

12.30 – 14.00

Lunch

ON TOUR

14.00 – 14.30

Ioana Szeman (University of Roehampton, London)
United in Division? Touring Performances,
Nationalism and the Cold War

14.30 – 15.00

Karolina Prykowska Michalak (University of Lodz)
Tadeusz Kantor – Artist during the Cold War

15.00 – 15.30

Joshua Williams (UC Berkeley)
COLD WAR CLOWNS. Peter Brook, Teatro
Campesino & the Crypto-Radicalism of the Western
Left, 1970 – 1976

15.30 – 16.00

Coffee Break

BATTLEFIELDS

16.00 – 16.30

Nikolaos Papadogiannis (Humboldt University of
Berlin)
Theatre as a Cold War Battlefield in
Post-Dictatorship Greece, 1974 – 1981

16.30 – 17.00

Sebastian Stauss (LMU Munich)
Checkpoint Music Drama

17.00

Wrap Up

Venue:

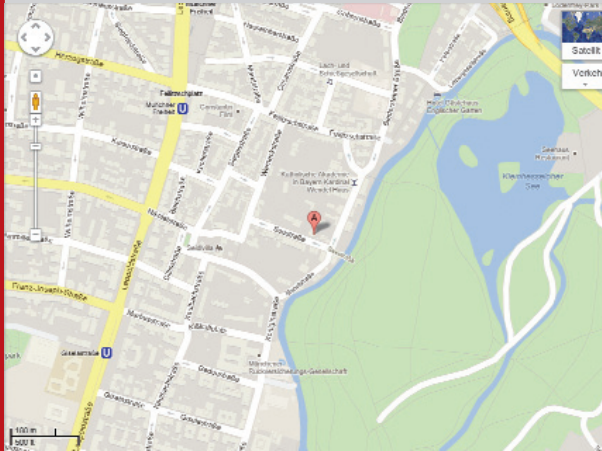
Center for Advanced Studies
Seestraße 13
80802 München

Bus: Lines 54 or 154

Stop: Thiemestraße

Subway (U-Bahn): Lines U3 or U6

Stop: Giselastraße



Organization

Prof. Dr. Christopher Balme &
Dr. Berenika Szymanski
LMU München-Theaterwissenschaft

“Global Theatre Histories”

Georgenstraße 11
D-80799 München

Berenika.Szymanski@lrz.uni-muenchen.de
www.global-theatre-histories.org/events/cold-war

Registration:

info@cas.lmu.de

Theatre, Globalization & the Cold War

International Conference of the DFG-
Koselleck-Project “Global Theatre Histories”
17-19 May 2012

Organization:
Christopher Balme
Berenika Szymanski

Registration:
info@cas.lmu.de

Venue:
Center for Advanced Studies
Seestraße 13
80802 München

Thursday, 17th of May

20.00

Welcome

Christopher Balme & Berenika Szymanski
(LMU Munich)

20.15

Keynote

Charlotte Canning (University of Texas at Austin)
The Cold War Battle Ground of Catfish Row
Versus the Nevsky Prospekt: A US production of
Porgy and Bess in the Soviet Union

21.15

Get Together

Friday, 18th of May

THE BEGINNINGS

9.30 – 10.00

Christopher Silsby (City University of New York)
Spirituals, Serfs, and Soviets: Paul Robeson and
Race Policy in Soviet Union at the Start of the
Cold War

10.00 – 10.30

Kyrill Kunakhovich (Princeton University)
Staging Socialism: The Political Function of
Theaters in Krakow and Leipzig, 1945 – 1970

10.30 – 11.00

Coffee Break

INSTITUTIONS

11.00 – 11.30

Hanna Korsberg (University of Helsinki)
Creating an International Community in Theatre
during the Cold War

11.30 – 12.00

Anja Klöck (University of Music and Theatre
Leipzig)

Acting on the Cold War: Imperialist Strategies,
Stanislavsky and Brecht in German Actor Training
after 1945

12.00 – 12.30

Václav Šmidrkal (Charles University Prague)
The Artistic Ensembles of the Socialist Armed
Forces: Combat Units for the Ideological Front?

12.30 – 14.00

Lunch

SECRET SERVICE

14.00 – 14.30

Berenika Szymanski (LMU Munich)
The Case "Mazowsze"

14.30 – 15.00

James Smith (University of Oxford)
Anti-Communism, Government Surveillance, and
the British Cold War Theatre Industry.

15.00 – 15.30

Zoltán Imre (Eötvös University, Budapest)
Midsummer Night's Censors – The Visit of the
Royal Shakespeare Company to the Eastern-Bloc
around 1972 and its consequences

15.30 – 16.00

Coffee Break

BRECHT

16.00 – 16.30

David Barnett (University of Sussex)
The Politics of an International Reputation. The
Berliner Ensemble as a GDR Theatre on Tour

16.30 – 17.00

Pirkko Koski (University of Helsinki)
Challenging with Brecht

Saturday, 19th of May

ASIAN AREA

9.00 – 9.30

Anna Stecher (LMU Munich)
Chinese Exercises in Socialist Realism –
The Stage Works of Jiao Juyin

9.30 – 10.00

Mark Gamsa (Tel Aviv University/University of
Latvia)
Sergei Tret'iakov's Roar China, in Moscow and in
China

10.00 – 10.30

Basilio Esteban S. Villaruz (University of the
Philippines) & meLê Yamomo (LMU Munich)
Performing Diplomacy: Dance and Theatre in
the Philippines in the Period of the Cold War

10.30 – 11.00

Coffee Break

THIRD WORLD PERSPECTIVE

11.00 – 11.30

Anirban Ghosh (LMU Munich)
STAGING THE SOVIET – Circus and other Histories

11.30 – 12.00

Christine Matzke (University of Bayreuth)
Whose Side Are You On? Cold War Trajectories in
Eritrean and Ethiopian Theatre Practice,
1970s to 1991

12.00 – 12.30

Rikard Hoogland (Stockholm University)
Different Valuations in a Political Context. The
World Premiere of Peter Weiss' Gesang vom
Lusitanischen Popanz in Stockholm 1967