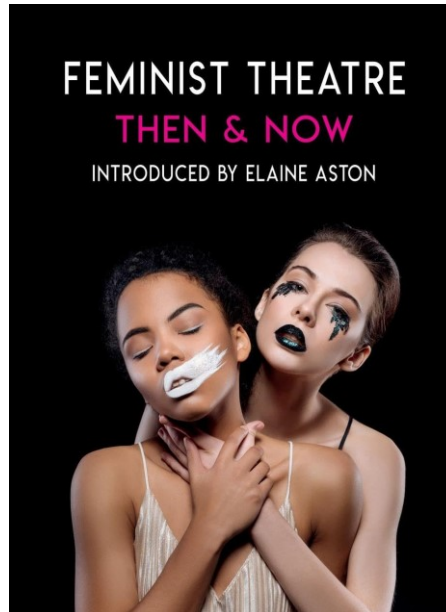




GIAN
GLOBAL INITIATIVE OF ACADEMIC NETWORKS

Dates: 17th-21st February, 2025

Feminism, Theatre and Activism



In view of the new trends in globalization, neo-liberalism, and rising sexual violence all over the world, feminist activism, gender perspectives and interventions have gained more significance both in the academia and in practice. Theatre and performance manifestation, have been both symptomatic and catalyst and have created a new corpus of material and resources. In this light, eminent theatre scholar Elaine Aston, who has made significant contributions in Feminist Theatre Studies will lead this one weeklong GIAN course and will build on cutting edge feminist research initiatives in Performance Studies. The course will include a focus on the body as a site of objectification and feminist interventions through performance and activism to question this objectifying lens. It will expose students to different waves of feminism and their impact on feminist theatre practices. The course will explore how the relationship between India/South Asia and the UK can be re-thought through feminist activism and theatre.

The primary objectives of the course are as follows:

- To map histories of feminist movements and intersections between theater practices in the West and India.
- To expose students to feminist histories and theories and theatre and performance as key sites of analysis.
- To enable students to learn feminist methodologies relevant for research and academic inquiries in the field of theater and activism.

Day 1 – 17th February, 2025

Objecting to Objectification and the Founding of an Alternative Feminist-Theatre Tradition

Lecture and Tutorial: Overview of second-wave feminism and introduction to feminist aesthetics and theories in a theatre context.

Day 2 – 18th February, 2025

Rejections and Adoptions of Realism

Lecture and Tutorial: Identifies innovative uses of realism deployed by some of today's feminist practitioners. A case study of Anupama Chandrasekhar's theatre complements the overarching discussion of realism. This is designed to elicit students' feminist reflections on theatre and realism between the West and India.

Day 3 – 19th February, 2025

Radical-Feminist Voices, Past and Present in Britain and India

Lecture and Tutorial: Focuses on the histories and legacies of radical feminism, outlining both the possibilities and limitations of its anti-patriarchal standpoint. Analyzes how conceptual frameworks of staging, scenography and performance comes to life in new ways when we investigate it via the intersection of multiple forms of cultural practices in India.

Day 4 – 20th February, 2025

Recitals in Socialist Feminism in Britain and India

Lecture and Tutorial: Analyses the former strength of the socialist-feminist tradition on and off the stage. Thereafter, it looks forward to the revival of socialist-feminist dynamics in contemporary British theatre. It introduces students to the history of the progressive cultural organization, feminist street theatre, and the works of Indian feminist actors and directors since 1990s.

Day 5 – 21st February, 2025

Restaging Feminisms

Lecture and Tutorial: Offers key reflections and advice on approaches and critical frameworks for students' work on theatre/artistic topics. It brings together contemporary, performance examples of all three feminist dynamics in action.

SOUND THEATRE COMPANY PRESENTS

TOP GIRLS

BY CARYL CHURCHILL

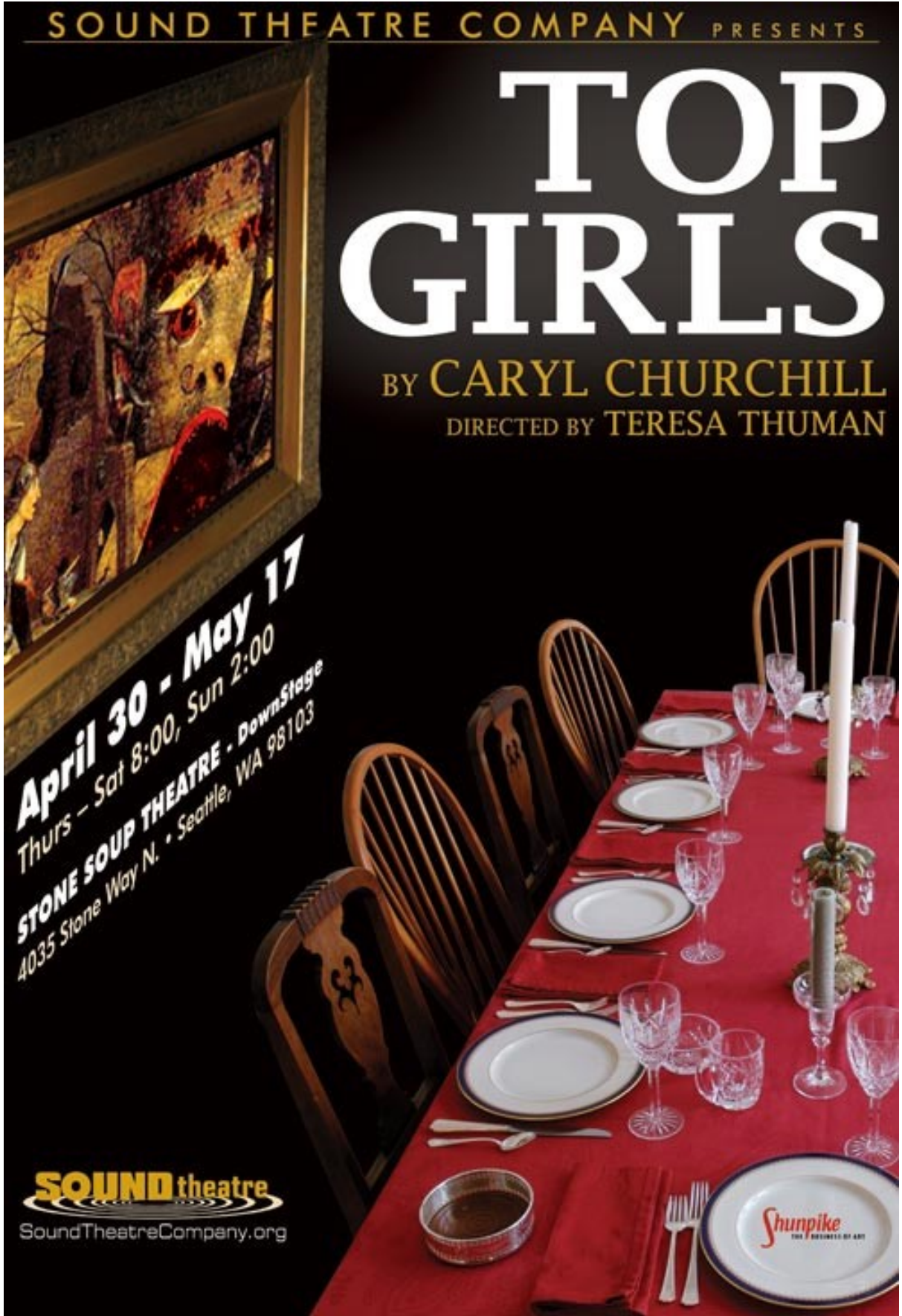
DIRECTED BY TERESA THUMAN

April 30 - May 17
Thurs - Sat 8:00, Sun 2:00

STONE SOUP THEATRE - DownStage
4035 Stone Way N. • Seattle, WA 98103

SOUND theatre
SoundTheatreCompany.org

Shunpike
THE BUSINESS OF ART



Who Can Attend:

Students of all degree levels, teachers, practitioners of theatre, visual studies and art, professionals in women's issues and activism, critics, journalists, media persons, archivists and oral history curators and practitioners.

The course will be available live in GIAN site.

Preregistration and Fees

Prior registration is mandatory for all students as per the procedure provided on the JNU GIAN web portal (www.jnu.ac.in/gian)

MA students: INR 100

PhD Students: INR 1000

Faculty/professionals from other recognised educational institutions: Rs. 2000

Industry and Private Institutions (India): Rs 10000

Participants from abroad: USD 100

An application for fee waiver from students from Indian universities can be submitted for consideration via email application to the course coordinators: navaneetha@jnu.ac.in; msroy@jnu.ac.in

Registration starts from 17th January, 2025

Faculty



Elaine Aston is Professor Emerita at Lancaster University, UK. Her monographs include *Caryl Churchill* (1997/ 2001/ 2010); *Feminism and Theatre* (1995); *Feminist Theatre Practice* (1999); *Feminist Views on the English Stage* (2003); *Performance Practice and Process: Contemporary [Women] Practitioners* (2008, with Geraldine Harris); *A Good Night Out for the Girls* (2013, with Geraldine Harris); and *Royal Court: International* (2015, with Mark O'Thomas). She is the co-editor of *The Cambridge Companion to Modern British Women Playwrights* (2000, with

Janelle Reinelt); *Feminist Futures: Theatre, Performance, Theory* (2006, with Geraldine Harris); *Staging International Feminisms* (2007, with Sue- Ellen Case); and *The Cambridge Companion to Caryl Churchill* (2009, with Elin Diamond). Professor Aston has served as Senior Editor of *Theatre Research International* (2010-12) and as the Vice President of the International Federation for Theatre Research (IFTR) (2015-19). She was elected President of IFTR for a four-year term (2019-23). In 2011 she was the recipient of the Oscar G. Brockett Essay Prize, awarded annually by The American Society for Theatre Research and in 2014 was awarded an Honorary Doctorate by Stockholm University, Sweden.



Course Co-ordinator: Dr. Navaneetha Mokkil is an Assistant Professor at the Centre for Women's Studies, Jawaharlal Nehru University, Delhi. She has previously taught at the University of Michigan, Ann Arbor and Central University of Gujarat, Gandhinagar. Her areas of research and teaching are cultural practices and regional formations, print and visual culture, embodiment and the public sphere and the politics of sexuality in India. She is the author of *Unruly Figures: Queerness, Sex Work and the Politics of Sexuality in Kerala* (University of Washington Press/ Zubaan Books, 2019) and the co-editor of *Thinking Women: A Feminist Reader* (Stree Samya Publishers, 2019). Her articles on the non-linear trajectories of sexuality have been published in journals such as *Inter Asia Cultural Studies*, *Women's Studies Quarterly*, *BioScope*, and *Studies in European Cinema*. She was the recipient of the Charles Wallace India Trust Fellowship at the University of Edinburgh from 2020-2021 and the Alexander von Humboldt Experienced Researcher's Fellowship at the University of Göttingen from 2022-2023.



Course Co-ordinator: Dr. Mallarika Sinha Roy is an Assistant Professor at the Centre for Women's Studies in Jawaharlal Nehru University, New Delhi. She received her D.Phil (PhD) from University of Oxford in 2008. Her research monograph is titled *Gender and Radical Politics in India: Magic Moments of Naxalbari (1967-1975)* (London: Routledge, 2011) and her most recent book is *Utpal Dutt and Political Theatre in Postcolonial India* (Cambridge University Press, 2024). Her research interests include social movement studies, ethnography and oral history, gender and political violence, gender and theatre, history and politics of South Asia. Her recent publications are essays in peer-reviewed journals like *South Asian History and Culture*, *Feminist Review*, *Indian Journal of Gender Studies*, *Contemporary South Asia*, *Feminism and Psychology*, and *Journal of South Asian Development*. Her co-edited book *Displacement and Citizenship: Histories and Memories of Exclusion* (Tulika, 2020) has been recently published. She has been Co-PI in international collaborative academic projects with Warwick University, University of Liverpool and University of Cambridge funded by the British Academy and Arts and Humanities Research Council, UK. She has also been a bilingual contributor to a range of cultural press in India.