

Raiders of the Lost Artifacts

Undergraduate performance student Marjorie Hazeltine, recipient of the 2006 Kristin Bervig Valentine scholarship, performed her first solo performance at The Empty Space during the fall semester. The performance, entitled “Raiders of the Lost Artifacts: In Search of Iraq through Story,” bridged the personal narratives of Iraqi refugees with Iraqi folk tales and historical facts. The performance posed questions about what is hidden in the narratives and histories that get told about certain places and cultures. Linda Park-Fuller served as faculty advisor for this project. Please enjoy the excerpt of Marjorie’s performance below:

In searching for stories I too had to identify what was missing. I had researched Iraq in books

and on the internet, but I didn’t know about the way children grow up, the way people tell jokes, family dynamics or all the other things that truly shape a culture. I started conducting interviews with Raied’s family and friends. In asking questions and entreating people to share stories I found that most people I spoke with found it easier to begin by telling a funny story. This was fine with me because I’m really good at laughing in Arabic.

(Pick up mask, one side is a plain male face, the other a snickering Genie)

(hold mask with man facing out) One day a man was walking down the street. There was no one else around and this person was just minding his own business. All of a sudden someone popped out from behind a corner and said (flip mask to genie side) “Boo!” (aside) This person just happened to be a Genie (flip back to man)

The man didn’t flinch at all and kept walking with no reaction whatsoever. Now you see



Photo by Sara McKinnon

Jennifer Linde and Marjorie Hazeltine on the set of “Raiders of the Lost Artifacts”

Genies are everywhere. They love to surprise people, make fun of them and scare them for no reason. They can’t get enough of the frightened expressions and loud shrieks...so when this man did not even react to the Genie it made him very angry (turn to genie side and stomp foot). The Genie stopped the man again and demanded,

“Why weren’t you scared?” The man looked right into the Genie’s eyes and said, (peel back man’s face to reveal another genie) “I’m a Genie too.”

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Performance in Review: ¿Firmly? Bound

It is our goal at Arizona State University to promote performance scholarship by inviting critical reviews of the work that is presented at The Empty Space. For each performance we invite reviewers who are practitioners of performance, knowledgeable of performance theories and methodologies, or have demonstrated an expertise in the topic that is being presented in the work. The following is a submitted review of *¿Firmly? Bound*. The project, a collaborate effort by Kimberlee Pérez, Karma Chávez, and Jennifer Linde, consisted of a series of pieces based on Mexico-United States border rhetoric. The reviewer is Lucas C. Messer, a PhD candidate in The Hugh Downs School of Human Communication.

Performance Review:

¿Firmly? Bound

The Empty Space, Arizona State University – September 8-9, 2006

The performance installation *¿Firmly? Bound* offers engaging entry points into the increasingly circulated topics of migration and Mexico/U.S. border politics. Employing interactive performance choices, creators Chávez, Linde and Pérez successfully craft individual installations

that together foster urgency for community and coalition building among those intrigued by borderlands issues. *¿Firmly? Bound* responds to the absence of discourse that connects the personal histories of migrants to international geopolitical and economic relations. Addressing a need for more complex understandings of border issues, this performance explores the intersections of geography, globalization, ethnicity, citizenship, sexuality and history while serving as an excellent opening to

the Empty Space Theater’s 2006-2007 performance season.

¿Firmly? Bound invites audience members into an interactive, discussion-centered atmosphere. The installation’s physical layout cultivates literal and metaphorical movement between cultures, nations and identities. I most enjoyed the tension this performance creates for the ways to both audience and discuss performances specific to migration. To this end, both audience members’ and performers’

bodies play an integral role in the installation despite its multi-exhibit-like design. Throughout the performance, audience members are transported from passive observers to interactive agents through use of discursive tensions. Tensions between the familiar and alien, voyeur and watched, and between agency and acted upon draw viewers into a liminal space where simple observation is dissuaded. For instance, I found Linde’s installation to

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This is the Job for Me!!

Kimberlee Pérez and Desiree Rowe wrote and performed *This is the Job for Me* (Or Failure in 6 Concertos) in the fall of 2006. Their script was comprised of a series of personal narratives and written dialogues between the two performers in response to critical feminist theories of intersubjectivity. The goal of the piece was to reconfigure traditional readings of theory into performance and audience/performer conversations. The audience participated by reading excerpts of the theories that framed the performances and were encouraged to talk to one another and the performers about the topics and theoretical positions presented in the writings. In one scene, Rowe and Pérez performed one another's words, focusing their emotions and thoughts on one another across the heads' of the audience. The embodiment of "other" in relationship

I am in the business of blabbing secrets. I have made a lifetime profession of examining myself to excess. I write about what is taboo for me, not taboo for men or for white women, or even my Chicana friends. I force myself when I write to look at what harms me by my silence—my shames, fear, degradations, terrors, the memories I don't talk about. I know it is danger to speak, but sometimes it is more dangers to be quiet. — Sandra Cisneros

to the "subjective self" created a complicated and highly charged moment on stage. The performance was directed by Jennifer Linde.

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¿Firmly Bound? Continued from cover

be most effective in eliciting a visceral awareness of American privilege and status; by inviting viewers to voyeuristically gaze upon cultural, ethnic, and national Others through the mesh wire of an abstract border wall. Linde's wall creatively asks viewers to question how those who live beyond the border are consumed and discursively constructed as alien by U.S. media debates. Layering public discourse, images of assumed outsiders, and quotations that call for community building, this installation successfully critiques media hype and stereotypical constructions of Mexican and Mexican-American peoples.

What is truly unique about the choices the performance trio make is not only the unique audience positioning but also the improvisational performances enacted as they move through the newly constructed Empty Space Theater. Each of the three performers observes and interacts with audience members, however, rather than serving as "tour" guides, they embody the increasingly sophisticated border

surveillance technologies. Embodied surveillance (coupled with the watchful eye of a video camera) serves as a critically enticing performance choice; drawing attention to ways the audience may be implicated in the performance and more importantly in the history of assimilation. Embodying the concept of surveillance allows the performance threesome to reveal the violence inherent in visually consuming Latina/o and migrant bodies, images, and histories.

Audiening each of the three central installation pieces I could not help but feel layers of my identity uncomfortably weighing on my shoulders. This feeling of uneasiness is never more evident than with Pérez's white picket fence installation. Marked on both the exterior and interior with thought-provoking graffiti, the nearly enclosed circle of white fencing pulls at the hyphen between the binary of citizen-alien while critiquing the ideograph of the American dream. Inside the fence one is met with a myriad of elements such as mirrors, Minute men propaganda, academic discourse and governmental policy that make evident

the enigmatic forces of governmentality. The poignant use of lighting as well as mixture of images and messages in the circle create an intimate space and allow questions such as "how am I complicit in the history of imperialistic U.S. economic and political forces?"

Extending an interrogation of history, Chávez's installation successfully explores lived locality in the Phoenix borderlands while echoing her family's immigration deep into the U.S. heartland. Most evidently, this installation calls for new formations of community and coalitions in hopes of bridging isolated groups of marginalized Others. The clever placement of hanging photographs of both queer and immigration protests between viewers and a video screen showing an April 10, 2006, immigration protest produces a sense of liveness unique to this installation. Juxtaposing still images against moving ones breaks normative viewing of both mediums and invited one to make connections between U.S. queer peoples' and migrants' struggles for equal rights. Tactically utilizing the genre of narrative, Chávez interrogates violence of heteronormative whiteness through her family's history. The repetition of protest marchers shouting, "Sí, se puede," instills in viewers the real possibility for change.

¿Firmly? Bound works well to raise awareness of how both the Mexico/U.S. border as well as migration must be approached from multiple, critical perspectives. My recommendations for further development include pushing community involvement and coalition building to the

next level. Employing a "sharing wall" for writing reactions, confessions, and ideas about the performance is certainly a means to that end; as it offers exciting openings for audience expression. However, more might be done to explicitly invite viewers to seek avenues for materializing the discussions and coalitions outside the theater space. Also, the performers might further distance the installation pieces from the feel of a museum exhibit through embodiment. For instance, live bodies in one or all of the installation pieces hold the possibility for enhancing the tensions each piece creates. Finally, although one installation made connections with sexuality, more could be done to reveal the importance of sexuality in the history of Mexico/U.S. migrations.

Chávez, Linde and Pérez achieve a great deal of success in this performance; deserving of much attention by those in and out of the academy. This performance installation constitutes a significant contribution to the field of Performance Studies, bringing issues of border control and migration into a historically contextualized installation. This performance serves as a crucial intervention in a time when discourse too often ignores or over-simplifies the thoughts, desires and struggles of Latina/o peoples living in the U.S./Mexico borderlands.

I left the performance feeling both a renewed sense of an activist community and an excitement for the possibilities that performance holds for creating material change in the lives of documented and undocumented citizens.

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Brian Lobel Performs at The Empty Space

In February of 2007 we were fortunate to host two performances by Chicago writer and performer, Brian Lobel. Brian performed his plays *Ball: a Traumed and Other Funny Stories about Cancer*. *Ball* is Brian's humorous account of his personal struggle against testicular cancer. *Other Funny Stories about Cancer* continues Brian's story by offering an interrogation of this particular cancer in relationship to virginity, queer identities, and international politics.

Brian Lobel delighted The Empty Space audiences with his ability to bring humor to the very serious topic of cancer. He spoke pointedly about sperm banks, hair loss, depression, and self-exams in a direct and hilarious way. Jenna Lee Dillon, a performance studies student who attended the performance, remarks that "Brian painted a picture of our culture and how we celebrate the triumphs, especially the extraordinary ones, and how we overlook the pain. When he said, "What doesn't kill you makes you stronger. I want to be weak," it was overwhelmingly sad to hear. It made me want to do something about it, to take him away from his cancer. With that statement he wasn't asking anything of us, he was simply stating what he wished could be true. It was a very powerful moment."

Following the two performances were panel discussions

that sought to engage the audience in a dialogue about topics relating to performance and health, the communication that surrounds cancer narratives, and Lobel's personal process in the production of these two plays. Panel members included Allan Markus, Director of ASU Health Sciences, Daniel Brouwer, Associate Professor in The Hugh Downs School, Jennifer Linde, Artistic Director of The Empty Space, Frederick Core, Associate Dean and Director of the School of Interdisciplinary Studies, and Tania Katan, Playwright, Author and Performer. The panels were moderated by Linda Park-Fuller, Assistant Professor in The Hugh Downs School and organizer of the event.

You can find more information about Brian Lobel at www.brianlobel.com.

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Photo by Sara McKinnon
Brian Lobel performs at The Empty Space.

Goodbye to Linda Park-Fuller

Kristin Valentine pays tribute to Linda Park-Fuller at the Valentine's home in Tempe, Arizona. Many of LPF's friends, colleagues, and students attended a party in honor of her retirement. Performance studies at ASU will miss the talent, integrity, and academic excellence that Park-Fuller has brought to the program in the last seven years. Linda, we will miss you.



Photo by Sara McKinnon

(From Left to right) Jonathan Roko, Marjorie Hazeltine, Bob and Linda Park-Fuller, Kristin Valentine.



Linda Park-Fuller

Student Showcases | 2006-07

From “Stupified”



Photo by Sara McKinnon

Sandy Rath performs “Walking Amongst the Dead” at the Graduate Showcase.



Photo by Sara McKinnon

Kris Acheson performs “Stupified” at the Graduate Showcase.

i just stand in silence at the door, looking at your boots, and the rising sun, and the empty drive, and i wonder how i’m supposed to function today, to hold in the screams, to hold back the, tears, to keep up the lies.

filled with dread ‘cause i know what’s coming, and bewildered ‘cause i don’t know why, i stand paralyzed (boots, sun, drive) in a stupor, feeling stupid, stupid, stupified.



Photo by Michael Graupmann

Student participants in the 2006, Fall Undergraduate Showcase include: Chyla Walsh, Catherine Smith, Janesse Davidson, Phipp Gomez, Kali Ray Torres, Julie McClaughlin, Whitney Lebowitz, Christine Rose, Ginny Sanders, Analycia Morones, Kyle Duran, Stacy Wilfert, Linda Ruvulcaba, Shannon Cane, Alison Gwinn, and Amber Snow.



Photo by Sara McKinnon

Marsha Atteberry performs "Twirling" at the Graduate Showcase.



Photo by Sara McKinnon

Karma Chavez performs "And Saturn Returns" at the graduate showcase.



Photo by Sara McKinnon

Dusty Goltz and Kimberlee Perez perform "Lines in the Sand" at the Graduate Showcase.



Photo by Sara McKinnon

Students and faculty gather at the spring, 2007 Undergraduate Showcase. Participants included: Justin Buckley, Jerrold Crowder, Emily Pelzer, Chelsea Chamberlain, Melanie Owens, Zac Humphrey, Kaley Kalil, Christina MacKinnon, Brian Blume, Jeff Okrepkie, Sean Penxa, Ben Whitneybell, Ben Ellis, Phoebe Noll, Elizabeth Giannini, Ivona Blakely.

Awards and Congratulations

Congratulations to Sara McKinnon and Dustin Goltz, the 2006-07 recipients of the Dessie Larsen Graduate Fellowship for outstanding graduate work in performance studies. Sara has performed numerous times at The Empty Space as well as writing several texts and directing undergraduate students in performance projects and productions. Her scholarly work focuses on questions of subjectivity, gender, race, recognition and belonging within refugee and immigrant communities, using performance as a methodological tool for exploring these areas. Sara's commitment to performance studies at ASU is outstanding! Dusty has written and performed two productions at The Empty Space. He has also showcased his work at the National Communication Association (NCA) and Western Communication Association (WCA) conferences. Dusty's scholarly work focuses on the discursive production of gay male aging/future. Dusty's contributions

to ASU as a teacher, writer, scholar and performer are immeasurable. The Dessie E. Larsen Fellowship is awarded annually and is funded by Janet Larsen Palmer in memory of her mother, Dessie E. Larsen.

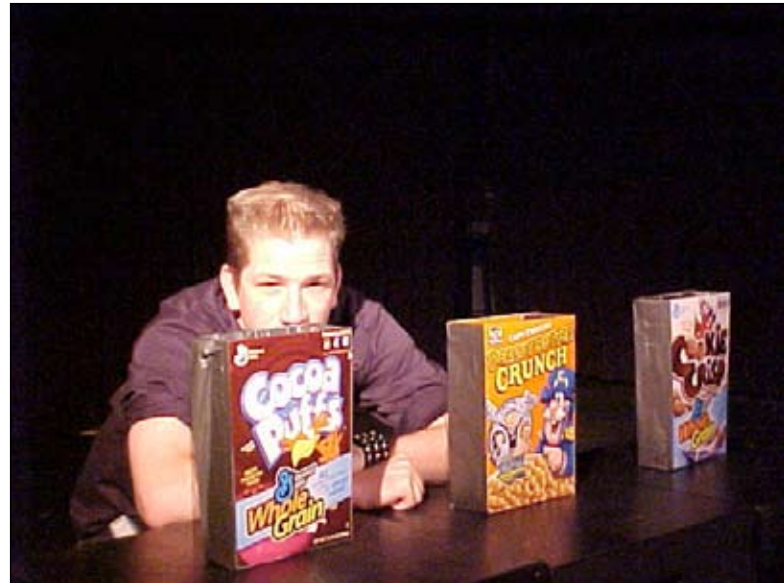
The 06-07 co-recipients of the Kristin Bervig Valentine Undergraduate Scholarship are Jonathan Roko and Amber Snow. Amber has performed both solo and group performances at the student showcase and participated in the Playback



Amber Snow, the 2007 co-recipient of the Kristin Bervig Valentine scholarship.

Theatre performance at Osborn Middle School in the spring of 2006. Both she and Jonathan Roko traveled to Palm Springs to assist Linda Park-Fuller in a six hour workshop on the use of performance for social change. Jonathan has performed twice at the student showcase and participated in "Bullied," a performance

adaptation of research on workplace bullying. The KBV scholarship award is in its eighth year of endowment. If you would like to donate, please make your check out to: c/o ASU Foundation, Kristin Bervig Valentine Undergraduate Scholarship, Arizona State University, PO Box 875005, Tempe, Az. 85287-2005.



Dusty Goltz, co-recipient of the Dessie E. Larsen Fellowship in Performance Studies, performs at The Empty Space at Mitchell School, 2006.

Recent Recipients of the Dessie Larsen Fellowship:

2006: Lucas Messer
 2005: John Genette
 2004: Ragan Fox
 2003: Kurt Lindemann
 2002: Larry Edmonds
 2001: Raquel Monroe
 2000: Bernadette Calafell
 and Felicia VanDeman

Recent Recipients of the Kristin Bervig Valentine Scholarship:

2006: Marjorie Hazeltine
 2005: Maria Hill
 2004: Ian Esquibel and
 Randall Duren
 2003: Melanie Davis
 2002: Carolyn Fultz
 2001: Patricia Nivia
 2000: Annette De Rosa



Jonathan Roko, the 2007 co-recipient of the Kristen Bervig Valentine scholarship performs here with Lynn Villano and Marjorie Hazeltine.

Photo by Eliza Gregory

An Excerpt from MT Pockets

And then we fled. To England
America, Australia and Canada —
Anywhere the boats would go
we Irish went. The Flanerys,
Flanaghans, McDowells and
Maloneys — all in search of
refuge, relief, rain in whatever form.

We Paddys spread over the planet.

It was easier then to slip between
the cracks, not be seen, meld
and mold into what the space would
hold.

This is indeed the luck of the Irish.



Photo by Jason Zingsheim

Sara McKinnon performs "M. T. Pockets" at the Graduate Showcase. Sara is the 2007 co-recipient of the Dessie E. Larsen Fellowship in Performance Studies.

Finding the Performative Voice...

Juneteenth is an annual holiday in which African Americans celebrate the emancipation of enslaved Africans in the state of Texas who, after Abraham Lincoln's Emancipation Proclamation of 1863, did not receive word and thus, were unaware of their freedom until two and a half years later on June 19, 1865. This excerpt of a performance poetic titled, *I Am the Quilt*, celebrates the quilt in African American cultural performance and its role in freedom from enslavement then and now, through codes weaved intricately in the fabric and threads of oral history, struggle, experience and memory.

I am the Quilt

by Olga Idriss Davis

Find yourself in me.
Locate your identity,
Your being,
Your existence,
Your history,
Your story...
Find yourself in me.
Learn of the beauty of the oral tradition,
Build community through the fabric of life
experiences
And celebrate unity in the everyday weav-
ing skills
Of women's language.
Find yourself in me.
Investigate who you are:
Ethnicities, races, gender, sexuality,
Locations of political ideologies, cultural
knowing.
My stripes are wide, my memory is long,
My connections are many.
My purpose is to bridge—to make a way
for you to return to your past, your roots.
To know me is to be swaddled and
wrapped in my stitches and patterns.
To be wrapped in me is to make meaning
of the past
To have hope for the future.
I will always be here
In time, keeping time, making time, find-
ing time,
Caressing time, and guiding you in time.
My history is your present.

Bullied

What does workplace bullying feel like? The 2007 Spring Performance *Bullied: A Social Trigger* aimed to answer this question. Graduate student Sara McKinnon adapted the qualitative research of Drs. Sarah Tracy, Pam Lutgen-Sandvik and Jess Alberts into a trigger script that prompted audiences to explore the emotional aspects of organizational bullying. Under direction of McKinnon, performers Marjorie Hazeltine, Julie McLaughlin, Jonathan Roko, Lynn Villano and Kyle Bagwell embodied different scenarios of bullying. Additionally, they engaged the audience at the end of the performance with the techniques of Playback Theatre as a way for audience members to add their own experiences and feeling about bullying in the workplace to the performance itself.

While workplace bullying is often thought of as an exceptional event, in the U.S. between 25 and 36 percent of U.S. workers report being bullied or emotionally abused sometime during their working years. 80 percent of U.S. workers witness workplace bullying some time



Photo by Eliza Gregory

The creators and performers of "Bullied." From left to right: Sarah Tracy, Kyle Bagwell, Julie McLaughlin, Jonathan Roko, Lynn Villano, Marjorie Hazeltine.

in their lives. Bullying results in occupational problems such as burnout, stress, depression, high turnover, and decreased productivity. Bullying has also been linked to psychological health issues such as feelings of helplessness, anger, despair and shock and physical effects includ-

ing chronic fatigue, musculoskeletal and gastrointestinal problems. *Bullied* worked to get audience members to think about how bullying works in their own lives and to speak about it through both performance and dialogue.



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<http://www.asu.edu/clas/communication/events/emmyspace>

2007-2008 Season at The Empty Space

<http://www.asu.edu/clas/communication/events/emmyspace>

QueerSpace October 19-21
Just Read my Manifesto: A Performance with Valerie November 2-4
Cornucopia November 9
 Fall Undergraduate Student Showcase..... November 30
Home..... January 25-27
Performing Blackness: Expressions of Cultural Identity in the African Diaspora
 February 1-2
The Night the Moon Bounced..... March 21-22
Relative Silence..... April 3-5
 Graduate Student Showcase April 18-19
 The Spring Undergraduate Student Showcase and Awards..... April 29

Performance Studies is published once a year and is available online at The Empty Space website. Please direct correspondence regarding this newsletter to Jennifer Linde, Editor, The Hugh Downs School of Human Communication, Arizona State University, PO Box 871205, Tempe, AZ 85287-1205; phone (480) 727-6763; fax (480) 965-4291; or email jennifer.linde@asu.edu. For more information about Performance Studies or any articles in this newsletter, see www.asu.edu/clas/communication/events/emmyspace.

Thanks...We extend our thanks to the members of the ASU community who have supported performance studies in the Hugh Downs School of Human Communication throughout this year! A special thanks to Linda O'Neal for her layout and design ideas for the *Performance Studies* newsletter.