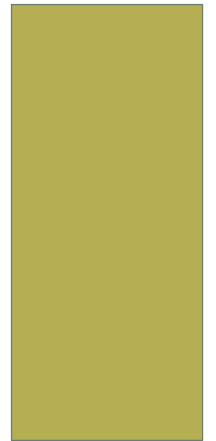


FROM MOTHERWELL TO MOSCOW: JOSEPH
MACLEOD'S THEATRICAL ADVENTURES AND
TRANSNATIONAL MODERNIST PERFORMANCE

DR CLAIRE WARDEN



‘Nineteenth century Moscow, like nineteenth century Motherwell, Manchester or Manhattan for all I know doubtless contained a spirit of endeavour; the consolidation of family fortunes, the ease and airs of an expanding and (within personal focus) prosperous universe’

(A Soviet Theatre Sketchbook)



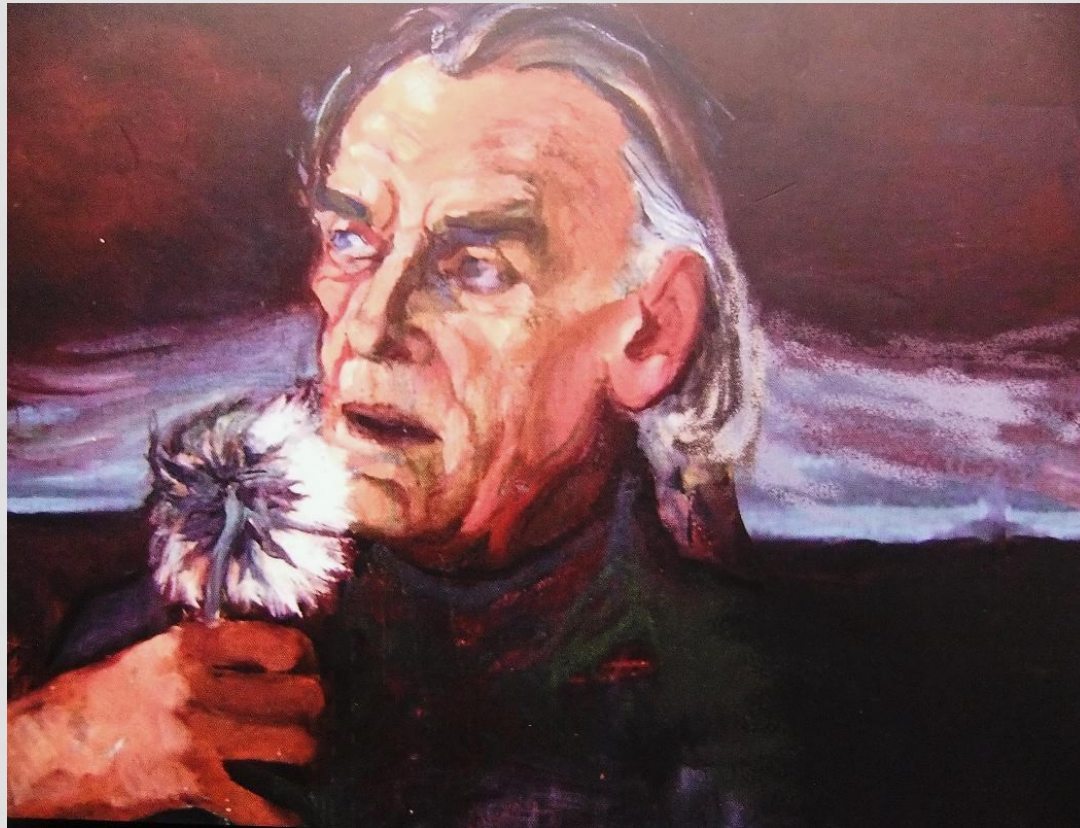
- Motherwell: Steelopolis



SPACE, TRANSNATIONALISM, MODERNISM AND PERFORMANCE

- Frederic Jameson: a 'spatial turn'
- Ford Madox Ford: 'spacious times'
- Erika Fischer-Lichte: 'performative turn'; Martin Puchner: 'theatrical turn'
- Andrew Thacker: 'we should understand modernist texts as creating metaphorical spaces that try to make sense of material spaces of modernity'

JOSEPH MACLEOD



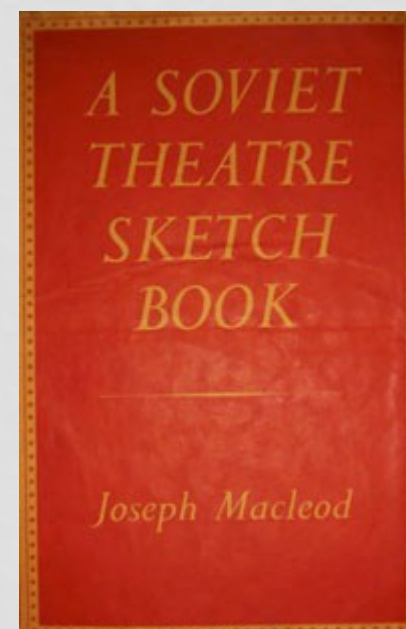
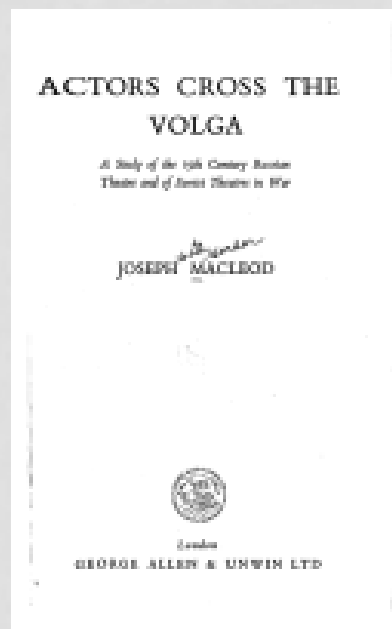
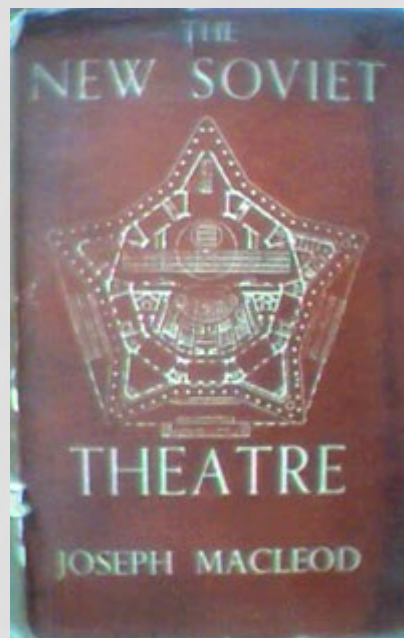
By Sandra Brunetti (c1971)

FESTIVAL THEATRE, CAMBRIDGE

- 'In the Festival we have the only theatre in the country whose work is really known abroad and Cambridge is proud of the way the plays produced here reverberate all over the Continent and in America.'



- 'I have not failed. My company has not failed...Cambridge has failed'



CAMBRIDGE DISILLUSIONMENT AND RUSSIAN INSPIRATION

- 'It was in 1935 that I first became aware of the Soviet theatre with a more awakened consciousness than that of an unsuccessful experimental producer in a highbrow repertory theatre.'
- 'Nor did any London auditorium ever hold, night after night, so large a proportion of teen-age spectators; nor did the grey tabs of any London show ever conceal so intimately glorious a show as those attend week by week.'

GLASGOW OR MOSCOW?

TRUTH IS GOOD, BUT HAPPINESS IS BETTER

- ‘By a small stretch of imagination, this figure might be sitting in Victorian Pollokshields and the shawl (for it is very like a Paisley shawl) might have been the gift of some grateful dead employer in whose Blythswood Square household she had served.’



KIEV, MOSCOW, EDINBURGH, LONDON

- 'Kiev is as different from Moscow as Edinburgh from London...It is the heart of the Ukraine in a more organic and functional way than Edinburgh is admitted, or permitted, to be the capital of Scotland...The only respect which Ukrainians resemble is that of the inner heart. For this reason the thinking Ukrainian pities the thinking Scot.'

(The Soviet Theatre Sketchbook – 'Gauze Opaque')

KIEV, MOSCOW, EDINBURGH, LONDON

- Chebanyenko: 'We're a wee bittie vexed'



A NATIONAL THEATRE: SCOTLAND AND THE UKRAINE

- 'There is an organic relation between [Russia and the Ukraine] on both sides of the footlights.'

(Actors Cross the Volga)



- Andreas Huyssen: 'dynamic processes of cultural mingling and migration.'



- This paper comes from a larger, British Academy-funded project entitled 'Migrating Modernist Performance: British Theatrical Travels through Russia'. The book from this project was published in October 2016 by Palgrave MacMillan.

