

TDR

NEW YORK UNIVERSITY

BROWN UNIVERSITY

SHANGHAI THEATRE ACADEMY

STANFORD UNIVERSITY

YALE UNIVERSITY

PERIPETEIA

edited by Branislav Jakovljević and Diana Looser
Stanford University Consortium Issue: Part I

featuring

Raqs Media Collective, Lindsay Goss,
Ailton Krenak and Andreia Duarte,
Elizabeth A. Osborne, and Annelies Van Assche

plus articles by

Emily Coates

Amelia Jones

Joanna Krakowska

Naomi Vogt

Miro Spinelli

TDR

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.

Editorial Office: TDR, 665 Broadway, 6th fl., New York, NY 10012, email: tdr@nyu.edu.

Instructions for Contributors: Information about manuscript submissions can be found at <https://www.cambridge.org/core/journals/the-drama-review/information/instructions-contributors>.

Abstracting and Indexing Information: Please visit <https://www.cambridge.org/core/journals/the-drama-review>.

Subscription Information: TDR (ISSN 1054-2043 E-ISSN 1531-4715) is published quarterly (Spring, Summer, Fall, Winter) by Cambridge University Press, 1 Liberty Plaza, New York, NY 10006, USA on behalf of the Tisch School of the Arts, New York University. Periodicals postage paid at New York, NY, and at additional mailing offices. POSTMASTER: Please send address changes to TDR, Cambridge University Press, 1 Liberty Plaza, New York, NY 10006, USA.

The institutional subscription price for Volume 65 (2021), including delivery by air where appropriate (but excluding VAT), is \$262.00 (£216.00) for print and electronic or \$230.00 (£189.00) for electronic only. Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, Journals Fulfillment Department, 1 Liberty Plaza, New York, NY, 10006, USA; or Cambridge University Press, UPH, Shaftesbury Road, Cambridge CB2 8RU, England. For single back issues, please contact subscriptions_newyork@cambridge.org. More information about subscription rates, including individual and student subscription prices, can be found at: <https://www.cambridge.org/core/journals/the-drama-review/subscribe>.

Advertising: For information on display ad sizes, rates, and deadlines for copy, please contact USAdSales@cambridge.org.

© TDR, New York University 2021. All rights reserved.

No part of this publication may be reproduced, in any form or by any means, electronic, photocopying, or otherwise, without permission in writing from Cambridge University Press. Policies, request forms, and contacts are available at <https://www.cambridge.org/core/journals/the-drama-review/information/request-permissions>.

Permission to copy (for users in the USA) is available from Copyright Clearance Center: www.copyright.com; email: info@copyright.com.

This publication is made possible, in part, with public funds from the New York State Council on the Arts and the National Endowment for the Arts.

TDR

the journal of performance studies

Editor

Richard Schechner

Associate Editor

Mariellen R. Sandford

Consortium Editors

Rebecca Schneider

Brown University

William Huizhu Sun

Shanghai Theatre Academy

Branislav Jakovljević

Stanford University

Tavia Nyong'o

Elise Morrison

Kimberly Jannarone

Yale University

Managing Editor

Sara Brady

Assistant Editor

Sarah Lucie

Editorial Assistant

Eliza Ducnuigean

Books Editor

Dominika Laster

Critical Acts Editors

Gelsey Bell

Megan V. Nicely

Provocation Editor

Julie Tolentino

Contributing Editors

Fawzia Afzal-Khan

Sharon Aronson-Lehavi

Catie Cuan

Tracy C. Davis

Guillermo Gómez-Peña

Amelia Jones

Barbara Kirshenblatt-Gimblett

André Lepecki

Carol Martin

Fred Moten

Rabih Mroué

Ong Keng Sen

Anna Deavere Smith

Diana Taylor

Uchino Tadashi

Consortium Issue Editorial Assistant

Rishika Mehrishi



Above: Scene 2: "The Time of the Myth." Silence of the World at the 27th Porto Alegre em Cena, International Festival of Performing Arts. See "Silence of the World: Scenic Experiment Script" by Ailton Krenak and Andreia Duarte. (Photo courtesy of Fernando Zugno)

Front Cover: Meyoucycle, by Eleanor Bauer and Chris Peck. Kaaitheater Brussels, 2016. See "Cruel Optimism, Ironic Pessimism, Poetic Terrorism: How to Combat the Semi-capitalistic Pan(dem)ic in a Choreographed Song-Cycle" by Annelies Van Assche. (Photo by Anne Van Aerscht)

Back Cover: "Trio A Pressured," choreographed by Yvonne Rainer in 1966, performed by Emily Coates and Yvonne Rainer at Dia Beacon, 22 October 2011. See "Yvonne Rainer's Archive" by Emily Coates. (Detail of photo ©2011 Paula Court)

TDR

STANFORD CONSORTIUM ISSUE: PART I

Edited by Branislav Jakovljević and Diana Looser

Peripeteia: Rehearsing Against the End of the World 6

Branislav Jakovljević and Diana Looser

How can performance help us to think about the problem of climate change and its integral relationships to social and political frameworks? What directions do societies and arts need to take in order to forge different futures? Reflections on the proposals put forward in this installment of the special issue on *Peripeteia* raise questions toward further conversation.

The Promise of the Green New Deal: A 21st-Century Federal Theatre Project 11

Elizabeth A. Osborne

US theatre suffers from insufficient funding, mass unemployment, and widespread structural inequities. The Green New Deal, with its calls to create millions of high-wage jobs and promote equity, offers a solution: establish a Green Federal Theatre. This examination of two historical Federal Theatre Project structures—the National Service Bureau and the Community Drama Program—culminates in a manifesto for a Green Federal Theatre.

Salt 29

Raqs Media Collective

The Rann of Kutch, a vast salt marsh in western India, is the physical and conceptual starting point for an image-text assemblage that meditates on the many social, material, colonial, and labor histories of salt, prompting us to contemplate complex relationships between mineral, genealogical, environmental, and social histories.

Raqs Media Collective was formed in 1992 in Delhi, India, by Monica Narula, Jeebesh Bagchi, and Shuddhabrata Sengupta. Raqs Media Collective enjoys playing a plurality of roles, often appearing as artists, occasionally as curators. The word “raqs” in several languages denotes an intensification of awareness and presence attained by whirling, turning, being in a state of revolution. Raqs Media Collective take this sense to mean “kinetic contemplation” and a restless entanglement with the world and with time. Raqs practices across several media: installation, sculpture, video, performance, and text. www.raqsmediacollective.net/

Cruel Optimism, Ironic Pessimism, Poetic Terrorism: How to Combat the Semi-capitalistic Pan(dem)ic in a Choreographed Song-Cycle 38

Annelies Van Assche

Meyoucycle (2016) was the eagerly awaited result of a collaboration between choreographer Eleanor Bauer and composer Chris Peck. The characters of this dance and song-cycle have developed tactics to withstand the exploitative demands of neoliberal semi-capitalism; the creative team deployed performative and dramaturgical tactics for the same purpose.

Ending and Excess: Theatre as Being-in-Crisis 51

Lindsay Goss

In its willingness to expend resources towards the construction of worlds that end, theatre models the possibility of a response to crisis that refuses to make action in the present contingent upon the promise of a future. Three recent works reflect a contemporary metatheatrical preoccupation with this combination of exertion and conclusion, and suggest the need to reimagine conservation and sustainability once we’ve embraced the structuring logic of “the end.”

Silence of the World: Scenic Experiment Script 67

Ailton Krenak and Andreia Duarte

On the Creative Process: The Ephemerality of *Silence of the World*

Andreia Duarte 77

translated by Miro Spinelli

The scenic experiment *Silence of the World* brought together indigenous leader Ailton Krenak and performer Andreia Duarte. The show deeply explored the perception of time in mythology as a space for reinventing the world and evoked the recognition of humans as just another planetary species alongside so-called nonhumans: animals, rivers, mountains, plants, and everything that exists. *Silence of the World* drew attention to indigenous peoples who connect with the living organism that is the planet.

ARTICLES

Yvonne Rainer’s Archive 84

Emily Coates

A close reading of Yvonne Rainer’s archival papers reveals new insights into the postmodern iconoclast. Revivifying Rainer’s early choreographic practice and verbal-embodied explorations, Rainer’s own notes and journals illuminate and challenge reductive interpretations of a writing dance artist’s work over time.



Suzanne Lacy (left) with Allan Kaprow (center) and fellow students. Suzanne Lacy, Maps, 1973. See “Suzanne Lacy between Kaprow and Chicago: Pedagogy and Performance” by Amelia Jones. (Photo by Susan Mogul; courtesy of Suzanne Lacy Studio)

Suzanne Lacy between Kaprow and Chicago: Pedagogy and Performance 103

Amelia Jones

Social practice and dematerialization are often cited as the most radical innovations in Euro-American contemporary art since the late 1960s, but rarely have historians acknowledged the crucial role of experimental pedagogy in this shift of art towards performance, conceptualism, and activism. The practice of Los Angeles-based performance artist Suzanne Lacy radically extended the ideas of her teachers and mentors Allan Kaprow and Judy Chicago into revised structures of artmaking towards activist social practice performances driven by conceptual, political, and embodied concerns.

Eating Bananas Outside the National Museum: Unlimited Semiosis 131

Joanna Krakowska

The banana protest, a mass reenactment of *Consumer Art* (1972), a series of photographs by Natalia LL that was removed from the National Museum in April 2019, was staged as a grassroots protest against this act of censorship and the Polish conservative government’s “decency” policy as well as the underrepresentation of women’s art in museums and galleries.

The Invention of (YouTube) Ritual and Pierre Huyghe’s Holiday 147

Naomi Vogt

Pierre Huyghe’s *Streamside Day* shifts the boundaries between representing and producing rituals. In 2003, the artist scripted a holiday for a freshly built, suburban-style neighborhood in New York State, which he simultaneously turned into a documentary film and quasi-liturgical participatory installation. Beyond the art world, innumerable new rituals are formalizing and circulating through videos online.

CRITICAL ACTS

The Dada Dramaturgy of *Readymade Cabaret 2.0* 166

Chloë Rae Edmonson

This Is Not a Theatre Company’s *Readymade Cabaret 2.0* combines classic Dada dramaturgy with a Covid-era virtual theatre of short vignettes, much like the original Dada performances at the Cabaret Voltaire. Character-based dialogue strikes at the same existential questions explored by the Dada collaborators, especially present in the context of a global pandemic that has drastically altered our daily lives.

Theatre’s On-Screen Persona: Cornerstone Theater’s *Highland Park Is Here: Stories from a Changing Barrio* 172

Sarah Kozinn

Highland Park Is Here, staged online and centering on community and community engagement, worked to build vital connections between participants and overcome the restrictions of Zoom boxes. The process revealed that when the integrity of a show’s theatre-ness is challenged by moving it online, the piece becomes a placeholder for the live event.

BOOKS

Elementary Poetry by Andrei Monastyrski
Branislav Jakovljević 179

Dans l'œil du désastre: Créer avec Fukushima edited by Michaël Ferrier
Allen S. Weiss. 181

Responding to Site: The Performance Work of Marilyn Arsem edited by
Jennie Klein and Natalie Loveless
Raegan Truax 184

The Play in the System: The Art of Parasitical Resistance by Anna Watkins Fisher
Camille Intson. 186

Blue Sky Body: Thresholds for Embodied Research by Ben Spatz
Gabriel Levine. 188

*Performance and the Afterlives of Injustice: Dance and Live Art in Contemporary
South Africa and Beyond* by Catherine M. Cole
*Prismatic Performances: Queer South Africa and the Fragmentation of the
Rainbow Nation* by April Sizemore-Barber
Megan Lewis. 190

More Books
Cristina Tadeo. 193

TDR CONTINUED...

Go to <https://doi.org/10.1017/S1054204321000691>
Towards an Abyssal Praxis in 5 Moves. 196

Miro Spinelli

The equivalency “land is to soil as body is to flesh” is a guide to reflect on the techniques of coloniality in the extraction and violation of matter. From the perception that body and land are invented even as they are stolen, we endeavor to stay on the edge of that paradoxical abyss long enough to foresee modes of radical imagination.