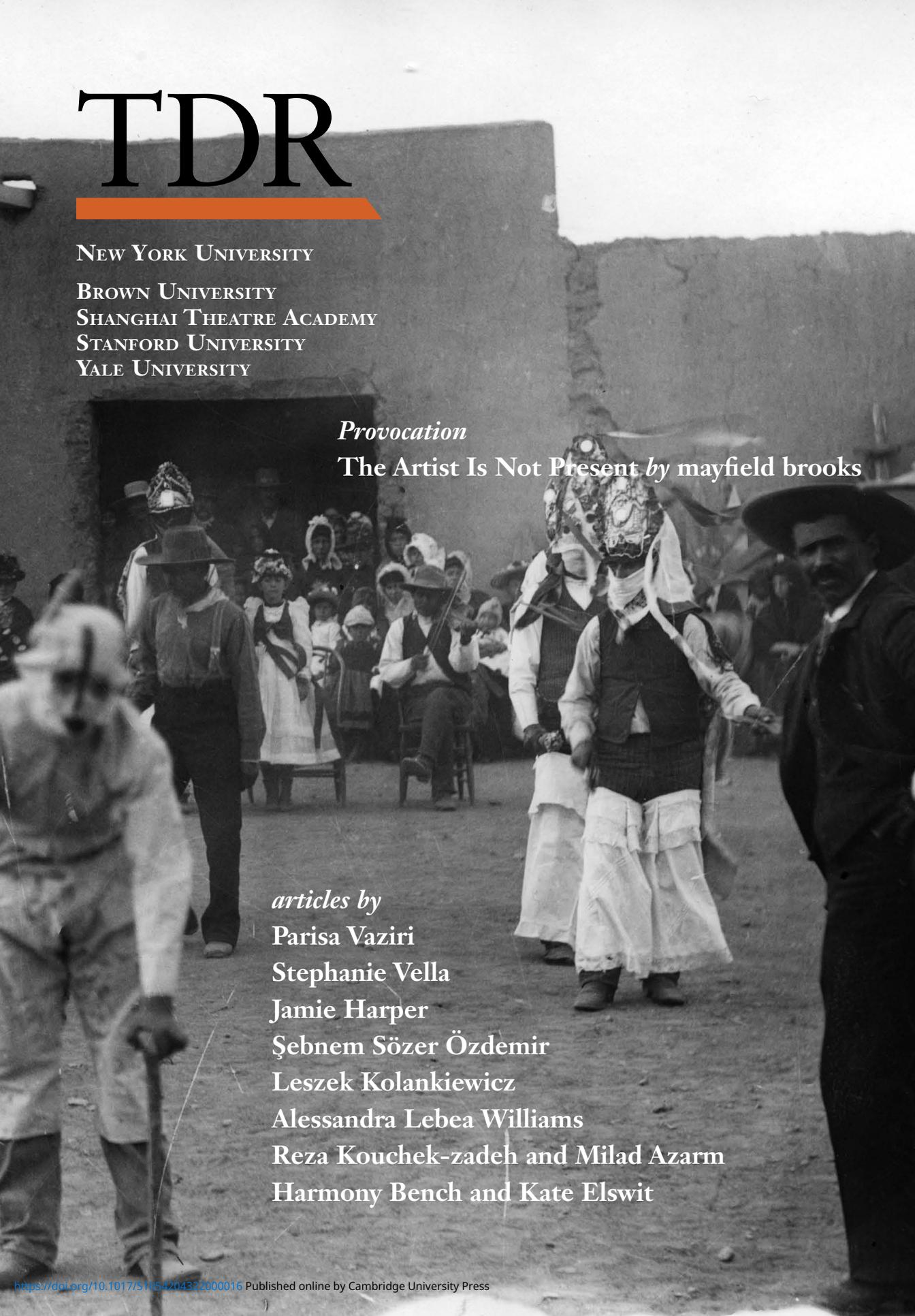


TDR



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Provocation

The Artist Is Not Present *by* mayfield brooks

articles by

Parisa Vaziri

Stephanie Vella

Jamie Harper

Şebnem Sözer Özdemir

Leszek Kolankiewicz

Alessandra Lebea Williams

Reza Kouчек-zadeh and Milad Azarm

Harmony Bench and Kate Elswit

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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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the journal of performance studies

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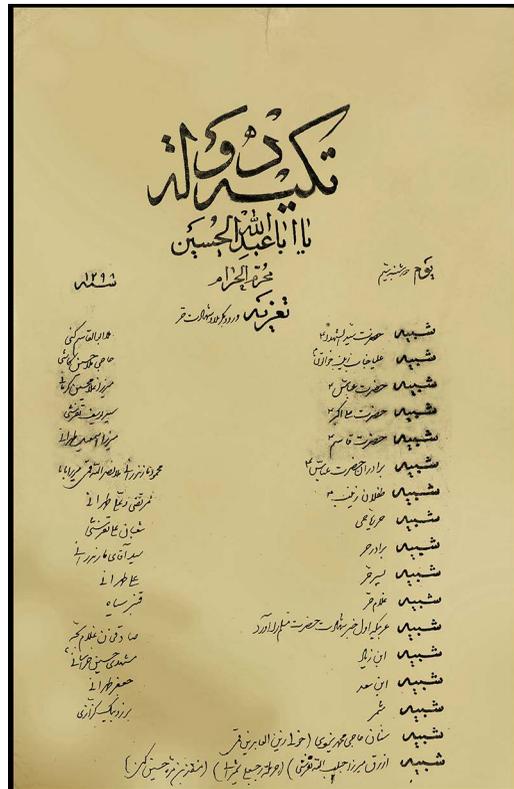
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Above: This sample of Tekeyeh Dowlat's posters is the oldest existing poster of shabih'khani and published here for the first time. See "Investigating Early Dramaturgy and Theatre Directing in the Shabih'khani of the Qajar Era" by Reza Kouchek-zadeh and Milad Azarm. (Photo courtesy of the Institute for Iranian Contemporary Historical Studies)

Front Cover: A performer playing *El Toro* in a *Matachines* dance, Monticello, New Mexico, 1909. See "Performance, Colonialism, and Survivals: *Aby Warburg* and the *Matachines* Dance in the US Southwestern Territories" by Stephanie Vella. (Photo by Henry A. Schmidt; courtesy of Special Collections and Center for Southwest Research, University of New Mexico Libraries)

Back Cover: Audience participants decide the fate of the performer in the electrocution scene from *Too Many Dreams in One Night*. See "The Paradox of Transitional-Justice Theatre in Taiwan: The Theatrical Ethics of Dark Eyes Performance Lab's *Too Many Dreams in One Night*" by Fan-Ting Cheng. (Photo by Etang Chen [陳藝堂]; courtesy of Dark Eyes Performance Lab)

TDR

PROVOCATION

The Artist Is Not Present 2

mayfield brooks

After participating in the Black Lives Matter protests in 2020, I felt hopeless because I wanted the capitalist death machine to collapse, but the protests eventually died out. I then learned about 400 pilot whales who died off the coast of Tasmania after being stranded there, and connected whale death to Black death and thought about how the whale bodies feed the ocean when they die.

mayfield brooks improvises while black and is based in Brooklyn, New York, on Lenapehoking, the homeland of the Lenape people. brooks is a movement-based performance artist, vocalist, urban farmer, writer, and wanderer. They are on the faculty at Movement Research NYC, Editor-in-Chief of *Movement Research Performance Journal*, and the 2021 recipient of the biennial Merce Cunningham Award from the Foundation for Contemporary Arts. brooks teaches and performs practices that arise from their life/art/movement work, *Improvising While Black*. www.improvisingwhileblack.com

ARTICLES

Investigating Early Dramaturgy and Theatre Directing in the Shabih'khani of the Qajar Era 7

Reza Kouchek-zadeh and Milad Azarm

Scholarly research on shabih'khani, the Iranian traditional performance generally known as ta'ziyeh, has frequently portrayed creators of this theatrical form as religious devotees with little or no theatrical knowledge and expertise. Yet, newly discovered manuscripts from the Qajar era (1789 to 1925 CE/1168 to 1304 SH) contain annotations and stage directions that can be interpreted as directorial notes and dramaturgical enhancements.

Visceral Data for Dance Histories: Katherine Dunham's People, Places, and Pieces . . . 37

Harmony Bench and Kate Elswit

Between 1947 and 1960, choreographer Katherine Dunham spent over 5,000 days in hundreds of cities on six continents. During that time, almost 200 dancers, drummers, and singers traveled with her, performing 166 repertory pieces. Dunham's expansive work lends itself to digital approaches that illuminate the complex ways history is iterated across bodies, and how the specific questions raised by dance history underpin a visceral approach to the digital humanities.

Antiblack Joy: Transmedial Siyāh Bāzī and Global Public Spheres 62

Parisa Vaziri

Maryam Khakipour's 2004 *The Joymakers* and its 2008 sequel *Shadi* form an exemplary site for examining the dissemination and translation of Persian blackface across time, space, and media. The transmediality of siyāh bāzī reveals a universal familiarity with the practice of blackface comedy that disrupts commonplace assumptions about its geographical and historical itinerary.

**Performance, Colonialism, and Survivals: Aby Warburg and the
Matachines Dance in the US Southwestern Territories 80**

Stephanie Vella

German art historian Aby Warburg's 1895–1896 trip through the southwestern US reexamined in the context of late 19th-century colonialism interjects the ethical stakes of displacement and replacement into one of Warburg's key theoretical terms, "survival." Working through how power differentials in colonialism shape the way images and affects survive in performance, an unremarked-upon Matachines dance is reinstated in this travel narrative.

**A Radical Practice of Inclusion: Choreographing Race and Gender
with Ananya Dance Theatre. 102**

Alessandra Lebea Williams

Ananya Dance Theatre directs our present-day concern for racial and gender diversity toward a radical practice. Choreographer Ananya Chatterjea includes white and mixed-race women as well as black male-presenting artists in her dances that place the global, social justice stories of black and brown women and femmes at their center.

Ayn and the Actor: The Immanent Truth in the Works of Ideogram Théâtre 119

Şebnem Sözer Özdemir

The works of Ideogram Théâtre offer a concrete example of how the Sufi teaching of Anatolia (*tasavvuf*) might today inspire a distinctive approach to the actor's art. With actors who are not only doers but also witnesses of the truth behind their actions, Ideogram Théâtre makes visible the Sufi concept of *ayn*, which considers each human being a mirror of truth for another. Through their work, the essence of the 700-year-old ritual performance of *semâ* lives on the theatre stage.



Renée Copeland jumping in swastikapada position in Ananya Chatterjea's Shaatranga: Women Weaving Worlds. See "A Radical Practice of Inclusion: Choreographing Race and Gender with Ananya Dance Theatre" by Alessandra Lebea Williams. (Photo by Isabel Fajardo; courtesy of Ananya Dance Theatre)

Kaddish: Remembering Ludwik Flaszen (1930–2020)	137
<i>Leszek Kolankiewicz</i>	
<i>translated by Mirosław Rusek</i>	

Ludwik Flaszen was the cofounder and literary adviser of the Polish Laboratory Theatre, and a collaborator of Jerzy Grotowski. This Jewish kaddish and Dionysian dithyramb offers a glimpse of his life and work.

Interrupting Immersive Immediacy: Pursuing Reflexive Hypermediacy in the Play of Participatory Performance	145
<i>Jamie Harper</i>	

Immersive experiences in theatre and digital games are often characterized by immediacy in space and time, focusing on the imminent action of the here and now. Live action role-play (larp) practices, by contrast, can encourage reflexivity. Such reflexive play can support the agential capacities of players in participatory performance works to visualize and pursue alternative futures.

CRITICAL ACTS

The Paradox of Transitional-Justice Theatre in Taiwan: The Theatrical Ethics of Dark Eyes Performance Lab’s <i>Too Many Dreams in One Night</i>	165
<i>Fan-Ting Cheng</i>	

As an exemplar of transitional-justice theatre in Taiwan, Dark Eyes Performance Lab’s *Too Many Dreams in One Night* aimed to repair a social wound but aroused debates over its use of immersive staging and torture instruments to reenact the political violence of the White Terror. The play foregrounded the impossibility of experiencing historical trauma through theatrical performance and, paradoxically, the necessity of employing metatheatrical devices to highlight such an impossibility.

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