

Forthcoming Issues



On Listening
Vol.15 No.3

Sound has particular characteristics that can be exploited and explored artistically. However, even in the fields of music and sound art the act of listening and the role of the listener are ascribed far less attention than questions of artistic intention, execution, or sonic materiality. *On Listening* draws together perspectives from a range of fields, paying particular attention to manifestations of listening as a reflective process towards and in performance, as a performative act, and as an embodied process. The volume includes artists' pages and a related CD.



**'Fieldworks':
On Performance,
Landscape and
Environment**
Vol.15 No.4

Fieldworks explores the manifold ways in which performance shapes and is shaped by landscape and environment, and offers modes of understanding how places are encountered, imagined, evoked or transformed through human and non-human activity. Places urban and suburban, rural and industrial, spectacular and overlooked, everyday and enchanting, remembered and contested, protected and degraded, enacted, looked at, moved through, worked on and lived in. Working in and across a diverse field of disciplines and practices, contributions from artists and scholars examine the complex ideas, feelings, experiences and concerns – physical, sensual, emotional and cognitive – evoked by landscape and environment, as imaginative representations, material realities and arenas of public concern, through both embodied engagement and critical apprehension.

Submissions

Performance Research welcomes responses to the ideas and issues it raises. Submissions and proposals do not have to relate to issue themes. We actively seek submission in any area of performance research, practice and scholarship from artists, scholars, curators and critics. As well as substantial essays, interview, reviews and documentation we welcome proposals using visual, graphic and photographic forms, including photo essays and original artwork which extend possibilities for the visual page. We are also interested in proposals for collaborations between artists and critics. *Performance Research* welcomes submissions in other languages and encourages work which challenges boundaries between disciplines and media. Further information on submissions and the work of the journal is available at: <http://www.performance-research.net> or by e-mail from: performance-research@aber.ac.uk.

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Intro 1 : PSi Mis-Performing Papers

LADA ČALE FELDMAN

The fact that the series of editions of *Performance Research* that will be presenting the work arising from the annual PSi conferences starts with the fifteenth PSi conference, 'Misperformance: Misfiring, Misfitting, Misreading', which took place in Zagreb, 24–28 June 2009, is both accidental and representative of a desired 'shift' in the kind of scholarly and activist intervention the conference set out to explore.¹ The longstanding issue of how to bridge the gap between theory and practice, between the delivery of papers and actual performances, without the performances simply figuring as a decorative addition to a 'more serious' programme as the essence of what a 'proper' conference should consist of, was the leading idea of the new format of work the conference proposed. That is why it was conceived as a double structure that insisted on the equivalence and mutual enhancement of morning 'panels' and evening and night 'shifts', which themselves were often carried out as a multiple structure combining various modes of reflection and (artistic) action. The topic of the conference – misperformance – proved to be particularly fruitful for this kind of exploration, liberating its participants from the strictures and pressures of absolute efficiency and providing a terrain for risk or, possibly, failure, reflected upon as a creative and productive moment of any performance.

It would, however, be erroneous to designate the outcomes of the conference as uncritical exaltations of the concepts accruing in the field

of 'misperformance' – mistakes, misfires, misfits, failures and the like – since the discussion was organized around a twofold conceptual and political aim: to approach the distinctive forces of the all-encircling 'performance' through its inherent negative side, its non-functionality, futility and inoperativeness, and also to point to the site in which this debate was about to emerge, the location of its culture. After 'Interregnum', the PSi topic in Copenhagen 2008, 'the temporary state of exception, a limited period of unrest and uncertainty', the conference moved to the realm of often irreparable mistakes, to a region whose history made for a permanent state of exception, unrest and uncertainty, a place where different imperial ambitions, grassroots ideologies, revolutions and violent excesses found their playground for experimentation in misperforming. Misperformance, on the other hand, did not pertain here solely to the gloomy outcomes of war, trauma and divided societies, for it was designed to allude as well to the curious, simultaneous daily lack of performance pressure that characterizes the transitional landscape in Croatia, to its mock-version or inversion, a 'perform or not' apathy, an indifference to excellence that exerts its own, so far unreflected pressures on human sensibilities.

With a view to exploring linguistic, aesthetic, ritual, cultural, organizational and political performances, the conference wanted to deal with various 'misfit' issues in performance studies, performing arts, theatre studies, literary criticism, philosophy, linguistics, cultural,

¹ It was organized by the Centre for Drama Art in Zagreb, and co-organized by the Faculty of Humanities and Social Sciences, Academy of Drama Art, Institute of Ethnology and Folklore Research, Faculty of Architecture, Zagreb Youth Theatre, and Student Centre.

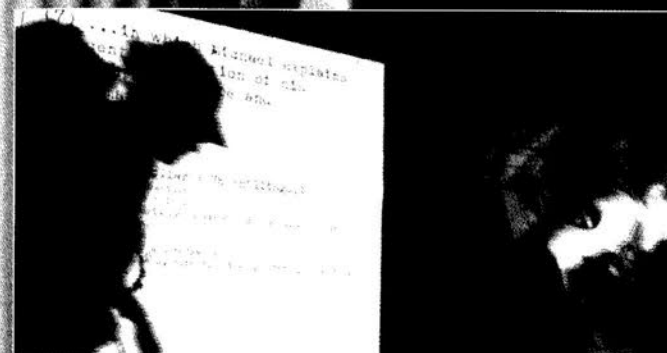
¹ *Performance Research* 15(2), pp.1–5 © Taylor & Francis Ltd 2010
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misadventure

Between PSI14 Copenhagen and PSI15 Zagreb, Laurie Beth Clark and Michael Peterson traveled around the world on a research leave, visiting fifteen countries across Europe, Africa, Asia, and South and North America. On Saturday 27 June 2009, Clark and Peterson staged a performance titled *Misadventure* or *50 Words in Croatian* or *Travel Tourism Trauma* or *Yours Mine and Ours* at Kino Europa, Zagreb, Croatia. *Misadventure* was developed over the course of Clark's academic research on tourism to sites that memorialize historical traumas, and Peterson's on the relations between torture and performance.

Misadventure was a four-hour event that combined a welcome-back party (thrown by the returnees themselves), a travelogue, and an experimental performance about violence, memory and performance. The performance was by turns theoretical, critical, self-critical, "academic" and playful. Invited special guests contributed performance moments and helped us entertain. *Misadventure* had two parts. In *Packed* multiple threads of content, experience and activity were rapidly interspersed. In *Unpacked* the performance became a soiree, allowing for a more casual consideration of the issues raised earlier. The atmosphere of *Misadventure* was inspired by all night performances we attended in Indonesia: spectators were invited to relax, chat, eat, drink and consider the potentials offered by travel, tourism and academic and artistic inquiry both for privileged movement through the globalized world and for a critique of that privilege. These pages contain fragments of our raw materials and photos taken by members of the audience.

For more information on the research and travel behind *Misadventure* can be found at clark.peterson.wordpress.com.



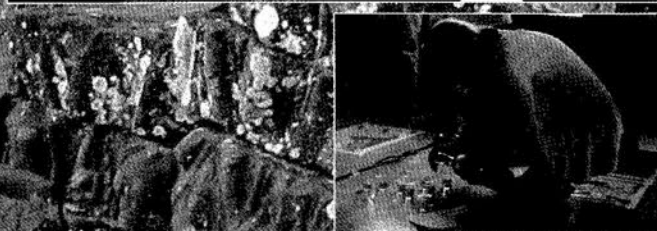
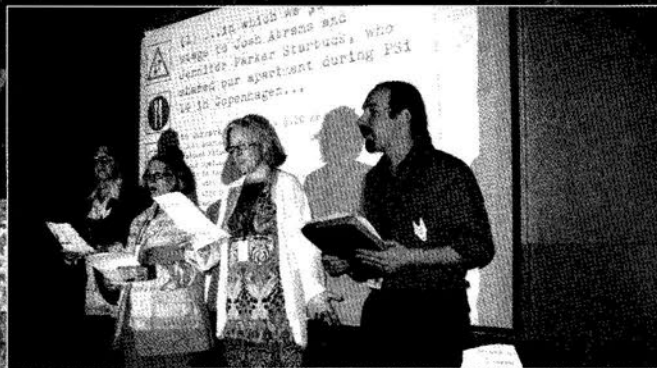
> At Nagasaki, there is a large statue of a man pointing at the sky. The Peace Statue, created by Seibou Kitamura, indicates the direction of a nuclear threat. Tourists like to stand in front of this statue and take pictures of themselves posing in the same position. This practice is so popular that the sign directing tourists to the memorial park from the tram stop actually uses this gesture of posing for a photo as the marker of the park's location. > In Krakow's main market square, vendors sell Jew dolls: stereotypical figures of money lenders, rabbis, musicians, and peddlers. Apparently, Poles give these dolls to one another for good luck, though they are also collected ironically by many Jewish tourists. The former Jewish ghetto of Kazimierz has been converted into a kind of "theme park" for the disappeared. Cafes feature "Jewish" foods, klezmer music, and even "kosher" vodka, largely for non-Jewish clientele. > On Thursday afternoons in Buenos Aires, tourists gather to see or be seen with the weekly marches of the Madres de Plaza de Mayo. These marches, which were instrumental in drawing global attention to the disappearances of young activists during the military dictatorship, are now a destination for tourists with an interest in Argentina's troubled history. As the tourists position themselves for the best possible photographic angle, they impede the path of the march, so that, for a moment before the march starts, a line of photographers appear to be facing off the Madres and their supporters, until finally, they break ranks and give way to the protesters. > In Phnom Penh, I cannot not leave my hotel without being asked by a tuk-tuk driver if I would like to visit the "killing fields." They use the term "killing fields," derived from the popular film instead of the monument's actual name, Cheung-Ek, and they presume that, as a "white foreigner," I will at some point be purchasing transportation to the genocide memorials. Both of these actions reflect the prevalence of the global practice of "trauma tourism."

> In Copenhagen, Nick said that "the actual conditions of theatre never meet the abstraction of the black box." Henrik said "there's no such fucking thing as torture." Ion said "individual circumstances of torture have to be seen as grains of sand [...] knowing there's a beach is not the same thing as understanding how its pieces came together." > In Stockholm, Carolyn said "maybe you have to let love take place in the darkness." > In Darling, Pieter-Dirk said "once you've got a blackout, you've got someone waiting for a cue. I don't want to give a cue!" > In Johannesburg, Joseph said to be "porous to the situation." > In Kigali, Jean-Paul said "we are also angry with America" but also "why would you listen to us?" > In Jakarta, Franki said "when you're in performance, time is already psychological." > In Santiago, Pedro talked to me about going back to the place he was imprisoned and tortured, helping to save the place, making it into a park, giving tours there, and producing a festival of plays there written by prisoners. He said "we did comedies."

Thanks to:

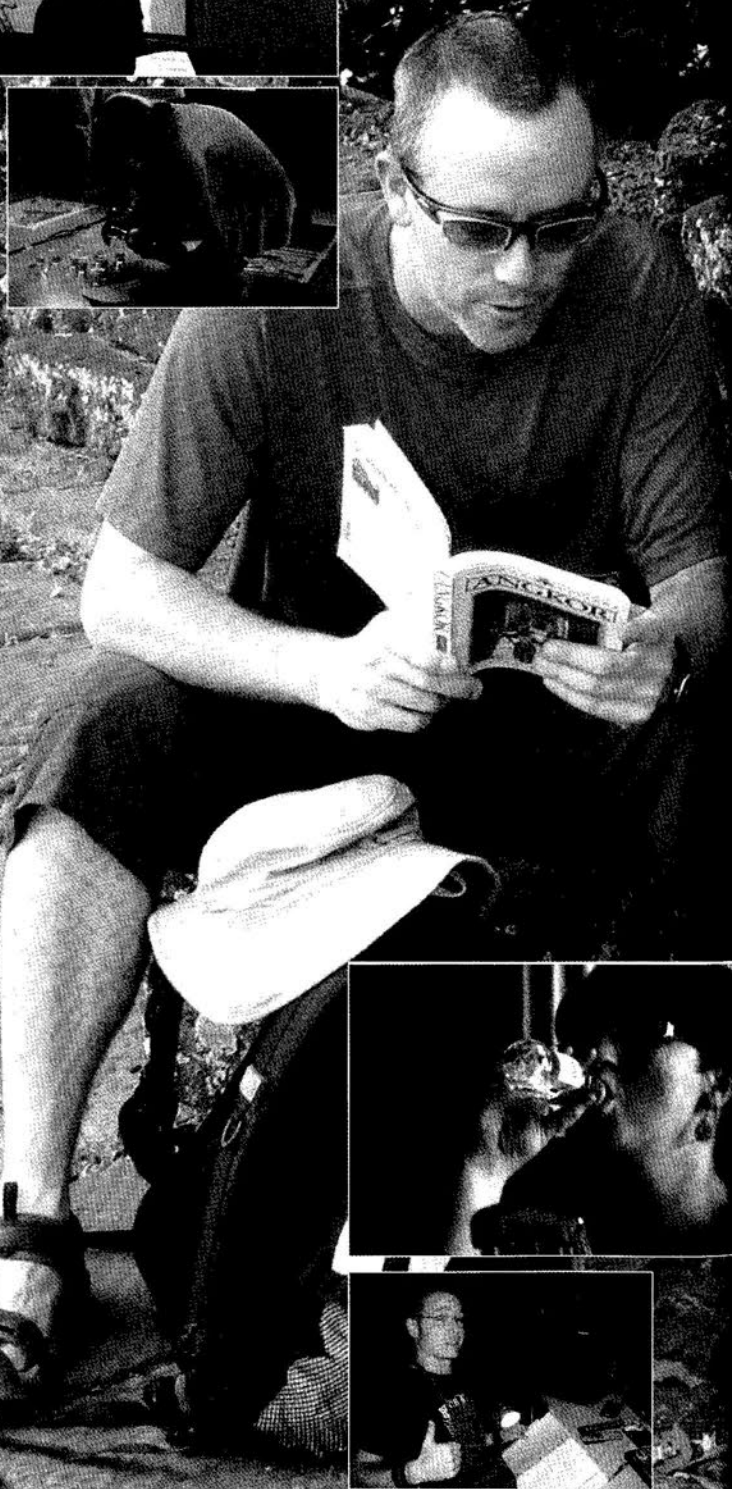
Chele Isaac
Dale Kaminski
Guillermina de Ferrari
Iskra Pavlović
Jasna Žmak
Jennifer Parker-Starbuck
Jill Dolan
Josh Abrams
Ksenija Bilbija
Lois Weaver
Lovro Rumiha
Marilyn Arsem
Marin Blažević
Martha Wilson
Matija Auker
Nancy Zucker
Nick Ridout
Nicole Gruter
Nina Benović
Paul Bergeron
Paul Rae
Peggy Shaw
Preeti Chopra
Richard Gough
Rose Sharp
Stacy Wolf





Keep your wits about you. The train station is a favorite playground for thieves and pickpockets. **There are stories of confidence tricksters pretending to be policemen.** It's wise to be wary in suburbs, where muggings and casual violence do occur. **Try not to look like a tourist.** Grasp bags firmly under your arm. **If you are accosted, remain calm and cooperative.** Lock all your car doors. **It is worth checking security conditions before entering the country.** Out in the countryside, do not walk along anything other than a well-used track. **Never take photographs of anything connected with the government.** If you are under threat, scream loudly. **Be vigilant on days of national significance.** If you have to go to a police station, take someone with you. **Be guarded with new friends who show particular interest in the contents of your bag.** Never accept food or drink from casual acquaintances. **Make sure that credit cards are run off just once when making a purchase.** Don't leave your boots near the door of your tent. **In a confrontation, it's best to let your guide do the negotiating.** Do not carry a bag at night, as it is more likely to make you a target. **It is recommended that passengers in taxis keep their doors locked.** The latest trick is for taxi drivers to accept your bill, switch it surreptitiously, and you back a forged bill saying they can't change your money. **Do not presume that any area is totally secure.** Avoid fanny packs which are the equivalent of announcing that you are carrying valuables. **Nothing announces that you are a tourist more definitely than hiking boots and trek clothing.** Always look like you know where you're going, even if you don't.

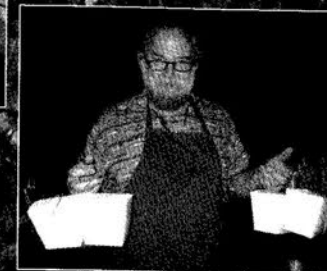
Hasta, hasta de llamarlos así
ya voy a ir
voy a saber
cuando me toque a mí
mientras, yo te canto esta canción
en tu voz
en tu honor
y en la voz
de los que están durmiendo allí
y juro, que la cara voy a dar
cada vez, cada vez,
que alguien te nombre
aquí o allá
(Los Fabulosos Cadillacs)



PACKED 20:00 attempt to learn 50 words in Croatian **20:10** yield the stage to Josh Abrams and Jennifer Parker Starbuck **20:15** yield the stage to Jill Dolan and Stacy Wolf **20:20** complain about tourist guidebooks **20:25** survey trauma memorials and pay homage to Polish theatre **20:30** look at wildlife and pay homage to South African theatre **20:35** analyze boundaries and pretend to be a mountain gorilla **20:40** question the neoliberal performance of "torture" and "rights" **20:45** muse about photography **20:50** look at scenery and pay homage to Nepali theatre **20:55** critique the political economy of trauma tourism **21:00** think about ruins and pay homage to Argentine theatre **21:05** yield the stage to Paul Rae **21:10** ask people around the world about torture and performance **21:15** whine about tourism **21:20** yield the screen to Chele Isaac, start to unpack, and hear an Argentine song from the gorilla **UNPACKED 21:30** serve drinks and dinner and answer questions along with Nick Ridout, Richard Gough and Marilyn Arsem **22:00** begin to discuss "misadventures" with guests and continue to eat and drink **23:00** omakase shimas: yield to the audience **00:00** learn Niko's song



While it probably seems as if we mainly eat, drink, go to the theatre and visit memorials, we actually spend the most time talking about how the world is put together. It's the heart of what makes travel fascinating for us. One of the big themes to emerge in our conversations is the pursuit of power through the control of space. In a few weeks we've toured the camps where electrified wire was used to imprison millions in the course of their murder, we came to Cape Town and Johannesburg, where seemingly everyone who can afford it lives behind some kind of enclosure, and then on to Kruger National Park, created by dispossessing its prior inhabitants with the strands of electric fence that are now all that protect us from the animals we came to see. Travel helps us notice systems of spatial organization and control of the sort that we are inured to at home. Some might feel this "spoils" tourism, but for us this is the very purpose of travel, and all its other pleasures are even somehow enhanced by dwelling on such bitterness.



bok
samo vidjeti
sveopćiti
da
dobat tek
dobro jutro
govorite li engleski?
hobotnica
hvala
spremni
kako ste?
lignja
mogu li pomilovat crase?
mogu li vas slikati?
molim
ne
ne govorim hrvatski
oprostite
pivo
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ražnjići
sljedeći put
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voda
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zašto ne?
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