

# Theatre Research International

in association with the  
International Federation  
for Theatre Research



**CAMBRIDGE**  
UNIVERSITY PRESS

# Theatre Research International

---

## Editorial Group

### SENIOR EDITOR

**Fintan Walsh**

Birkbeck, University of London

f.walsh@bbk.ac.uk

### ASSOCIATE EDITOR

**Silvija Jestrovic**

University of Warwick, UK

s.jestrovic@warwick.ac.uk

### ASSISTANT EDITOR

**Tanya Dean**

Technological University Dublin, Ireland

admin.tri@cambridge.org

### REVIEW EDITORS

*Senior Book Reviews Editor and Europe and Africa Editor:*

*Caoinhe Mader McGuinness C.Madermcguinness@kingston.ac.uk*

*Americas Editor:*

*Cristián Opazo opazo.lettras@gmail.com*

*Asia-Pacific Editor:*

*Charlene Rajendran charlene.r@nie.edu.sg*

### ONLINE CONTENT MANAGER

*Marcus Tan marcus.tan@nie.edu.sg*

### EDITORIAL ASSISTANT

*Leah Sidi*

### CONTRIBUTING EDITORS

*Nobuko Anan n.anan@kansai-u.ac.jp*

*Susan Bennett sbennett@ucalgary.ca*

*Elin Diamond ediamond@english.rutgers.edu*

*David Donkor dadonkor@tamu.edu*

*Dirk Gindt dirk.gindt@teater.su.se*

*Katherine Hennessey khennessey@auk.edu.kw*

*Hyunjung Lee kenteihj@kansaigaidai.ac.jp*

*Andrés Kalawski akalawsk@uc.cl*

*Peter W. Marx marxp@uni-koeln.de*

*Ameet Parameswaran ameer@mail.jnu.ac.in*

*Paul Rae paul.rae@unimelb.edu.au*

*Theatre Research International* is published by Cambridge University Press for the International Federation for Theatre Research/ Fédération internationale pour la recherche théâtrale.

---

### SUBSCRIPTIONS

*Theatre Research International* (ISSN 0307-8833) is published three times a year in March, July and October. Three parts form a volume. The subscription price which includes delivery by air where appropriate (but excluding VAT) of volume 46 is £268 (US \$445 in USA, Canada and Mexico) for institutions print and electronic, institutions electronic only £226/\$376; £58 (US \$102 in USA, Canada and Mexico) for individuals ordering direct from the publishers and certifying that the journal is for their personal use. EU subscribers (outside the UK) who are not registered for VAT should add VAT at their country's rate. VAT registered members should provide their VAT registration number. Japanese prices for institutions (including ASP delivery) are available from Kinokuniya Company Ltd, P.O. Box 55, Chitose, Tokyo 156, Japan.

Orders, which must be accompanied by payment, may be sent to a bookseller, subscription agent or direct to the publisher: Cambridge University Press, Journals Fulfillment Department, University Printing House, Shaftesbury Road, Cambridge CB2 8BS, UK; or in the USA, Canada and Mexico: Cambridge University Press, Journals Fulfillment Department, 1Liberty Plaza, Floor 20, New York, NY 10006, USA. Periodicals postage paid at New York, NY and at additional mailing offices.

<https://doi.org/10.1017/S0307883321000018> Published online by Cambridge University Press

### COPYING

This journal is registered with the Copyright Clearance Center, 222 Rosewood Drive, Danvers, MA 01923, USA. Organizations in the USA who are also registered with the C.C.C. may, therefore, copy material (beyond the limits permitted by sections 107 and 108 of U.S. Copyright law) subject to payment to the C.C.C. of the per copy fee of \$30.00. This consent does not extend to multiple copying for promotional or commercial purposes. Code 0307-8833/12. ISI Tear Sheet Service, 3501 Market Street, Philadelphia, PA 19104, USA, is authorized to supply single copies of separate articles for private use only. Organizations authorized by the Copyright Licensing Agency may also copy material subject to the usual conditions. For all other use, permission should be sought from Cambridge or from the American Branch of Cambridge University Press.

This journal is included in Cambridge Core which can be found at <http://cambridge.org/tri>  
For further information on other Press titles access <http://www.cambridge.org>

©International Federation for Theatre Research 2021  
ISSN 0307-8833

Printed in the UK by Bell and Bain Ltd, Glasgow

# Contents

- 107 Senior Editor's Note: Academics Dancing  
FINTAN WALSH
- 108 Editorial: Sounding Corporeality  
AOIFE MCGRATH, MARCUS CHENG CHYE TAN, PRARTHANA PURKAYASTHA AND  
TEREZA HAVELKOVÁ

## Articles

- 115 Intermediality and Queer African American Improvisation: Dianne McIntyre,  
Sounds in Motion  
THOMAS F. DEFRANTZ
- 128 Voice and the Sleepwalking Body  
MICHAL GROVER-FRIEDLANDER
- 148 Sounding a Quietening: Breastfeeding Choreographies and the Sonic–Corporeal Dialogue  
of Maternal Experience  
AOIFE MCGRATH
- 169 Moving Cage: Vibration, Sonification and the Quanta of Time  
MARCUS CHENG CHYE TAN
- 184 Dancing Migration, Making Sound: Mediterranean Practices of Listening and Hospitality  
ANNALISA PICCIRILLO
- 200 Visuality, Sonicity and Corporeality in Installation Art: A Conversation with  
Jun Nguyen-Hatsushiba  
PRARTHANA PURKAYASTHA

## Dossier: Sound Moves

- 209 An Archaeology of Sound: *A Slightly Curving Place*  
NIDA GHOUSE, UMASHANKAR MANTHRAVADI, MOUSHUMI BHOWMIK,  
ALEXANDER KEEFE AND PADMINI CHETTUR
- 225 *Reassembled, Slightly Askew: Immersive Storytelling Through Sound*  
SHANNON YEE (SICKELS), ANNA NEWELL, PAUL STAPLETON, HANNA SLÄTTNE AND  
STEVIE PRICKETT
- 230 *Unsettling Sound: Some Traces*  
SARA JANE BAILES, ARABELLA STANGER, ALEXANDRINA HEMSLEY, RAJNI SHAH,  
ROYONA MITRA AND JEREMY TOUSSAINT-BAPTISTE

## Book Reviews

### *Double Take*

- 246 OSITA OKAGBUE, *Theatre at the Crossroads of Culture* (Patrice Pavis)

### *New Books*

- 248 SARAH BARTLEY, *Prison Theatre and the Global Crisis of Incarceration* (Ashley Lucas)
- 250 CAROLYN DEBY, *(Re)Positioning Site Dance: Local Acts, Global Perspectives* (Karen Barbour)
- 251 HANYANG JIANG, *Shakespeare's Accents: Voicing Identity in Performance* (Sonia Massai)
- 253 MARIE KRUGER, *Contemporary Japanese Objects, Manipulators, and Actors in Performance* (Mari Boyd)
- 254 CELENA MONTEIRO, *Contemporary African Dance Theatre: Phenomenology, Whiteness, and the Gaze* (Sabine Sörgel)
- 255 SOO RYON YOON, *Revolutionary Bodies: Chinese Dance and the Socialist Legacy* (Emily Wilcox)
- 257 KIM SOLGA, *Women and Embodied Mythmaking in Irish Theatre* (Shonagh Hill)
- 258 COLLIN VORBECK, *Casting a Movement: The Welcome Table Initiative* (Claire Syler and Daniel Banks)

- 260 **Books Received**