### PERFORMING THE ARCHIVE
### CONFERENCE PROGRAMME

**WEDNESDAY 22 JULY 2015**

<table>
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<tr>
<th>Time</th>
<th>Session</th>
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<tr>
<td>9:00-9:30am</td>
<td><strong>REGISTRATION AND COFFEE</strong></td>
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<td>9:30-10.00am</td>
<td><strong>WELCOME</strong></td>
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| 10.00-11.30am| **PLENARY PANEL ONE:**
|              | *The Abbey Theatre Digital Archive*          |
|              | **Room:** AM150, Máirtín Ó’Tuathail Theatre  |
|              | **Chair:** Niall McSweeney (National University of Ireland, Galway) |
|              | **Professor Patrick Lonergan** (National University of Ireland, Galway) |
|              | ‘Reading the Digital Theatre Archive’        |
|              | **John Cox** (University Librarian National University of Ireland, Galway) & **Martin Bradley** (Archives Consultant, Archives Ireland) |
|              | ‘Archiving the Performance - The Abbey Theatre Archive Digitisation Project at National University of Ireland, Galway’ |
| 11:30-11:45am| **COFFEE BREAK**                             |
| 11:45am-1:15pm| **CONCURRENT PAPER SESSION: ONE**            |
|              | **1. ARCHIVES, THE LIVE AND ACCESSING MEANING** |
|              | **Room:** AM250, Colm Ó’Eocha Theatre         |
|              | **Chair:** Ciara Conway (National University of Ireland, Galway) |
|              | **Tanya Dean** (Yale University & National University of Ireland, Galway) |
|              | *How Live is Live? Considering Theatre Broadcasts as Performances of Archival Process* |
|              | **Louise Ritchie** (Aberystwyth University)  |
|              | *Hactivating the archive*                    |
|              | **Susan Brady and Helice Koffler** (Yale University and Schubert Archive) |
|              | *American Theatre Archive Project*           |
|              | **2. MANUSCRIPTS, DATA & DIGITAL TEXTS**     |
|              | **Room:** AM104, Arts Millennium             |
|              | **Chair:** Kieran Hoare (National University of Ireland, Galway) |
|              | **Rosemary K.J. Davis** (Amherst College)    |
|              | *The Samuel French Archive at Amherst College* |
|              | **Lauren Benke** (University of Denver/Trinity College Dublin) |
|              | *Gesture, Intimacy and the Archive: The Case of Contemporary Artists’ Books* |
### 3. ACCESS, COLLECTION, EXHIBITION AND EDUCATION

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<tbody>
<tr>
<td>AM150, Máirtín O’Tuathail Theatre</td>
<td>Tracy Davis (Northwestern University)</td>
<td>Jennifer Roberts-Smith, Kathryn Harvey, Liza Griffen (University of Waterloo, University of Guelph, Stratford Festival)</td>
<td>Reconfiguring Archival Catalogue Metadata</td>
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<td></td>
<td></td>
<td>Nic Leonhardt (Ludwig-Maximilians University, Munich, Germany)</td>
<td>“I need a programmer, methinks…” – Theatre Research in a Digital Age</td>
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### 4. HOW ARCHIVES PERFORM: AT THE INTERSECTION OF PERFORMANCE AND RESEARCH

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<tr>
<td>AM200, Patrick F. O’Toole Theatre</td>
<td>Chris McCormack (National University of Ireland, Galway)</td>
<td>Jane Gallagher (University of Kent)</td>
<td>Performing at the Crossroads</td>
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<td>Liza Penn-Thomas (Swansea University)</td>
<td>National Wales Theatre Archive</td>
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<td>Michael Pearson (Aberystwyth University)</td>
<td>The preservation of digital archives in the National Library of Wales</td>
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### 5. ARCHIVES AND THE CITY

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<tr>
<td>AM250, Colm Ó hEocha Theatre</td>
<td>Ian Walsh (National University of Ireland, Galway)</td>
<td>Stanislava Slavica Stojan (Institute for History of Croatian Academy)</td>
<td>Records of the Criminal Court (1550 – 1800) and Performing Theatre</td>
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<td>Marina Ni Dhubhain (National University of Ireland, Galway)</td>
<td>What Makes Oral History Performance Different?</td>
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<td>Ellen Murphy (Dublin City Library &amp; Archive)</td>
<td>Collections, Performance and Exhibition: Case Study of Outreach Activities at the Irish Theatre Archive</td>
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### 6. CONTESTING RACE AND ETHNICITY IN/THROUGH THE ARCHIVES

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<tr>
<td>AM150, Máirtín O’Tuathail Theatre</td>
<td>Catherine Cole (University of California, Berkeley)</td>
<td>Rhona Justice-Malloy (University of Mississippi)</td>
<td>The Chicago Defender and Archival Research</td>
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### 7. MOVING BODY AS SITE, CHOREOGRAPHIC KNOWLEDGE, DATA AND EVIDENCE IN THE BODY ARCHIVE: LEEDS BECKETT UNIVERSITY

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<tr>
<td>AM104, Arts Millennium</td>
<td>Rachel Parry (National University of Ireland, Galway)</td>
<td>April Sizemore-Barber (Georgetown University)</td>
<td>Queering ‘Coloured’ and Colouring Queer: The Sequins, Self, and Struggle Project and the Miss Gay South Africa Pageant archives</td>
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<td>Jennifer Shook (University of Iowa)</td>
<td>Ghosts Dancing in the Archives: Remains of NAGPRA and the Carlisle Indian Industrial School in Native American Drama</td>
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### 8. TRACES OF THE AUDIENCE: EMBODIMENTS OF THE ARCHIVE

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<tr>
<td>AM200, Patrick F. O’Toole Theatre</td>
<td>Conor O’Malley (Department of Arts, Culture and Heritage)</td>
<td>Blake Morris (University of East London)</td>
<td>Walking the Archive</td>
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<td>Florence March and Benoit Larbiou (University Paul-Valery Montpellier and Cultural Service of the Frontignan Council)</td>
<td>The spectator as a living Archive</td>
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<td>Aletia M. Badenhorst (Leeds Beckett University)</td>
<td>Making Archives Live</td>
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<td>Erin Grogan (Texas Tech University)</td>
<td>Digital Anxiety – Multimedia Scenography in Fire Island</td>
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### Timing

- 2:15-3:45pm: CONCURRENT PAPER SESSION: TWO
- 1:15-2:15pm: LUNCH
- 3:45-4:00pm: COFFEE AND BISCUITS
THURSDAY 23 JULY 2015

8:30-9.00am TEA AND COFFEE

9.00-10:30am CONCURRENT PAPER SESSION: THREE

9. SHAKESPEARE AND THE ARCHIVE

Room: AM105, Arts Millennium
Chair: Claire Read (Roehampton University)

Elizabeth Jeffery (Shakespeare Institute, University of Birmingham)
Puck: A Performance History

Sally Barnard (King's College, London)
Liveness, Photography and the RSC's Dreams, 1954-77

Brittany LaPole (Shakespeare Institute, University of Birmingham)
Faster than the speed of light: An evolutionary look at Digital Humanities through Shakespeare scholarship

Emer McHugh (National University of Ireland, Galway)
A shared language: placing and displacing Shakespeare within the Irish national theatrical repertoire

10. ARCHIVAL PERSPECTIVES ON THE GATE THEATRE'S INTERNATIONALISM

Room: AM200, Patrick F. Fottrell Theatre
Chair: David Clare (National University of Ireland, Galway)

Ruud van den Beuken and Des Lally (Radboud University Nijmegen & National University of Ireland, Galway)
Let's Give the Mantle of Harlequin a Brush: Stimulating Research on the Dublin Gate Theatre Archive at Northwestern University

Mary Clark (Dublin City Library & Archive)
Michael and Hilton Still in Dublin

11. SAMUEL BECKETT AND THE ARCHIVES

Room: AM250, Colm Ó'Ochea Theatre
Chair: Trish McTighe (University of Reading)

Matthew McFrederick (University of Reading)
Staging Waiting for Godot at 60: The Arts Theatre and the archive

Kristin Jones (National University of Ireland, Galway)
'Keep An Eye on That Too': Visualising the Archives of Samuel Beckett

Niamh Mary Bowe (University of Reading)
Performing trauma and Samuel Beckett’s Kilcom manuscript

12. THEATRE PRACTITIONERS AND THE ARCHIVES

Room: AM104, Arts Millennium
Chair: Tanya Dean (National University of Ireland, Galway)

Catherine Trenchfield (Royal Holloway, University of London)
The Knatchub Archive & The Asylum - archive and ‘repertoire’

Varvara Sklez (Theatrum Mundi, Independent Theatre Lab)
Archive as Performance: Historiography of Jerzy Grotowski

Natalya Baldyga (Tufts University)
The Accidental (Digital) Archivist Considers Carlo Guazzi

13. DISCOVERING BRITISH ARCHIVES

Room: AM150, Máirtín Ó'Tuathail Theatre
Chair: Barry Houlihan (National University of Ireland, Galway)

Rachel Foss and Stella Wisdom (The British Library)
Collaborative Creativity: Archival Personae at the British Library

Erin Lee (The National Theatre)
The National Theatre of Great Britain and the International Stage

Ramona Riedzewska (The Victoria and Albert Museum, London)
Discovering local, national and international performance in the Theatre and Performance Collections at the Victoria and Albert Museum, London

10:30-10:45am TEA AND COFFEE

10:45am-12:15pm PLENARY THREE: ARCHIVES AND THE PERFORMING ARTIST

Room: AM150, Máirtín Ó'Tuathail Theatre
Chair: Miriam Haughton (National University of Ireland, Galway)

Louise Lowe (ANU Productions)

Paula McFetridge (Kabosh Productions)

Joan Sheehy (Limerick City of Culture, The Colleen Bawn Trials)

Colin Murphy (Journalist and playwright/screenwriter, Guaranteed)

Fearghal McGarry (School of History, Queen's University Belfast)

Jane Taylor (Wole Soyinka Chair of Drama and Theatre Studies, Leeds University)

12:15-1:15pm LUNCH

1:15-2:45pm CONCURRENT PAPER SESSION: FOUR

14. THE UNMARKED IN IRISH THEATRE ARCHIVES

Room: AM150, Máirtín Ó'Tuathail Theatre
Chair: Emilie Pine (University College Dublin)

Ciara Conway and Stella Wisdom (The British Library)
Collaborative Creativity: Archival Personae at the British Library

Brenda Donoghue (Trinity College Dublin)
Performing the Archives: tracing the presence of female playwrights in the cultural memory of the Abbey Archive 1995-2014

Mark Phelan (Queen’s University Belfast)
“Digital examination (rubber gloves”), Archives, Absence and the Anus of Roger Casement.

15. THE MATTER OF WAR: PANEL FROM UNIVERSITY OF READING

Room: AM200, Patrick F. Fottrell Theatre
Chair: Ann Folino-White (Michigan State University)

Claia Conway (National University of Ireland, Galway)
Staging Absence for Digital Historiography

Brenda Donoghue (Trinity College Dublin)
Performing the Archives: tracing the presence of female playwrights in the cultural memory of the Abbey Archive 1995-2014

Mark Phelan (Queen’s University Belfast)
“Digital examination (rubber gloves”), Archives, Absence and the Anus of Roger Casement.

Teresa Murjas (University of Reading)
Surviving Objects

James Rattee (University of Reading)
Reading the Biscuit Town

Sonya Chenery (University of Reading)
Remediating Traces
16. COMMUNITY, FOLK THEATRE AND THE ARCHIVE

CHAIR: Marina Ni Dhubhain (National University of Ireland, Galway)
Room: AM1104, Arts Millennium

Daithí Kearney (Dundalk Institute of Technology)
Seeking Inspirations, Reliving Lives: The Role of Archives in Irish Folk Theatre

Mary Elizabeth Lange (University of KwaZulu-Natal, South Africa)
Applied Storytelling in post-conflict community museums: District Six and Free Derry

Lauren Graffin (University of Ulster)
RT Portrait of a City Archive

17. TRACY RYAN’S STRIKE! (2010): ARCHIVING, MEMORIALISING, AND PERFORMING AN IRISH RESPONSE TO THE SOUTH AFRICAN ANTI-APARTHEID MOVEMENT

Room: AM250, Colm Ó’Eocha Theatre
Chairs: Shelley Troupe and Tracey Ryan (Maynooth University and University of Sussex)

2:45-3:00pm Coffee Break

3:00-4:30pm Working Group Session – Breakout Groups
- Digitisation: Methodology & Ethics: led by Mairead Delaney, Aisling Keane and Maria Ryan
- Modern Irish Theatre - Opening the Archives: led by Barry Houlihan, Fearghal McGarry and Ian Walsh
- Archival Materials In/As Performance: led by Charlotte McIvor, Louise Lowe and Colin Murphy
- Scenography and Theatre Technologies: led by Siobhan O’Gorman and Joe Vanek

4:30-4:45PM SMOOTHIE BREAK

4:45-6:15pm PLENARY PANEL FOUR

Room: AM150, Máirtín O’Tuathail Theatre
Chair: Barry Houlihan (National University of Ireland, Galway)

Hugh Denard (Trinity College Dublin)
‘Lost Theatres: Explorations in Irish Theatre History and Historiography’

Doug Rise (New York Public Library)
‘Who Told Your Story? Processing the Performing Arts’

6:30pm BOOK LAUNCH: Hardiman Research Building Foyer

Elaine Sisson (Dún Laoghaire Institute of Art, Design and Technology) Launch of Joe Vanek, Irish Theatrescapes: New Irish Plays, Adapted European Plays and Irish Classics (Gandon Editions)

FRIDAY 24 JULY 2015

8:30-9.00am TEA AND COFFEE

9:00-10:30am CONCURRENT PAPER SESSION: FIVE

18. EUROPEAN PERSPECTIVES: NATIONAL MEMORY AND PERFORMING THE ARCHIVE

Room: AM150, Máirtín O’Tuathail Theatre
Chair: Rhona Justice-Malloy (University of Mississippi)

Monika Meilutytė (Kultūros braiža)
Ethics of Representing Archival Materials in Exposition and Performance: The Case of Lithuania

Claudia Madeira (FCSH-New University of Lisbon)
An excessively noisy silence: relationship between art and colonial war in Portugal

Magdalena Rewerenda (Adam Mickiewicz University)
Archive re-thinkers’ – Strategies of performing the archive in Polish contemporary theater- ‘Archive re-generation’?

19. THEATRE IN NORTHERN IRELAND THROUGH THE ARCHIVES

Room: AM200, Patrick F. Forrester Theatre
Chair: Barry Houlihan (National University of Ireland, Galway)

Eilis Smyth (The Shakespeare Institute, Birmingham University)
The Bard in Belfast: Staging Shakespeare During the Troubles

John Riddell (Theatre Projects Consultants)
The Archive and the lost spaces of Belfast’s Arts Theatre

Conor O’Malley (Department of Arts, Heritage and the Gaeltacht)
Performing the Troubles at the Lyric 1970-1981

20. PERFORMING THE JEWISH ARCHIVE: LOOKING FORWARD THROUGH THE PAST

Room: AM250, Colm Ó’Eocha Theatre
Chair: Stephen Muir (University of Leeds)

Kate Wheeler (The National Archives)
Why Arts Archives?

Lisa Peschel (University of York)
Performing the Historical Context of a Cabaret…

Simo Muir (University of Leeds)
Between Two Worlds and Performances

21. VISUAL ARCHIVES: PHOTOS, IMAGES AND THE REPERTOIRE

Room: AM104, Arts Millennium
Chair: Justine Nakase (National University of Ireland, Galway)

Rachel Emily Taylor (Sheffield Hallam University)
Photographic Documentation Founding Museum

Allan Taylor (Falmouth University)
From Presence to Performativity: What the still image does

Jihay Park (Indiana University, Bloomington)
StillMoving: Blending the Archive and the Repertoire
10:30-10:45am TEA AND COFFEE

10:45-12:15pm PLENARY PANEL FIVE

Room: AM200, Patrick F. Fortrell Theatre

'Performing the Archives: Irish Women Playwrights of the 1930s and 40s'

Introduced by Professor Pól Ó'Dochartaigh, Registrar and Deputy President, National University of Ireland, Galway

A staged reading of extracts from Geraldine Cummins & Suzanne Day's *Fox and Geese* (1913), Mary Rynne's *Pilgrims* (1938) and Elizabeth Connor's *Mount Prospect* (1940)

Curated by Ciara O'Dowd (National University of Ireland, Galway)

Directed by Thomas Conway (Druid Director in Residence at National University of Ireland, Galway)

Featuring students from the Centre for Drama, Theatre and Performance

12:15-1:15PM LUNCH

1:15-2:45pm CONCURRENT PAPER SESSION: SIX

22. ARCHIVES AND POPULAR PERFORMANCE

Room: AM150, Máirtín O'Tuathail Theatre

Chair: Ian Walsh (National University of Ireland, Galway)

Elspeth Millar (University of Kent)
Establishing the British Stand-Up Comedy Archive

Conor Doyle (Independent Scholar)
*Dublin’s Theatre Royal*

Sara Benoist (University of Paris-Sorbonne, France)
Circus research through time: private collections, public archives, the "dedicated amateur", and the scholar

23. LOCATIONS/LOCUTIONS: SCRIPTING THE ARCHIVE OF IRISH THEATRE

Room: AM200, Patrick F. Fortrell Theatre

Chair: Niamh Mary Bowe (University of Reading)

David Clare (National University of Ireland, Galway)
*Compiling a New, Composite Draft of Synge’s “When the Moon Has Set”*

Jenny Rogers (University College Cork)
Scripting the Archive: A Contemporary Lens on the Past

Trish McTighe (University of Reading)
*In Cases, in Ruins: Place as Archive at the ’Happy Days Beckett Festival’*

Elizabeth Howard (Waterford Institute of Technology)
*Proclaiming the Professional: Red Kettle Theatre Company 1985-1989*

24. PHILOSOPHY, RELIGION AND THE ARCHIVE

Room: AM104, Arts Millennium

Chair: Patrick Lonergan (National University of Ireland, Galway)

Claire Read (Roehampton University)
Pondering Plato

25. OBJECTS & EPHEMERA WITHIN THE ARCHIVE

Room: AM250, Colm Ó’hEocha Theatre

Chair: Liza Penn-Thomas (Swansea University)

Hannah Manktelow (University of Nottingham/The British Library)
*Reclaiming Regional Theatre History with the British Library Playbill Collection*

Katherine Johnson (Sheffield Hallam University)
*Can ephemera endure? Performance Archives Live, Living and Online*

Ann Folino White (Michigan State University)
*Celebrated Actor Folk’s Cookery: Performing in a Collection and Online*

2:45-3:00pm TEA AND COFFEE

3:00-5:00pm PLENARY PANEL SIX

Room: AM150, O’Tuathail Theatre

Chair: Charlotte McIvor (National University of Ireland, Galway)

‘Archives, Memory, Politics’

Emilie Pine (University College, Dublin)
*Performing the Everyday Archive*

Lionel Pilkington (National University of Ireland, Galway),
"Who dares to speak of that which is not authorized? Archive-based research and the meaning of the Humanities"

Catherine Cole, (University of California, Berkeley)
*Performance Remains, (Non) Returns and Misfires: Ishi’s Survivance at Berkeley*

5:00-5:15pm BREAK

5:15-6:30pm CLOSING ROUNDTABLE
NUI Galway

W.B. Yeats always looked west.
Yeats & the West tells the story of the places and people that made a western cultural revolution. Discover what the west meant to Yeats, and what this means to us.

Yeats & the West—An exhibition of western worlds

June—December 2015
Hardiman Research Building
NUI Galway

Through original artworks, rare books, music, drama, video, and a wealth of exclusive material from archives at NUI Galway and around the world, Yeats & the West explores the artist’s collaborations, and landscapes that revolutionized modern Ireland.

Featuring original material from Jack B. Yeats, J.M. Synge, Lady Gregory, Antoine O’Rafairc, Galway, Sligo, These Ballyks, Coole Park and the American West.

FREE ADMISSION
OPEN: 9—5 Monday—Saturday July/August
(Monday—Friday until 20 July)
Daily from 7 September 2015

yeatsandthewest.org
This conference has been made possible with support from the Irish Research Council New Foundations Scheme, the American Society for Theatre Research, the James Hardiman Library, Drama, Theatre and Performance, English, the College of Arts, Social Sciences and Celtic Studies, the Moore Institute, The School of Humanities Research Incentivisation Fund and the President’s Office.