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Still Exhausted

Labor, Digital Technologies & the Performing Arts

Special Issue Guest Edited by

Catie Cuan, Douglas Eacho & Sydney Skybetter

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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the journal of performance studies

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Above: Promotional image of the Q-File in use. Detail from the *Thorn Q-File* brochure (1969). See “In Memory of the Q-File: Spontaneity, Digital Automation, and Deskillling in Theatre Lighting” by Martin Young.

Front Cover: Trevor Paglen, From “Apple” to “Anomaly,” installation view, Barbican Art Gallery, 2019. See “Training Humans Not Machines: Artificial Intelligence and the Performance Culture of Its Critique” by Lisa Moravec. (Photo © Max Colson)

Back Cover: Lucinda Childs walking, pulling a heavy hemp rope across the stage in Robert Wilson’s *Bach 6 Solo*, 2021. See “Presence and Physiovalence: Artful Resistance against the Neoliberal Digitization of Our Lives” by Ken Ueno. (Photo by Lucie Jansch; courtesy of the Robert Wilson Archives)

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Maxe Crandall

A reflection on writing and codirecting *Together Men Make Paradigms*, a trans and queer experimental play.

Maxe Crandall (Stanford University) is Associate Director of Feminist, Gender, and Sexuality Studies. He is a poet, playwright, and director interested in cross-disciplinary, community-centered performance. His book *The Nancy Reagan Collection* (2020) proposes the genre of the performance novel as an experiment in textuality, liveness, and audience. He has produced plays at venues including Dixon Place, the Leather Archives & Museum, the Baltimore Museum of Art, and The Stud, and received fellowships and support from MacDowell, The Poetry Project, Lambda Literary, and Onassis USA. beautifulmomentspopularculture.com

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SPECIAL ISSUE

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Kate Maguire-Rosier, Naoko Abe, and Fiona Andreallo

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a video by Lisa Müller-Trede

In this digital video supplement to the issue, Lisa Müller-Trede restages a 2022 performance in which she hired an actor to deliver her talk and then interrupted “her” talk at a conference on affective computing—an event that bursts open the academic norms that forbid consideration of the violent uses to which AI research, especially when connected to human bodies, can lend itself.