

# TDR



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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

Ashlyn King Barnett

*articles by*

Raz Weiner

Dirk Gindt

Andreea Chiriță

Yong Fei

Branislav Jakovljević

*Provocation by*  
Anh Vo

# TDR

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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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*Above: The mythological creature Rovhtege (Ingá Márjá Sarre) lives in the woods, where she captures and eats lost children. Anna Ásdell 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.

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*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.”

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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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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.

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The Sino-German coproduction *Mouzhong leisi yu wode didong: xinsbi 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.

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**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 “megascop,” inviting a new mode of listening to the vital and resilient voice of the lands and waters beyond narratives of settler colonialism.

**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?

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*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.