TDR

New York University
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SITI COMPANY
articles by
Joan Herrington
Christopher J. Staley
Suzuki Tadashi
Motohashi Tetsuya
Melissa Flower-Gladney

Student Essay Contest Honorable Mentions
Georgia Phillips-Amos
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articles by
Raz Weiner
Dirk Gindt
Andreea Chiriţă
Yong Fei
Branislav Jakovljević

Provocation by
Anh Vo

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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.

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Above: *The mythological creature Rovhtege (Ingá Márjá Sarre) lives in the woods, where she captures and eats lost children. Anna Åsdell and Paul Ol Jona Utsi's* Belážagat-Kusinerna. *Giron Sámi Teáhter, 2022. See "Áhku gákti: The Politics and Pedagogies of Contemporary Sámi Performance for Young Audiences" by Dirk Gindt. (Photo by Jonathan Vitblom; © Giron Sámi Teáhter)*

Front and Back Cover: *Will Bond and Ellen Lauren in* Falling & Loving. *PEAK Performances, Montclair State University, 2019. See "SITI Company: The Legacy of Radical Presence" by Joan Herrington. (Photo by Marina Levitskaya)*

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Provocation

Some Hypotheses on Being Possessed: The Body as a Vessel 2

Anh Vo

Anh Vo is a Vietnamese choreographer and writer. Their latest body of work attempts to communicate the monotonous oppressiveness that is the weather of postwar contemporary Vietnam.

SITI Company Special Section

SITI Company: The Legacy of Radical Presence 8

Joan Herrington

After 30 years of groundbreaking work, the SITI Company leaves behind a landscape changed by their presence. Their lasting legacy includes a challenge to how theatre is conceived and executed, a remarkable contribution to the way in which theatre artists hone their craft, and an influential example of how a theatre ensemble can thrive.

Metaphors to Train By: Circles, SITI, the Suzuki Method, and the Viewpoints 74

Christopher J. Staley

The closure of SITI Company as a producing organization has left the many artists SITI has impacted feeling stranded. Their practice of the Suzuki Method and the Viewpoints must now be self-initiated and self-regulated. In their calls-to-action to form new training circles, these artists reveal different ethics and values in the metaphors they use to describe the importance of the training in their lives. The community-building functions of the Suzuki Method and the Viewpoints are revealed in the "metaphors they stomp by."

SITI and SCOT—30 Years of Collaboration and Training: An Interview with Suzuki Tadashi 94

Motohashi Tetsuya

Upon ending his 30-year collaboration with Anne Bogart and SITI company, Suzuki Tadashi reflects on the unprecedented longevity and success of the SITI collective in the US, an economically driven, capitalist country.

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Field Notes from the SITI Summer Workshop 101

Melissa Flower-Gladney

From 1992 until 2021, SITI Company held an annual summer workshop at Skidmore College in Saratoga Springs, New York. In 2012 and 2013, four artists documented their daily experiences at the workshop on social media to share with artists they had met at a Winter Training session in the city earlier that year. From these memories comes an archival script that offers insight into SITI's pedagogical models and the variety of ways students experienced SITI training.



Rebecca Belmore, Wave Sound. *Gros Morne National Park, 2017. Presented by LandMarks2017/Repères2017. See "Attunement to the Great Near with Rebecca Belmore's* Wave Sound *" by Georgia Phillips-Amos. (Photo courtesy of Kyra Kordoski and Rebecca Belmore)*

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Playing Africans: Kibbutz Educational Performance, 1950s–1990s 116

Raz Weiner

Africa Day was a practice of elementary school educational performances in kibbutzim, which featured mimetic impressions of Africans by children. As a mode of settler subject formation, Africa Day sustained imagined, "borrowed" indigeneity, while effectively obfuscating Palestinian indigenous existence. As a complex site of simultaneous reiteration *and* renegotiation of race and racism, the event's reconstruction brings to the foreground the accumulation of whiteness particular to Zionism, which is not only the violence of racial supremacy, but also the violence of selfish disregard.

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Áhku gákti: The Politics and Pedagogies of Contemporary Sámi Performance for Young Audiences 131

Dirk Gindt

With Sámi mythology and storytelling as dramaturgical anchors, Giron Sámi Teáhter uses the key aesthetic elements of *yoik* (Sámi song) and *duodji* (Sámi arts and crafts) to revitalize and promote Sámi language and culture. The troupe's work nourishes pride in young Sámi audiences in their rich cultural heritage, which for centuries was suppressed by settler colonialism across Sápmi, the land of the Sámi people, which stretches across the Northern part of Norway, Sweden, and Finland all the way to the Kola Peninsula in Russia.

Troubles of the Heart: Paper Tiger Theater Studio Performs a Heart Transplant 151

Andreea Chiriță

The Sino-German coproduction *Mouzhong leisi yu wode didong: xinshi pianduan* explores the medical process of a heart transplant and its aftermath through the Foucauldian theoretical framework of the "clinical gaze." The doctors' "biomedical reductionism" is caricatured for its lack of humanness; patients' physical and emotional agony denies the possibility of peaceful coexistence of the human self and technology. Cynical irony is one way of coping with the identity loss, pain, and techno-human condition of organ-transplant survivors.

Artistic Living for the Elderly of Shanghai 165

Yong Fei

Over-60 seniors in Shanghai have at their disposal arts courses, community activities, and arts education, all geared toward their physical and mental well-being, according to the traditional Chinese theory of "artistic living." If current university programs for the elderly accurately identify the artistic needs of the elderly, further individualizing curricula and holding more varied events at community centers, it would help to solve elderly people's anxieties around loneliness and social marginalization, while allowing them to live in harmony with nature.

Student Essay Contest Honorable Mentions

Attunement to the Great Near with Rebecca Belmore's *Wave Sound* 178

Georgia Phillips-Amos

In 2017, on the 150th anniversary of Canadian confederation, Anishinaabe-kwe performance artist Rebecca Belmore set a quartet of listening trumpets entitled *Wave Sound* on shorelines across Canada's national parks. Her metallic instruments amplify the water's frequencies by drawing them in close, inviting visitors to stop and listen to the found sounds. This technology operates on the scale of W.E.B. Du Bois's rarely considered sci-fi "megascope," inviting a new mode of listening to the vital and resilient voice of the lands and waters beyond narratives of settler colonialism.

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Native North America in Motion: Performances of Resistance and Resilience 195

Ashlyn King Barnett

Two Indigenous long-distance walking performances, by the Mother Earth Water Walkers and by the Standing Rock Youth Runners, employ walking as a performance of Indigenous sovereignty, generating tribal knowledge, resistance, and cultural resurgence. What can these acts of long-distance walking tell us about the ways in which Indigenous people create, embody, and perform cultural sovereignty in North America?

Concerning Books

The Relay of Radicalism: What Is Partisan Art to New Art Practice in Yugoslavia? 209

Branislav Jakovljević

The former Yugoslavia was the site of fierce partisan resistance to occupying Nazi forces during WWII and of a vigorous alternative arts scene in the 1960s and 1970s. Recent books on partisan art and New Art Practices make it possible to trace connections between these two seemingly unrelated instances of radical art practices.

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