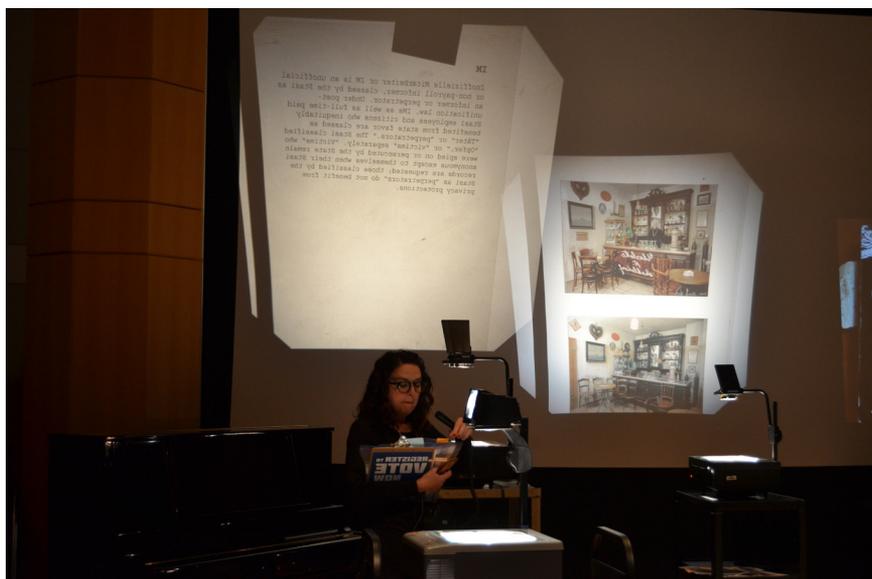


US THEATRE



Performing Knowledge: What Does Learning Feel Like?



Polly Thistlethwaite and Liz Snyder, *Recovering Doubt: A Documentary's Staged Deceptions*, Performing Knowledge 2018

Performing Knowledge is an initiative by **MARGIT EDWARDS** and **CORY TAMLER, Ph.D.** Students of Theatre and Performance at The Graduate Center, CUNY, in collaboration with **FRANK HENTSCHKER** and the Segal Center.

NEW YORK CITY | December 12th, 2019 | 12:00 pm - 8:30 pm
The Segal Theatre + The James Gallery
The Graduate Center, CUNY | 365 5th Avenue

Additional support from
Doctoral and Graduate Students' Council,
Doctoral Theatre Students' Association, Sidney
E. Cohn Chair in Theatre Studies, University
Student Senate



Performing Knowledge: What Does Learning Feel Like?

Performing Knowledge is an annual, one-day festival of knowledge performances that accommodate and celebrate contradiction, that find their meaning in specific social contexts, and that may end with a question mark. It was initiated in 2018 by Amir Farjoun and Mara Valderrama.

Developed by doctoral students from the Ph.D. Program in Theatre and Performance, the project aims to strengthen academic and social ties between scholars in different departments at The Graduate Center, to promote collaborative work, and to explore new creative horizons for academic work. Participants were determined through an open call circulated in September 2019 across The Graduate Center, other CUNY campuses, and through the curators' networks. Starting from their own research interests or materials, selected participants worked with students from the Theatre Program throughout the Fall 2019 semester to develop presentations blending academic and artistic genres and forms of performance. Some of these presentations have taken the form of a lecture-performance, others a participatory installation—all considering:

- What can knowledge *feel* or *look* like? How might it move us?
- What might the emotional and aesthetic effects of knowledge be, in addition to the cognitive?
- How does one know or come to know? What place do repetition, gesture, rhythm, mimesis, rehearsal, meditation, travel, etc. have in knowledge?

We invite you, the audience, to spend all or part of the day with us with these questions in mind; to contribute to our collective question board in the lobby outside of the Segal Theatre; and to talk with one another between, after, and even during the performances. The strings will be showing today. Take part in our endeavor to reframe research and knowledge as happy human and intrinsically social occasions.

Margit Edwards & Cory Tamler

Co-curators & co-producers, Performing Knowledge 2019



Margit Edwards is a Doctoral candidate in Theatre and Performance at The Graduate Center, CUNY, adjunct Assistant Professor at John Jay College of Criminal Justice and City College, and was Fellow with the Institute for Research on the African Diaspora in the Americas and the Caribbean (IRADAC 2017-2019). Her research interests include West African theatre and dance performance, theories of Modernity/Coloniality, and transcultural African dance dramaturgy. Recent publication: "African Performance in the Feast of St. Francis Xavier in 17th century Luanda, Angola" in *The Routledge Companion to African American Theatre and Performance* (2018).

Cory Tamler is an interdisciplinary artist and scholar whose practice is rooted in theatre, performance as research, and community organizing. She is a core artist with civic arts organization Open Waters (Maine). Cory has been a Fulbright Scholar (Berlin) and her translations and writing have been published in *Performance Philosophy*, *Asymptote*, *The Mercurian*, *The Offing*, *Culturebot*, and *Studies in Musical Theatre*, among others. As a Ph.D. student at The Graduate Center, CUNY, she studies open-ended artistic work from social practice to community-based theatre and is developing an approach to dramaturgy based on water. She teaches at Brooklyn College and is a member of Commitment Experiment, an experimental performance collective. www.corytamler.com

Schedule

AFTERNOON, 12:00 - 4:00

James Gallery + Room 3111

Installations and iterative works

Room 3111: *Lecture Karaoke*
12:00-3:00 Drop-In Karaoke
12:00 Find a Duet Partner
1:30 Theatre Department Mic Grab

James Gallery: *Question Begging* (Aaron Finbloom)

12:00-4:00 Participatory Installation
12:30 Activation
2:30 Audience Demo

James Gallery: *Post Nightingale: Translation in Process*
(Bibi Calderaro, Irène Hultman, Maria Litvan)

1:15 Performance
2:15 Performance

EVENING PART I, 3:00 - 5:30

The Segal Theatre

20-minute knowledge performances

3:00 *Twenty Minutes on a Treadmill* (Tomo Imamichi)
3:30 *To Make a Pigeon-Pye* (Jennie Youssef)
4:00 *Attuning (detuning and retuning self)* (Vered Engelhard, Carolyn Hietter)
4:30 *How to Human™: Disruptor Mechanism Protocol Training [Level I]*
(ELÆ [Lynne DeSilva-Johnson])
5:00 *The Oceans are Changing* (Simone Eset Johnson)

EVENING PART II, 6:30 - 8:30

The Segal Theatre

20-minute knowledge performances

6:30 *Buscando a Marina (Looking for Marina)* (Jean Carla Rodea, Art Jones)
7:00 *Electro-Acoustic Echoes of Erra* (Deniz Khateri, Bahar Royae, Farah Zahra)
7:30 *dis place* (Drastic Action: Aviva Geismar, Kirk German, Heather Huggins)
8:00 *coming apart/the power of gravity compels me* (Sierra Ortega)

RECEPTION + GOODNIGHT, 8:30

Theatre Department Room 3111

Lecture Karaoke

dramaturgy by **Margit Edwards, Cen Liu, Nina Angela Mercer, Cory Tamler, & Alison Walls**

12:00 - 3:00 Participatory Installation/Drop-In Karaoke

- 12:00 Find a Duet Partner
- 1:30 Theatre Department Mic Grab

Theatre Department Room 3111 (The Green Room)

It's a common theme for teachers of writing and acting: mimicry is one of the best ways to learn. The afternoon-long Lecture Karaoke installation transfers this concept to academic discourse and the performance of knowledge in the academy. Blending the formats of karaoke and headphones theatre, it gives visitors the chance to embody our brainiest heroes—and maybe even make them do a duet with one another.

Visitors are welcome to come and perform a lecture, with or without audience, at any time from 12:00-3:00pm. (Bringing a friend or several is encouraged.) You will be able to choose from a provided book of lectures, or pull up a lecture of your choosing on YouTube. There will be an opportunity when the installation opens at 12:00pm for visitors to connect with one another to schedule a duet. At 1:30pm, students and faculty from the Department of Theatre and Performance will grab the mic for several solo and duet lectures.



Cen Liu is a Ph.D. student in Theatre and Performance at the Graduate Center of the City University of New York. Focusing on Jacobean theatre in England, she is interested in the question of whether the public theatre has offered some imaginative and aestheticized forms of sacralization once accessible through rituals and worship.



Nina Angela Mercer has served as dramaturg for Paloma McGregor's *Building A Better Fishtrap/from the river's mouth* (2018); Ebony Noelle Golden's *125th & Freedom* (2019); and Kayhan Irani's *There Is A Portal* (2018).



Alison Walls is a Ph.D. candidate in theatre at The Graduate Center. She holds an MA in French from Victoria University of Wellington and an MFA in Theatre from Sarah Lawrence College. Her current project examines the "surrogate mother" character in U.S. popular theatre and film 1939-1963.

Photo by Emily Roper

For Margit and Cory's bios, see the first page of this program. Special Thanks to Amir Farjoun and Janine Cunningham for dramaturgical and logistical support, to the Department of Theatre and Performance for use of the Green Room, and to Commitment Experiment for piloting headphone lecture duets.

*Question Begging*by **Aaron Finbloom****12:00 - 4:00 Participatory Installation**

- 12:30 Performance/Activation
- 2:30 Audience Demo

The James Gallery

Six computers are mounted to tripods and arranged in a circle. Each computer displays a different conversational prompt. For a performer to enter the conversation they must walk towards the prompt they desire and speak accordingly. Off to the side one master computer contains a discourse map that any performer or audience member can use to control which sets of prompts are displayed. These discursive sets are drawn from conversational grammars (for example: questioning, para-linguistic modifiers) and conversation practices (for example: psychoanalysis, Circling, Philosophy for Children). As interlocutors our language is limited and constrained by each discursive model. Sometimes this control is unbearable. Other times we find ourselves saying something radically other, an invigorating rupture from our habituated responses. In either case, our agency as interlocutor is muddled by the power of language, and the ever-present implicit rules of discourse lie before us, ready for our play.

From 12:30-3:30pm members of the public are invited to play the conversation game. It is advised that you come with a friend (or come to our demo or performance) since the game requires 2+ players to play. At 12:30pm there will be an activation of the game with a team of performers. At 2:30pm there will be a scheduled audience demo of the piece for those who want to try it themselves.



Aaron Finbloom is a philosopher, performance artist, pedagogue and co-founder of The School of Making Thinking (SMT). His work involves designing performative “conversation pieces” for transformative inquiry that seek to aesthetically expand the scope of philosophical, academic and psychotherapeutic pedagogies. He holds a PhD in Interdisciplinary Humanities from Concordia University (Montreal).

Post Nightingale: Translation in Process
by **Bibi Calderaro, Iréne Hultman, & Maria Litvan**
1:15, 2:15, and 3:15 Performances
The James Gallery

Post Nightingale: Translation in Process is an experiment in performing knowledge, where theory is translated into nightingale songs to be heard, held, and interacted with. In order to experience thoughts, words, and actions as they unfold in a moment, this accidental collaboration explores the intersection of potentiality and entanglement. Leaning on theorists Patricia Clough, Luciana Parisi, Henri Bergson, and Karen Barad, together with poet Ethel Adnan and other sayings, this process intends to explore and allow the gaps in between the known and unknown to be elucidated. What connective tissue does knowledge nest in?



Bibi Calderaro is an interdisciplinary conceptual artist and researcher whose participatory and collaborative practice aims to expand epistemological and ontological frames beyond the human; her work circulates internationally since 1995. She is a PhD student at The Graduate Center, CUNY and lives in Brooklyn, NY. www.bibicalderaro.com | www.coastal-readinggroup.com | holesinthewallcollective.org

Iréne Hultman, a native Swede, is a choreographer/performer based in NYC, involved with the global discourse of dance and performance. She was a member and rehearsal director of Trisha-Brown-Dance-Company, and artistic director of Iréne-Hultman-Dance. Hultman has choreographed several opera-productions, received commissions, fellowships and participated in artistic collaborations with individuals and institutions. She is currently faculty at Yale University and in the MALS-American Studies Program at the Graduate Center.

Maria Litvan, born in Uruguay and raised in Barcelona, is a theatre director and playwright based in New York. She is currently pursuing doctoral studies in Theatre and Performance at the Graduate Center, CUNY. Her latest production, *Prologue* (2018), is a tribute to the French philosopher, mystic, and social activist Simone Weil.

Special Thanks to Cory Tampler, Margit Edwards, and Maria Litvan; Lyndsay Karr, Sandra Moyano Ariza, Jason Nielsen, and Talha Issevenler.

Twenty Minutes on a Treadmill
 by **Tomo Imamichi**
 dramaturgy by **Eylül Akıncı**
3:00 - 3:20 Lecture Performance
Segal Theatre

This project involves a performance of theorizing running while running on a treadmill. Explored will be transformations of bodily and psychological states, objective and subjective performance, and experiences of space and time at different points in a run, concepts of authenticity (talking about running while running on a treadmill including the contradictions of treadmill running versus “real running”), and multitasking (theorizing and practicing, scholarship and exercise, and possibly additional acts that can be performed while running on a treadmill including the generating of new knowledge and an interaction with the audience).



*Photo courtesy
 of the artist*

Tomo Imamichi is Associate Professor of Psychology at LaGuardia Community College and affiliate faculty at the Graduate Center in the Environmental Psychology Program. His interests include modes of being, and moving methodologies. He has run the NYC Marathon, up the Empire State Building, through the Lincoln Tunnel, and on the JFK Runway.



Eylül Fidan Akıncı (Dramaturg) is a Ph.D. Candidate in the Theatre and Performance program at The Graduate Center, City University of New York. She works independently as a voice artist, performer, and dramaturg across theatre and choreography. She writes on contemporary performance for Belgian performing arts magazine *Etcetera* and in her blog *DramaturgicPasses.wordpress.com*.

Special Thanks to the organizers, collaborators, and future sponsors.

To Make a Pigeon-Pye
by **Jennie Youssef**
dramaturgy by **Margit Edwards**
3:30 - 3:50 Lecture Performance
Segal Theatre

My larger research project examines quotidian, ritual, and festive practices in which food is a key feature during the early modern period. I consider cultural practices that revolve around the preparation, presentation, and consumption of food as performances of identity, and I explore how they relate to early modern theatricality and performativity. *To Make a Pigeon-Pye* considers (and demonstrates) some of the problems that arise in attempting to reconstruct early modern recipes from the archive and explores excerpts from the history of early modern cooking and food culture.



*Photo by Ash
Marinaccio*

Jennie Youssef is a Level II Ph.D. student in Theatre and Performance at the Graduate Center. Her interests include food, identity, and race in the early modern period, translation and adaptation, and new media. She recently presented her paper titled, “Zambra, Codes of Honor, and Moorish Dress: Transculturation in Calderón’s *Love after Death*,” at the International Conference of Young Researchers for Theatre Studies, which has since been nominated for the The Medieval and Renaissance Drama Society’s Alexandra Johnston Award 2020. In 2017, she won the Renaissance Studies Graduate Student Essay Prize for “A Querelle of Queens: An Alternate Reading of Antoine de Montchrestien’s *La Reine D’Escosse*.” Previous credits include: *Decadent Acts* at Dixon Place, *There Are No Camels in Beirut* (Reading), and Radio COTE with Co-Op Theatre East.

Special Thanks to Margit Edwards for her excellent dramaturgy.

Attuning (detuning and retuning self)
 by **Vered Engelhard** and **Carolyn Hietter**
4:00 - 4:20 Lecture Performance
Segal Theatre

Attuning (detuning and retuning self) is an experiment in collaborative composition and performance. Beginning with a score for a duo of voices based on subtle and intersecting pitch modulations, we held weekly rehearsals in which we each bring and workshop a stratum onto the score. The score builds itself as we build ourselves and our self. Attuning to our togetherness, detuning into our bodies, and retuning to the piece becomes a relational exercise in modulation of tone, material, and spatial dimensions. From the unit of pitch we work our way through resonance, out into movement and back into sound, into costumes, reading. Self-analysis, from which choreography emerges, delves into staging and extends towards an acoustic field of resonance and feedback.



Vered Engelhard is an artist and scholar based in New York, whose work is concerned with the political dimension of composition and the ethical dimension of objects. Their compositions have been performed in venues such as National Sawdust, Areté Gallery, PRACTICE, and Human Impact Institute, among others. They are an active member in the New York Constellation Ensemble, the OPERA Ensemble, Siestaaa, and a PhD candidate in Latin American and Iberian Cultures at Columbia University.



Carolyn Hietter is presently interpreting disparity in systems of financial and linguistic exchange, and its relationship to the hoarding of potential energy and resonant metals. She is an interdisciplinary saxophonist and performance artist who is active in the New York underground arts community, as well as the New York Constellation Ensemble and OPERA Ensemble. Her work has been performed at the New York Stock Exchange, Areté Gallery, the historic Glove, and countless basements across the United States.

How to Human™: Disruptor Mechanism Protocol Training [Level I]
by **ELÆ [Lynne DeSilva-Johnson]**
4:30 - 4:50 Lecture Performance
Segal Theatre

With support from FutureForm, we're excited to present this intensive crash-course training with Systems Doula Elæ for Level One of the Fewkin Intelligence Augmentation embodied cognition field technologies known as "Disruptor Mechanisms," as part of our popular *How to Human™* series. Working in conversation with FutureTech, and delivered by transtemporal transmission this Protocol is an essential *Disruptor Mechanism* primer for Human OS moving towards Emergence! Elæ's lightning crash-course training will cover the basics of Protocols I, II, and III [A Type: Diachronic Biophilic Recode, B Type: Speculative Linguistic Model, and C Type: Neuroplastic Somatic Biohack], with applications for personal OS as well as in dialogue with AI and nonhuman organism/material allies, preparing participants for further investigation and training. [All levels welcome, appropriate for beginners.]



ELÆ [Lynne DeSilva-Johnson] is a multimodal creator and scholar, addressing intersections between bodies, language, technology, and system change. Recent and forthcoming features include *Big Echo*, *Tagvverk*, *Matters of Feminist Practice*, *&Now*, *Ars Electronica*, *Performing Knowledge* and *The Exponential Festival*; the hybrid collection *Sweet and Low : Indefinite Singular* as well as *Boddy Oddy Oddy*, a collaborative ekphrastic book with painter Georgia Elrod, are forthcoming. They teach at Pratt Institute, and are Founder/Creative Director of The Operating System. A door: @thetroublewithbartleby.

The Oceans are Changing
by **Simone Johnson**
dramaturgy by **Stephen Cedars**
5:00 - 5:20 Lecture Performance
Segal Theatre

I am starting an oceanic wandering/way of knowing within my water art practice, by first exploring the darkness, silence and unknown of The Abyss, and how the climate emergency is now impacting this place, and the sea in general.

The ocean encourages me to explore my relationship with my imagination, so I have also been exploring Surrealism and Magical Realism, and how I can apply these visual art and literary genres to this particular project.



Simone Johnson is an interdisciplinary artist based in Troy, New York. In 2018 she was a Works on Water and Underwater New York resident on Governors Island. Her work has been shown at Snug Harbor Cultural Center, Panoply Performance Lab, Center for Performance Research, New Women Space, and Judson Church.



Leah Harper creates sculptures and installations about climate change and rising seas. She's exhibited at Hudson River Museum, Newhouse Center for Contemporary Art, and Art in Odd Places. Leah holds a B.Arch. from the University of Miami and a Masters in Social Design from MICA. She lives and works in Brooklyn.



Stephen Cedars (Dramaturg) is a writer, director, and teacher originally from south Louisiana and currently pursuing his PhD with the fine program producing this show.

Special Thanks to Stephen for your dramaturgical, and especially sonic guidance, and for sharing oceanic theorizing with me! Thanks so much Leah for your water art and making the algae lamps! And Thank you Cory and Margit for your time and energy organizing Performing Knowledge!

Buscando a Marina (Looking for Marina)

by **Jean Carla Rodea & Art Jones**

dramaturgy by **Taylor Culbert**

6:30 - 6:50 Lecture Performance

Segal Theatre

Buscando a Marina (Looking for Marina) is a vocal performance incorporating lecture, poetry, sound, and movement that explores intersections between history, ritual, transmission of knowledge, spirituality, and technology. It seeks a deeper understanding of the life of a Nahua woman known as “La Malinche,” an interpreter, advisor, and intermediary who played a key role in the so-called Spanish conquest of the Aztec Empire. While she is often considered a traitor and her story frowned upon, this work argues that in her role as mediator she actually set resistance practices in motion by challenging euro-centric roles assigned to women.



Photo by Andrea Rodea

Jean Carla Rodea (born in Mexico City) is an interdisciplinary artist and educator currently based in Brooklyn. Her multimedia installations and performances focus on sites where sociopolitical and cultural constructs become visible. Through a combination of music, vocal performance, poetry, photography, video, movement, and sculpture, they explore how time is insistently constructed through memory.



Photo by Art Jones

Art Jones works with film, video, sound, objects, and photography. He often uses music, manipulated field recordings, text, live action video, and animation to produce movies, performances, and hybrid documents. Jones is based in New York City and lives in the Bronx.



Photo by Kirara Sato

Taylor Culbert (Dramaturg) is a third year student in the Graduate Center’s Theatre and Performance PhD program. She focuses on the medieval and early modern periods and is particularly interested in the ways that we construct knowledge of history and embodied practices.

Special Thanks to Cory Tamler, Margit Edwards, and all the colleagues involved in this program. Particular thanks go to Taylor Culbert, Art Jones, and IV Castellanos.

Electro-Acoustic Echoes of Erra

by **Bahar Royae, Deniz Khateri, & Farah Zahra**

7:00 - 7:20 Lecture Performance

Segal Theatre

The performance illustrates the phenomenon of musical change as a result of two overlapping layers of violence: violent events and epistemic violence. In this piece, the *Oud* responds to and is target of these aggressions represented in live sound processing and academic discourse on music culture. We all come from countries that have witnessed war in the last four decades, and we have consequently watched our musical traditions mutate in response to violence. We also draw inspiration from literary critic and feminist scholar Gayatri Chakravorty Spivak’s notion of “epistemic violence” that examines and reveals the harm inflicted on subjects through discourse. We believe that text-based academic discourse falls short of accounting for the multitude of wounds that a musical tradition embodies as a result of turmoil. *Erra* refers to a God of war in ancient Mesopotamia.



Born and raised in Iran, **Bahar Royae** is a concert and incidental music composer. Called “haunting” by the Boston Arts Review, her music is visual based and connects quietness and timbres. She is the co-founder of “CANCASOUNDS COLLECTIVE”, a space where musicians experiment with combining their musical ideas with other forms of art. Bahar is a PhD student in composition at the Graduate Center.



Trained in Iran, **Deniz Khateri** has performed extensively in Tehran and Boston with theatre companies such as ArtsEmerson, Nora and underground railway theatre, Bridge Repertory, Apollinaire, etc. Her plays have been workshopped and performed in Tehran, Boston, and New York. “Diasporan” is her latest animated web series about immigration.



Farah Zahra is a PhD student in Ethnomusicology at the Graduate Center. Her research explores the changing practice of the Iraqi maqam, the urban vocal tradition of Iraq. Farah is also an Oud player who studied with maqam masters in Egypt and Iraq.

dis place

by **Drastic Action** (Aviva Geismar, Kirk German, & Heather Huggins)

7:30 - 7:50 Lecture Performance

Segal Theatre

dis place investigates the history of geographic and cultural displacement in the area formerly known as the Seward Park Urban Renewal Area (“SPURA”) in Manhattan’s Lower East Side. Using multiple approaches and experiments, we hope to complicate the narratives that surround SPURA, exploring how this specific dislocation story could offer a micro-cosmic lens into ongoing patterns of oppression across the country. Our trio of interdisciplinary practitioners was drawn together by our shared passion for interrogating systemic inequity through creative practice; today’s offering is the very first iteration of a much longer-term project, culminating in 2021 with community engagement events and a site-specific performance. Ultimately, we envision a project that centers verbatim text from firsthand accounts and interviews with residents, activists, historians, and other stakeholders. Our guiding question for today’s initial chapter: how might an interactive installation generate embodied experiences that echo the experiences of displaced residents?



Photo by Steven Schreiber

Aviva Geismar is a choreographer, dance educator, and artistic director of Drastic Action, a not-for-profit, contemporary dance company. Drastic Action uses dance to create connections across lines of difference. Through performances and community engagement programs, the company offers individuals opportunities for serious reflection, self-expression and empowerment. Geismar is also an Assistant Professor at CUNY-QCC.



Photo by Alex Maave

Kirk German is a playwright, performer, and public historian. He holds an M.A. from NYU-Gallatin, where his interdisciplinary thesis about the 1939 World’s Fair, *Souvenirs from Tomorrow*, received the 2018 Leo Bronstein Homage Graduate Award. He currently works at the Tenement Museum as Lead Educator for Costumed Interpretation.



Photo by Kirk German

Heather Huggins is an interdisciplinary artist who aspires to reclaim the wisdom of the body through social practice and research. Her projects explore presence as a path for co-created social change. She is an Assistant Professor at CUNY-QCC, a Social Presencing Theater practitioner, and a graduate of the Vakhtangov School.

Special Thanks to Margit and Cory for all the help and support. Thank you also to Londs Reuter.

coming apart (or: the power of gravity compels me)

by **Sierra Ortega**

dramaturgy by **Sarah Lucie**

8:00 - 8:20 Lecture Performance

Segal Theatre

My very subject has been pathologized. Psychiatric discourses have labeled me problematic—unstable. The free intensities of affect spin my stomach and spleen and heart and hippocampus into undifferentiated slime. But what if, as Karen Barad, feminist quantum physicist, asks, “instability, or rather the indeterminacy of in/stability, is the condition for the possibility of taking a stand?” In this performance-lecture, I will investigate the generative potential of instability. How can an unstable embodiment and sense of identity (and the alienation these states produce) be used to create (meta)utopian worlds? Perhaps it will be necessary to give in to the gravitational pull.



Photo by Joanna Jones

Sierra Ortega is an interdisciplinary, performance artist living in Queens, NY. Utilizing their background in speculative philosophy, queer politics, and body art, their work seeks to push the limits of human affective capacity and embodiment in the search for post-capitalist futures. Currently, they are an MFA candidate in Interdisciplinary Art at Goddard College.



Photo by Ash Marinaccio

Sarah Lucie (Dramaturg) is a PhD Candidate in Theatre and Performance at The Graduate Center, CUNY. Her research approaches contemporary performance and performing objects through new materialism, ecocritical theory, and posthumanism. Sarah is Assistant Editor of *TDR: The Drama Review* and General Manager of East Coast Artists.

Special Thanks to UNDOING & DOING. The creation of this work was made possible in part by subsidized rehearsal space at Center for Performance Research.

The Martin E. Segal Theatre Center is home to theatre artists, scholars, students, performing arts managers, and the local and international performance communities, providing a supportive environment for conversation, open exchange, and the development of new ideas and new work. Year round, the Center presents a wide variety of FREE public programs which feature leading national and international artists, scholars, and arts professionals in conversation about theatre and performance. Programs include staged readings to further the development of new and classic plays, festivals celebrating New York performance (PRELUDE) and international plays (PEN World Voices), screenings of performance works on film, artists in conversation, academic lecture series, televised seminars, symposia, and arts in education programs. In addition, the Center maintains its long-standing visiting-scholars-from-abroad program, publishes a series of highly regarded academic journals, as well as single volumes of importance, (including plays in translation) all written and edited by renowned scholars. Please visit: www.theSegalCenter.org

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Please visit: www.gc.cuny.edu

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Please visit: www.gc.cuny.edu/theatre

The MESTC Publication Wing produces both journals and individual volumes. Journals include *The Journal of American Drama and Theatre* (JADT), *European Stages* (ES), and *Arab Stages* (AS). Books include *Four Melodramas by Pixérécourt* (edited by Daniel Gerould and Marvin Carlson—both distinguished Professors of Theatre at the CUNY Graduate Center), *Contemporary Theatre in Egypt, The Heirs of Molière* (edited and translated by Marvin Carlson), *Seven Plays by Stanisław Ignacy Witkiewicz* (edited and translated by Daniel Gerould), *The Arab Oedipus: Four Plays* (edited by Marvin Carlson), *Theatre Research Resources in New York City* (edited by Jessica Brater, Senior Editor Marvin Carlson), *Comedy: A Bibliography of Critical Studies in English on the Theory and Practice of Comedy in Drama, Theatre, and Performance* (edited by Meghan Duffy, Senior Editor Daniel Gerould), *BAiT-Buenos Aires in Translation: Four Plays* (edited and translated by Jean Graham-Jones), *roMANIA AFTER 2000: Five New Romanian Plays* (edited by Saviana Stanescu and Daniel Gerould), *Four Plays from North Africa* (edited by Marvin Carlson), *Barcelona Plays: A Collection of New Plays by Catalan Playwrights* (edited and translated by Marion Peter Holt and Sharon G. Feldman), *Josep M. Benet i Jornet: Two Plays* (edited and translated by Marion Peter Holt), *Czech Plays: Seven New Works* (edited by Marcy Arlin, Gwynn MacDonald and Daniel Gerould), *Playwrights before the Fall* (edited by Daniel Gerould), *Timbre 4* (edited and translated by Jean Graham-Jones), *Jan Fabre: The Servant of Beauty and I Am a Mistake* (edited and foreword by Frank Hentschker), *Quick Change: 28 Theatre Essays and 4 Plays in Translation* (by Daniel Gerould), *Shakespeare Made French: Four Plays by Jean-François Ducis* (edited and translated by Marvin Carlson), *New Plays from Spain: Eight Works by Seven Playwrights* (edited by Frank Hentschker), *Four Plays From Syria: Sa'dallah Wannous* (edited by Marvin Carlson and Safi Mahfouz), *Four Millennial Plays From Belgium* (edited and translated by David Willinger), *Szertelen Színdarabok New Yorkból/Riff Raff Plays from New York - ARC (Advanced Readers Copy)* (edited by Attila Szabó and Frank Hentschker, translated into Hungarian by Attila Szabó & Noémi Keckés), *The Trilogy of Future Memory: Jalila Baccar & Fadhel Jaïbi* (edited by Marvin Carlson), *Decadent Histories: Four Plays by Amelia Hertz* (translated and edited by Jadwiga Kosicka), and *Four Arab Hamlet Plays* (edited Marvin Carlson & Magaret Litvin with Joy Arab).
Please visit: www.theSegalCenter.org/Publications.