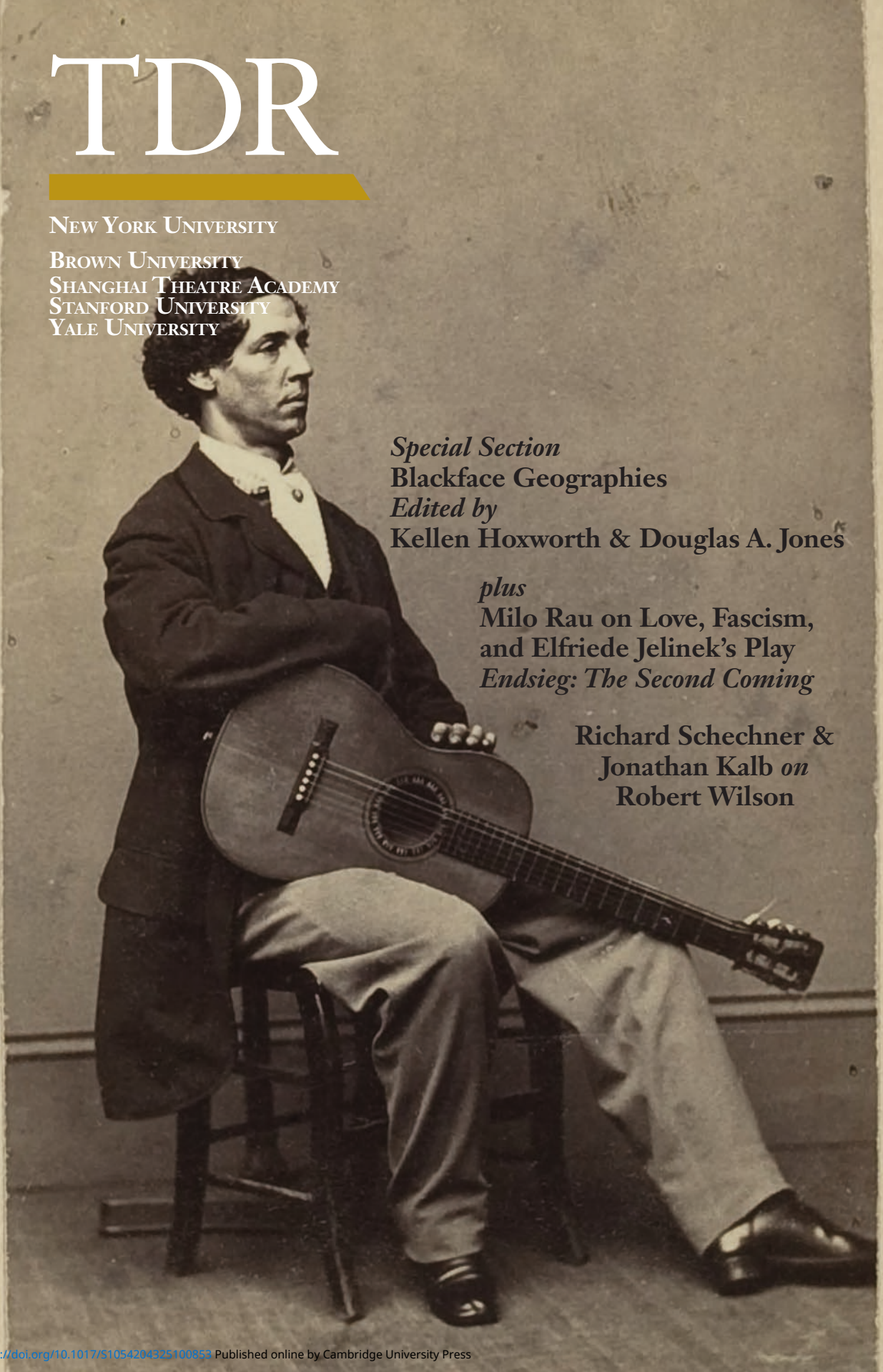
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Special Section
Blackface Geographies
Edited by
Kellen Hoxworth & Douglas A. Jones

plus
Milo Rau on Love, Fascism, and Elfriede Jelinek's Play *Endsieg: The Second Coming*

Richard Schechner & Jonathan Kalb *on* Robert Wilson

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Above: *"All-A-Same, or The Chinee Laundryman." Words and Music by Frank Dumont, 1880. See "The Transnational 'Heathen Chinee,' the Minstrel Form, and the Afterlife of US Slavery" by Caroline H. Yang. (Courtesy of the University of Michigan)*

Front Cover: *Tony Hernandez, undated, Harvard Theatre Collection. See "A.M. Hernandez and the Global Details of Blackface Minstrelsy" by Christofer A. Rodelo. (Houghton Library, Harvard University)*

Back Cover: On the Royal Road: The Burgher King *by Elfriede Jelinek, directed by Falk Richter with Bennie Claessens as the baby king. Schauspielhaus Hamburg, 2017. (Photo by Arno Declair)*

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Milo Rau

Perhaps we need a new tragic poetry, a new tragic art. Perhaps the age of bourgeois drama—the art form of posthistory—is over. Perhaps Elfriede Jelinek is the poet for this new age, asking why people follow a "master" whose only ideology is hollow triumphalism.

Endsieg: The Second Coming 20

Elfriede Jelinek

Translated and with an introduction by Gitta Honegger

This performance text is Elfriede Jelinek's instant response on the day of the announcement of Trump's second election victory. It was conceived during his campaign as a coda to her response to Trump's first victory, titled *On the Royal Road–The Burgher King*, also translated by Gitta Honegger and published in 2020 by Seagull Books.

Processing *Nigamon/Tunai*: Sounding Trans-Indigeneity 41

Katherine Zien

How can we listen to those whose traditional lands are being destroyed to support our "green energy" consumption? *Nigamon/Tunai* (2024) is a collaborative sonic performance about trans-Indigenous solidarities amid rare earth metal extraction that interweaves diverse forms of sound to engage forms of listening to ecological crisis.

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Special Section on "Blackface Geographies"

Guest edited by Kellen Hoxworth and Douglas A. Jones

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Blackface Geographies: Introduction 60

Kellen Hoxworth and Douglas A. Jones

As "blackface" has become a catchall for a range of practices in contemporary global popular culture, use of the term has entrenched an implicit assumption that blackface is distinctive to the United States. To grasp the manifest globality of blackface, however, it is necessary to consider the many histories and forms blackface has taken across disparate geographies as well as its role in shaping racialized mappings of the world.

On the Margins of Black Minstrel History: The Georgia Minstrels and Charles B. Hicks from Macon to Melbourne 73

Arminda Thomas and Kellen Hoxworth

Tracing the intranational and transnational itineraries of the Georgia Minstrels and Charles B. Hicks recuperates forgotten histories of Black minstrelsy. Doing so offers several correctives to the historiography of these figures by demonstrating the significant role that these artists played in shaping Black minstrelsy as a vital space for Black performance.

A.M. Hernandez and the Global Details of Blackface Minstrelsy 95

Christofer A. Rodelo

Cuban-born A.M. Hernandez traveled to the United States in the late 1840s and performed in various US blackface minstrel troupes from the 1850s through the 1870s. His movements across Cuban and US borders show how his participation in blackface minstrelsy reflected global logics of race and antiblackness, pushing existing studies of blackface to consider subjects whose lives exist transnationally.

The Transnational "Heathen Chinee," the Minstrel Form, and the Afterlife of US Slavery 110

Caroline H. Yang

Examining the "heathen Chinee" craze prompted by Bret Harte's poem and its transnationalization uncovers what happened to the minstrel form and the violence of slavery that the figure evokes. As the "heathen Chinee" figure became racialized as distinctly "Oriental," it obscured the antiblackness of the minstrel form.

From Blackface "Baboos" to Bollywood: Inhabiting the Other in Indian Minstrel Acts 126

Rudrani Sarma

What could Dave Carson, a US American minstrel in British India, have in common with Ardhendu Sekhar Mustafi, pioneer of Bengali public theatre? Or with Hindi cinema superstar, Amitabh Bachchan? These seemingly unrelated actors are yoked together across time and space by their distinct Indianized interpretations of the urban dandy, each of which shares an unexpected ancestry with blackface characters like Long-Tail Blue and Zip Coon.

Blackamoors on Ballet Stages 142

Hanna Järvinen

Over the past decade, several prominent ballet companies have come under fire for perpetuating racist stereotypes. With blackface, the discourse has focused on the United States and minstrelsy. Ballet's far older alliance with European colonialism, however, entangles Orientalism and racism, Africa and Asia-Pacific, in the figure of the "blackamoor."

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The Bubble Sisters and Hong Hyeon-hee: Korean Women Entertainers in the Gendered Political Economy of Blackface 160

Soo Ryon Yoon

Blackface performed by South Korean women entertainers reveals a precarious, gendered economic condition for these actors and singers whose appearance does not conform to K-pop and K-drama beauty standards. Their use of blackface often represents an attempt to garner attention as a valuable resource, even if negative, within the contemporary attention economy.

Enunciating a Black Geography: Liliana Angulo and the Multicultural Turn in Colombia 174

Danielle Roper

The blackface photographic series *Negro utópico* (2001) by the Afro-Colombian artist Liliana Angulo underscores the role of racial impersonation in the enunciation of a black geography amid Colombia's turn toward multiculturalism. *Negro utópico* is embroiled in an act of Black place-making as part of *Viaje sin Mapa*, the first art exhibit focused on blackness in Colombian art.

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Reorienting Blackface: New Genealogies of Racial Impersonation 188

Camille Owens

Four authors engage global histories to explicate contemporary genealogies of blackface and racial impersonation: Chinua Thelwell, Kellen Hoxworth, Bethany Hughes, and Danielle Roper.

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Émilie Monnet and Waira Nina fill copper receptacles created by Leonel Vásquez in Nigamon/Tunai. *Montreal, 2024. See "Processing* Nigamon/Tunai: *Sounding Trans-Indigeneity" by Katherine Zien. (Photo by Antoine Raymond)*

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