

TDR



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Pressure Points

edited by Leon J. Hilton & Jasmine Johnson
Brown University TDR Consortium section
with articles by Ra Malika Imhotep,
Meredith Lee, and Yeong Ran Kim

plus articles by

Meiling Cheng

Keren Zaiontz

Hye Won Kim

Sarah Richter

Crystal Song

Alireza Fakhrkonandeh

Yassaman Khajehi & Mohammad Amin Zamani

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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TDR

the journal of performance studies

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***Above:** The Russian Ambassador Sergey Andreev stands between antiwar demonstrators who doused him, and themselves, in fake blood. Warsaw, Poland, 9 May 2022. See “Spectacles of Stigma in a World Beyond Shame: Public Scenarios from the First 100 Days of the War in Ukraine” by Keren Zaiontz. (Photo by Stringer/Anadolu Agency via Getty Images)*

***Front and Back Cover:** Claudia Bucher in *To the Air Born? Performance installation overview with audience*. Buckwheat Space, HWY62 Art Tours, Morongo Valley, California, 2019. See “Claudia Bucher in Five Movements: Extended Sentience” by Meiling Cheng. (Photo by Evi Klett; courtesy of Claudia Bucher)*

TDR

PROVOCATION

emo riot: to retreat from reason 2

Lauren Bakst

Lauren Bakst is an artist, writer, and scholar working through experimental performance. She is a PhD candidate in English at the University of Pennsylvania, and organizes and curates the School for Temporary Liveness.

emo riot vibrates with neediness as a problem for thought.

Image courtesy of the artist. Pictured: Kris Lee and Riot, 2023.

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Theatre and Dance in Greece Is in Danger 6

Leda Koutsodaskalou

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Pressure Points: An Introduction 8

Leon J. Hilton and Jasmine Johnson

Performances and performative instantiations respond to the urgencies of “pressure” and its effects. What is the work of performance when wrung by such pressures as financial constraint, racial subordination, misogyny, and sexism?

being-in-blackfemineflesh: Towards an Embodied Veneration of BeTTy BuTT’s Inexhaustible Pleasures 15

Ra Malika Imhotep

In the Dirty Southern vernacular medium of the twerk video, performances of eroticized Black femininity by digital performance artist BeTTy BuTT and others knead into traumas of ecological dispossession, sexual vulnerability, and patriarchal violence. As an aesthetic survival strategy forged in the Black sexual economies of the contemporary Dirty South, being-in-blackfemineflesh occasions a critical reappraisal of the performative labors of contemporary Black feminine figures, how our bodyminds witness them, and how we write about them.

Permanent Gestures: Primitive Whiteness in the (Queer) Tattoo Shop 32

Meredith Lee

Primitive whiteness refers to the atavistic and colonial violence of the appropriation of tattooing in the United States. The radical deviance of the tattooist and their canvas, read through queer forms of pathologized identities, illuminates what happens when this primitive whiteness is indeed queer.

Queer Archives, Performance, and Historiography in South Korea: siren eun young jung’s *Yeosung Gukgeuk Project* 47

Yeong Ran Kim

South Korea has recently experienced a queer historical turn. Contemporary Korean queer artists have been increasingly reanimating queer pasts in order to imagine queerness as a sense of togetherness. siren eun young jung’s *Yeosung Gukgeuk Project* (2008–present), one of the most celebrated works of queer art in South Korea, is a queer rendition of yeosung gukgeuk, a genre of all-female Korean opera of the 1950s and 1960s.

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Spectacles of Stigma in a World Beyond Shame: Public Scenarios from the First 100 Days of the War in Ukraine. 61

Keren Zaiontz

The full-scale invasion of Ukraine brought with it the criminalization of the free press in Russia and the bullying of independent reporters, exemplified by a red paint attack against Dmitry Muratov, one of the country's foremost newspaper editors. The paint attack belongs to a cluster of wartime scenarios that make fluid use of "fake" blood and whose primary actors are not Kremlin cronies but antiwar protestors.

Fragments of a Revolution: Performativity vs. Theatricality in Iran September 2022–January 2023 81

Yassaman Khajehi and Mohammad Amin Zamani
translated from the French by Richard Schechner

With the Iranian protest movement "Woman, Life, Freedom," public spaces have become scenes of collective performance. As women openly defy the authoritarian and religious powers, theatre artists are faced with a question: What role can we imagine for theatre when citizens themselves perform their struggle to reclaim the public space and sphere of power?

Claudia Bucher in Five Movements: Extended Sentience 90

Meiling Cheng

For close to four decades, Claudia Bucher's "scientart" has created myriad experiential habitats for her performing body, while inviting others to join her imaginary leaps. From personifying an outer-space lichen colony to meditating midair as an "anemochore kite," Bucher demonstrates empathic kinships with other beings and nonbeings, calling forth alternative eco-systems in which sentience thrives as the common denominator for all inhabitants.

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Sarah Richter

Dozens of theatres emerge in Yve Laris Cohen's two performances, *Conservation* and *Preservation*, including: the theatre of cruelty, theatrical minimalist sculpture, legal theatres, operating theatres, and spectacular disasters. They provide the groundwork for exploring theatrical redundancy, refuse, excess, violence, speech, and the (im)possibility of repair.

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Alireza Fakhrkonandeh

The premiere of Hannah Khalil's *A Museum in Baghdad* (2019) marks a critical juncture in the history of contemporary British drama. The play is informed by a decolonial dynamic, a *longue durée* vision, and an eventual mode of memory; and renders the museum as a multivalent allegorical space. The complications of culture, imperialism, and resource extractivism are revealed.

Performing Asian/American Women: Labor, Resistance, and (De)Compression in *The King and I* and *KPOP* 151

Hye Won Kim

The transnational circulation of persistent racial types that are attached to Asian/American women have shaped Asian-focused narratives and roles on Broadway. *The King and I* (2015) and *KPOP* (2022) exemplify Asian/American women's performative labor and the tensions embedded in and disruptive of the contested political arena of Broadway musical theatre.

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Expressions of Surface: Asian American Forms in Pandemic Times 173

Crystal Song

How do we make sense of Asian American racial form as it telescopes across political invisibility and spectacular, hypervisible violence? Three recent works in Asian American performance studies help explore this question through the prism of the Covid-19 pandemic.