

## PROGRAMME

**33rd Annual CDE Conference, Konstanz (Germany), 19-22 June 2025**  
**New Stages for Sex, Gender and Sexuality in Contemporary Theatre**[www.cde-2025.de](http://www.cde-2025.de)**THURSDAY, 19 JUNE**

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|-------------|--|--|
| 09.00–16.00 | PhD forum (led by <b>Clare Wallace</b> and <b>Chris Megson</b> )   | <p><b>Eštok, Tomáš:</b> "Intersections Between Queer Theory and Leftist Politics in Anglophone Drama"</p> <p><b>Karaköse, Onur:</b> "Dramatizing Mass Shootings on the Contemporary American Stage: Theater and the Public – Negotiation of a Nation in Crisis"</p> <p><b>Knijff, Alba:</b> "Feminist Ontologies in 21<sup>st</sup> Century British Theatre"</p> <p><b>Manzella, Charlotte:</b> "Temporalities in Contemporary British Climate Change Theatre"</p> <p><b>Polák, Ondřej:</b> "Animatedness in Contemporary American Drama"</p> <p><b>Sutherland, Andrew:</b> "The Virus as Future's Ghost: Performing the undetectable status as hauntology of possible futures"</p> <p><b>Thomas, Jade:</b> "The Playtext as (In)Visible Mediator: How Metadrama Negotiates Dramatic Representations of Blackness"</p> <p><b>Vass, Eszter:</b> "Trauma and Metatheatre in Contemporary Anglophone Drama"</p> <p><b>Welton, Emma:</b> "Camp Re/production: Queer-Feminist Performance in Austerity London (2014-2024)"</p> <p><b>Ye Chengyao:</b> "Staging Real-Life Nazi Perpetrators: The Dramaturgies and Ethics of Holocaust Theatre"</p> |
| 16.00–18.00 | Arrival and registration   |  |
| 18.00–19.00 | Dinner   |  |
| 19.00–21.00 | <p>Welcome (<b>Kerstin Schmidt</b>, President of CDE) and</p> <p>"Charting New Stages: An Introduction" (<b>Leila Michelle Vaziri &amp; Christina Wald</b>)</p> <p>Keynote<br/>(Chair: <b>Leila Michelle Vaziri</b>)</p> | <b>Lynette "Lennox" Goddard:</b> "Performing Black Queer Joy as Activist Resistance"   |

## FRIDAY, 20 JUNE

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| 09.00–10.30 | Panel I – <b>Staging Queerness</b><br>(Chair: <b>Ralph Poole</b> )                   | <p><b>Amy Terry:</b> “Where Are All the Butches? The Liberating Potential of Illegibility in Queer Performance”</p> <p><b>Heidi Liedke &amp; Sarah Busch:</b> “‘The system is failing, all of us’: Queering as (Re)directing in <i>I, Joan</i> (2022) and <i>Birds and Bees</i> (2023) by Charlie Josephine”</p> <p><b>Aloysia Rousseau:</b> “‘There’s nothing but delight and desire’: The Poetics and Politics of Pleasure in Charlie Josephine’s <i>Cowboys</i>”</p> |
| 10.30–11.00 | <i>Coffee Break</i>  |   |
| 11.00–12.00 | Panel II – <b>Queer Temporalities and Spaces</b><br>(Chair: <b>Ondřej Pilný</b> )    | <p><b>Eva-Maria Windberger:</b> “Complicating Queer Singaporean Theatre History: Ng Yi-Sheng’s <i>Desert Blooms</i> as Documentary Theatre”</p> <p><b>Benjamin Poore:</b> “Exploding History: Queer Temporalities and Forging Queer Connections in Contemporary Playwriting”</p>  |
| 12.30–13.30 | <i>Lunch</i>   |   |
| 14.00–15.30 | Panel III – <b>Bodies and Sexuality</b><br>(Chair: <b>Gemma Edwards</b> )            | <p><b>Ellen Grünkemeier:</b> “Matthew Lopez’s <i>The Inheritance</i> (2018): Performing an Intergenerational Dialogue About (Homo)Sexuality”</p> <p><b>Edyta Lorek-Jezińska:</b> “‘Delicate, honest and raw’: Reclaiming Sexuality in the 2020s Plays by Disabled Playwrights”</p> <p><b>Sara Reimers:</b> “Authentic Casting: Gender, Sexuality and Representation in Contemporary UK Theatre”</p>   |
| 15.30–16.00 | <i>Coffee Break</i>  |   |
| 16.00–17.30 | Panel IV – <b>Gender, Violence and Censorship</b><br>(Chair: <b>Janine Hauthal</b> ) | <p><b>Lesego Chauke:</b> “Of Dogs that Bark in the Night: Dramaturgies of Queering in Qondiswa James’ <i>A Faint Patch of Light</i>”</p> <p><b>Alex Watson &amp; Kit Narey:</b> “‘be it on the street or on the stage’: Situating the Politics of ‘the Stage’ in Recent Trans Performance”</p> <p><b>Elisabeth Knittelfelder:</b> “Shifting the Conversation: Testifying Perpetrators in the Workshop Play <i>#JustMen</i>”</p>   |
| 18.00–19.00 | <i>Dinner</i>  |   |
| 19.30–20.30 | <b>Playwright in Conversation</b><br>(Chair: <b>Christina Wald</b> )                 | <b>Charlie Josephine</b>  |

## SATURDAY, 21 JUNE

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|-------------------|--|--|
| 09.00–10.00       | <b>Keynote</b><br>(Chair: <b>Christina Wald</b> )  | <b>Fintan Walsh:</b> “Dances with Death: Grief as a Kind of Movement”  |
| 10.00–10.30       | <i>Coffee Break</i>  |  |
| 10.30–12.00       | Panel V – <b>Theatre and Trans*</b><br>(Chair: <b>Jonas Kellermann</b> )   | <b>Dorothee Birke &amp; Sarah Back:</b><br>“Transcending Gender, Transcending Genre: Embodied Selves in the Performances of Travis Alabanza and Kama La Mackerel”<br><b>Elisabeth Massana:</b> “‘Dysphoria Mundi’: Raving Against Time in Charlie Josephine’s <i>I, Joan</i> .”<br><b>Xavier Lemoine:</b> “Trans Intersectional Poetics: <i>Firebird Tattoo</i> by Ty Defoe” |
| 12.00–13.00       | <i>Lunch</i>   |  |
| 13.00–14.30       | Assembly of members  |  |
| 14.50             | Departure from Hegne   | Train Departure: 15.22 (Arrival at Konstanz: 15.35)  |
| 15.45–17.15       | <b>Roundtable</b><br>“New Stages for Sex, Gender and Sexuality in Contemporary Theatre: Practical Perspectives”<br>(Chair: <b>Christina Wald</b> ; Spiegelhalle, Theater Konstanz) | <b>Lea Seiz</b> , dramaturgical team Theater Konstanz<br><b>Rachel Hann</b> , Associate Professor of Performance and Design and Expert on Scenographics, Transness and Costume (Newcastle)<br><b>Jennie Reznick &amp; Mark Fleishman</b> , Artistic Directors of Magnet Theatre (Cape Town)  |
| 17.30–18.30       | <i>Dinner</i> (self-paid and pre-booked)   | <b>Restaurant Wessenberg</b><br>Wessenbergstraße 41<br>78462 Konstanz<br><a href="https://wessenberg.de/">https://wessenberg.de/</a>   |
| 19.00–c.<br>21.30 | <b>Theatre performance</b>   | <i>The Threepenny Opera</i><br>Konstanz, Münsterplatz  |

## SUNDAY, 22 JUNE

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|-------------|---|--|
| 09.00–10.00 | <b>Playwright in Conversation</b><br>(Chair: <b>Leila Michelle Vaziri</b> ) | <b>Stef Smith</b>  |
| 10.00–10.30 | <i>Coffee Break</i>   |  |
| 10.30–12.00 | <b>Panel VI – Feminist Stages</b><br>(Chair: <b>Anja Hartl</b> )            | <p><b>Hannah Greenstreet:</b> “Staging the Politics of Desire in Ella Hickson’s <i>The Writer</i> (2018), <i>Swive: Elizabeth</i> (2019) and <i>[Anna]</i> (2019)”</p> <p><b>Clare Wallace:</b> “Feminist Interventions: Gender Politics at the Abbey Theatre since 2016”</p> <p><b>Trish Reid:</b> “Zinnie Harris: Disrupting the Inevitable Flow of Tragic Time”</p> |
| 12.00–12.30 | <b>Closing Remarks</b>  | <b>Chris Megson, Kerstin Schmidt, Merle Tönnies, Anette Pankratz, Martin Riedelsheimer &amp; Eckart Voigts</b>   |
| 12.30–13.30 | <i>Lunch</i>  |  |
| 13.30       | Departure   |  |