide you around our campus.

DINING OPTIONS

Dining Facilities within John Jay College

New Building

Student Dining Hall - Floor 2

Mondays – Thursdays: 7.30am – 3.00pm, Fridays: 7.30am – 3.00pm

Faculty and Staff Dining - 2nd Floor

Mondays – Fridays: 11.30am – 3.00pm

Black Box Café/JJ's Snack Shack - L2

Mondays – Thursdays: 1.00am – 9.00pm

JJ's Café - Floor 1 (Classroom level) 58th Street Café

Haaren Hall

Café - 2nd Floor

Mondays – Thursdays: 7.30am – 7.30pm, Fridays: 7.30am – 3.00pm

North Hall

JJ's North Food Kiosk - Lobby Level

Mondays – Thursdays: 7.30am – 3.00pm

Westport Building

Café

Mondays – Thursdays: 7.30am – 3.00pm

Dining Options walking distance (5-10 minutes) from John Jay

Hanci Turkish Cuisine

854 10th Ave (between 56th St & 57th St)

Thailand Restaurant

856 10th Ave (between 56th St & 57th St)

Olympic Flame Diner

200 W 60th St (between Amsterdam Ave & End Ave)

- 10% discount for diners with John Jay IDs and Symposium nametags

Greek Kitchen

889 10th Ave (between 57th St & 58th St)

Sushi Damo

330 W 58th St (between 8th Ave & 9th Ave)