The PERPHOTO research project dedicates its final international conference to the multiple challenges, opportunities, and limits that arise from the encounter and intersection between photography and performance, in theoretical and practical issues. Apparently based on an ontological paradox, due to the ephemeral and eventual fictional nature of the performative act as opposed to the petrification and alleged transparency of photography, the relationship between photography and performance opens a wide and challenging field of experimentations, rich in reciprocal suggestions, either in stage photography in its strictest sense, in the different forms of performed and staged photography, or through the appropriation of photography as dramaturgical issue or optical device in stage productions.

Although these topics have been addressed over time by scholars coming from different disciplines, such as visual culture, theatre studies and Performance Art, it still seems necessary to undertake an in-depth theoretical reflection, even beyond the possible practical applications. The processes, perspectives, and limits emerging from the intertwining of photography and performance still need to be questioned, considering, namely, the archive, the body, and the medium.

The conference aims to stimulate a transdisciplinary debate counting on contributions that critically discuss these issues, using different chronological or geographical focus, with a strong methodological implication.

The conference is organized by Filipe Figueiredo and Cosimo Chiarelli, within the research project: PERPHOTO — Performing the gaze, funded by the Portuguese Foundation for Science and Technology (FCT), and hosted by the Centre for Theatre Studies of the University of Lisbon.

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JULIANA RODRIGUES
Head of Department of Modern Culture and Media at Brown University. Awarded a Guggenheim Fellowship in 2021, she is the author of The Explicit Body in Performance (1997), Performing Remains: Art and War in Times of Performance Production (2014), Theatre and History (2014); and Remain (with Jussi Parikka 2018). A student of Black Feminist Thought and invested in speculative and fabulous acts for the (re)turning of otherwise worlds, she recently published This Shoot Which Is Not One: Island Studies, Performance Studies, and Afropop Who Fly (2020), and the award-winning essay That the Past May Yet Have Another Future: Gesture in Times of Hand Up (2018). She has published extensively on media and performance, and serves as a consultant editor for TDR: The Drama Review. She is currently working on two projects: a digital book on gestures across media to be titled Standing Still Moving, and a book on litoral dance in the afterlives of slavery’s capitalism to be titled Shouting in the Sea of History.

AMELIA JONES
Amelia Jones is Robert A. Day Professor and Vice Dean at Roski School of Art & Design at University of Southern California. Publications include Seeing Differently: A History and Theory of Identification and the Visual Arts (2012), Perform Repeat Record: Live Art in History (2012), co-edited with Adrian Heathfield, and Otherwise: Imagining Queer Feminist Art Histories, co-edited with Sue Hillier (2016). The catalogue Queer Communion: Ron Athey (2020), co-edited with Andy Campbell, and which accompanies a retrospective of Athey’s work at Participant Inc. (New York) and ICA (Los Angeles), was listed among the “Best Art Books 2020” in the NY Times, and the exhibition was listed among 10 Top Ten 2021 exhibitions in Artforum (December 2021). Her book entitled in Between Subjects: A Critical Genealogy of Queer Performance (2021) is published by Routledge Press.

JOEL ANDERSON
Joel Anderson is Senior Lecturer at the Royal Central School of Speech and Drama, University of London. He has previously been a member of faculty at Brunel University, has served as external examiner at Goldsmiths and LASALLE College of the Arts, Singapore, and is currently a member of the international advisory panel of the Centro de Estudos de Teatro at the University of Lisbon. His book Theatre & Photography was published by Palgrave Macmillan in 2015.

CHRISTOPHER BALME
Christopher Balme holds the chair in performance studies at the University of Munich. He was born and educated in New Zealand where he graduated from the University of Otago. He has lived and worked in Germany since 1986 where he is a member of the universities of Würzburg, Munich and Mainz. From 2004 to 2006 he held the chair in theatre studies at the University of Amsterdam. He has published widely on German theatre, intercultural theatre and theatre and other media. Balme is President of the German Society for Theatre Research and of the IIFR. He was Senior Editor of Theatre Research International from 2004-2006. His publications include European Theatre Iconography (co-edited, Bulzonii 2002); Pacific Performances: Theatricality and Cross-Cultural Encounter in the South Seas (Palgrave Macmillan, 2007); Cambridge Introduction to Theatre Studies (CUP 2008); The theatrical public sphere (CUP 2014).

ORGANIZING COMMITTEE PERPHOTO PROJECT
Filipe Figueiredo (CEU, University of Lisbon / IADE-UE); Cosimo Chiarelli (CEC, University of Lisbon); Maria João Monteiro Brênhate (CEU, University of Lisbon); Cláudia Maria Guerra Madeira (Nova University of Lisbon – NOVA FCSH); Paula Artur Ribiero Baptista (National Theatre and Dance Museum); Arianna Novaga (IUSVE University, Verona and Venice); Raquel Monte Ralumundo (CEU, University of Lisbon); Mariana Pancada (Nova University of Lisbon – NOVA FCSH).

MANAGEMENT AND SECRETARY
CEPUL: Centro de Estudos de Teatro Tatiana Dinis Ribeiro, Mariana Pancada

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PARTNERS
School of Arts and Humanities, University of Lisbon National Theatre and Dance Museum, Lisbon Cultural Foundation Atelier de Lisboa https://perphoto.estaetio.pt perphotocet@gmail.com