

THE ROUTLEDGE COMPANION TO THEATRE AND POLITICS

Edited by Peter Eckersall

Helena Grehan ..

CONTENTS

<i>List of illustrations</i>	xiii
<i>Notes on contributors</i>	xiv
<i>Acknowledgements</i>	xx
1 A dramaturgy of cultural activism <i>Helena Grehan and Peter Eckersall</i>	1
PART I	
Post	7
2 Reflections upon the 'post': towards a cultural history and a performance-oriented perspective <i>Andy Lavender</i>	9
3 Post-dictatorship Chilean theatre and the political imperative: <i>Ictus's Esto (no) es un testamento</i> <i>Jennifer Joan Thompson</i>	13
4 After the British EU referendum: when the theatre tries to do 'something' <i>Marilena Zaroulia</i>	17
5 Arab political theatre post-Arab Spring <i>Marvin Carlson</i>	21
6 Queer politics/nostalgia: performing the Upstairs Lounge fire of 1973 <i>Sean F. Edgecomb</i>	25
7 Contemporary theatre, the contemporary, and historicity <i>C. J. W.-L. Wée</i>	29

8	The <i>vita perfumativa</i> and post-dramatic, post-conceptual personae <i>Jon McKenzie</i>	33
9	Post-'98 Indonesian theatre and performance: politics between a war of loudness and the dramaturgy of a silencer <i>Ugoran Prasad</i>	38
10	The theatre of posthuman immunity <i>João Florêncio</i>	42
11	Revolutionary trends at the South African National Arts Festival <i>Anton Krueger</i>	46
12	The cultural and political impact of post-migrant theatre in Germany <i>Azadeh Sharifi</i>	50
13	Staging post-democracy in <i>State 1–4</i> by Rimini Protokoll <i>Immanuel Schipper</i>	54
14	Parsing the post: the post-political and its utility (or not) for performance <i>Janelle Reinelt</i>	58
PART II		
Assembly		65
15	Hosts of angels: climate guardians and quiet activism <i>Denise Varney</i>	67
16	Reflecting upon freedom with Meiro Koizumi <i>Shintaro Fujii</i>	72
17	An assembly of mourning: documentary theatre as a mode alternative historiography <i>Kai Tuchmann</i>	77
18	Assembly as community: politics and performance in late 20th- and early 21st-century Buenos Aires <i>Jean Graham-Jones</i>	81
19	Advocacy, allies, and 'allies of convenience' in performance and performative protest <i>Bree Hadley</i>	85
20	From revolution to figuration: a genealogy of Philippine protest performances <i>Sir Anril Pineda Tiatco and Bryan Levina Viray</i>	89

21	The politics of care: play, stillness, and social presence <i>Michael Balfour</i>	93
22	Assembling non-presence in <i>The Aborigine is Present</i> <i>Lara Stevens</i>	98
23	<i>100% Tokyo</i> (2013) by Rimini Protokoll as a political forum by emancipated performers and audience members <i>Ken Hagiwara</i>	102
24	<i>Lessons in Revolting</i> : a postdramatic theatre in Egypt <i>Areeg Ibrahim</i>	106
25	Obscene public speech <i>Tony Fisher</i>	109
PART III		
	Gap	113
26	Dogwhistle performance: concealing white supremacy in right-wing populism <i>Shannon Steen</i>	115
27	<i>Arkadaş Kalabilir miyiz Can we remain friends?</i> A reflection on the politics of land, performance, and friendship <i>Özgül Akıncı</i>	119
28	The construction of material referentiality in Chilean theatre: <i>Los que van quedando en el camino</i> (2010) <i>Milena Grass Kleiner</i>	123
29	To rest in the gap: possibilities for another politics through theatre <i>Jazmin Badong Llana</i>	127
30	'You are Bernarda': marginalised Roma women take on the main Spanish stages <i>Mara Valderrama</i>	131
31	Dancing in the gap <i>Rachael Swain</i>	134
32	Touring San Francisco's Chinatown: collective memories and peripatetic performance <i>Sean Metzger and Marike Splint</i>	139

33	'It's just not right': performing homelessness in Kalisolaite 'Uhila's <i>Mo'ui tukuhausia</i> <i>Emma Willis</i>	143
34	Resisting production: the slow politics of theatre <i>Mark Fleishman</i>	147
35	The speculative collectivity of the global transnational, or, social practice and the international division of labour <i>Verónica Tello</i>	151
36	Acts of collaboration and disruption: notes on the asylum ballet <i>Uropa</i> <i>Solveig Gade</i>	156
PART IV		
	Institution	161
37	The power of abuse <i>Jen Harvie</i>	163
38	Institutional aesthetics and the crisis of leadership <i>Christopher Balme</i>	169
39	The politics of teaching theatre <i>Glenn D'Cruz</i>	173
40	Going feral: queerly de-domesticating the institution (and running wild) <i>Alyson Campbell</i>	177
41	Artists versus the city: the curious story of the Jakarta Arts Council 1968–2017 <i>Helly Minarti</i>	181
42	Festival dramaturgy <i>Ong Keng Sen</i>	185
43	'100-Days House': blackout as political action <i>Konstantina Georgelou</i>	189
44	The performative institution <i>Edward Scheer</i>	193
45	Punishment and chaos <i>David Pledger</i>	197

PART V	
Machine	201
46 Maria Lucia Cruz Correia's <i>Urban Action Clinic GARDEN</i> : a political ecology with diplomats of dissensus and composite bodies engaged in intra-action <i>Christel Stalpaert</i>	203
47 Docile subjects: from theatres of automata to the machinery of 21st-century media <i>Evelyn Wan</i>	207
48 The human object in Oriza Hirata's <i>I, Worker</i> and <i>Sayonara</i> <i>Sarah Lucie</i>	212
49 Clarke and Dawe's mock interviews and the politics of duration <i>Yuji Sone</i>	215
50 Exposing the machinic present: Rimini Protokoll's theatre of operations <i>Timon Beyes</i>	219
51 Performances of exposure: Santiago Sierra's ethical interruptions <i>Gabriella Calchi Novati</i>	224
52 VOID <i>Kristof van Baarle</i>	228
53 Performance in the biosphere: or, a theatre of things <i>Eddie Paterson</i>	232
PART VI	
Message	237
54 How does the riot speak? <i>Sophie Nield</i>	239
55 The hopeless courage of confronting contemporary realities: Milo Rau's 'Globally Conceived Theatre of Humanity' <i>Peter M. Boenisch</i>	243
56 Ibsen as method: critical theatre for the era of post-truth politics <i>Andrew Goldberg</i>	247
57 Facing fear: the radical reversal of narratives of risk <i>Sigrid Merx</i>	250

58	Form and violence: beyond theatrical content <i>Eero Laine</i>	254
59	The message is Māori: the politics of Haka in performance <i>Nicola Hyland</i>	257
60	A theatre of the middle way: Buddhism, convictions, and social engagement in Burma/Myanmar <i>Matthew Yoxall</i>	261
61	Contemporary Chilean political theatre between opacity and propaganda: The case of Colectivo Zoologico's <i>Dark</i> <i>Fabián Escalona</i>	264
62	<i>Flânerie</i> of the mind: Beyene Haile's Asmara play as a dramaturgy of the street <i>Christine Matzke</i>	268
63	Acting on behalf of themselves: the theatrical politics of child's play <i>Bryoni Trezise</i>	272
PART VII		
	End	275
64	End and interval <i>Joe Kelleher</i>	277
65	Stage managing ruins in Lebanon's borderlands <i>Ella Parry-Davies</i>	280
66	Striving, falling, performing: phenomenologies of mood and apocalypse <i>Peta Tait</i>	284
67	Plastic animals in praxes of metamorphosis <i>Eve Katsouraki</i>	288
68	Against staging apocalyptic disasters with Butoh dance: Ohno Yoshito's <i>Flower and Bird/Inside and Outside</i> <i>Hayato Kosuge</i>	292
69	Theatre and eschatological politics <i>Felipe Cervera</i>	295

70	Holstein's hair: the politics of decadence in the famous Lauren Barri Holstein's <i>Splat!</i> <i>Adam Alston</i>	299
71	Performance as infrastructure and institutional unlearnings <i>Gigi Argyropoulou</i>	303
72	Radically dead art in the beautiful end times <i>Peter Eckersall</i>	308
PART VIII		
	Re.	311
73	A Chinese <i>Catastrophe</i> ? The moving target of political theatre <i>Paul Rae</i>	313
74	Preserved by permafrost: reanimating and reimagining complexity in Canada's Klondike gold rush <i>Phoebe Rumsey</i>	317
75	The situated performative: considering the politics of the pause in performance <i>Alexa Taylor</i>	322
76	Between resistance and consensus: the mercurial dramaturgy of <i>The Necessary Stage</i> <i>Melissa Wansin Wong</i>	325
77	Open platforms for dialogue and difference: critical leadership in Singapore theatre <i>Charlene Rajendran</i>	329
78	Geomnemonie performance: activating political ontology through unsettled remains <i>Daphna Ben-Shaul</i>	333
79	Art, politics, and the promise of rupture: reimagining the manifesto in an age of overflow <i>Helena Grehan</i>	337
80	Re-visit/re-examine/re-contextualise/re-ignite: protest and activism as performance <i>Sarah Ann Standing</i>	341