

**“I don’t want to be delicious, I want to make them sick!”  
(Cade & MacAskill 2021, 1:12:00): *Burgerz*, *The Making of Pinocchio*, trans performance dramaturgies, and redefining the role of the cis spectator.**

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**Abstract:**

*The position of the trans subject in the public consciousness is a precarious one as there is a notable hunger for a satisfying trans narrative, a shift from the dysphoric ‘before’ to the euphoric ‘after’ of a completed gender journey. This is no different in trans performance, as cis spectators seem to crave this narrative, this plot structure of trans experience with the trans performer as the spectated subject. In this paper, I explore how trans performance dramaturgies can work to instead turn the attention onto the cis spectator, to call for a transformation from their position of passive voyeur into something more conscious. I interrogate this by examining the specific strategies employed in Travis Alabanza’s *Burgerz* and Cade & MacAskill’s *The Making of Pinocchio* – both pieces existing in a very specific time and space in contemporary British trans theatre – and how their methods work to achieve such a transformation. I analyse how *Burgerz* uses Alabanza’s control of the performance space; their invitation for spectators into said space; and weaponised audience interaction to shift the cis spectator from a position in which they can passively witness transphobia to one where they recognise their responsibility to enact positive change. I then examine how *The Making of Pinocchio* instead utilises tongue-in-cheek metatheatricality and a disruption of the digital public and private. I argue that this refusal to condense MacAskill’s life into a dramaturgically satisfactory plot directly interrogates the cis spectator’s desire/need to mindlessly consume such an idealised narrative of another person’s life. Through their differing strategies, I conclude that both pieces do not position their performers as subjects of transformation, but rather the cis spectators watching. It is, in fact, their positionality as onlookers that requires change, that perhaps, they should watch what they eat.*

**Keywords:** *trans dramaturgies, queer dramaturgies, trans studies, spectatorship*

In the penultimate scene of *The Making of Pinocchio*, a queer retelling of Pinocchio through the lens of Ivor MacAskill's transition, MacAskill and his performance (and life) partner Rosana Cade find themselves in the stomach of a whale. The stage is washed in blue, sticks are visibly hung with string, and the couple moonwalk towards each other, realising they are soon to be digested. They wonder how they would taste to the whale; MacAskill hopes he doesn't taste good, in fact, he hopes that he tastes revolting. In a similar vein, in the article *Pedagogies of Becoming: Trans Inclusivity and the Crafting of Being*, Hil Malatino reflects on his experience as 'special guest' to academic trans-inclusive talks and having the weight of representing the trans/genderqueer/intersex experience (all at once) falling on his shoulders. He notes how he was compelled to divulge his suffering, give a narrative of healing, of his solo journey of triumph despite his individual trauma, or as he puts it, "I felt a bit like a genderqueer Tiny Tim."<sup>1</sup> There is a certain onus on the trans subject to play for a (predominantly cisgender) crowd, to tell a certain kind of story, one that those spectating can find palatable and satisfying, as Malatino affirms, "the lure of the pride narrative is strong, appealing and coercive."<sup>2</sup> Malatino, in this sense, knows exactly what his spectators hunger for. With this in mind, I raise the question - what happens when the spotlight is turned onto those watching, by which I mean, what dramaturgical strategies can be used in trans performance practices to redefine and blur the lines between spectator and spectated? To explore this, I have chosen to analyse Travis Alabanza's *Burgerz* and Cade & MacAskill's *The Making of Pinocchio* as their specific dramaturgies not only work to create meaning for the onlooking spectators, but actively utilise the role of the spectator throughout. For *Burgerz*, I will identify how Alabanza works to actively control and occupy the performance space, and how they use to full advantage the intimacy of live performance and sharing such a performance with their spectators. For *The Making of Pinocchio*, I will recognise how the piece still manages to speak directly to the spectator as a piece of digital theatre, as well as exploring the disruption of the performative public and private that it invites. Ultimately, I will highlight how they specifically tear apart the presupposed passive role of the spectator watching the spectated trans subject, and instead focus on the spectator's motivation for looking; criticising when they choose to look away; and troubling what they passively, perhaps mindlessly, consume.

In a Western theatrical context, the role of the spectator has been debated, defined, and redefined again. The most active debate surrounding this has occurred since the dawn of the

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<sup>1</sup> Hilary Malatino, "Pedagogies of Becoming: Trans Inclusivity and the Crafting of Being," *Transgender Studies Quarterly* 2, no. 3 (August 2015): 397, <https://doi.org/10.1215/23289252-2926387>.

<sup>2</sup> Malatino, "Pedagogies of Becoming," 397.

twentieth century, with many dramaturgical movements offering their own answers to the questions, “do spectators simply watch? Or are they gazing, or gawking? Are they impartial observers, innocent bystanders, or voyeurs?”<sup>3</sup>. Indeed, one of the most influential writings on spectatorship, *The Emancipated Spectator*, vocalises the importance of activating the spectator from a state of unconsciousness, as Jacques Rancière writes, “to know that words are merely words and spectacles merely spectacles, can help us arrive at a better understanding of how words and images, stories and performances, can change something of the world we live in.”<sup>4</sup> There is a political potency in acknowledging a piece of performance as such, and in recognising how exactly it is working to create meaning. In relation to queer dramaturgies, the spectator’s relationship to the performance/performer becomes a key consideration and weapon in its arsenal. The relationship itself is queered, it becomes intimate, as written in *Queer Dramaturgies: International Perspectives on Where Performance Leads Queer*: “whether that is through a particular focus on the body (real blood! Objects emerging from internal parts of the body!) or on compositional strategies such as metatheatricity/Brechtian distancing/multiple role-playing or direct address to the audience.”<sup>5</sup> While Alyson Campbell and Stephen Farrier acknowledge their desire for more trans and POC voices to appear in this collection, it does offer a fitting starting point for this analysis and identifies some compositional strategies that function to trouble the concept of spectatorship. With this context acting as backdrop to my discussion, I introduce *Burgerz* and *The Making of Pinocchio* as individual case studies (from an extremely specific time and space in contemporary trans British theatre) not to hegemonise them as any kind of dramaturgical standard for trans performance, but to identify exactly how their dramaturgies work to disrupt the role of the cisgender spectator watching.

First premiering in the Hackney Showroom in 2018, *Burgerz* is a solo performance piece written and performed by Travis Alabanza, acting as both an act of reclamation against a transphobic attack and interactive cooking show. They go through the motions of creating a burger whilst reflecting on an attack where someone shouted a transphobic slur and threw a burger at their face, with no one doing anything about it. In their words, their motivation for creating the piece was to look at “how we can stop that, how we can change people from being

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<sup>3</sup> Helen Freshwater, *Theatre & Audience* (Macmillan Education, 2012), 2.

<sup>4</sup> Jacques Rancière, *The Emancipated Spectator* (Verso, 2011), 17.

<sup>5</sup> Alyson Campbell and Stephen Farrier, *Queer Dramaturgies: International Perspectives on Where Performance Leads Queer* (Palgrave Macmillan UK, 2016), 16.

people that walk past and do nothing to wanting to do something.”<sup>6</sup> Dramaturgically, the performance is an act of transformation, not of Alabanza and the space they occupy as a black, nonbinary individual, but a transformation of the spectators watching, those who would question the space they occupy, who would allow this attack to happen. In particular, the performance’s construction and command of the live performance space, as well as the weaponised direct address, allow this transformation to occur.

As is the nature of live performance, Alabanza is in the position of being solely spectated in real time, an experience which is undoubtedly vulnerable, however, they are able to confront this in their command and manipulation of the space they share with the spectators. Starting as a warehouse of numerous boxes, the performance space comes into fruition through Alabanza’s unpacking of the items inside them. They get into one to change “out of their overalls into a dress and heels,”<sup>7</sup> they push “out a kitchen island hidden in [one]”<sup>8</sup>; they are in complete control of the performance’s metatheatrical creation of space and what will happen in it. In the interest of redefining spectatorship, this control of space is vital to their meaning-making, as Beck Tadman in article *Activating Cis White Fragility* – referencing Sara Ahmed – writes, “power structures are enfranchised through embodiment and materiality and thus inextricably entangled with space.”<sup>9</sup> There is a keen awareness of the power imbalance between spectator and spectated but now it has become queered, as Alabanza’s control of the performance space is enacted and reasserted. It is their own space, as glamorous yet domestic as Saturday morning TV, and it is in this setting where they can introduce a guest into the space, where they now command the spectator to occupy the space they created.

The most obvious intervention in the role of spectatorship happens when Alabanza invites a cisgender man from the audience to help them make a burger, where the true interactive nature of the performance becomes known. Inviting their cisgender guest into the space, Alabanza becomes the host of the kitchen, asking: “would you like a drink? I can get you white wine, red wine, rosé wine...”<sup>10</sup> before giving him recipe instruction cards as they begin to make the burger. This individual spectator becomes part of the spectated performance,

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<sup>6</sup> Travis Alabanza, “Edinburgh Showcase 2019: Hackney Showroom presents ‘BURGERZ’ by Travis Alabanza,” posted July 16, 2019, by British Council Arts, YouTube, 1:55, <https://youtu.be/OurIo1XW5HY?si=OrOtx8pCZ5VNa-NQ>.

<sup>7</sup> Travis Alabanza, *Burgerz* (Oberon Books, 2018), 15.

<sup>8</sup> Alabanza, *Burgerz*, 16.

<sup>9</sup> Beck Tadman, “Activating Cis-White Fragility: The Oppositional Gaze in Travis Alabanza’s Left Outside Alone,” in *The Palgrave Handbook of Queer and Trans Feminisms in Contemporary Performance*, eds. Tiina Rosenberg, Sandra D’Urso, and Anna Renée Winget (Palgrave Macmillan, 2021), 171.

<sup>10</sup> Alabanza, *Burgerz*, 20.

but most importantly is given the opportunity to share the space alongside Alabanza. The cisgender man is invited to spend time in the kitchen, he gets his drink of choice, he helps with chopping the vegetables, he experiences the smell and sensation of the space he occupies. There is an intimacy of co-existing together, something which original definitions of the passive spectator would reject. Alabanza, here, is able to completely trouble the role of the spectator in a demonstration of queer fun, in revelling in the absurdity, silliness, and presence of it all. Queer fun as a dramaturgical device is being increasingly recognised in queer dramaturgical literature, with Campbell, Farrier, and Manola-Gayatri Kumarswamy affirming in article *What's Queer about Queer Performance Now?* that “we know we have it, and that, historically, queer people have mobilised fun and joy in response to persecution and hatred.”<sup>11</sup> It's some sugar to help the medicine go down, not to soften Alabanza's dramaturgical messaging - or, perhaps, take away any unpalatable flavours - but to present a sweet and enticing offer for the spectator's engagement. They are fully present and acknowledging Alabanza's true embodied experience of subjugation, while binding two burger buns to their chest at the same time.

Alabanza's autobiographical account is itself a dismantling of the experience of hypervisibility, of being constantly spectated and scrutinised on the grounds of race and gender. It is a dismantling which engages with the questions offer by Che Gossett in *Blackness and the Trouble of Trans Visibility*, of “who gets to assume a body? Who gets to assume the integrity and security of the body?”<sup>12</sup> . In the visible crafting and manipulation of the performance space, and the invitation given to the cisgender spectator to join them in it, there is a redefinition of presence, one which is particularly potent in a performance responding to an attack that deemed their presence in public punishment enough. But it would be reductive to define the piece as simply a pride narrative of owning the space they take up, an individualistic (delicious) triumph over trauma. In fact, it is the combination of these dramaturgical devices that work to create one final intervention, one which turns the spotlight onto the spectator to not just call for cisgender sympathy and co-existence in shared space, but a call for cisgender attitudes to change, for Alabanza's right for protection in public.

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<sup>11</sup> Alyson Campbell, Stephen Farrier, and Manola-Gayatri Kumarswamy, “What's Queer about Queer Performance Now?” *Contemporary Theatre Review* 33, no. 1-2 (August 2023): 8, <https://doi.org/10.1080/10486801.2023.2170080>.

<sup>12</sup> Che Gossett, “Blackness and The Trouble of Trans Visibility,” in *Trap Door: Trans Cultural Production and the Politics of Visibility*, eds. Reina Gossett, Eric A. Stanley, and Johanna Burton (The MIT Press, 2017), 184.

Recalling the attack that framed the piece, Alabanza asserts that no one, not even the woman watching on that saw everything, did anything. In response, they ask a cisgender woman to enter the performance space, to hold the burger they have created in front of their spectators. This cis woman, reading what Alabanza instructs them to read aloud, says, “I will throw it, not to hurt you again, but to acknowledge that I have hurt you before.”<sup>13</sup> The burger will be thrown once more, and it will be over. Alabanza’s dramaturgical strategy has led to this point. The storytelling has developed from an interactive cooking show and personal account of embodied violence into a poetic wake of the cisgender spectator out of passivity and into action, to protect not just Alabanza but anyone facing targeted abuse. The transformation is complete, and the spectator must now recognise their own instincts of passivity in the face of transphobia, that inaction is still inherently violent. It echoes a sentiment recognised by Erika Fischer-Lichte in *The Transformative Power of Performance: A New Aesthetics*, that “from today’s vantage point there is no such thing as a passive spectator.”<sup>14</sup> The cisgender spectator, here, is placed in a fascinating position, they are now the one being spectated, and their actions almost work to define them. Perhaps she will throw the burger as Alabanza requests, with the promise to do better, perhaps she won’t, and will return home wondering if she was another spectator who didn’t do anything. Either way, she now actively has to make this final decision – there is nowhere to hide. Alabanza creates a place of glamorous domesticity, intimacy, and play; they allow both the invited cisgender spectator, and the spectators in their seats, to join in on the fun, before reminding them of why they are truly here, and what work *they*, the spectators, need to carry out.

Alabanza offers a story not of triumph, but of collective survival, and how to build a better future together. In this sense, the performance’s ending is one of optimism, as articulated in the final line spoken by the cisgender woman, “And I will go home. So will you. But outside, we are together. I’m sorry.”<sup>15</sup> My definition of optimism here is one offered by Stephen Greer in *Queer Exceptions* – in reference to Athena Athanasiou and Judith Butler - that “optimism is not present as a remedy for these experiences but instead marks their availability for reparative change.”<sup>16</sup> To this end, Alabanza does not ask for the spectators’ sympathy, they do not want that, it is too easy to digest, instead they ask their spectators to simply do better. To do better

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<sup>13</sup> Alabanza, *Burgerz*, 61.

<sup>14</sup> Erika Fischer-Lichte, *The Transformative Power of Performance: A New Aesthetics*, trans. Saskya Iris Jain (Routledge, 2008), 175.

<sup>15</sup> Alabanza, *Burgerz*, 61.

<sup>16</sup> Stephen Greer, *Queer Exceptions: Solo Performance in Neoliberal Times* (Manchester University Press, 2019), 191.

so that, when exiting the stage door outside, they can continue to co-exist together. Alabanza's dramaturgical choices are informed with the spectator at the forefront, contesting with the ideas of space, being watched, and responsibility in aid of creating a better future. Now, in the final moments of the performance, Alabanza is truly spectating the spectator, and it is their turn to acknowledge the work to be done going forward.

An important point of consideration is raised in a roundtable documented in *Representation and its Limits*, as trans musician and performance artist Geo Wyex, describing his creative work, says, "I out myself constantly in many ways; I enjoy confusing people, and each place I perform in calls for its own terms of engagement."<sup>17</sup> In the case of *Burgerz*, the performance demands to exist in a shared space, the liveness of the storytelling is a key component of Alabanza's dramaturgy. However, with the rise of multimedia and digital theatre, new ways of engaging with the role of the spectator and the spectated in trans performance can be identified. In particular, *The Making of Pinocchio* is a piece of digital theatre that offers a unique positionality of the spectator in its critique of consumption of the trans subject and transition stories.

*The Making of Pinocchio* initially premiered at Take Me Somewhere 2021 as a digital performance made specifically for the festival in the midst of the COVID-19 pandemic, before being reworked into a live performance in following tours. The digital performance is the production I specifically want to focus on, as there is a rich engagement with the role of the spectator to be unearthed. As described previously, *The Making of Pinocchio* is exactly that, a performance of the process of retelling a queer version of Pinocchio in line with Ivor MacAskill's transition. The Theatre, an empty stage covered in red fabric, is documented from multiple cameras at multiple angles, with both Cade and MacAskill actively performing in front and away from their gaze, the gaze of the spectator. The performance is wholly metatheatrical, it wears its motivation, and the nature of itself as a performance, on its sleeve; it is a piece about what stories people deem necessary to tell, made clear from the start as the Blue Fairy (a blue cube dangling from the ceiling) instructs MacAskill, "you have to tell them your story, Pinocchio! Tell them your story again, and again, and again, and again, until they believe you."<sup>18</sup> The performance's dramaturgical weaponization of its metatheatricity, sense of humour and irony, and disruption of public and private space work throughout to actively

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<sup>17</sup> Lexi Adsit et al., "Representation and its Limits," in *Trap Door: Trans Cultural Production and the Politics of Visibility*, eds. Reina Gossett, Eric A. Stanley, and Johanna Burton (The MIT Press, 2017), 196.

<sup>18</sup> Cade & MacAskill, "The Making of Pinocchio," *Artsadmin*, video, 7:03.

challenge the spectator on their preconceived notions of what they consider a believable, appetising, transition story, and what they demand of someone by asking that of them.

The narrative of the production follows the major plot points of Pinocchio's story, intercut with more colloquial, pointed address to the cameras offering anecdotes of how they believe the performance is going or should go, what they should do next, and what real life influences they are referencing. The theatrical exists alongside the 'authentic', and a direct pathway between spectator and spectated is immediately opened. The device is used to its full effect just before the creation of the puppet show scene, as the camera splits in two, and zooms into MacAskill's face as he, with Cade's help, begins to talk through a quick change. As he does so, he asks a favour of the spectator, that if during the puppet show they could "maybe think about your motivation, you know, just think about what has brought you here tonight to see this puppet, yeah?"<sup>19</sup> While stripping down to a red hat, white ruff, wooden clogs, and socks, he asks the spectator whether they want to be seen as supporting 'puppet rights', if they are a 'puppet' themselves, or if they hate 'puppets' entirely. The metaphor is purposely laid on thick, tongue-in-cheek, as he struggles to remove his shirt. due to the wires of his mic pack, and wonders aloud if he should keep his socks on. Metatheatricality is a significant queer dramaturgical strategy, one which is reinforced by Torsten Graff's assertion in *Gay Drama / Queer Performance* that "queer drama is metatheatrical drama. By theatricalizing theatricality, that is, exposing the necessary excess defining theatricality itself, queer plays aim at the naturalisation of sex and gender through strategies of resignification."<sup>20</sup> In this case, from the fact that MacAskill is riffing off a standard directorial exercise of naming one's motivation, to the recognition of how difficult quick changes are to execute in real time, the performance instead aims to denaturalise the relationship between the spectator and the spectated trans performer. The performance never once wants the spectator to get lost in the fantasy of a whimsical trans allegory with a happy ending, but, rather, negotiate the inner workings of it, and wonder about their positionality for wanting such a simplistic story.

The question of the spectator's motivation for watching only continues to be complicated. The spectator and the spectated do not share the same space; there is a screen barrier in the way, but, in the form of the camera lens, the spectator is always present. Cade and MacAskill lean into this and create a queer disruption of the public space, where everything is assumed to be open to the masses, and the private space, where things are assumed to be

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<sup>19</sup> Cade & MacAskill, "The Making of Pinocchio," 37:35.

<sup>20</sup> Torsten Graff, "Gay Drama/Queer Performance?" *Amerikastudien/American Studies* 46, no. 1 (2001): 21.

kept behind closed doors. This is weaponised most potently in the form of a puppet show. A wooden curtain and figures align the lens borders, leaving a gap in the middle, as a wooden puppet emcee asks the spectator to “lean in and feast your eyes on his miraculous body! The magical, pitch shifting, metamorphosing wonder!”.<sup>21</sup> Through the use of perspective, MacAskill enters the ‘stage’ around the wooden figures, covering himself with wooden boards. What follows is MacAskill slowly teasing and revealing his naked body, with overlaid canned laughter and gasps, and a duet with himself pre-medical transition - a duet of two octaves. Writing on emerging contemporary digital theatre dramaturgies, Nadja Masura, in their book *Digital Theatre*, theorises that “public is defined in relation to the presence of others in society; public acts are those experiences connected to social interaction and a necessary mutual co-observation. Private on the other hand, refers to the deprivation of social or objective interaction and is linked to the safety of the domicile, to what is intimate and bodily.”.<sup>22</sup> It then becomes clear that the performance can take these understandings of public and private, and work to queer them, completely turning them on their heads. The sequence here is not framed as a public, liberating celebration, an enticing binary ‘before and after’ of his ‘completed gender journey’, but something far more violating. Private understandings of MacAskill’s transition are in full view, and after the duet is over he leaves the camera’s gaze without another word. MacAskill’s general unenthusiasm, and the staging as a circus act, places the spectator as part of a rowdy crowd, an invasive voyeur, a chilling reminder that there truly are no idle witnesses. It leads one to ask, does the spectator still have their motivation for watching in their head? Are they happy to continue watching this puppet dance for them? Are they happy to continue watching because MacAskill is not in the room with them? Are they uncomfortable yet? Are they satisfied yet?

In a performance so dramaturgically interested in the idea of the perfect transition story, it concludes that there is no possible way to tell one, implying that this is not a bad thing, and questions the spectator for expecting as much. This notion is articulated most clearly in a moment of pleasure: Cade fantasises about what scene could possibly happen next, which unravels into the couple overlapping each other, wrestling with inflatable, phallic wooden branches. The camera shakily zooms onto MacAskill’s face, taking up the entire visual performance space, and he says, “I am a liar. I don’t wanna be a real body. I don’t want to be bound by your laws of legitimacy. I don’t want to be diminished by trying to fit into your boxes.

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<sup>21</sup> Cade & MacAskill, *The Making of Pinocchio*, 39:50.

<sup>22</sup> Nadja Masura, *Digital Theatre: The Making and Meaning of Live Mediated Performance, US & UK 1990-2020* (Palgrave Macmillan, 2020), 210.

I'm not your real and I'm not your fantasy."<sup>23</sup> Spoken in sighs of relief and pleasure, joy and sexuality become powerful devices, in a way articulated by Park McArthur and Constantina Zavitsanos in their article on transness and ableness *The Guild of Brave Poor Things*, as they affirm that, "our ecstasy is a necessity and our resistance comes first. We don't make sense; we just feel it."<sup>24</sup> MacAskill says what the performance already knows, his personal life does not make sense dramaturgically, nor does it perfectly align with the story of Pinocchio, because he is not a story. He could never be something so simple and digestible, and he questions the spectator for wanting that of him.

As the performance reaches its conclusion, as mentioned previously, the couple find themselves inside the stomach of a whale. They wonder how they would taste to the whale, MacAskill actively hopes he doesn't taste good, in fact, he exclaims, "I don't want to be delicious, I want to make them sick!"<sup>25</sup> Here, he finally expresses his wish to be unappetizing to his spectator. As they cuddle under a blanket on a makeshift bed, Cade wonders aloud what more they could do in the performance, as MacAskill softly sings and the camera slowly returns to the shot of red fabric that commenced the performance. The performance is complete but remains unfinished, because MacAskill's life is unfinished, and the spectator is asked to leave this metatheatrical world, perhaps unsatiated, and move on. *The Making of Pinocchio* does not, and never intended to, create an idealistic, delicious story of transition for spectators hungry for that kind of narrative. It is, in fact, a direct critique of such a motivation, for a wish to consume something so simplistic. It forces the spectator to confront how they approach 'representation' of an experience that is not their own, if they are still at ease with what they have consumed thus far, and if they can still stomach it now.

Returning to *The Guild of Brave Poor Things*, they declare that, "I am here to mess you up, drag you under, and, when or if I ever rise above. I'll remain in drag to bring you down so that we can even get down. If this sounds like a low blow, it is."<sup>26</sup> Following this, *Burgerz* and *The Making of Pinocchio*, to conclude, work dramaturgically to 'mess the spectator up'. Their unique dramaturgies seek to trouble the relationship between spectator and spectated, particularly in the context of trans embodiment. Rather than appeal to mainstream, cisgender

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<sup>23</sup> Cade & MacAskill, *The Making of Pinocchio*, 53:30.

<sup>24</sup> Park McArthur and Constantina Zavitsanos, "The Guild of Brave Poor Things," in *Trap Door: Trans Cultural Production and the Politics of Visibility*, eds. Reina Gossett, Eric A. Stanley, and Johanna Burton (The MIT Press, 2017), 265.

<sup>25</sup> Cade & MacAskill, *The Making of Pinocchio*, 1:12:00.

<sup>26</sup> McArthur and Zavitsanos, "The Guild of the Brave Poor Things," 238.

expectations of how they should perform, they actively work against the spectator to instil genuine change. They are performances that misbehave, attacking the notion of being passively spectated with a sense of irony, fun, and pleasure. They only speak to their own experiences, presenting vastly different dramaturgical strategies, and only claim to be an authority on themselves; they resist being silently, mindlessly consumed as pieces of hegemonised, 'good' representation. In the end, these performers are in front of an audience of passive spectators, they find themselves inside the stomach of a whale soon to be digested, and instead of tasting good, they opt for another option. They challenge the spectator's preconceived notions, they question their intentions for watching, they make them sick, so that the spectator will finally spit them out.

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