

# TDR

A close-up photograph of a hand holding a large, textured clay mask. The mask is light brown and has a rough, sculpted appearance. The hand is positioned at the bottom left, gripping the mask. The background is dark, making the mask and hand stand out.

NEW YORK UNIVERSITY

BROWN UNIVERSITY

SHANGHAI THEATRE ACADEMY

STANFORD UNIVERSITY

YALE UNIVERSITY

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Marcus Cheng Chye Tan

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Julie Vatain-Corfdir

*Provocation*

by Majesty Royale

*Worlds of Directing Series*

guest edited by Carol Martin

*articles by*

Katia Arfara

Ali-Reza Mirsajadi

*Student Essay Contest Winner*

Alex Knapp

# TDR

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TDR is scholarly, accessible, and dynamic. TDR is inclusive and interdisciplinary. Each article is tightly focused—but taken as a whole TDR is global. With its broad range of topics, TDR is at the cutting edge of performance studies. Its writers and editors support progressive political and social movements, art and ideas. Written by and for scholars and artists—and their students—TDR is where leaders and future leaders in the field of performance studies go for performance texts, performative writing, editorials, reviews, interviews, and research articles about the performing arts, performance in everyday life, popular entertainments, sports, business, and politics—the broad spectrum of performance.

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# TDR

## PROVOCATION

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*Majesty Royale*

*the space between the riot and i* is a solo performed by Majesty Royale that uses movement and sound to investigate alternative modes of existence, memory, and ghostly inhabitation. The work exposes the physical body and sensorial landscape to rigorous transformation located in the liminal space between “here-now” and “then-there.” Majesty becomes a channel to emergent mythologies of the underworld with ritual practices derived from Black southern culture: sampling, chanting, sermon-ing, and marching.

Majesty Royale is a dancer, shaper, sound explorer, and ghost. Majesty grew up in the land of the Eno and Occaneechi peoples (Durham, NC) and is based in Lenni-Lenape land (Philadelphia, PA). Majesty is a graduate of the University of the Arts (BFA Dance), 2020 Pina Bausch Choreography Fellow, and 2021 New York Live Arts Fresh Tracks Artist. <https://www.glitterboiwonder.com/>

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GUEST EDITED BY CAROL MARTIN

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*Carol Martin*

**Reclaiming the Past: On Lola Arias’s Theatre of Postmemory** .....10

*Katia Arfara*

Interweaving first-person narratives, archives, autobiography, film, and live music, Lola Arias shifts her audience’s attention towards the nature of memory, revealing the inadequacy of binaries such as fact and fiction, truth and imagination. Arias’s major works explore the construction of collective and personal memory in relation to the economic, social, cultural, and psychological influences of the military dictatorships on contemporary Argentinian and Chilean societies.

**And of Clay We Are Created: Zahra Sabri’s *Count to One* and the Material Ephemerality of War** .....38

*Ali-Reza Mirsajadi*

Iranian theatre director Zahra Sabri’s dramaturgy layers performers and puppets, puppets and puppeteers, collapsing distinctions between the inanimate and the animate in ways that allow spectators more freedom to interpret her work. Her 2012 *Count to One* enacts the creation, animation, and destruction of clay puppets while telling a story of three soldiers who refuse to follow orders to bomb a foreign city.

ARTICLES

**The *Curios* Carnival: Margaret Leng Tan’s Theatrimusicality . . . . .52**

*Marcus Cheng Chye Tan*

Theatricality in music performances is often regarded as extraneous, but avantgarde toy pianist Margaret Leng Tan exploits the intermediality between theatricality and musicality to demonstrate how theatrimusicality is imperative to the creation and reception of her music. *Curios* (2015) is one example in which the work’s structure of meaning and the experience of the carnivalesque are evoked through such a theatrimusical dramaturgy.

**Musicological Archaeology and Constança Capdeville . . . . .64**

*Filipa Magalhães*

In a concert of two sound worlds, one acoustic and the other electroacoustic, it is difficult to balance both sonically. When texts, lights, gestures, and movements from different artistic domains such as theatre, dance, or cinema combine with the music this coexistence creates, the result is a new language: the language of Constança Capdeville.

**Playing with Knowledge: On Lecture Performances . . . . .78**

*Sophie Seita*

Seated between art and academia, the lecture performance is a hybrid and playful genre that questions the norms and forms of lectures. Often highly reflexive, discursive, and pedagogical, it draws attention to the structures of how knowledge is produced, distributed, and received. It stages and costumes knowledge; makes it wearable or movable.

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*Nele Wynants*

In Oona Libens’s poetic-scientific theatre of objects, nonhuman actors take center stage in a universe that hangs together with wires and projection apparatuses. Her playful lecture performances resonate with ideas from contemporary ecocritical and new materialist debates.

**The Climate Siren: Hanna Cormick’s *The Mermaid* . . . . .107**

*Lara Stevens and Denise Varney*

An accomplished dancer, acrobat, and physical theatre performer, Hanna Cormick became ill in 2014 with a trifecta of rare genetic conditions that make her severely allergic to pollutants in the air—smoke, detergents, and food particles—and her bones and internal organs prone to dislocation. In January 2020, during Australia’s summer of unprecedented bushfires, Cormick staged *The Mermaid*, risking her life to make a performance about the climate emergency and how we are all vulnerable bodies at risk in a changing environment.

**“When the Last Shriek Has Died Away”: On Orson Welles’s *Doctor Faustus* and the Memory of Popular Theatre. . . . .119**

*Julie Vatain-Corfdir*

In 1927, Orson Welles directed Marlowe’s *Doctor Faustus* for the Federal Theatre Project, in an original interpretation of Hallie Flanagan’s dream of a “people’s theatre.” While the available archives allow for an examination of Welles’s experiment in popular classicism and invite comparisons with the work of French theatre-makers, they also call for an awareness of the part played by our imagination in such retrospective research.

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*Max Jack*

For a group of antifascist fans who support Eis Hockey Club Dynamo Berlin, street protest and ice hockey games are both sites of left-wing political intervention. Despite the team's reputation in Germany as "The Nazi Club," the group aims to cultivate politically minded crowd action and uplift the atmosphere in the arena in hopes of ridding Germany of representations of its authoritarian past.

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<b>Breathing Bricks: Nut Brother's <i>Dust Project</i> and the Politics of Particulate Matter</b> . . . . .	149
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*Alex Knapp*

For 100 days in 2015, performance artist Nut Brother dragged a vacuum cleaner through Beijing and formed the collected smog particles into a solid brick. *Dust Project* brings into sharp relief the harm related to the necessary act of breathing and the effects of anthropogenic climate change. As air quality declines, breathing marks the everyday entanglement with particulate matter and its attendant violences as a performance of endurance.

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*Mario Biagini*

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*Thomas Richards*



*Hanna Cormick, her wheelchair behind her, in The Mermaid. Sydney Harbour, 2020. See “The Climate Siren: Hanna Cormick’s The Mermaid” by Lara Stevens and Denise Varney. (Photo by Daniel Boud)*