



READING  
CONTEMPORARY  
PERFORMANCE  
THEATRICALITY  
ACROSS GENRES

EDITED BY  
MEILING CHENG AND  
GABRIELLE H. CODY



# Reading Contemporary Performance

As the nature of contemporary performance continues to expand into new forms, genres and media, it requires an increasingly diverse vocabulary. *Reading Contemporary Performance* provides students, critics and creators with a rich understanding of the key terms and ideas that are central to any discussion of this evolving theatricality.

Specially commissioned entries from a wealth of contributors map out the many and varied ways of discussing performance in all of its forms – from theatrical and site-specific performances to live and New Media art. The book is divided into two sections:

- Concepts – key terms and ideas arranged according to the five characteristic elements of performance art: time, space, action, performer, and audience.
- Methodologies and turning points – the seminal theories and ways of reading performance, such as postmodernism, epic theatre, feminisms, happenings, and animal studies.

Entries in both sections are accompanied by short case studies of specific performances and events, demonstrating creative examples of the ideas and issues in question.

Three different introductory essays provide multiple entry points into the discussion of contemporary performance, and cross-references for each entry encourage the plotting of one's own pathway. *Reading Contemporary Performance* is an invaluable guide, providing not just a strong grounding, but an exploration and contextualization of this broad and vital field.

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# **Reading Contemporary Performance**

**Theatricality Across Genres**

**Edited by**

**Meiling Cheng and Gabrielle H. Cody**

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**To Willa Jane Velasquez Sio-Cody, a.k.a. Mootchie  
Right up to the moon and back**

**To Master Riro, the multicentric ear for my writing**

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# Contents

List of figures	xiv
List of contributors	xvi
How to use this book	xxxi
MEILING CHENG AND GABRIELLE H. CODY	
Acknowledgments	xxxii
<b>PART I</b>	
<b>Introductions</b>	1
Reading performance: a physiognomy	3
MEILING CHENG AND GABRIELLE H. CODY	
Theatricality across genres	8
GABRIELLE H. CODY AND MEILING CHENG	
Performing the theatrical matrix	11
MEILING CHENG AND GABRIELLE H. CODY	
Introductory essays bibliography	16
<b>PART II</b>	
<b>Concepts and paired case studies</b>	19
<b>Time</b>	21
<i>Communitas</i>	21
DEBRA LEVINE	
<i>Endurance performance</i>	22
JENNIE KLEIN	
Marina Abramovic's Durational Opus	24
CYNTHIA CARR	
<i>Event</i>	26
MARCELA A. FUENTES	



<i>Liminality</i>	27
DEBRA LEVINE	
<i>Post-linearity</i>	29
SARAH BAY-CHENG	
<i>Precariousness</i>	30
ELEONORA FABIÃO	
Wang Wei's <i>Temporary Space</i>	31
PHILIP TINARI	
<i>Remains</i>	33
ELISE MORRISON	
<i>Reproduction</i>	34
SARAH BAY-CHENG	
<b>Space</b>	36
<i>Environmental Theatre</i>	36
GWENDOLYN ALKER	
Marc Bamuthi Joseph's <i>red, black, and GREEN: a blues</i>	37
ARDEN THOMAS	
<i>Hierarchy</i>	39
STEVE LUBER	
<i>Installation art</i>	40
RACHEL HAIDU	
<i>The Internet</i>	41
PHILIP AUSLANDER	
<i>Landscape theatre</i>	43
AMY STRAHLER HOLZAPFEL	
<i>Mise-en-scène</i>	44
KIMBERLY JANNARONE	
<i>Prison culture</i>	46
KATHLEEN RYAN	
<i>Proxemics</i>	47
GABRIELLE H. CODY	
Fifteen principles of Black Market International	48
MICHAËL LA CHANCE	
<i>Scenography</i>	50
MATTHEW SMITH	
<i>Surveillance</i>	51
ELISE MORRISON	
Performing Surveillance Camera Art	53
PRAMOD K. NAYAR	
<i>Virtual reality</i>	55
PHILIP AUSLANDER	
<b>Action</b>	57
<i>Appropriation</i>	57
WINNIE WONG	
<i>Circus</i>	59
PETA TAIT	
<i>Experimental music</i>	60
ANDREW J. HENKES	

Grace notes: Meredith Monk's <i>Songs of Ascension</i>	61
BONNIE MARRANCA	
<i>Extreme performance</i>	63
MEILING CHENG	
He Yunchang's limit acts	65
MEILING CHENG	
<i>Happenings</i>	67
MARIELLEN SANDFORD	
<i>Historicity</i>	68
JEANNE COLLERAN	
<i>Intervention</i>	69
LISSETTE OLIVARES	
Sisters Of Survival Signal S.O.S.	71
CHERI GAULKE	
<i>Mediaturgy</i>	74
BONNIE MARRANCA	
Romeo Castellucci's <i>Hey Girl!</i>	75
DANIEL SACK	
<i>Mimicry</i>	77
JESSICA APPLEBAUM	
<i>Montage</i>	78
T. NIKKI CESARE SCHOTZKO	
<i>New genre public art</i>	79
SHARON IRISH	
Excerpts from <i>Prostitution Notes</i> (1974)	80
SUZANNE LACY	
<i>Paradox</i>	83
ELEONORA FABIÃO	
<i>Paratheatre</i>	84
LISSETTE OLIVARES	
Feminist blogging as activism and pedagogy	86
JILL DOLAN	
<i>Propaganda</i>	87
MATTHEW SMITH	
<i>Quotation</i>	88
SHAWN-MARIE GARRETT	
<i>Reenactment</i>	89
SARAH BAY-CHENG	
Heather Cassils' indeterminate body	90
AMELIA JONES	
<i>Scenario</i>	93
DIANA TAYLOR	
<i>Simulacrum</i>	94
T. NIKKI CESARE SCHOTZKO	
<i>War</i>	96
MIKE SELL	

<b>Performer</b>	98
<i>Active analysis</i>	98
SHARON CARNICKE	
<i>Actor</i>	99
ERIN MEE	
<i>Animalworks</i>	100
MEILING CHENG	
Body Art Still Image Action: <i>OFFERING</i>	101
MARIEL CARRANZA, WITH SVETLANA DARSALIA AND MEILING CHENG	
<i>Archive and repertoire</i>	104
DIANA TAYLOR	
35 Years of Living Art (excerpts from Linda Mary Montano's blog, Thursday, December 6, 2012)	105
LINDA MARY MONTANO	
<i>Camp</i>	109
ANN PELLEGRINI	
<i>Celebrity</i>	110
PRAMOD K. NAYAR	
<i>Cultural production</i>	111
JEANNE COLLERAN	
<i>Drag</i>	113
SEAN EDGECOMB	
<i>Ethnic drag</i>	114
BRIAN HERRERA	
Memoirs of Björk-Geisha	115
TINA TAKEMOTO	
<i>Explicit body performance</i>	117
PAIGE MCGINLEY	
<i>Gestus</i>	118
HENRY BIAL	
<i>Glossolalia</i>	119
CHELSEA ADEWUNMI	
<i>Identity politics</i>	120
CHELSEA ADEWUNMI	
<i>Weights</i> —an excerpt	121
LYNN MANNING	
<i>Identification/dis-identification</i>	124
JOSÉ ESTEBAN MUÑOZ	
<i>Masochism</i>	125
KATHY O'DELL	
Performing body modifications	127
ANDREW J. HENKES	
<i>Media</i>	129
JEANNE COLLERAN	
<i>New Media Art</i>	130
EMILY BALL CICCHINI	
<i>Performance in the digital age</i>	132
PHILIP AUSLANDER	
<i>Performativity</i>	133
TYLAR PENDGRAFT	

<i>Pornography</i>	134
MEGAN SHEA	
<b>Audience</b>	<b>136</b>
<i>Audience</i>	136
GABRIELLE H. CODY	
<i>Global censorship</i>	138
MEGAN SHEA	
Ai Weiwei's transnational public spheres	140
BO ZHENG	
<i>Double-coding</i>	144
HENRY BIAL	
<i>Dramaturgy</i>	145
KIMBERLY JANNARONE	
<i>Emotions</i>	146
PETA TAIT	
<i>Framing</i>	147
MATTHEW SMITH	
<i>Historiography</i>	148
ELEONORA FABIÃO	
Through the Eyes of Rachel Marker	149
MOIRA ROTH	
<i>Invisible Theatre</i>	152
GABRIELLE H. CODY	
<i>Liveness</i>	153
PHILIP AUSLANDER	
<i>Prosthetic performance</i>	154
ARIANNA GASS	
Gyrl grip	156
LLEWYN MÁIRE AND LISA NEWMAN	
<i>Reception theory</i>	158
ERIN MEE	
Concept entries and paired case studies bibliography	161
<b>PART III</b>	
<b>Methodologies/turning points and paired case studies</b>	<b>175</b>
<i>Aging</i>	177
CYNTHIA PORT	
The ecodramaturgy of Anna Halprin, Eeo Stubblefield, and Rachel Rosenthal	179
ARDEN THOMAS	
<i>Animal Studies</i>	181
UNA CHAUDHURI	
Knowing animals now: <i>The Unreliable Bestiary</i> , a multi-part, ongoing performance project by Deke Weaver	183
UNA CHAUDHURI	
<i>Anti-art</i>	185
KRISTINE STILES	
<i>Broad-spectrum approach</i>	186
RICHARD SCHECHNER	
<i>Choreography</i>	187
ANDRÉ LEPECKI	

Dance or we are lost: The Tanztheater of Pina Bausch JOHANNES BIRRINGER	189
<i>Cybernetics</i> PHILIP AUSLANDER	194
<i>The d/Deaf Performative</i> TYLAR PENDGRAFT	195
<i>Destruction art</i> KRISTINE STILES	197
<i>Disciplines in performance</i> ELISE MORRISON	198
<i>Ecodramaturgy</i> ARDEN THOMAS	200
<i>Expanded cinema</i> SUSAN JAROSI	201
Carolee Schneemann's <i>Cat Scan</i> ( <i>New Nightmares/Ancient History</i> ) ERIKA RUNDLE	203
<i>Fluxus</i> KRISTINE STILES	205
<i>Gaga Feminism</i> JACK HALBERSTAM	207
Boychild JACK HALBERSTAM	209
<i>Hybridity</i> ERIN MEE	212
<i>Intercultural performance</i> GWENDOLYN ALKER	213
Guillermo Gómez-Peña attempts to explain performance art to people who may have never heard of it GUILLERMO GÓMEZ-PEÑA	215
<i>Intermediality</i> PHILIP AUSLANDER	216
Elevator girls return: Miwa Yanagi's border crossing between photography and theatre MIDORI YOSHIMOTO	218
<i>Mimesis</i> ELIN DIAMOND	220
<i>Minimalism</i> ANDRÉ LEPECKI	223
<i>Modernism</i> DANIEL ALBRIGHT, ALLISON PEARL, AND KELLY SPECA	224
<i>Multicentricity</i> MEILING CHENG	227
<i>Performing the archive</i> TAVIA NYONG'O	229
<i>Performance, postmodernism, and beyond</i> JANE CHIN DAVIDSON	230
<i>Performance Studies</i> JENN JOY	232
<i>Photography and performance</i> PHILIP AUSLANDER	234

Cindy Sherman's real fakery REBECCA SCHNEIDER	236
<i>Play</i> RICHARD SCHECHNER	238
<i>Reality Ends Here</i> JEFF WATSON	240
<i>Postcolonial performance inquiry</i> SUDIPTO CHATTERJEE	242
<i>Postdramatic theater</i> ELINOR FUCHS	243
The Wooster Group's <i>TO YOU, THE BIRDIE!</i> ( <i>Phèdre</i> ) GABRIELLE H. CODY	245
<i>Posthumanism</i> PRAMOD K. NAYAR	247
Becoming <i>Kinocognophore</i> CLAUDIA BUCHER AND YVONNE ZEEB, WITH MEILING CHENG	249
<i>Puppet and object performance</i> JOHN BELL	252
<i>Racialization</i> MIKE SELL	254
<i>Readymade</i> ROLF HOEFER	256
<i>Rhetoric</i> ELISE MORRISON	257
<i>Sampling</i> NICOLE HODGES PERSLEY	260
Feminist hip-hop fusion NICOLE HODGES PERSLEY	262
<i>Semiotics/semiology</i> TIMOTHY SCHEIE	264
Bodies in action KRISTINE STILES AND KATHY O'DELL	265
<i>Terrorism and performance</i> JEANNE COLLERAN	268
<i>Theatre of images</i> BONNIE MARRANCA	269
<i>Transcontextuality</i> CHARLES R. GAROIAN AND YVONNE M. GAUDELIOUS	270
Goat Island's <i>The Sea &amp; Poison</i> CHARLES R. GAROIAN AND YVONNE M. GAUDELIOUS	272
<i>Transnationalism</i> HAIPING YAN	275
<i>Whiteness</i> AMELIA JONES	278
The Muslim performative DEMIR BARLAS	280
Methodologies/turning points and paired case studies bibliography	282
Index of essays	294
Index	298

# Figures

1	Marina Abramovic. <i>Portrait With Flowers</i> .	25
2	Wang Wei's <i>Temporary Space</i> (30 June–19 July 2003)	32
3	<i>red, black &amp; GREEN: a blues</i>	38
4	A performance scene from Black Market International, in Glasgow 2007	49
5	Meredith Monk, <i>Songs of Ascension</i> (2008)	62
6	He Yunchang performing <i>The General's Command</i>	66
7	<i>Sisters Of Survival Signaling S.O.S.—Save Our Ship / Planet Earth</i> , 1982	72
8	Romeo Castellucci's <i>Hey Girl!</i>	76
9	Excerpt from <i>Prostitution Notes</i> (1974)	81
10	Excerpt from <i>Prostitution Notes</i> (1974)	82
11	Excerpt from <i>Prostitution Notes</i> (1974)	83
12	Heather Cassils, Installation image of <i>Advertisement (Homage to Benglis)</i> (2011)	91
13	Mariel Carranza performing <i>OFFERING</i> (2006)	102
14	Linda Montano in the persona of Bob Dylan	106
15	Jennifer Parker and Tina Takemoto, <i>Drawing Complaint: Memoirs of Björk-Geisha</i> , performance documentation	116
16	From Center Theatre Group's 2001 production of <i>Weights at The Actors' Gang</i> , Hollywood	122
17	Ron Athey in <i>Messianic Remains</i> (2013)	127
18	Ai Weiwei, <i>Study in Perspective: Tiananmen</i> (1994)	141
19	Ai Weiwei and Zuoxiao Zuzhou in Anyi Hotel elevator, Chengdu, August 12, 2009.	142
20	Ai Weiwei, <i>Sunflower Seeds</i> (2010)	143
21	Griselda Pollock writing a letter to Rachel Marker in the Magnes Collection of Jewish Art and Life gallery, Berkeley, California	150

22	Installation (with video of Alice Herz-Sommer on left), “Through the Eyes of Rachel Marker: A Literary Installation,” The Magnes Collection of Jewish Art and Life	151
23	<i>Surgemony V: seemefeelmetouchmehealme</i> (2009)	157
24	<i>Still Dance with Anna Halprin, Old Woman Series #31</i>	179
25	Rachel Rosenthal, <i>L.O.W. in Gaia</i> , Laguna Museum of Art, 1986	180
26	<i>Wolf</i> by Deke Weaver	183
27	Tsai-Chin Yu in “...Como el Musgulto en la Piedra, ay si, si, si...” (2009)	190
28	Carolee Schneemann performing with her cat in <i>Infinity Kisses II</i>	204
29	The American performance artist Boychild pictured live on stage at her show for <i>Off Festival</i> 2013	209
30	Guillermo Gómez-Peña	215
31	Miwa Yanagi, <i>Elevator Girl House B4</i> (1994)	218
32	Miwa Yanagi, Theater Project, <i>1924 Machine Man</i>	219
33	Cindy Sherman. <i>Untitled</i> (2000)	237
34	The Wooster Group’s <i>TO YOU, THE BIRDIE!</i> ( <i>Phèdre</i> )	246
35	<i>Kinocognophore</i> (2003)	250
36	<i>Ecosystem #3</i> (2003)	251
37	Nicki Minaj performs on the runway during the 2011 Victoria’s Secret Fashion Show	262
38	<i>White Light/White Heat</i> (1975)	266
39	Goat Island performing <i>The Sea &amp; Poison</i> (1999)	273
40	Armine storefront on Fevzipaşa Caddesi, Fatih, Istanbul (2009)	280



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**Sudipto Chatterjee** is a scholar/playwright/performer/singer/director born in Calcutta, who received his PhD in Performance Studies from NYU. *The Colonial Staged*, his book on 19th-century Bengali theatre history, was published in 2007. Author of sixteen plays in Bengali and English, he has also directed internationally in several languages. He wrote and solo-performed *Man of the Heart*, a performance-research-archiving project, which was seen at various international venues including London's Barbican Centre. He completed the first full English translation of Rabindranath Tagore's play *Bisarjan*. Chatterjee is currently Senior Lecturer of Drama at Loughborough University, U.K. and a research partner in the Global Theatre Histories project at Ludwig Maximilians-Universität München.

**Una Chaudhuri** is Professor of English, Drama, and Environmental Studies at New York University. Author of *No Man's Stage: A Study of Genet's Drama* and *Staging Place*, and co-editor, with Elinor Fuchs, of *Land/Scape/Theater*, she helped launch the field of "eco-theatre" when she guest-edited a special issue of Yale's *Theater* journal in 1994. She was among the first theatre scholars to engage with Animal Studies, guest editing a special issue of *TDR* on "Animals and Performance." In 2014, she published books in both these fields: *Animal Acts: Performing Species Today* (co-edited with Holly Hughes) and *The Ecocide Project: Research Theatre and Climate Change* (with Shonni Ennelow).

**Meiling Cheng** is the author of *In Other Los Angeleses: Multicentric Performance Art* (2002) and *Beijing Xingwei: Contemporary Chinese Time-Based Art* (2013). With Gabrielle H. Cody, she co-edited *Reading Contemporary Performance: Theatricality Across Genres* (2016). Dr. Cheng is currently teaching at USC School of Dramatic Arts, in Los Angeles, California, U.S.A. With Claudia Bucher and Rolf Hofer, she cofounded the Museum of OMMMM (MoOM, 2010–). She serves as an occasional artistic consultant for amphibianArc Design Studio, founded by architect Nonchi Wang.

**Jane Chin Davidson** is a researcher of the signification of race, gender and sexuality in performance works and in global expression. Her essays have been published in numerous edited collections and journals including *Journal of Visual Culture*, *Third Text*, and *Interventions*. She is also a curator of art exhibitions, including *Inner Space, Global Matter* (2012–2013) and for the following three sites: Johnson Space Center, University of Houston, and Miami International University. Chin Davidson was a British ESRC fellow with the Cultural Theory Institute at the University of Manchester, and is currently Assistant Professor of Art History and Contemporary Art at California State University, San Bernardino.

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**Jeanne Colleran** is Provost and Academic Vice President at John Carroll University in Cleveland, Ohio. She is the author of *Theater and War* (2012) and co-editor, with Jenny Spencer, of *Staging Resistance: Essays in Political Theatre* (1998) as well as numerous essays on South African literature and contemporary theatre.

**Svetlana Darsalia (Tshvaradze)** is an art curator who has lived in the USSR, Los Angeles, and Mexico City. She took an active part in the movement of Nonconformist artists in the former USSR for the freedom of self-expression in the 1970s in Moscow. In LA Darsalia curated and directed art exhibitions around the country, and also wrote or contributed to several photography and poetry publications, including *Eugene Rukhin* (2009), *All is One* (2007), *Every Day the Day, ETC.* (2006), and *Meditation on America* (1987). Her filmography includes *Cage Free Born Free* (2008), *365 Days and 365 Plays*, and *2010 Mother Sela* (2012).

**Elin Diamond** is the author of *Unmaking Mimesis: Essays on Feminism and Theater* (1997) and *Pinter's Comic Play* (1985); she is also the editor of *Performance and Cultural Politics* (1996). Her many journal publications include essays on 17th- and 20th-century drama, and Freudian, Brechtian, and feminist theory. Her work continually explores the

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**Jill Dolan** is the Annan Professor of English and Professor of Theatre at Princeton University. Among other books, she is the author of *The Feminist Spectator as Critic* (1988, rereleased in a 2012 anniversary edition); *Utopia in Performance: Finding Hope at the Theatre* (2005); and *The Feminist Spectator in Action: Feminist Criticism for the Stage and Screen* (2013). Her blog, *The Feminist Spectator*, won the 2010–2011 George Jean Nathan Award for Dramatic Criticism. She received the 2013 American Society for Theatre Research career achievement award and the 2011 Association for Theatre in Higher Education Outstanding Teacher award.

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**Eleonora Fabião** is a performer and performance theorist, and Associate Professor at the Federal University of Rio de Janeiro, School of Communication. In 2011 she received the “Art in the Streets Award” from the Brazilian National Foundation of the Arts, and in 2014 the “Rumos Itaú Cultural Grant.” Fabião is a member of the Hemispheric Institute of Performance and Politics Council, and was the researcher on Latin American performance art for the Berlin-based

*Re.act.feminism Performing Archive*. She has been publishing, teaching, and performing in the Americas and Europe.

**Elinor Fuchs** is the author or editor of five books, including *The Death of Character: Reflection on Theater After Modernism* (1996), winner of the George Jean Nathan Award in Dramatic Criticism; *Making an Exit* (2005), a family memoir; and *Land/Scape/Theater* (2002), coedited with Una Chaudhuri. She has published numerous scholarly articles in anthologies and journals as well as theater criticism in *American Theatre* and *The Village Voice*. She is a Professor of Dramaturgy and Dramatic Criticism at the Yale School of Drama. She has also taught at Harvard, Columbia, NYU, Emory, and at the Institut für Theatrewissenschaft of the Free University in Berlin and has been awarded two Rockefeller Foundation fellowships.

**Marcela A. Fuentes** is Assistant Professor in the Department of Performance Studies at Northwestern University. Her research focuses on late 20th- and early 21st-century activism and interventionist art. Her book manuscript “In the Event of Performance: Bodies, Tactical Media, and Politics in the Americas,” under contract with the University of Michigan Press, investigates the changing relationship between embodied performance and mediation as techniques of control and resistance within neoliberal states. Fuentes analyzes how the relationship between bodily performance and digital mediation has evolved from complementarity to synergy constituting “constellations of performance.” Fuentes also works as a performer and dramaturg.

**Charles R. Garoian** is Professor of Art Education at Penn State University. He has performed, lectured, and conducted workshops in festivals, galleries, museums, and university campuses in the United States and internationally. In addition to his scholarly publications in leading journals on art and education, Garoian is the author of *Performing Pedagogy: Toward an Art of Politics* (1999); and co-author of *Spectacle Pedagogy: Art, Politics, and*

*Visual Culture* (2008) and *The Prosthetic Pedagogy of Art: Embodied Research and Practice* (2013).

**Shawn-Marie Garrett** has developed and taught a variety of classes in writing, editing, cultural history, critical theory, and allied subjects in the course of her career. She has also worked in directorial and dramaturgical capacities on dozens of professional and university theater productions as well as on films in development in the U.S., Canada, and Europe. Since 1999, she has served as a Contributing Editor for *THEATER* magazine (Duke University Press). She taught for over a decade at Yale and Barnard College, Columbia University.

**Arianna Gass** is a Philadelphia-based interdisciplinary artist. A graduate of Vassar College with degrees in both English and Drama and member of Phi Beta Kappa, her scholarship focuses on the intersection of live performance and new media. She is the Program Manager at Drexel University's Entrepreneurial Game Studio where she works with graduate and undergraduate students to design and ship video games. More of her writing and work can be found at [www.ariannagass.com](http://www.ariannagass.com).

**Yvonne M. Gaudelius** is an Associate Vice President and Senior Associate Dean of Undergraduate Education and a Professor of Art Education and Women's Studies at Penn State. She has received numerous grants and awards including the invited *Studies in Art Education* lecture and the June King McFee Award from the Women's Caucus of the National Art Education Association. Dr. Gaudelius has presented at numerous national and international conferences, and her writings include the co-authored book *Spectacle Pedagogy: Art, Culture and Visual Politics* (2008), the co-edited book *Contemporary Issues in Art Education* (2001), articles in leading research journals, and chapters in several books.

**Cheri Gaulke's** art and life were profoundly changed in 1975, when she moved from the

Midwest to Los Angeles to join the Feminist Studio Workshop at the Woman's Building. She works in performance, video, installation and artists' books and co-founded collaborative performance groups Feminist Art Workers and Sisters Of Survival. In recent years, she created a number of public art works. Gaulke has been honored by grants from the National Endowment for the Arts, California Arts Council, California Community Foundation and LA's Cultural Affairs Department. In 2011–2012, her solo and collaborative work was featured in Getty-sponsored Pacific Standard Time exhibitions at LACE and Otis. As an educator, Gaulke has mentored hundreds of award-winning youth videos.

**Guillermo Gómez-Peña** is a performance artist, writer, activist, pedagogue, and Director of the performance troupe La Pocha Nostra. His performance work and ten books have contributed to debates on cultural diversity, border culture, and U.S.–Mexico relations and have been presented internationally. A MacArthur fellow, Bessie, and American Book Award winner, he is a contributor to publications in the U.S., Mexico, and Europe, and an editor for *The Drama Review*. Gómez-Peña is a senior fellow in the Hemispheric Institute of Performance and Politics, a Patron for the Live Art Development Agency, and was named Samuel Hoi fellow by USA Artists.

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**Jack Halberstam** is Professor of American Studies and Ethnicity at the University of Southern California, and is the author of numerous articles

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**Andrew J. Henkes** is currently a research fellow at the Interdisciplinary Humanities Center at the University of California, Santa Barbara as well as a part-time Assistant Professor at the University of Southern California and the University of California, Riverside. He writes on the history of theatre, popular entertainment, and LGBTQ performance. His first book will examine the delineation of gay and lesbian identities in Los Angeles nightlife through theatre, dance, drag, and fetish performances.

**Brian Herrera** is Assistant Professor of Theater at Princeton University. Herrera’s academic and creative work examines the history of gender, sexuality, and race within and through popular performance. He is the author of *The Latina/o Theatre Commons 2013 National Convening: A Narrative Report* (2014) and *Latin Numbers: Playing Latino in 20th Century US Popular Performance* (2015). Herrera has authored articles in *Theatre Journal*, *Modern Drama* and *TDR: The Drama Review*. He is presently developing a scholarly history of casting in American entertainment.

**Rolf Hoefler** is a PhD student at INSEAD. He holds a BA in Theatre (focus: Performance Studies) and a BS in Business Administration (focus: Entrepreneurship) from the University of Southern California. With Claudia Bucher and Meiling Cheng, he cofounded the Museum of OMMMM (MoOM 2010).

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Hodges Persley’s research explores the impact of racial, ethnic and national identity on performance practices in theatre, television and film. Her forthcoming book, *Sampling and Remixing Blackness* (under contract with The University of Michigan Press), covers the artistic practices of non-African-American artists who create works in theatre, conceptual art, and dance that are inspired by hip-hop culture. Dr. Hodges Persley teaches courses on race and performance, acting, improvisation theory, hip-hop, and transnationalism. She is a proud member of SAG-AFTRA.

**Sharon Irish** is an art and architectural historian at the University of Illinois, Urbana-Champaign (UIUC). *Suzanne Lacy: Spaces Between* (2010) is her most recent book. Her research focuses on intersections of urban and architectural spaces with contemporary art, conceptual art’s links to social practice, and second-order cybernetics. Her previous publications include a book-length bibliography on medievalism in North American art and architecture, and a monograph on the architect Cass Gilbert, as well as a number of articles and book chapters on Gilbert, and essays on artists Anish Kapoor, Suzanne Lacy, Nek Chand Saini, Le Corbusier, and Stephen Willats.

**Kimberly Jannarone** is Professor of Theater Arts, Digital Arts and New Media, and History of Consciousness at the University of California, Santa Cruz, where she holds the Gary D. Licker Memorial Chair. She is the author of *Artaud and His Doubles* (2010), winner of the Honorable Mention for the Joe Callaway Prize for best book in drama. Forthcoming books include *Mass Performance, History, and the Invention of Tradition* and the edited volume *Vanguard Performance Beyond Left and Right* (forthcoming University of Michigan Press). Jannarone also directs, dramaturgs, and translates experimental drama, including the recent Gynt Project in Santa Cruz, California.

**Susan Jarosi** is Associate Professor of Contemporary Art History and Theory in the Women’s and Gender Studies and Fine Arts

Departments at the University of Louisville. Her critical writing on performance art and expanded cinema has been published in the journals *Art History*, *Screen*, and *Art and Documentation*; and in anthologies such as *The Fluxus Reader* (1998), *Not a Day Without a Line—Understanding Artists’ Writings* (2013), and *Interactive Contemporary Art: Participation in Practice* (2014). She is currently completing projects on vitrines and holography.

**Amelia Jones** is the Robert A. Day Professor in Art and Design, and Vice-Dean of Critical Studies at the Roski School of Art and Design at University of Southern California. A curator, and a theorist and historian of art and performance, her recent publications include *Perform Repeat Record: Live Art in History* (2012), co-edited with Adrian Heathfield, and a single-authored book *Seeing Differently: A History and Theory of Identification and the Visual Arts* (2012). Her exhibition *Material Traces: Time and the Gesture in Contemporary Art* took place in 2013 in Montreal, and her edited volume *Sexuality* was released in 2014 in the Whitechapel “Documents” series.

**Jenn Joy** is a co-founder with Kelly Kivland of collective address, a choreographic research space in Brooklyn, and teaches in Sculpture at Rhode Island School of Design. She curated *Conversations without Walls*, and co-edited *Diary of an Image* (2014) and *JUDSONOW* (2012) with Judy Hussie-Taylor for Danspace Project. She is a Contributing Editor for *BOMB* magazine and edited *Planes of Composition: Dance, Theory and the Global* with André Lepecki (Seagull Press, 2009). Her recent writing has been published in *DANSE: An Anthology* (Les Presses du Réel, 2014), *DANCE* (Whitechapel/MIT Press, 2012) and her book, *The Choreographic*, was published by MIT Press in October 2014.

**Jennie Klein** is Associate Professor of Art History at Ohio University. She specializes in contemporary art, theory, performance studies, and new genre art. Her current research interests include feminist performance and video in the 1970s, inSITE and the politics of international exhibitions on the

U.S./Mexico border, and the representation and politics of motherhood in video, performance, and photography. She has published in *New Art Examiner*, *Afterimage*, *Art Papers*, *Art History*, *N.Paradoxa*, *Artweek*, *Sculpture*, and *Performing Art Journal (PAJ)*, for whom she is a contributing editor. She is the editor of *Letters from Linda M. Montano*, the most recent book of writings by Linda Montano. She is also the co-curator and catalogue essayist for the Barbara T. Smith retrospective at the Pomona College Museum of Art.

**Michaël La Chance** PhD (Paris-VIII), DEA (EPHSS), is a philosopher of aesthetics, a writer and Art Theory and History Professor at UQAC, University du Québec à Chicoutimi, Canada, with a special interest in Performance Art and Digital Arts. He is head of the Département des arts et lettres. He also taught in UQAM’s Philosophy Département and Doctoral Program in Art Study and Practice. Member of CELAT, Centre Interuniversitaire d’Étude sur les Lettres, les Arts et les Traditions, La Chance is the author of numerous books and artist’s catalogs, and has published an extensive body of poetical works. He is Senior Editor of *Inter Art Actuel*.

**Suzanne Lacy’s** work includes large-scale performances, photography, installations, videos, and critical writing on art and the public realm. She is founding chair of the MFA program in Public Practice at Otis College of Art and Design, Los Angeles. Her works range from intimate explorations of the body to performances with hundreds of participants staged before live audiences numbering in the thousands like the recent project, *Between the Door and the Street* (2013) with Creative Time and the Brooklyn Museum. Her publications include *Mapping the Terrain: New Genre Public Art* (1995) and *Leaving Art: Writings on Performance, Politics, and Publics, 1974–2007* (2010).

**André Lepecki** is Associate Professor at the Department of Performance Studies at New York University. He is also a curator, writer and



dramaturg. He is the author of *Exhausting Dance: Performance and Politics of Movement* (2006), currently translated into six languages. He edited the anthologies *Of the Presence of the Body* (2004), *The Senses in Performance* (with Sally Banes, 2007), and *Planes of Composition: Dance Theory and the Global* (with Jenn Joy, 2010), and *Dance* (2012). His writing has also appeared in *Performance Research*, *The Drama Review*, *Art Forum*, *Nouvelles de Danse*, *Dance Research Journal*, among other publications in Europe, Brazil, and the Middle East.

**Debra Levine** is an Assistant Professor of Theatre at NYU Abu Dhabi and affiliated with The Hemispheric Institute for Politics and Performance. Her work explores the intersection between performance, politics, and new media/digital humanities through feminist and queer theory, disability studies, and visual studies. With Pamela Cobrin, she co-edited the 2012 issue on “Aging and Performance,” for *Women and Performance* and edited the 2008 issue on “Wasting.” Debra has contributed articles to *GLQ*, *Women & Performance*, *e-misférica*, *Theatre Research International*, and *The Disability Studies Quarterly*. Currently she is finishing *Demonstrating ACT UP*—a web-based book with multimedia essays and an archive of documentation that acts as a finding aid to understand historical demonstrations of AIDS activism.

**Steve Luber** is Adjunct Assistant Professor of Theater, Associate Director of Curriculum and Student Research, Ammerman Center for Arts and Technology. He specializes in multimedia performance, avant-garde and experimental performance, performance art, and the history of scenography. His most recent article, “The Theatre of a Two-Headed Calf: Simulacral Performance and the Deconstruction of Orientalism,” appeared in *Theatre Survey*. Luber has also worked with The Builders Association, David Byrne, and the Mabou Mines Suite, in addition to creating solo works, “Steve Sells Out” (2005) and “Rock Star” (2001). He is co-founder and author of “Obscene Jester: the performance art blog.”

**Llewyn Máire and Lisa Newman** The gyrl grip was founded in 2001 by collaborators and co-directors of 2 Gyrlz Performative Arts, Llewyn Máire and Lisa Newman. Using video, movement, sound sculpture, endurance, conceptual and text-based performance, the gyrl grip explores new modes of body-based communication. *We discover new languages through any means necessary and encourage our audiences to try on different tongues.* The most recent series, *Surgemony*, manifested at the PSI #13 Conference (Copenhagen, DK), 5th International Art Action Festival (Monza, Italy), Rdece Zore festival (Ljubljana, Slovenia), PSI #11 (Providence, Rhode Island), and Lewis & Clark College’s annual Gender Symposium (Portland, Oregon).

**Lynn Manning** is an award winning poet, playwright, actor, and former World Champion of blind judo. He accomplished all of this after being shot and blinded aged 23. A graduate of LACC, Lynn honed his playwriting skills in Center Theatre Group’s Blacksmiths and Mentor Playwrights workshops, and The Actors’ Studio Writers/Directors Unit/West. Lynn’s autobiographical, solo play, *WEIGHTS*, received three NAACP Theater awards (including “Best Actor” for Lynn) and an Edinburgh Fringe Review “Teapot Award” for “Excellence In Theatre.” In 1996, Lynn co-founded Watts Village Theater Company, dedicated to providing professional live theatre and theatre arts education to the communities of South Los Angeles and Watts.

**Bonnie Marranca** is founding publisher and editor of the Obie-Award winning *PAJ Publications/PAJ: A Journal of Performance and Art*, and a recent recipient of the Association for Theatre in Higher Education Excellence in Editing Award for Sustained Achievement. She is the author of three volumes of criticism—*Performance Histories* (2008), *Ecologies of Theatre* (1996), and *Theatrewritings* (1984)—and editor of several play anthologies and essay collections, including *New Europe: Plays from the Continent* (2009), *Interculturalism and Performance* (1991), and *Plays*

for *the End of the Century* (1996). Her most recent book is *Conversations with Meredith Monk* (2014). Bonnie Marranca is Professor of Theatre at The New School for Liberal Arts/Eugene Lang College.

**Paige McGinley** is Assistant Professor of Performing Arts at Washington University in St. Louis. Her research and teaching examine histories of theater and performance in the 20th century United States, with a particular focus on African American theater and popular entertainment. Her published articles have appeared in *TDR*, *Performance Research*, and *Theatre Survey*. She is the author of *Staging the Blues: From Tent Shows to Tourism* (Duke, 2014).

**Erin Mee**'s book *The Theatre of Roots: Redirecting the Modern Indian Stage* was published in 2008 by Seagull Books and Palgrave-McMillan. She is co-editor (with Helene Foley of Barnard College) of *Antigone on the Contemporary World Stage*, which examines the reasons and ways Antigone has been mobilized in a wide variety of historical, political, and cultural contexts around the world; and editor of *DramaContemporary: India*, a collection of modern Indian plays published in the United States by Johns Hopkins University Press and in India by Oxford University Press. Her articles have appeared in *TDR*, *Theater Journal*, *Performing Arts Journal*, *Seagull Theatre Quarterly*, *American Theatre Magazine*, and in numerous edited books.

**Linda Mary Montano** is a performance artist whose raffish practices include endurance; blurring the edge between art and life; witnessing the inherent humor of the human situation; death; recognizing the autobiographical need to fix life through art; the aging body; changing the mind; and using Catholic imagery to speak to the mystery of the everyday. In 1976, Montano began videotaping herself as seven different mythical personas, and in the last seven years, Montano has acted as doppelgänger to real, living beings, including Mother Teresa, Bob Dylan, and Woodstock rock 'n' roll artist, Paul McMahan.

These transformations have allowed her to question the uncertainty of the human ego and the flexibility of shape shifting. Montano has taught performance art internationally and has written four books on the subject.

**Elise Morrison** is currently a Mellon postdoctoral fellow in Interdisciplinary Performance Studies at Yale University. She writes and teaches about surveillance technologies and their theatrical uses in art-making and everyday life. She has created and performed a number of surveillance art pieces in Providence, Boston, and New York, using surveillance technologies from publicly installed CCTV cameras to re-engineered drones. Her book, *Discipline and Desire: Surveillance Technologies in Performance* is under contract with University of Michigan Press.

**José Esteban Muñoz** was an American academic in the fields of performance studies, visual culture, queer theory, cultural studies, and critical theory. His book *Disidentifications: Queers of Color and the Performance of Politics* (1999) examines queer and racial minority issues from a performance studies perspective. His second book, *Cruising Utopia: the Then and There of Queer Futurity*, was published by NYU Press in 2009. He also co-edited *Pop Out: Queer Warhol* (1996) with Jennifer Doyle and Jonathan Flatley, and *Everynight Life: Culture and Dance in Latin/o America* (1997) with Celeste Fraser Delgado. Muñoz was Professor in, and former Chair of, the Department of Performance Studies at New York University's Tisch School of the Arts. With great respect and affection, the RCP editorial team remembers José Muñoz, who passed away in New York City in December 2013.

**Pramod K. Nayar** teaches at the Dept. of English, University of Hyderabad, India. His newest books include *Frantz Fanon* (2013), *Posthumanism* (2014), and *Citizenship and Identity in the Age of Surveillance* (2015). His forthcoming works include *The Postcolonial Studies Dictionary* for Wiley-Blackwell and *The Transnational in English Literature: Shakespeare to the Modern* for Routledge,

along with a book on the Indian graphic novel. He is currently at work on a book on Human Rights and Literature. His essays have appeared in *Modern Fiction Studies*, *Celebrity Studies*, *Prose Studies*, *Journal of Postcolonial Writing*, *Postcolonial Text*, *Ariel*, *Kunapipi*, and other journals.

**Tavia Nyong'o** is Associate Professor of Performance Studies at New York University. His areas of interest include black studies, queer studies, critical theory, popular music studies and cultural critique. His first book, *The Amalgamation Waltz: Race, Performance, and the Ruses of Memory* (Minnesota, 2009), won the Errol Hill Award for best book in African American theatre and performance studies. He is co-editor of the journal *Social Text*.

**Kathy O'Dell** is Associate Professor of Visual Arts at the University of Maryland, Baltimore County (UMBC), where she served as Associate Dean of Arts, Humanities, and Social Sciences from 2001 to 2014. She writes on modern and contemporary art, with a focus on performance and global art. She is the author of *Contract with the Skin: Masochism, Performance Art, and the 1970s* (1998), and an in-progress book titled *The Dot: A Small History of a Big Point*. She and Kristine Stiles are completing their manuscript *World Art Since 1945*.

**Lisette Olivares** is a liminal entity fascinated by and invested in performance. As a feminist, artist, theorist, curator, and multispecies storyteller she pursues interdisciplinary approaches to knowledge production. She is an Assistant Professor and faculty fellow at NYU, and a doctoral candidate in the History of Consciousness Department. She is the co-founder and Director of MACS, Laboratorio de Piel/Skin Laboratory, and the Transmedia Network. She has curated many international performance events and is interested in exploring experimental curatorial formats that consider performance and its traces. Her own interventions have been presented in: Christie's Auction House, the Museum of Contemporary Art, Santiago, the

Western Front Society, and most recently, Kara Walker's 6–8 month project.

**Allison Pearl** is a current student at Vassar College, where she has worked for Gabrielle H. Cody as a research and editorial assistant. Working on this book with Gabrielle, Meiling, Arianna, Kelly, and Arden was an inspiring and rewarding experience for Allison, and she hopes to continue being involved in writing and editing processes throughout her time at Vassar and beyond. Assisting and collaborating with the many brilliant contributors to this book, especially Professor Daniel Albright, was an honor and Allison is very proud to have been a part of the process of this book's publication.

**Ann Pellegrini** is Professor of Performance Studies and Social and Cultural Analysis at New York University, where she also directs the Center for the Study of Gender and Sexuality. Her books include *Performance Anxieties: Staging Psychoanalysis*, *Staging Race* (1997); *Love the Sin: Sexual Regulation and the Limits of Religious Tolerance*, co-authored with Janet R. Jakobsen (2003); and "You Can Tell Just By Looking" and *20 Other Myths About LGBT Life and People*, co-authored with Michael Bronski and Michael Amico (2013). She co-edits the "Sexual Cultures" series at New York University Press.

**Tylar Pendgraft** is a Los Angeles-based African American female playwright whose work is concerned with creating roles for female minorities as a means of decolonizing the Black female body. Tylar will receive her MFA in Dramatic Writing at USC's School of Dramatic Arts in 2015. Her other fields of work include interactive and multimedia theatre experiences as well as critical studies in regards to disability and performance.

**Cynthia Port** is Associate Professor of English at Coastal Carolina University. Her research centers on age, value, and temporality in modernist and contemporary fiction and film. Recent work has appeared in *Occasion* and *International Journal of*

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# How to use this book

*Meiling Cheng and Gabrielle H. Cody*

*Reading Contemporary Performance: Theatricality Across Genres* provides students, academics, practitioners, and general readers with an enriched understanding of how theatricality across genres, media, and experiential platforms can be considered part of a performance continuum. As coeditors, we enact our belief that there are multiple entry points into today's expanded field of performance by offering our readers three introductory essays. These three essays reflect the thematic order of our book's main title, subtitle, and the body of its text; each guides the reader to approach contemporary performance from a particular direction. The reader may also choose to bypass these essays and go straight into their following sections.

- For those who prefer to learn about contemporary performance by experiencing it: go to the first introductory essay "Reading performance: A physiognomy" and follow
- our lead to access, view, and read a case study of a selected performance, Ann Hamilton's (*aleph • video*) (1992/93), whose image adorns our book cover.
- For those who enjoy contemplating a major performance concept in depth: go first to the second introductory essay "Theatricality across genres" to explore the concept's relevance to the multicentric, genre-elusive contemporary performance scene.
- For those who wish to discover how we organize this book's more than 130 entries: go first to the third introductory essay "Performing the theatrical matrix" to sample the multiple pathways that this vibrant conceptual lens has helped us envision so as to present them in this volume.
- For those who favor partially charted ways of navigating this book: go first to any title included in the volume and then follow its trail of *Cross references* to other related entries.



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\* \* \*

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“Boychild”: Halberstam, Jack. 2015. “Boychild.” In *Stand Close, It’s Shorter Than You Think: A Show on Feminist Rage*, edited by Katherine Brewer Ball and David Frantz. Exhibition catalogue, printed by ONE Archives at the USC Libraries.

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**Part I**

# **Introductions**

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# Reading performance

A physiognomy

*Meiling Cheng and Gabrielle H. Cody*

And every “form” is a face looking at us.

Serge Daney, “The Tracking Shot in Kapo” (1992)

Serge Daney, a self-proclaimed “cinophile,” had a specific referent in mind when he made the general analogy between a form and a face. He later named this referent, “And then I see clearly why I have adopted cinema: so it could adopt me in return” (1992, online). Daney’s statement, however, carries greater resonance than the particular genre of his address, for his analogy redirects our modernist interest in knowing a given artwork’s intrinsic qualities to performative dynamics: the reciprocal impacts borne by the artwork and its beholder through their encounter. This transition from the ontological (the nature of an artwork) to the interactive (an artwork’s relationship with its beholder) implied by Daney’s remark opens up the cultural space for our book, *Reading Contemporary Performance: Theatricality Across Genres*, to claim that performance has emerged as one of the most mobile, adaptable, and sharable ways for us to experience the world, look into ourselves, and communicate with others. We have entered an era in which we care less about what a performance is than about what it does for us and how we can return the favor.

But does performance have a form that can serve as its face? Daney’s daring metaphorical schema (every form = its face) asserts that it does: even formlessness is a form. By giving a face to an art form, Daney evokes certain attributes—such

as agency, affect, and expression—that we usually associate with a face in the act of looking and effectively makes the artwork, in whatever form it takes, an entity equivalent in status to the human agent who engages with it. Daney’s conceptual paradigm relocates an artwork’s purpose from exercising its unique being to its dialogic function, as it develops a relationship with us, the people who choose to experience it. Simultaneously, the same paradigm exposes our role in this relationship as not always the subjects actively doing the “looking,” but also the objects being “looked at” by the artwork. At the heart of Daney’s premise lies the mystery of the encounter between two parties, who share equal status as reciprocal partners and interacting performers, even though they may reside within different levels of reality.

Since Daney’s paradigm defines this meeting from the perspective of the artwork itself as a looking subject, we might approach the same process from our position as the one in thrall to the look. Thus, let’s consider our options: If indeed every form—including this book, *Reading Contemporary Performance* (alias, *RCP*)—is a face looking at us, then why and how do we look back?

The answers to the “Why ...?” question are likely to be existential and relatively unique to each individual. Why do we want to know about

performance? Why do we read this book? Why do we dance to a sad song and weep from happiness? Why do we brave through our constant aging and incremental dying to still try to “perform our best” every day, documenting our transitory faces with countless selfies and sending them tumbling through electronic ether? Why not—if that’s the way we greet the world and amuse our friends, while investing in our digital immortality. What does Serge Daney say?

Our average guru’s answer to the “Why ...?” question pivots on the consensual pleasure of mutual adoption: “I’ve adopted cinema, so cinema could adopt me!” Provocatively, Daney’s answer echoes a simple calculation in physics: I cannot see my own face without being seen by another face—the face of a mirror, the face of water, or the face of my reflection inside another person’s pupils. Even when I don’t see my face literally reflected on the face of, say, a rock, I might trace the rock’s sedimented patterns and recognize how time has produced similar wrinkles on my face to make me as stoic, solid, still, and enduring as a rock. Consciously or not, we look into and look back at the face looking at us in search of our own possible faces. In other words, we would read this particular face, *RCP*, to see how the reading may change us and how we may in turn change *RCP*. What happens between *RCP* and us during the protracted reading process is a contingent concatenation of performances, which promise, if nothing else, to change our perceptions about the world around us.

Compared with the idiosyncratic “Why ...?” question, the “How ...?” question is collaborative. Answers to the “How ...?” will multiply, evolve, migrate, mutate, proliferate, and accumulate upon one another through their respondents’ aggregated labors and for the sake of their common benefits. It surely takes more than one book and a few centuries to respond to the “How ...?” question. So we might as well begin again, here and now, by raising the question that we earlier put off: “What is the face of the form that *RCP* desires to look back at, to reflect, to touch, and to talk to, to draw on, to play with, to tear apart, to ponder, to imitate, and to read?” Suppose that the face has no eyes, no nose, no ears, nor jaw, how do we start?

From a video still image, you see the close-up shot of a mouth, with lips ajar and a number of stone marbles weighing on its tongue. You click your computer cursor on the triangular sign activating “Play” and the mouth begins moving, bringing the stones inside its orifice into rolling motions. These stones orbit around one another like an acrobatic ensemble and constantly shift their positions on the mobile bridge of a tongue, making dull grating sounds as their moist surfaces touch. Revolving rhythmically in their discrete but intimate proximity, these spherical players can barely remain on their stage—two just slip past the guardian teeth and almost fall from the lips’ edge, while others sway precariously against the backdrop of a larynx.

Spotlighted with a framing border and a sans-serif font, our narrative offers a brief case study of a viewer’s encounter with one of many faces of contemporary performance. In this context, the “viewer” is anyone who has the means of interfacing with a digitized video sequence accessible on the Internet and who has an interest in initiating a fleeting sensory contact with what the online portal might proffer. To launch this “sensory contact” entails a viewer’s own performance through several actions: (1) make a choice to access a virtual object (a face/form) that promises something more than its initial still image; (2) engage with the haptic experience of holding the computer devices required for the access; (3) watch a recording of an action executed by a troupe of performers, including an acrobatic mouth, two rows of teeth, a skillful tongue, a bunch of stones set to occupy the mouth, and a tantalizing larynx. After most likely a private screening from a computer monitor, the viewer, if seduced by these apparently constricted yet all-the-more-so virtuosic performers, might choose to generate more follow-up actions. *RCP* suggests that the act of *reading a performance* usually happens not with the first but rather with the follow-up set of a viewer’s performance. Reading a performance is a *repeat performance*.

In a world suffused with traces of performance—such as pop-up ads, Facebook postings, Twitter tweets, movie previews, YouTube videos, even a sad lost dog poster with a guaranteed reward and a detachable list of phone numbers—a person's choice to experience more than haphazard fragments of a particular performance will often produce an instant series of shifting roles. By giving permission to linger with the face of another form, the person changes from a random passer-by to a volitional actor, from an embodied sentient being who performs the tasks of daily living to one who interrupts the flow of quotidian routines so as to pay attention to another being, from a perceiver of information and a consumer of data streams to a reader, one potentially able to process, interpret, question, critique, and make something out of that same information, henceforth altering the information.

If our exemplary viewer serves as a prototypical reader addressed by *RCP*, then how can we characterize the video piece we described earlier as a face of contemporary performance? At our spectacle-saturated contemporary moment, we often encounter the face of a performance first as an anonymous image: a mouth strangely stuffed with stones, for example. Something about this image—perhaps the slight dread of suffocation it evokes, or the cunning configuration of those stones—compels our attention, urging us to find out more, if only to make sense of this peculiar sight. As *RCP* proposes, the instant we transition from indifference, to interest, to initiating a relationship with what that image might bring establishes the condition for us to begin conceptualizing what we experience subsequently as a performance. Specifically, we understand a performance as an intentional construct emerging out of the creative ecology of five irreducible, interwoven, and mutually affecting elements: the “time-space-action-performer-audience matrix” of theatricality (Cheng 2002: 278). Any element in this dynamic theatrical matrix may function as an entry point to stimulate the concomitant formation and motion of the other four elements, thereby constituting an experiential event that we appreciate as a performance.

In our opening case study, for instance, the entry point is the viewer, or an audience of one. This audience's choice to instigate an exchange with an intriguing image triggers at least two simultaneous performances. As we explored earlier, one of these performances is self-generating, when the audience doubles as the performer to execute a durational action of observing a video recording. The time for this performance coincides with the audience-performer's chosen duration, which might last from a few seconds to the roughly one-minute length of the video sequence, or longer, with repeated viewings. The space is the virtual interface as well as the actual place where the mechanism enabling this interface resides. The *site* of this performance emerges as the conjunction of space and time designated by the performed action: while the virtual site engaged by the audience-performer's observation is both somewhere out there (on the Web) and in here (inside the viewer's mind), the actual site might be as small, near, and dear as a smart phone screen, along with the tinier cognitive nerves fired up by synapses within the observer's brain.

Meanwhile, concurrent with this audience-performer's enactment is a parallel performance by our case study's other subject, faces of which adorn the cover of *RCP*. The mouth starts moving, the stones on its tongue spinning, making grating sounds. After approximately one minute, the performance stops, while the mouth remains agape, restored to its former anonymity, which suddenly feels unbearable to us. We succumb to this scene of seduction by searching further; now we want to be able to *read the performance*.

*Reading as a query for facts:* what we watched and described in our case study is an excerpt from (*aleph • video*) (1992/93), made by artist Ann Hamilton (annhamiltonstudio.com 2014). Hamilton first shot on a beta tape her own mouth, teeth, and tongue manipulating a number of stone marbles to produce a thirty-minute video piece, shown in a continuous loop from a small television monitor (with a 3.5 × 4.5 inches screen) inset onto a wall, to form part of her site-specific installation



*aleph* (1992) at the List Visual Arts Center, Massachusetts Institute of Technology.

*Reading as historiographic investigation:* Although Hamilton's 1992 installation is no longer extant, (*aleph • video*) has been converted into a digital format and, in its limited version, is available for online public access in a virtual gallery via the artist's website. The video excerpt serves as both a mnemonic reference to the ephemeral scenographic environment in which it once participated and an archival sampling of a collectible video piece, editioned by the artist and acquired by a museum (Guggenheim, see Ragheb 2015). The migratory path that the video has taken (studio -> installation -> internet -> any conceivable elsewhere) typifies how performative artworks might travel and circulate in our globalized technological economy. A transient performance piece may now lead an afterlife as variously reconfigured commodities branded with an artist's signature.

*Reading as comparing clues:* According to Hamilton, her piece's title was inspired by Ivan Illich and Barry Sanders's explication that "the sound and the name of the [Semitic] letter 'aleph' derive from the shape the larynx takes as it moves from silence to speech" (Simon 2006; see also Illich and Sanders 1989). Our previous reading approaches the action of (*aleph • video*) as a performance of competence, in which an ensemble of stones behave like autonomous performers to accomplish clever relational routines in a theatre made of human organs. The stones play for our diversion. The new clue from the artist's statement, however, recasts the piece's action in a linguistic framework, calling attention, instead, to its drama of necessity, a suspenseful labor through which a speaker strives to move "from silence to speech." In this light, the stones, with the lips and tongue, teeth and gums, and even the larynx, all become supporting players for the featured performance of the speaking subject.

*Reading as decipherment:* Our newly clued reading of (*aleph • video*) as a performer's gestural

production of sounds guides us to see her mouth less as a site where performance happens than as an instrument with which the speaker plays, vacillating between silences and speeches. We already knew that the mouth in (*aleph • video*) belongs to Hamilton—who wears a dark lipstick—but why didn't she show her entire face? This exclusive focus on a mouth-in-action, as we may reasonably decipher, serves to obscure the performer's individual identity and heighten the mouth's status as a common facial organ through which we, the human species, produce speech and develop language. Thus, Hamilton chose a small and relatively anonymous (being eyeless/soulless, etc.) part of her face to substitute for the highly evolved mouth of *Homo sapiens*, capable of producing silence and speech, plus many other oral variations in between. If so, then what do those stones stand for?

*Reading as all you can take:* There are no stones in (*aleph • video*), for all is digital! As homage to one of the best contemporary film epics of our time, *The Matrix* (1999), we sample and remix a line from it—"There is no spoon"—to characterize the mutability of those stones rolling in the mouth on the cover/face of *RCP*. Once upon a time, those stones were real! They were the building blocks, if not the alphabet, for Hamilton's self-invented hybrid speech in her initial recorded live performance. This hybrid speech comprises disparate elements rarely used in the so-called conventional human tongues: the speaker's conjoint senses of touch and taste; the athleticism of nerves-laden labial muscles around the lips; and the insertion of material sonic components (the actual stones) into the speech system. Yet, insofar as Hamilton's hybrid speech is not widely recognized, practiced, and exchanged as such, the stones interspersed in her system of orature exist merely as linguistic embryos, or premature signifiers, those sign-objects that may potentially become codified as the signified, as the meaning-carrying entities capable of facilitating linguistic communication. At present, these stones are more like slippery notes in a song than legible letters in a speech.

*RCP* delights in collecting and cultivating these not-quite-stones. Precisely because of their embryonic state, the stones inhabit the realm of the *edgy imaginable*, a delirious liminal zone where symbols sit next to tools neighboring similes

side by side icons flanking metaphors across hypotheses and adjacent to functions. Infinitely malleable, these stones are ready to be adopted by those who are ready to adopt and be adopted by contemporary performance.

# References

## Time

endurance performance is generally considered within the larger context of body art. Lea Vergine's seminal text *The Body as Language: "Body Art" and Performance* (1974/2001), for example, profiled a number of artists associated with endurance work, such as Günter Brus, Odo Muehl, and Hermann Nitsch.

Vergine's inclusion of the Vienna Actionists, whose work was based on Catholic ritual and mysticism, points to the spiritual and ritualistic dimensions of endurance performance. Artists such as Barbara T. Smith, Linda M. Montano, Tehching Hsieh, Alastair MacLennan, and Joseph Beuys viewed their work as a spiritual response to a secular culture that had become increasingly out of balance. Vergine compared endurance artists to mystics, noting that they created a religious experience for themselves and for the viewer. Although endurance performance was a product of the anti-establishment, counter-culture, postmodern zeitgeist of the 1960s, it was also beholden to modernist constructions of the artist as seer/visionary, a stereotype that Vergine did not refute and which is still very much a part of

the construction of endurance art. *The Artist's Body*, edited by Tracey Warr (2000/2012), includes many artists known for endurance performance under the heading "Ritualistic and Transgressive Bodies": Gina Pane, Ana Mendieta, Paul McCarthy, Chris Burden, Ron Athey, Franko B, Marina Abramović, and the Vienna Actionists. Karen Gonzalez Rice (2010) has theorized a connection between endurance performance, trauma, and religious beliefs in the work of Montano. In endurance art, piety and pain go hand in hand. It is not by chance that Vergine make reference to St. Simeon, an early Christian saint who spent the latter part of his life living on a column in the desert while subsisting on a handful of seeds a day.

In popular parlance, endurance performance refers to the ability of an organism to exert itself and remain active for a long period of time while resisting the ill effects of trauma, fatigue, and injury. Like extreme performance, a genre well elucidated by Meiling Cheng (2006), endurance performance is associated with athletic fitness and ability. But it is duration—rather than corporeal suffering or competence—that separates endurance performances from other manifestations of body art. Durational aesthetics employ a temporal measure that undermines the notion of linear clock time promulgated by global capitalism. Adrian Heathfield writes, "aesthetic

duration is a wasteful form of labor; it saves nothing, and as such it is often deployed as a means to disturb or suspend narrative resolutions or consolidated identities” (Heathfield and Hsieh 2009, 22). Tehching Hsieh’s One Year Performance 1980-1981, in which he punched a time clock every hour on the hour for one year, can be read as a wasteful form of labor, one that mimics the time of labor, measured by clocking in and clocking out. Lara Shalson (2012) argues that endurance performance, which takes place in real time and space, stands in contradistinction to the make-believe artificiality of conventional theatrical performance. Alastair MacLennan’s actuations, for example, last eight hours to six days. A practicing Buddhist, MacLennan sharpens his awareness of “presentness” during his actuations by refraining from eating and sleeping for the duration of the performance. “For MacLennan,” as Gray Watson observes, “an engagement with the physicality of time is in a sense an engagement with the reality of being alive, something which normal, habitual behavior can easily mask” (2003, 16). Endurance performance’s combination of corporeal excess/pain, extended duration, and quasi-mystical origins reinstate the artist, regardless of her or his gender and ethnic/racial origin, at the pinnacle of the creative hierarchy. Endurance art, as Warr (2012) notes, makes apparent the fragility and temporality of our bodies. Stelarc, Traci Kelly, Richard Hancock, Kira O’Reilly, Yann Marussich, and Franko B have injured and/or penetrated their bodies repeatedly during performance so that the transgression of the body’s boundaries become part of the piece. Significantly, many artists whose bodies are in fact more “fragile” than most due to physical limitations choose to practice endurance performance. The late Bob Flanagan, who suffered from Cystic Fibrosis, partnered with Sheree Rose in pieces that were physically taxing. Rose has

partnered recently with Martin O’Brien, an artist

with CF whose performance work is premised

upon expelling and using the viscous mucus that is

the result of his disease.

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Cynthia Carr

Halfway up the wall at New York's Sean Kelly Gallery were three open platforms where Marina Abramovic intended to live for twelve days without eating or speaking. Designated as a sleeping space, a sitting room, and a bathroom, they looked like balconies. Ladders leaning against each platform had rungs made of butcher knives, sharp edge up. Gaps of 18 inches separated the platforms so falling would be possible, especially after she'd grown weak and dizzy from lack of food. She intended this; danger would help her to focus. A few days before Abramovic began this twelve day piece, *The House with the Ocean View* late in 2002,

she woke in a panic. That was a good sign, she thought. In her forty years of work, Abramovic has been

1973). This was the decade when performance art was almost synonymous with ordeal art, frequently including self-injury and genuine risk. Abramovic often created situations in which spectators might fear for her safety. In Rhythm 0 (1974), she announced that she would be a passive object for six hours—and laid out 72 objects the audience could use on her, including a loaded gun. A fight broke out among spectators when someone tried to use it. In 1975, Abramovic met Ulay (Uwe Laysiepen). They shared the same birthday, the same profile, the same values and resolve, and soon designated their shared persona as “UMA” or “that self.” For four years they lived in their car, traveling to performance sites and adhering to a strict set of guidelines: no rehearsal, no repetition, no predicted end, no fixed living place, permanent movement. During their legendary twelve year partnership, they created many tough, and now classic, body art pieces illustrating and dependent upon their relationship: sitting back to back with their hair tied together for 17 hours, running at each other naked and colliding at top speed, breathing each other’s breath until they felt queasy, and so on. Abramovic and Ulay called this “Relation Work.” In 1980, feeling they’d exhausted the possibilities

of this work, they spent six months in the Australian desert. Forced into stillness by the intense heat, they discovered the energy and the sensitivity they could generate while motionless. They turned away from aggressive physicality to work with the “nightsea” of the subconscious. Abramovic and Ulay performed Nightsea Crossing ninety times in museums all over the world—sitting for seven hours at either end of a long table, trying not even to blink. It proved to be the most painful and difficult work they ever did, always leading to intense muscle cramps. Observing Nightsea Crossing on each of the three days the artists performed it in New York at the New Museum in 1986, I could almost see their connection, like a filament between them that grew stronger each day. They had also decided, in Australia, that they would walk the length of the Great Wall of China, starting from opposite ends to meet in the middle—an epic unobserved by an art audience, in addition to being the last piece that they would do together. During the nomadic years with Ulay, Abramovic decided that constant travel or what she calls “the space inbetween” was a necessary condition for her. That was where she got ideas and she could avoid creating patterns. Long interested in the way spiritual practitioners develop themselves through silence, fasting and ritual, she began as a solo artist to spend extended time isolated in remote locations—a monastery near Dharamsala, for example—to prepare for her performances. In her new solo work, Abramovic began trying to establish an “energy dialogue” with spectators. Luminosity (1997), for example, was clearly an effort to radiate. She stood naked and motionless on two support



beams about five feet up the wall at Sean Kelly Gallery, occasionally sitting down to rest on a bicycle seat. "Nothing" happened, yet something seemed to manifest. Though it lasted just two hours, an eyeblink by Abramovic standards, she told me later that she felt "this kind of magnetic field with the public" but couldn't sustain it, couldn't take the tension. The House with the Ocean View extended this effort. "The ocean is in my head," she told me. "This is about consciousness. An experiment. If I purify myself, can Figure 1 Marina Abramovic. Portrait With Flowers. Black and white pigment print 135.6 x 137.6cm. 2009. © 2014 Marina Abramovic. Courtesy of Sean Kelly Gallery / (ARS), New York.

Event

Marcela A. Fuentes

The concept of event is closely related to performance, specifically as a happening that is framed in space and time. The ontological similarity between performance and event has caused a conflation between these terms, with "event" being used to refer to a specific sub-set of performance. Performance as event implies an approach that could be associated with what anthropologist Victor Turner calls the liminoid aspect of performance, or the way in which aesthetic performance mirrors the liminality or separateness that characterizes rituals (1974). In this sense, the term "performance event" is employed to differentiate framed, live cultural productions, from quotidian notions of performance, such as gender identity and national

belonging, which are not enclosed within a specific

space-time continuum.

Taking the event's bracketing of space-time a

step further to include the affective and disruptive elements of performance, Adrian Heathfield uses the term "eventhood" to refer to the "charging of attention" through which artists engage spectators in "varied deployments of altered time" (2004, 9). Importantly, Heathfield's concept of eventhood troubles a stable understanding of co-presence between artists and spectators as the defining element of performance. Heathfield's approach to eventhood accounts for the audience's desire to live in the present moment of the making and unmaking of meaning while preserving it from its elusive and transient nature. Thus, eventhood is entangled with liveness and ephemerality—characteristics that distinguish performances and events from works that organize around the production and display of aesthetic objects. Focusing on this aspect, Branislav Jakovljevic states that while material objects exist, performance and events happen. In an attempt to distinguish performance from event, Jakovljevic addresses performance's focus on embodied action and doing, with the body as agent or patient. In contrast, events are concerned with becomings,

I change the energy in the space and the energy in the audience?" On each of the twelve days, I spent at least one hour observing. For the first couple of days, she was restless. By day three she looked shaky and vulnerable. By day five, her energy had changed, as if she'd sunk into her deep reserves of willpower. She spent time focusing on certain spectators, some of whom were coming every day. On day seven, a woman came forward to engage Abramovic in staring. The artist put her palms out away from her body. The woman stepped out of her shoes. That moment of silent

connection seemed very dramatic to me. By day eleven, Abramovic was clearly suffering, expending great energy even to stand. Later she explained she'd just been extremely dizzy. On day twelve, the gallery filled with spectators to watch her finish, and this seemed to energize her. After climbing down from the platforms, she addressed the audience—the first time she'd ever done so after a performance—but, she explained, she owed it to them. Without the audience, the performance wouldn't have worked. In the back room at Sean Kelly Gallery, imbibing her first food in twelve days (a glass of carrot juice), Abramovic told me that she had developed a new idea during the course of the performance. She didn't like the three platforms up on the wall; they were too much like altars. Next time, she wanted to be on the same level, "to establish a situation of equality between me and the public." Abramovic went on to do *The Artist is Present* (2010) at MOMA, creating that energy dialogue one-on-one with some 1400 spectators. There she manifested what she had described to me about *Nightsea Crossing* during our first interview, in 1986: "We believe in the art of the 21st century. No object between the artist and observer. Just direct transmission of the energy. When you develop yourself strongly inside, you can communicate your idea directly."

potentiality, and contingency. This definition of the event draws from the philosophy of Gilles Deleuze, who, together with Alain Badiou, has influenced contemporary thinking on the event in its relation to change, whether contained within the situation as inherent virtuality (Deleuze 1990) or conceived as a radical break from our understanding of reality (Badiou 2005).

Drawing from this body of work, performance

scholar Marcela A. Fuentes explores the relationship between performance and event as they are reshaped in digital culture. Fuentes uses the term “performance constellations” (2015) to theorize the changing modalities of eventhood assembled by activists and artists who utilize digital networks as tools of intervention. The concept of performance constellations maps out ways in which, through relations of convergence and divergence, digital networks redefine traditional understandings of live art as an event of co-presence between performers and spectators. Through dynamics of complementarity and synergy, embodied behavior and digital mediation combine in performance constellations to produce synchronous and a-synchronous action from remote participants. By involving digital networks in the constitution of a collective, distributed act, performance constellations include a central aspect of the event: non-human agency. Theorizing this phenomenon as digital liveness (2012), Philip Auslander argues that liveness or the time-based execution of a performance in the time of its consumption, can no longer be defined by the co-presence of humans before each other, but rather as people’s affective

response to the claims technological entities make on us, demanding that we interact with them in real time. Digital liveness is thus defined as a phenomenological accomplishment between humans and machines rather than as a fixed ontology of mediated performance. As Fuentes demonstrates through the concept of performance constellations, digital media, specifically digital networks, redefines the event as de-centered or distributed liveness in which embodied, programmed action combines with forms of eventhood as happenstance, chance, of duration that is often described as “suspended,” and a sensory excitation or stimulus that results in a bodily/psychic transformation. Both the liminal and liminoid as periods of durational change are frequently likened to death or gestation. At the end of the liminal phase, the subject is reconstituted into a different formation of social being.

The concept of a liminal state was derived from the observations of anthropologist and folklorist Arnold van Gennep, whose seminal 1909 work on rites of passage declared that ritual ceremonies are “characterized by three phases: separation, transition and aggregation”

(1909, 93-111). Performance studies scholar Richard Schechner takes up this notion by citing from anthropologist Victor Turner's *The Ritual Process* (1969), which elaborates and extends van Gennep's work. Writing about the performance of rituals in pre-modern and traditional societies, Turner describes liminal subjects as "neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention and ceremonial" (Schechner 2006, 66). Schechner analogizes this suspended state from which the ritual subject emerges, having undergone a reversal or transformation, to the "workshop rehearsal phase of performance composition" (2006, 66). Schechner argues that bracketing of a liminoid period in secular theatre is essential to generate creative praxis, for that time is crucial to develop a liberatory state in which participants are unmoored from the cares of quotidian life. It is an "anti-structure" in which they share an intense self-shattering experience with the other participants, engendering "communitas," Turner's term for "the charged field [...] a relationship which nevertheless does not submerge one in the other but safeguards their uniqueness in the very

act of realizing their commonness” (Schechner 2006, 66).

Diverging from Schechner, who primarily employs the liminal as a rehearsal stage in performance, Susan Broadhurst has theorized

performance itself as inherently liminoid. Liminoid

performances are distinguished by hybridization, indeterminacy, a lack of aura [specifically referring to Benjamin’s definition of the term] and the collapse of distinction between high and popular culture (1999, 1). In this respect, performance as it embodies this liminoid state can challenge hetero-normative social order by dissolving discrete formal elements and polluting disciplinary boundaries. As Mary Douglas theorizes in *Purity and Danger* (2004), liminal objects are most dangerous because they not only are outside of an organized structure but also decompose into formlessness. Franz Kafka, in “The Care of a Family Man,” (1971) writes of Odradek, a semi-animate piece of detritus who inhabits passageways (stairways, lobbies, entrance halls). Odradek is an unraveled spool who changes from a creature, to an “it,” and then a “he”: his morphology embodies the ambiguity of the “liminal” with respect to gender and species. The story’s narrator expresses anxiety that Odradek, unlike him as a family man, can exist indefinitely without any loss of potency. Through Odradek, Kafka interrogates Turner and van Gennep’s understanding of the liminal as a transitory but finite suspended state between past and future to instead posit modernity itself as a mode of liminal temporality that is self-sustaining and denies its living human subjects any guarantee of change. Odradek’s liminoid ontology challenges the Enlightenment’s progress narrative and bourgeois time’s aim-directed existence. His paradoxical state of flux and stability, animation and objecthood threaten to collapse the disciplinary boundaries of social order, much like liminoid performances that allow human subjects to “play to the edge of the possible” (Broadhurst 1999, 1). Maddeningly, Odradek, as an intransient state of liminality, will far survive our lifetime and foreshadows, as Winnie says, in *Happy Days*, a “world without end, Amen” (Beckett 1961, 8). Further reading Douglas (2004); Schechner (2006).

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“Proxemics” by Cody; “Scenario” by Taylor.

Post-linearity

Sarah Bay-Cheng

Post-linearity follows the tendencies of  
postmodern and post-structural theory as an



epistemological break with linear narrative structure. Rooted in modernist revisions of narrative ( James Joyce's *Ulysses*, for instance), contemporary post-linearity articulates a radical reworking of previously accepted patterns of time and space, reflecting the influence of chaos theory (a theory of physics in which apparently random and unstructured systems nevertheless obey particular rules) and trends in electronic literature, in which information (expressed either as data or language) eschews a single, linear progression, but is shaped uniquely in time by the reader. In performance, we may broadly define nonlinearity within a long theatrical history, including Shakespeare's multi-plot episodic plays, dramatic flashbacks (analepsis), as well as more radical experimentation as in Georg Büchner's deliberately fragmented play, *Woyzeck* (1836). European artists of the avant-garde, particularly Dada, Surrealism, and Futurism explicitly rejected the compressed, linear time of the late nineteenth-century well-made play. In an attempt to undermine the causal expectations of the audience, avant-garde dramatists often ordered dramatic events randomly, introduced linguistic non-sequiturs, and used simultaneity and repetition throughout their dramas. Gertrude Stein used all of these devices in her plays. Perhaps the most effective use of nonlinearity appeared in their films, which not only overturned linear time, but also undermined the basic assumptions of cause and effect. In their now iconic film *Un Chien Andalou* (1928), Salvador Dalí and Luis Buñuel famously juxtaposed contradictory images to eliminate any suggestion of causal, linear, or thematic connection. Although similar to nonlinearity in drama, physics, and electronic literature, post-linearity in contemporary performance goes beyond a simple rejection of linear plot structure. Postlinear performance is less a rejection of linearity than it is the explicit acknowledgment of

multiple, simultaneous, and competing linearities within and exceeding the domain of a particular performance. As Lizbeth Goodman argues in the Routledge Reader in Politics and Performance (1998), post-linear performance includes and “engulfs the many positions of the viewer, the actors, the critics. [It] acknowledges that the play plays on after the curtain goes down and began long before the audience took their seats” (1998, 259). Such a perspective suggests that while all performance unfolds in time and therefore adheres to some sort of linear progression (even if the representation of events does not), this sense of linearity is highly contingent and constructed within a particular viewing position and moment.

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Precariousness

Eleonora Fabião

In a performative sense, the philosophical, aesthetical, and political force of precariousness derives from the ways it differs from, as well as adds to, the notion of “ephemerality”—a term frequently applied to conceptualize the temporal

aspect of performance. If the ephemeral is transient, momentary, brief (the opposite of what is permanent), the precarious is unstable, risky, dangerous (the opposite of what is secure, stable, and safe). If the ephemeral is diaphanous, the precarious is shaky. If “ephemerality” denotes disappearance and absence (thus, predicating that at a certain moment, something was fully given to view), “precariousness” denotes the incompleteness of every apparition as its corporeal, moving, constitutive condition. If the ephemeral can open spaces of melancholy, the material urgency of precariousness innerves both bodies and spaces. If the ephemeral rehearses death, precariousness lives life. If the ephemeral refers to the non-lasting, the precarious discovers that “what is under construction is already a ruin” (Veloso 1991), thus revealing the generalized shakiness

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## Wang Wei's Temporary Space

Philip Tinari

Over the course of three July weeks in 2003, Wang Wei (王卫) found the itinerant brick collectors he had photographed as a photojournalist for the Beijing Youth Daily a year earlier. They were amidst the remains of a village called Dongba, east of the East Fourth Ring and west of the East Fifth Ring in Beijing, in one of countless stands of one-story pingfang dwellings, inevitably made of brick and mortar. Wang Wei's idea for this, his first solo show, was simple: he would hire these brickmongers to haul donkey-cartloads of collected bricks to the newly christened Factory 798 art district, where inside the white cube of a gallery they would construct a brick box ten meters by ten meters, leaving only one meter of clearance between this bizarre structure and the gallery walls. The box would be photographed as it grew. An opening would be held when it was complete (although no one would really be able to enter the gallery). And the next day, the whole thing would be destroyed, its component bricks sold back to the brickmongers, loaded back onto their donkey carts, and moved further out into the urban frontier, where they would no doubt be sold once again and incorporated into the makeshift built environment of the constantly shifting area where urban

core meets rural periphery. As a project, Temporary Space was at once

transactional, narrative, and architectural. It was also deeply contextual, voicing an implied fear—prevalent at that time if seemingly ridiculous now—that the 798 gallery district would prove similarly fleeting. Beijing itself was then likewise in the midst of its most intense moment of urban transformation. The name Wang Wei included three works. The first was the building itself, which was categorized as an installation and named 25000 Bricks. The second was a video projection in one dark corner of the space, an eight-minute piece entitled Dong Ba, after the former village whence the workers collected the bricks. The sounds of cleavers hacking mortar from old bricks waft from a pair of speakers, in subtle contrast to the sounds of the same brickmongers, physically present in the space, putting what may be the same bricks together again. The video's tone is lyrical and documentary. The only text comes in the opening shot of a sign proclaiming the area "the backyard of the Central Business District," and in a closing panel that explains that "around Beijing, three thousand people survive on the city's destruction." The final shot is a 360-degree panorama, a classic vista of workers whipping horses, piled debris, and new apartment buildings—still swathed in green

mesh-rising in the distance. The third and only enduring work was a black and

white twelve-part photographic cycle, *What Does Not Stand Cannot Fall*. Like Wang Wei's earlier works, the photos, displayed originally on the gallery's back wall, behind the building they depict, are studies of people (in this case the peasant workers he has hired for a construction project) in an environment (in this case the 25000 Cultural Transmission Center, and the 25000 Bricks). The photos chart the rise and fall of the brick box. Beginning with and returning to the empty white cube of the gallery, they hint at the instability that has become one of the few constants of the visual landscape of Beijing. But they also humanize and obscure its creators: the workers, present in the first few images, disappear behind what they build. *Temporary Space* marked a milestone in Wang Wei's budding career, mainly by drawing out a temporal element that had already been central to works like *1/30th of a Second* (named for the shutter speed of his camera). Given a full three-week interval and the luxury of the 300 square-meter Long March Foundation gallery space (still a rarity in 2003), he was able to create a work that smartly mixed performance and documentation, sculpture and photography, social commentary and formal experimentation.

Figure 2 Wang Wei's *Temporary Space* (30 June-19 July 2003), an exhibition curated by Philip Tinari in 25,000

Cultural Transmission Center/Long March Space, in Beijing. Image courtesy of the artist.

Remains

Elise Morrison

The field of performance studies has hosted

several noteworthy debates over the ways in

which performance does or does not remain,

the extent to which the embodied, contingent

nature of performance can or should be defined in

opposition to material, archival remains, and the

status of ephemera and ephemerality in relation to

both performance and the archive. Performance has often been placed in binary distinction to the material record, delineating the archive (remains) from the repertoire (performance), and positing live performance as ephemeral, as that which does not, cannot, and should not remain beyond its singular enactment (see Schechner 2001; Blau 1982; Kirschenblatt-Gimblett 1998; Taylor, 2003). At the heart of these arguments stands the vexed relationship between the live, contingent body in performance and the archival documents that traditionally compose historical record, problematizing the status of performance in relation to archive-based history-making and traditional genealogies of knowledge in the West (Derrida 1994; Foucault 1971).

Peggy Phelan argues that live performance is uniquely characterized by acts of embodied representation that disappear after the moment of enactment and are thus inherently non-reproducible. This central feature of ephemerality distinguishes live performance from other modes of representation in visual culture that produce material records (such as film and photography). Phelan claims that through its ephemeral nature,

the live performing body possesses an inherent resistance to the reproductive ideology embedded in archival forms of visual representation, and that this understanding of performance has great political potential for feminist theorists and performance artists working to critique and counterbalance male-dominated forms of representation and reproduction in visual culture. She identifies “an active vanishing, a deliberate and conscious refusal to take the payoff of visibility”

that characterizes the various feminist performance art pieces she examines (1993, 19). In this way, live performance that does not produce a stable, reproducible material object allows the performer to author her own immediate representation while resisting commodification and objectification, thereby radically deploying an “unmarked” body within the politicized field of vision. Rebecca Schneider’s essay “Performance Remains” (2001) takes on the claims of Phelan and others who argue that performance is ephemeral and located at the vanishing point of cultural record. Schneider asks, “if we consider performance as a process of disappearance, of an ephemerality read as vanishment (versus material remains), are we limiting ourselves to an understanding of performance predetermined by our cultural habituation to the logic of the archive?” (2001, 100). Schneider suggests instead that through other modes of knowing and remembering, such as reenactment, repetition, gestural memory, and embodied ritual, performance does remain as part of an ongoing historical record that is passed on through nonarchival materials and processes. In proposing a different understanding of remaining and the ability of performance to do so, she argues that performance can interrogate and disrupt archival thinking and its attendant patriarchal logic. Schneider’s feminist arguments simultaneously engage questions of colonialism and imperialism embedded in the logic of the archive. Her suggestions that performance can function as a legitimate means of tracing historical record aligns her project with



Joseph Roach's *Cities of the Dead* (1996). In this marriage of theatre historiography and performance studies, Roach argues that "performances so often carry within them the memory of otherwise forgotten substitutions," substitutions that may have escaped or been erased from the official archive of material remains (1996, 5). Thus, Roach moves fluidly between archival records and live performance traditions, tracing the interplay of orature, embodied performance, law, and literature in formations and enactments of collective memory and processes of cultural transmission.

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"Archive and repertoire" by Taylor; "Cindy Sherman's real fakery" by Schneider; "Emotions" by Tait; "Historicity" by Colleran; "Performing the archive" by Nyong'o; "Postdramatic theatre" by Fuchs; "Prosthetic performance" by Gass;

"Through the Eyes of Rachel Marker" by Roth. Reproduction Sarah Bay-Cheng Most simply, reproduction is the biological process by which a living organism creates its progeny. Since the advance of studies in genetic mapping, reproduction has been widely understood as an increasingly malleable process in which the characteristics passed down from generation to generation can be subject to a variety of manipulations designed to create a more deliberate and desirable offspring, as well as exact genetic copies of original organisms. Such manipulations have provoked no small amount of anxiety and political opposition, particularly in the area of human cloning. Within performance contexts, reproduction is closely related to reenactment and documentation of time-based art. Walter Benjamin's "The Work of Art in the Age of Mechanical Reproduction" praises mechanical reproduction (i.e., photography and cinema) as "the technique of reproduction" that will detach "the reproduced object from the domain

of tradition" (1936, 221), thereby democratizing the art object. Though enthusiastic, his embrace of mechanical reproduction is not unqualified. In a key footnote, Benjamin notes that the new recording technologies equally may favor the star and the dictator, suggesting the potential of mechanical reproduction to both animate (in the case of mass political movements) and subvert (in the case of the media-savvy dictator) radical politics. Writing nearly 60 years after Benjamin, Peggy Phelan returns to the question of reproduction in her influential book, *Unmarked: The Politics of Performance* (1993). Phelan argues that the key characteristic of performance is its very irreproducibility, stating that "Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations: once it does so, it becomes something other than performance" (1993, 122). This passage has been widely cited and challenged in the ongoing debate regarding digital recording technology and live performance (Auslander 1999). Phelan's book also addresses the role of performance in light of the

debate over reproductive rights, in particular the anti-abortion group Operation Rescue's efforts to perform in the role of fetuses as a means to dissuade women seeking abortions.

In both instances, biological forces are affected by and in turn affect technology. Reproduction therefore occupies a prominent place in contemporary performance debates, one that seems likely to increase as more sophisticated reproductive technologies emerge.

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Benjamin (1936); Phelan (1993).

## Space

Marc Bamuthi Joseph's red, black, & GREEN:

a blues

Arden Thomas

I had read much about Marc Bamuthi Joseph's red, black, and GREEN: a blues, before seeing it, but nothing could have prepared me for the experience of the performance. In short, I was floored. Through a mesmerizing, heart-quickenning hybridization of hip-hop aesthetics, dance, spoken word, visual art, rhythm, song, theater, and film, red, black, and GREEN: a blues (rbGb) offers a provocative and poetic, socially-engaged performance piece unlike anything I'd seen before. This dynamic performance raises issues of survival, urban wastelands, violence, food scarcity, poverty, homelessness, toxic dumping, and intergenerational health in critical and stunningly artful ways that challenge the audience to root more deeply in their community, to fight for environmental justice, and to change their relationships with each other, with their urban environment, with animals, and the land. Bamuthi created and performed rbGb in

collaboration with visual artist/set designer Theaster

Gates as well as actor/dancer Traci Tolmaire; drummer/

beat boxer/turntablist Tommy Sheppard, aka Emcee

Soulati; and vocalist Yaw. Instead of starting with an identifiably "green"

question (like, how can we stage the relationships

between humans and the environment), Bamuthi

broadens the ecological question by asking, "What

sustains life in your community?" He came to that

question indirectly, and rbGb stages the paths he

traveled, and the partners he traveled with, to get to that question and its many answers. Before creating the piece, Bamuthi worked with the organization Youth Speaks to mount festivals called Life is Living in public parks to promote environmental awareness in under-resourced urban neighborhoods. Life is Living festivals started in Oakland and New York, featuring hip-hop artists such as Mos Def who performed on solar-powered stages and used equipment fueled by bicycle power; the festival staged graffiti battles, painted murals, and sponsored tree-planting. Bamuthi learned through these festivals, however, that “going green” was only one concern among the audience’s more immediate issues of survival, literacy, violence, and getting enough food on the table. So Bamuthi shifted the tone of the festivals and began asking larger questions about sustainability. The performance *red, black & GREEN* documents this shift from “green” to “life,” bringing together stories and impressions from the Life is Living festivals. As audience members of *red, black & GREEN*, we experience the festivals in the murals, videos, and photographs embedded, projected, and pinned onto the set of *red, black & GREEN*. In the first of the three sections of the performance, titled the colored museum (a tribute to George C. Wolfe’s iconic play), we enter the theater and walk directly onto the stage where we peer into the windows of a small cube-like, weather-beaten house while the performers sing and talk within. Slowly, the actors pull

Figure 3 *red, black & GREEN: a blues*, dir. Marc Bamuthi Joseph, set by Theaster Gates, 2011. MAPP International Productions. Photograph by Bethanie Hines.

and push apart the cube, splitting it into four separate modules. We find ourselves both inside and outside four separate houses surrounded by the performers, stories, and music. Set designer Theaster Gates explains that he

constructed the set entirely of found materials, “garbage,” he says: old mattresses, denim, hoses, astroturf, sneakers, raw timber, packing crates, canvas, fire hoses. The entire set becomes a musical instrument itself, Soulati’s kinetic compositions drummed and stomped and danced on boards, beams, walls, and steel poles. Yaw raps from the roof of a shack while Tolmaire sings, dances, and engages with an audience member. As the audience moves around and through the set pieces, the performers also move, singing, guiding, inviting, dancing, telling a story. The performers rotate the set pieces, turning an interior parlor into an exterior porch, turning the outside inside, the architectural movements of the piece signifying the festival’s transformational movements from space to place, from “green” to “life,” from “environment” to “environmental justice.” The piece moves multi-directionally, dance to voice to drum, news report to rap to call-and-response, a story told from the roof of a shack to a group dance on a front porch, song to tap to the shaking of a paint can, a man chanting “I feel like tagging” to the beat of the rattle of a ball in can. As the performers guide us into our seats, the second section, colors and muses, begins. The performers continue to inhabit the four set pieces as they more fully inhabit the stories, gestures, and

vocal inflections we just witnessed while we were on the stage. Repeating a snippet of conversation we just heard in the first section, Tolmaire develops it into a monologue telling the story of an urban farm organizer in Houston who provides meals in return for farm labor. As she riffs on “food insecurities,” she says, “you have the right to education, clean water, you should have the right to fresh food.” Later Tolmaire becomes the old man we already know as “the flower man,” morphing her body to evoke addiction and old age. Yaw croons the blues in counterpoint to Bamuthi’s raps; Bamuthi spins a tale of talking to his nine-year old son about the complicated legacies of Tupac and the Black Panthers; narratives build on each other as the performers dance powerful duets together. We bear witness to mothers, fathers, addicts, grievors, farmers, teens, and activists, all telling their stories, their stories moving as the set moves, resonating through the audience. In the third section, back talk, the performers invite the audience members back up onto the stage, this time for an informal discussion with the performers. As we talk, we move together in a shared space, a newly formed community reflecting on what sustains life—in our own lives, the environment, and the lives of others. We begin to ask how city-building practices and human attitudes and behaviors together define the capacity of urban ecologies to support life. Spinning a story of the intersections between health, education, literacy, clean water, and access to fresh food, red, black, and GREEN: a blues redefines what it means to really be “green,” to be sustainable, to affirm life.

Hierarchy

Steve Luber

Hierarchy, derived from the Greek word for

“high priest,” with its root meaning “sacred,” is an ordered set of elements, usually ranked in order of ideological system of values. Hierarchies therefore pervade social ordering, in politics, gender, race, class, species, etc.

Although this system theoretically allows

room for mobility and status changes, cultural theory has sought to undermine what it considers to be arbitrary sets of relationships that impose oppressive power structures upon social relations and ordering. This structure is vividly and thoroughly exposed in Foucault's *The Order of Things: An Archaeology of the Human Sciences* (1966), which examines underlying ideologies of societal truths that create, promote, and enforce normative discourses. Hierarchies in performance do contribute to hegemonic discourse (aesthetics itself a strict set

of rules on beauty and quality), but often have a more fluid nature, as exemplified by the avant garde movements of the twentieth century, which constantly rejected the aesthetic of the period, from Craig's rejection of naturalism in stage design, to the futurists' and dadaists' rejection of the literary sublime and antagonism of audiences, to the constructivists' rejection of romanticism for industrial material and the staging of workers' struggles. It is important to note, though, that even these lead to a restructuring, not the destruction, of hierarchies, creating an ouroboros of power dynamics.

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"Framing" by Smith; "Historicity" by Colleran;

"Historiography" by Fabião; "Postcolonial

performance inquiry" by Chatterjee;

"Quotation" by Garreau. Installation art Rachel Haidu  
Installation art can look lazy, chaotic, and meaningless (what's the point of a jumble of objects, particularly if few or none of them are handmade?). And sometimes it's not only supposed to look but be those things, forcing us to find meaning in a jumble, in discordance, or literally in nothing: the gap in between. One important antecedent to installation art is early twentieth century radical exhibition practices, epitomized by the dozens of artists who participated in the 1938 Exposition Internationale du Surréalisme. These artists blurred the lines between their individual contributions and decorating, for example, by exhibiting a series of dress mannequins standing in front of street signs. Another antecedent is Minimalism, which orients viewers towards the ways they share a sculpture's space. Installation art questions the nature of "negative space" by incorporating it into the artwork itself. One way to understand installations is to accept them as negative or hostile occupations—perhaps even takeovers—of a traditional museum or gallery space. Mike Kelley, for instance, diminishes or even destroys the worth and value of "the art object" through his use in various installations of stuffed animals, cheap carpet, and,

famously, air deodorizers. Is Kelley out to “shock” the bourgeois museum or infiltrate its very atmosphere? Or is Kelley using those objects to point us towards the space between paintings and sculptures in a gallery or museum? Either way, he shows us how their value and differences from one another cocoon them, sheltering art objects from receiving other kinds of meaning. But to the degree that Minimalism is also a key precedent to installation art, it allows us to perceive that negative space in another important manner. The work of an artist like Fred Sandback, which bridges Minimalism and installation art, is instructive. Sandback’s medium is colored acrylic yarn, stretching from floor to ceiling or wall to wall, creating lines, columns, rhomboids, and triangles

that the viewer walks through and perceives as both

missing shapes, or an extension of her own body.

The tension of the yarn against the body makes it

a three-dimensional equivalent to lines drawn on

a piece of paper or in a painting, but its presence

in our space also shifts it away from such a purely

symbolic role. We are allowed, in the presence of

Sandback’s work, to experience both the missing

mass as missing and also as with us, or a part of

ourselves: hence, as the artist Andrea Fraser has

pointed out, Sandback’s work can make us cry.

Negative space can offer installation art its mode

of critique, but it can also offer access to a viewer’s

emotional reserves, which are usually defended

by the conventional pattern of me/not-me, and

repeated in the patterns of painting-wall-painting;

thing-not thing-thing. By conferring value on the

space as well as the combination of objects, lines,

or other elements of the installation, artists can disalign us with our coherent and habitual system of differentiating between objects, or selves, and bring us into another "space" altogether.

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"Becoming Kinocognophore" by Bucher and Zeeb, with Cheng; "Body Art Still Image Action: OFFERING" by Carranza, with Darsalia and Cheng; "Elevator Girls Return: Miwa Yanagi's border crossing between photography and theatre" by Yoshimoto; "Heather Cassils' indeterminate body" by Jones; "Memoirs of

Björk-Geisha" by Takemoto; "Minimalism" by Lepecki; "Readymade" by Hofer; "Theatre of images" by Marranca; "Through the Eyes of Rachel Marker" by Roth; "Wang Wei's Temporary Space" by Tinari. The Internet Philip Auslander Although the Internet is actually an informal series of electronic connections among globally distributed computer networks, it is often described using implicitly spatial metaphors like cyberspace, surfing, and searching. Following this construction, the Internet can be understood as a performance space for both aesthetic and social performances. Websites are now often used for

displaying recordings of performances (such as streaming videos) and archival information about performances and performance venues. Arguably, such uses, while valuable, simply replicate earlier technologies, albeit with the potential to reach a global audience. There have also been attempts to use the Internet as a performance space rather than an archive by staging performances on the Internet. The BMW Tate Live Performance Room at the Tate Modern in London, active since 2012, combines both. The room itself is a performance space devoted solely to art performances to be streamed live on the Internet. The performances are then archived on the website and remain available for subsequent viewing. Whereas the performances at the Tate Modern's Performance Room are streamed to an audience that resides outside of virtual space, other performances have engaged with audiences that are contained within the digital environment itself. When Suzanne Vega performed live in 2006 in Second Life, an "online virtual world" that "opened to the public" in 2003, her avatar, a digital representation of herself, sang in a virtual theatre for an audience of fellow avatars representing those who participate in Second Life. Viewers watching from outside of Second Life constituted a second layer of spectatorship.

The ubiquity of the Internet in contemporary life has led artists other than performers to treat it as a platform for their work. Although Internet Art (or Net Art) has existed as a practice only since the mid-1990s, it can be said to have gone through three phases. In the first, artists built websites, often with the intent either of exposing or disrupting the Internet's underlying electronic infrastructure or to reveal social inequities surrounding access to the Internet and its growing corporatization. Around the turn of the Millennium, the website started to seem too conventional a form, and artists turned their attention to developing software

that reconfigures existing sites and other gestures designed to make Internet consumption more self-reflexive and creative. In its most recent phase, Net Art has largely moved off the net as artists seek ways of creating sculptural objects, installations, and environments in gallery settings that respond to the culture of the Internet.

Arguably, the Internet has proved to be even more successful as a platform for social performance than artistic performance. The construction and deployment of an avatar is a kind of social performance, a “presentation of self,” to use Erving Goffman’s phrase. An oft-cited New Yorker cartoon by Peter Steiner from 1993 that has achieved the status of a “meme,” emphasizes both the anonymity of the Internet and the possibilities it offers for self construction. It shows a dog sitting at a computer and saying to another dog, “On the Internet, nobody knows you’re a dog.” With the development of personal blogs, vlogs, and popular social media sites such as Facebook, the Internet has become ever more centrally a space for the performance of identity, even multiple identities geared to specific online contexts. Corinne Weisgerber describes this effect: “Facebook Corinne and Twitter Corinne

are not the same persona. And they're also slightly different from Corinne, the blogger. I'm a lot pickier about who I let join my Facebook network and I rarely let mere acquaintances in. If you want to connect with me on Facebook, I have to know you fairly well. As a result, you'd probably get to see a much more unfiltered version of Corinne than you

Landscape theatre

Amy Strahler Holzapfel

The term "landscape" evades a single definition or theorization. Studies in the formalist vein seek to define landscape as an artistic genre, appearing in the western lexicon as early as the eighteenth century via Dutch and German words for "seeing" or "picture of land," and loosely defined thereafter as any representation of land, place, or the "natural" world. In the mid-twentieth century, art historians focused on landscape as a genre of painting interpretable via stylistic modes—ideal, heroic, picturesque, romantic, etc. (Clark 1949)—or through psychological and symbolic terms (Gombrich 1961). In contrast, visual theorist W.J.T. Mitchell defines landscape not as a genre but as "a medium of cultural expression," that is, as discourse. In *Landscape and Power*, Mitchell considers how

landscape can refer simultaneously to “a represented and presented space, both a signifier and a signified, both a frame and what a frame contains, both a real place and its simulacrum, both a package and the commodity inside the package” (1994, 5). For cultural theorists, what matters most is not what a landscape is but what it does—in Mitchell’s words, “how it works as a cultural practice” (1994, 1). Whether viewed as genre of art or medium of cultural exchange, landscape has increasingly entered into theorizations about theatre and performance. In their critical anthology *Land/Scape/Theatre* (2002), Una Chadhuri and Elinor Fuchs go so far as to suggest that landscape “names the modern theatre’s new spatial paradigm” (2002, 2). In her chapter on American drama, Fuchs views the rise of landscape’s role in theater as a fundamentally modernist development. She suggests that “the signs of a shift from preconscious to conscious landscape poetics are everywhere to be found in the European dramatic texts of the end of the nineteenth century” (Chadhuri and Fuchs 2002, 30), such as those of Ibsen, whose plein air dramas stage the fjords, seascapes and peaks of his native Norway, or Chekhov, whose prescient ecological sensibility is

reflected by the fragile ecosystems of his four major

plays (Chaudhuri 1996). After the turn of the nineteenth century, American artists like Gertrude Stein, Thornton Wilder and Eugene O'Neill employed landscape as an organizing principle for their theatrical structures and designs. Influenced by the Cubism of Picasso, for example, Stein famously coined the expression "landscape play" to define the nonlinear compositions of her own short plays and operas (Bowers 1991). Stein, who claimed she felt "nervous" as an audience member trying to keep up with the climactic action of a traditional dramatic plot, theorized that "sight and sound and its relation to emotion and time" could become the meaning of a play (1935b, 35). She suggested that in the same way that a landscape "is the thing," so, too, could a play be its own "thing," freeing the audience from struggling to "make acquaintance" with the persons, places, and events occurring on stage (1935b, 37). Instead of a work of representation striving to achieve a linear narrative, a play could be simply a series of "relations between things"—imparted visually, sonically, and in other sensory ways. Stein's idea of a "play as landscape" provided a new and radical paradigm shift in the conception of stage itself, laying a foundation for theatre of the experimental avant-garde. In the last decades of the twentieth century, major studies of postmodern performance—such as Bonnie Marranca's *Theatre of Images* (1977) and Elinor Fuchs' *The Death of Character* (1996)—sought to frame the Steinian emphasis on visual elements (tableaux, frames, images, video, etc.) in the dramaturgy of artists like Richard Foreman, Robert Wilson, Elizabeth LeCompte, and Meredith Monk, in relation to landscape compositionality. Hans-Thies Lehmann's intervention of the "post-dramatic" theatre is also indebted to Stein's concept of the "landscape play." The paradigm of landscape has terminologically morphed into many other directions, as well—beyond space, seeing, environment, and site, into linguistic and sonic areas "langscapes" (Bowers 1991) and "soundscapes" (R. Murray Schafer 1993). One of the more compelling applications of landscape in recent years has been in the areas of global, intercultural, eco-political, and postcolonial performance. Critics in these fields

have theorized how the construction of landscape

mediates humanity's relationship with its natural,

social and cultural environments, whether focusing



on scenography (Aronson 2007), spectacle (Cosgrove 2008), site-specificity (Kaye 2000), place and memory (Carlson 2003; Roach 1996), or other aspects of performance. Consideration of landscape's role in tourism and eco-tourism—for example, from Coco Fusco and Guillermo Gómez Peña's *Two Undiscovered Amerindians* (1992) to Rachel Rosenthal's radical environmentalist solo performance—has also gained focus. Such examples offer evidence for the argument that, whether theorized as a genre or a discourse, landscape is as germane to an analysis of performance as it is to that of visual studies or agricultural science, suggesting a myriad of possibilities for future applications and definitions of the term in our discipline.

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Cosgrove, Denis. 2008. Geography and Vision: and choreography, and the production's overall rhythm and tempo. In *Film*, *mise-en-scène* refers to that which happens before a camera (acting, costume, make-up, lighting, setting) and can also include diegetic sound and the camera's placement, movement, and framing. (In French, the director in both theatre and film is called the "metteur en scène".) *Mise-en-scène* also, in its largest sense, signifies the setting or backdrop of any event or action, such as that of a public appearance or a work of fiction. Patrice Pavis describes *mise-en-scène* "not as an empirical object, but as an abstract system, an organized ensemble of events" (2003, 9). *Mise*

en-scène can signify the overall correlation and organization of the elements of a performance, including such things as sounds and silences, correspondences between actor's interpretations and design elements, and the relationship between the performance and the audience. In this regard, Pavis suggests *mise-en-scène* can be understood as a process of "vectorization": "signs or moments in performance exist in relations of tension, interconnected through networks of meaning that make the dynamic interaction of the signs relevant" (2003, 17-18).

André Veinstein distinguishes between a narrow and a broad definition of *mise-en-scène* in the theatre (1955). In the narrow sense, *mise-en-scène* describes the theatrical arrangements that bring a dramatic text to life on a stage. In a broader sense, the term refers to the totality of a staging as a complete work itself, whether or not it has been created in the service of interpreting a text. *Mise-en-scène* first came into use in the early nineteenth century, but the term became particularly important in the latter half of that century, answering a need to discuss productions in terms of the overall event and the unifying creative work of a single artist or director.

Artists particularly crucial to the development of the use and understanding of *mise-en-scène* include “total theater” artists and stage directors. Total theater artists, beginning with Wagner, strove to create a unified art work whose impact would be brought about not only through the development of plot, character, and poetic language, but also, “Circus” and “Emotions” by Tait; “Environmental theater” by Alker; “Installation art” by Haidu; “Disciplines in Performance” by Morrison; “Post-linearity” by Bay-Cheng; “Postdramatic theatre” by Fuchs.

Prison culture

Kathleen Ryan

At the beginning of the twenty-first century, Americans live in a prison culture. Over two million people are locked in cages. The imprisoned are disproportionately African American, American Indian, and Latino/a. Most have been convicted of nonviolent crimes. Women are the fastest growing population. The rate of incarceration surpasses 700 per 100,000 people, a percentage, as Loïc Wacquant notes, “about 40 per cent higher than South Africa’s at the height of the armed struggle against apartheid” (2005). Torture

at Abu Ghraib and the rise of supermaximums in other countries testify to the exportation of the US American model—"the prison nation abroad," to borrow from Michelle Brown (2005, 973).

The vital intersection between prison studies and performance studies emerges from a determination to make scholarship, practice, and teaching relevant to struggles for justice. Prison culture applies to realities on both sides of the walls—to governments that spend more money to incarcerate citizens than to educate them, and to locked-down lives. In the United States, prison culture is inextricable from a history of slavery and convict leasing. This fact is well documented by Douglas Blackmun, David Oshinsky, Angela Davis, and H. Bruce Franklin. The Thirteenth Amendment (1865) famously abolished slavery "except as a punishment for crime whereof the party shall have been duly convicted". Davis has organized for decades to end the prison industrial complex, the profitable merger of corporations, government, and punitive punishment. Franklin, who published a 1978 study of prison literature and a 1998 anthology of incarcerated writers, argues that "if we teach modern American literature

without reference to the American prison and its literature, we are behaving like those who failed to see, hear, or speak about slavery and its literature.” (2000, online) Performance analysis can help to intervene in the roles scripted by a prison culture. Dwight Conquergood’s essay, “Lethal Theatre,” tracks the political staging of capital punishment from colonial public hangings to the lethal poisoning of Timothy McVeigh on closed-circuit TV. Conquergood suggests that the “death penalty cannot be understood simply as a matter of public policy debate or an aspect of criminology, apart from what it pre-eminently is: performance” (2002, 342). In addition to revealing how cultural stages can obscure the realities of imprisonment and executions, performance studies also look to plays, street demonstrations, radio, and other kinds of performance to illuminate what is often hidden from public view. Because prison creates a hidden, authoritarian space, the “theater of imprisonment attempts to rectify this invisibility by putting the prison experience into a palpable and confined space (on stage) with real people (actors)” (Fahy and King 2003, 1). Victoria Briñain and Gillian Slovo’s play, *Guantánomo* (2004), is a recent example. Performances are also created behind the barbed wire. In *Imagining Medea* (2001), Rena Fraden documents her theatre work with women in prison, and Jonathan Shailor’s anthology *Performing New Lives: Prison Theatre* (2010) analyzes international prison-related efforts. The Prison Creative Arts Project, directed by William Alexander, enables imprisoned adults and young people to create theatre, and the program *Changing Lives through Literature* offers the study of literature as an alternative to traditional sentencing. Organized efforts to resist mass imprisonment and abolish the death penalty continue to build, and performance remains a critical part of this struggle. Further reading Fahy and King (2003); Fraden (2001).

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“Ai Weiwei’s transnational public spheres”

by Zheng; “Global censorship” by Shea;

“Hierarchy” by Luber; “Identity politics”

by Adewunmi; “Intervention” by Olivares;

“Performing surveillance camera art” by Nayar;

“Racialization” and “War” by Sell. Proxemics Gabrielle H. Cody Edward T. Hall is most closely associated with the study of human use of space in culture, and the application of this concept to cross-cultural communication. Hall argues in *The Hidden Dimension* (1966) that our use and perception of space are culturally determined. His analysis has elucidated and measured both our quotidian use of space (we stand closer to those we know well) and the proxemics of urban life such as street patterns, neighborhoods, and city plans. Proxemics in a theatrical setting “analyzes the cultural coding of spatial relations between individuals” (Pavis 2003, 153). To consider the role of proxemics as it relates to performance is to focus on the relational space between performers, between performers and spectators, and between spectators. For Anne Ubersfeld, “there is no one spectator; rather there is a multiplicity of spectators who react to each other” (1999, 23). As she remarks: “[i]t is the spectators, much more than the director, who create the spectacle [...] Brecht did not invent the concept of the creative role of the spectator, but he did discover the fundamental law of theater whereby the spectator is a participant, an important actor [...]” (1999, 23). The tensions inherent in audience proxemics have tremendous value to performance studies since they reveal the performative and hierarchical dimensions of embodied spaces. Numerous theorists and practitioners as disparate as Jarry, Eisenstein, Meyerhold, Artaud, Brecht, Bausch, *The Living Theater*, Schechner, Foreman, GómezPeña, Finley, and Sprinkle have problematized and incorporated proxemics into their work through their radical emphasis on the audience as the true locus of their performance’s most productive intentions. When Annie Sprinkle invites her audience to pick up a flashlight and look into her cervix, and when the majority of those in line turn out to be men, the politics of gender and sexuality become part of her performance; when GómezPeña rhetorically asks his audience if they are



“fully documented,” the unspoken and naturalized aspects of whiteness are exposed. When Pina Bausch has her dancers address the audience and ask for change, the unequal pay-for-service transactions of all spectator/artist relationships are discovered. When Karen Finley interrupts her show to address and berate a latecomer, or throws candy to unsuspecting spectators, the audience’s comfortable anonymity is broken. In each of these cases, the most compelling, complex and efficacious performance (performance as critique) remains the one the artist has ignited between audience members.

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Fifteen principles of Black Market International

Michaël La Chance

The performances of BMI (Black Market International) are exercises in derision and concentration, sacralization and effacement. The performer tries to take life seriously while revealing that it is worth very little, that it is held together

by a gesture. That is the work of BMI: create fundamental moments. This article samples solo BMI performances through 15 basic principles.

5. The artist must adjust to the way s/he feels in the

space, and to the way s/he creates duration in time through actions. Roi Vaara, elegant in his tuxedo, starts his performance by putting an alarm clock on the floor. Then he writes a series of words on the floor in a spiral. He swirls around and falls. He lights a cigarette and gets up, follows the spiral in the other direction, canceling the words and replacing them by others. The words in brackets replace the original words: money (life), power (sensitivity), competition (collaboration), disposables (recyclables), pollution (composting), Bush (bushman), Jesus Christ (Mickey Mouse), gross national product (welfare) etc. ... 6. The whole process must not end in a synthesis; the event's indetermination must be maintained. BMI is an event without terms, produced within events that leave us waiting for something to follow, awakening the sense of community in the hope of a better world. Performance must give the most tangible manifestation of hope, must make hope stream like energy flowing out of immateriality. Boris Nieslony, almost nude, rolls on the gravel holding a stone to his breast. He underlines his nakedness in a poetical action close to the definition that Cage gave to poetry: a "celebration of the fact that we own nothing." His acts transform the gravel of a parking lot into something as precious as the Ryoanji Zen garden in Kyoto.

Figure 4 A performance scene from Black Market International, in Glasgow 2007. Photo by Naranja. The artists

present in the image are: Helge Meyer, Elvira Sanatmaria, Julie Andr ee T, Alastair MacLennan, Boris Nieslony, Lee

Wen.

7. Time is the basis of the event. In it, we become conscious of others; we get closer to each other, but we also practice exclusion. In the flux of time, objects and living people are all temporal actors; inert objects can become useful actors, performers of equal value as the live ones.

8. BMI is the exploration of ethnic and cultural dimensions that are neglected in the usual tracking of ethno-cultural markings. Alastair MacLennan's performance deals with objects whose connotation is specific to certain regions: in Northern Ireland, an individual with a nylon stocking on his head who nails mackerels to the wall, doesn't give the same impression as in, say Italy. MacLennan presents an installation: three small plastic

ducks, three mackerels on the wall, and assorted objects on the floor require an interpretation, just like the door through which he finally disappears.

9. Performance investigates different forms of attention, from the reflective or meditative attention to a purely instinctive attention. This instinct enables us to instantly recognize the natural traveling of time. But we are not familiar with the logic of the event; we cannot narrate its course—it stems from an inner knowledge of the structural unity of the world.

10. Art must occur in life. Art must be founded in life and merge with life so that in return life can lean on art: aesthetics must open the road of ethics.

11. It is in the heart of total solitude that we can find the greatest concentration and accomplish beingentity. We think of Lee Wen's solitude holding on to his stool to absorb the shock of his peppers, Nieslony's solitude when he realizes that the stone is his ally. 12. Maintaining performance in an ontological paradox: the ambivalence of being and non-being, of visible and invisible—trying to give form to a third element, that of a differed existence, of a constantly imminent emergence. A lot of our experiences and perceptions don't seem to contribute to our positivistic view of the world. However we must recognize these experiences as sketches of another world: as dreams dreaming themselves. 13. Performativity. Performance, as seen by BMI, is not the pursuit of a greater technical or utilitarian efficiency or a challenge to the great tales of modernity. It is the performativity of a direct transmission, where saying is doing and doing is saying. Indirect performativity—as in “direct provocation”—discourse and action merge: a thought or a word surfaces from the action, and thought or words must become action. 14. We must stay away from common language; we must practice a game of non-communicative provocations, a deficit of interpretation, a hearing hindrance. Pro-vocation: provocare, “call (vocare) out,” place the voice outside, towards the outside. It is rather an ante-vocation, a call from inside. This concerns first of all the performer who is carrying out a scenic activity disjointed from the reactions and participation of the public. 15. All is possible. This simple fact during a performance means inciting shock. It puts us in touch with the weight (Sto—the blow, the jolt) of the immensity of reality.

Scenography

Matthew Smith

Scenography is the collection of spatial signs—including stage scenery, stage machines, stage lighting, and stage architecture—that creates a stage setting. Costuming is sometimes included in the definition, but generally not included are sounds, gestures, and words. The range and variation of world scenography deserves brief summary. Generally speaking, stage design has not been as central to non-Western performance as it has been for the theater of the post-Renaissance West. And yet exceedingly complex scenographic traditions are found in numerous non-Western theatrical genres, such as the Chinese zaju performances of the Yuan (1260–1368) and Ming (1368–1644) Dynasties, in the jingju (“Peking Opera”) performances of the Qing Dynasty (1644–1911), and in the Japanese No and Bunraku theatres, to name but a few. The Japanese Kabuki theatre particularly relies upon scenic spectacle, and makes extensive use of devices such as revolving stages, wagon platforms, trap-lifts, and curtains. Many of the most influential innovations in Western scenography were developed in Renaissance and Baroque Italy, where innovations in stage design closely mirrored those in painting. Among these were the use of geometrical perspective in stage sets (introduced around 1500), the invention of the “carriage-and-frame” method

of rapidly changing flats (invented in the 1640s), and the introduction of angled perspective around 1700. The modern break with the legacy of the Baroque is particularly indebted to the work of Henry Irving, Adolphe Appia, and Edward Gordon Craig between 1880 and 1920. In 1881, Irving embraced the three-dimensionality of the stage by introducing the “free plantation” system, in which scenery could be placed anywhere on stage. In subsequent decades, Appia and Craig adapted Irving’s free plantation system to radicalize non-illusionistic stage designs, ultimately severing the connection between theater and painting.

In the first half of the twentieth century, numerous theatre artists took up the gauntlet thrown by Irving, Appia, and Craig. Bauhaus artists Oskar Schlemmer and László Moholy Nagy radically imagined three-dimensional, hyper-kinetic, non-mimetic stage spaces in which machine and organism would be fused into a moving, theatrical totality. In the Soviet Union, director Vsevolod Meyerhold constructed “biomechanical” stage spaces such as that for *The Magnanimous Cuckold* (1922), which merged acrobatic actors to Liubov Popova’s set design of

moving windmills, wheels, ramps, beams, and chutes. Many of these experiments in radically kinetic stage design would, by mid-century, be incorporated into the enormously influential work of Josef Svoboda at the Laterna Magika in Prague. Beginning with the first Laterna Magika production in formal and informal performance situations, and as a representational tool with which theatre and performance artists and activists critique and reimagine contemporary society.

Panoptic surveillance was developed by social theorist Jeremy Bentham in 1791 in the form of a prison design, and then famously theorized by Michel Foucault in *Discipline and Punish* (1977) as the *ür*-model for modern surveillance practices.

Bentham's design produced an efficient and self-sustaining form of disciplinary power through a visible but unverifiable authoritarian gaze, located in a central tower (Foucault 1977, 201).

The subject of panoptic surveillance, realizing any infraction might be punished if observed by the seemingly ever-present surveilling gaze (be it a prison guard or a CCTV camera), would internalize the authoritarian aims and ideology and begin to discipline him or herself. The panoptic

model has continued to influence modern systems of surveillance, as evidenced by the continued expansion of CCTV cameras in monitoring public and private spaces; at the same time, contemporary surveillance technologies and practices have expanded beyond visual surveillance of discrete bodies and spaces to focus on the capture, storage, and circulation of virtual information (dataveillance) and biological guarantors of identity (biometrics) by and between state and corporate entities (Deleuze 1990; Lyon 2001).

As in panoptic surveillance, theatrical representation, particularly in the Western realist tradition, has depended upon a strategic balance between visibility and invisibility, watcher and watched: audiences members (economically or socially privileged viewers) sit in the dark, viewing highly visible actors, sets, and props, which are themselves undergirded by invisible systems of directorship and stage-craft (Morrison 2012, 130-131). Performance theorist John McGrath has likened director-dominated avant-garde theatre groups in the twentieth century, such as those of Bertolt Brecht, Robert Wilson, Jerzy Grotowski, Anne Bogart, and Liz LeCompte, to hierarchies

of socio-political surveillance, arguing that “the

dominant cultural fantasies of surveillance—the protecting eye or controlling Big Brother—equate in many ways with the fetishized figure of the twentieth-century theatre director, controlling events from which he or she is absent through the creation of a structure that necessitates and depends upon continued obedience” (McGrath 2004, 3). Contemporary surveillance systems have also provided new platforms and tools for cultural performance: Facebook, Twitter, personal blogs, and reality TV, which have been theorized as manifestations of participatory, social surveillance (Andrejevic 2004), function as experimental stages for what Erving Goffman termed “the presentation of self in everyday life” (1959, 30), as well as forums for marginalized voices seeking to express political criticism or organize protests (as in the Arab Spring and Occupy Wall Street movements of 2011). As part of the mixed media genre of “digital performance” (Dixon 2007), which is characterized by the “remediation” of emergent technologies within theatrical frames of performance (Bolter and Grusin 2000, 54), a growing number of artists and activists have employed drones, CCTV cameras, GPS tracking systems, medical surveillance equipment, and a host of other commercially available surveillance technologies as representational tools with which to critique and reimagine the social and political landscape of contemporary surveillance (Morrison 2013). Examples of surveillance art and performance include Steve Mann’s “sousveillance” technologies that reverse the disciplinary gaze of surveillance by arming everyday users with performative tools to “watch from below” (Mann 2003); the Surveillance Camera Players’ street performances for publicly installed CCTV cameras in New York City (1999-ongoing); Jill Magid’s installations Surveillance Shoe (2000), System Azure (2003-ongoing) and Evidence Locker (2004), which explore the gendered gaze of surveillance; and theatre productions that stage socio-political impacts of surveillance on contemporary life, such as We Builders Association’s SuperVision (2006), Shunt Collective’s Contains Violence (2008), and

George Brandt’s Grounded (2013). By reframing

the use-value of surveillance technologies

within formal and informal performance spaces,

surveillance artists employ what Jill Dolan—



writing about a determining “male gaze” in dominant forms of visual culture—identified as materialist performance tactics that “denaturalize the psychological identification processes implicit in representation,” so that, “when the representational apparatus is foregrounded, its once mystified ideology becomes clear” (Dolan 1988, 14-15). In so doing, surveillance art works encourage a critical spectatorship towards the disciplinary gaze of dominant surveillance.

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*Performing Surveillance Camera Art*

Pramod K. Nayar

Surveillance is the organizing principle of our lives,  
whether it occurs in the form of Close Circuit Television  
or Loyalty Cards, biometric identification, or the  
voluntary sharing of information on social media.

Surveillance is a structural condition in which a whole  
new form of subjectivity—my consciousness of who I am, the  
appropriateness of my behavior in public spaces, and of  
course my responsibility as a good citizen in keeping my  
neighborhood safe by participating in Neighborhood Watch  
programs — emerges. The surveilled subject is the newest  
form of citizenship itself (see Nayar, 2015). New York  
Performing Surveillance Camera Art (hereafter SCP, videos  
may be viewed on YouTube) call attention to not only the  
nature of surveillance— now increasingly omniscient and  
ambient, seamlessly

merged into our environs, documenting us as we  
pass by—but the nature of our performance of being  
surveilled. The classic model of this performance is  
an enactment of Orwell's 1984 (<http://www.youtube.com/watch?v=RILTl8mxEeE>). Julia and Winston meet,  
are assigned identities ("4224 DOE J." and "6079  
SMITH W."). As the performance progresses, Winston  
is tortured until he accepts with a sign, "I love Big  
Brother." Ominously we also see cops—not players—real  
ones, at the edge of the screen, trying to find out what  
is going on. What is important is that other people  
using the subway do not pay any attention to the  
players performing in front of the camera. This itself  
is part of the performance where most of the general  
populace sees the "performance" of the players as

just play-acting, while they, going about their business under the camera, are doing something more real.

Thus, the SCP draw attention to the normalizing of surveillance and our acquiescence to being monitored, so that nothing except the critique of the surveillance seems out of the ordinary. Further, the “performance” includes not the players alone but the “normal” people who ignore the camera, its intrusion and movements.

The world is literally the stage where all the people who pass in front of the camera are

“merely players.” In other performances, the surveillance camera

records the players’ enactment of Edgar Allan Poe’s

“The Raven” and Samuel Beckett’s *Waiting for Godot*

(<http://www.youtube.com/watch?v=TUxQQGXQZVs>).

Even as the performance is being filmed by the

surveillance camera of the U.S. government,

the players’ camera periodically focuses on this

surveillance camera, resulting in an information loop

which is a part of the performance. The government is

being watched and recorded as it watches and records,

thus suggesting an endless, ad nauseum process of

surveillance where we consciously watch to see who is

watching us. Some scenes show people in the station

watching the TV monitors that are showing the SCP

performance. Even though the state's camera has  
no role in the original tale, we are forced to concede  
that the performance of art is a suspicious act in

and of itself; hence, we might as well perform for the state's eyes. The texts chosen are also symbolic: the "nevermore" from Poe (a placard held up by a player in the act) and the now-classic "nothing happens, nobody comes, nobody goes" motif of Beckett's play together convey a powerful critique of surveillance. Even when nothing happens, the cameras are on. The camera records non-activity too, and, as the SCP performance suggests, the recording is an end in itself. The absence of activity does not make the camera obsolete, because the camera's sentinel role is the performance of state power. SCP's plays present surveillance as potential: even when "nothing happens, nobody comes, nobody goes," the camera is in anticipation of something happening. The camera symbolizes a potential performance of something. The camera is the stage itself, anticipating a performance, any performance. Where surveillance once targeted individuals (Finn 2009), it now targets entire populations. SCP shows in its performances that where once the individuals going about their daily lives constituted the public space of a city, this public space is one which is constructed through surveillance acts: SCP draws attention to a contemporary social condition which is built on the assumption that anything public must be monitored for the public to stay a public. If, as Andrea Brighenti has proposed, "visibility [...] contributed to the demarcation of the public domain" (2010, 58), then SCP enacts this demarcation through visibility. My being a member of the public is testified when I perform routine chores in front of the CCTV, and my trust in the safety of the remaining occupants of this public space is the result of their being similarly monitored. Hence, in SCP's performances, the players' cameras record not just the intentional performers, but the passers-by and the bystanders. My belongingness, like that of the others, is determined by my "doing my thing" unconsciously conscious that it is being recorded. This is the rise of surveillance citizenship itself. Finally, SCP's performances draw attention to the construction of us as witnesses to others. Witnessing implies subjectivity (Oliver 2001). When the SCP players record others watching them, the camera

watching all, and this "all" also noting the impersonal

camera (we do not know who, or what, is watching the state's cameras) in the information loop described above, SCP posits a new cultural practice where we move from surveillance citizenship to witness citizenship. Watching random strangers and people we may know via cameras and their documentary archive constitutes our participation in not just the public space but in a whole new system of social relations. Distant others are made proximate when SCP's cameras record, for themselves, for the state's camera, and for us watching them both, a public "performance." The suddenly proximate Other is now a member of my consciousness as the video is archived. Surveillance cameras mediate my interaction with the Other, producing a form of intersubjective subjectivity because the Other is within my "frame". In this light, SCP's contribution highlights not only the surveillance but also the subjectivities that emerge

Virtual reality

Philip Auslander

In everyday use, the word "virtual" means "almost," as in "She's a virtual genius." The context in which one most commonly finds the word today probably is the expression "virtual reality" (VR), which refers to immersive, computer-based

simulations of self-contained environments.

Taking the two meanings together, we might

say that VR environments are intended to seem

almost real. It is important to note that VR is no

longer confined to special circumstances but is

part of many people's daily lives. The desktop

metaphor employed by the operating systems of

personal computers, for example, involves our use

of a virtual desktop, virtual documents, virtual

files, and so on. Each of these things functions

similarly enough to their "real world" counterparts

to be familiar while also functioning in ways that

have no real-world correlatives (manila folders generally

do not snap open to devour documents, for instance). That

VR seems almost, but not fully real, is important. As

Gabriella Giannachi observes in *Virtual Theatres: An*

Introduction, VR "is in a paradoxical relationship to the

real," in part because "it has to be constructed as

different from the real in order to be perceived as

separate from it" (2004, 123). In order to be useful, a

flight simulator used to train pilots must offer an

experience as close as possible to the actual experience

of flying, while asserting that since it is an educational

environment, it is allowable, even valuable, for pilots to

make errors that would have disastrous consequences in the

real world. This complicated and ambiguous relationship

between VR and RL (real life) underlies both the freedom

sometimes claimed for VR and the moral panics surrounding

it. On the one hand, people have the freedom to construct

and perform whatever identities they wish in VR, whether

by

building avatars to represent themselves in online

games, selectively presenting aspects of themselves

on social networking sites, or fabricating identities

from whole cloth (e.g., men online masquerading as women and vice versa). Because performances of identity do not clearly have the same consequences in VR as in RL, and it is also not entirely clear the degree to which each bleeds into the other, there is concern that the freedoms offered by VR may sometimes lead to unforeseen dangers.

From the disciplinary perspective of performance studies, it is worth noting that virtuality is a concept that bridges the performance paradigms outlined by Jon McKenzie in *Perform or Else: From Discipline to Performance* (2001).

Virtuality manifests itself across the entire range of cultural performances, from the use of virtual images and performers in theatre and performance art to the incursion of virtuality into ritual—the first wedding in cyberspace took place in 1996. VR simulations are essential tools in organizational and technological performance, of which VR is, of

## Action

"Cindy Sherman's Real Fakery" by Schneider;

"Cultural production" by Colleran;

"Heather Cassils' indeterminate body" by

Jones; "Paradox" by Fabião; "Prosthetic

performance" by Gass; "Readymade" by Hoefler;

"Reproduction" by Bay-Cheng; "Sampling" by

Hodges Persley.

### Circus

Peta Tait

Circus is artistic, body-based, acrobatic

performance with apparatus. Semiotic analysis

(Bouissac 1976; Carmeli 1990), along with cultural

and gender theory (Stoddart 2000; Davis 2002;

Tait 2005) have expanded the literature on this

subject (Toole-Sto 1962). A metaphoric idea of

circus co-opted by culture encapsulates notions of

disrupted social order, chaos and danger, although,

paradoxically, circus arts are presented by highly

trained bodies doing disciplined athletic action.

The technical knowledge of movement on the

ground and in the air, and of balancing, tumbling,

juggling, and object manipulation has passed down

through lineages of performers who create displays

of dexterity and gracefulness. In this popular live



entertainment, performers strive for physical records, and their exciting death-defying feats make anxiety-provoking, but pleasurable viewing. Circus skills are practiced world-wide, but most commonly recognized in acts programmed into the "traditional" circus, the "new" or "contemporary" post-1970s animal-free circus (Albrecht 1995), and in community-activist "social" circus. Paul Bouissac (1976) discerns how the socially marginalized circus is symbolically central to culture. The close-knit, itinerant lifestyle of the tenting circus evokes cultural fascination, pervasively across the arts and literature, and circus skills feature in over 1,000 films. The body phenomenology created by a muscular circus performer can traverse categories of gender, sexuality, ethnicity, race and even species to seem fluid and

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Experimental music

Andrew J. Henkes

Music is experimental if it purposefully interrogates or transgresses the definitive limits of music genres or music generally. According to John Cage, “the word ‘experimental’ is apt [for music], providing it is understood not as descriptive of an act to be later judged in terms of success and failure, but simply as an act the outcome of which is unknown” (1961, 13).

Music that seeks this innovation often transcends commoditization, critical judgment, and even

audience enjoyment.

Avant-garde rebels like Cage who produced the earliest experimental music challenged Western composition's traditions of harmony, structure

and practice. American innovators incorporated popular music into classical composition (e.g., Charles Ives), explored dissonance (Charles Seeger), and played instruments in unorthodox ways (Henry Cowell), rejecting European musical axioms in favor of a distinctly American art of individualist approaches and pioneering experiments. Italian Futurists found inspiration in machinery. Luigi Russolo, for example, asserted in the "Art of Noises" (1913) that mechanical clanks, whistles and hums represented the future of music. Cage came to be the century's most influential voice in music with his revolutionary explorations of randomness, electronic music, and noise. In the first public performance of Cage's most famous piece, 4'33" (1952), pianist David Tudor merely closed and opened the keyboard lid three times to mark respectively the beginning and end of each movement, but he did not play a single key for the titular duration. The spectators thus became the performers as the sounds of their bodies joined with the room's ambient noises to create the music. In subsequent decades, musique concrete and elektronische Musik experimented with nonacoustic sources including electronic synthesizers and recorded sounds. Yoko Ono derived a vocal style of dissonant tonalities, moans and spokenword elements from Asian and Western roots. In Duets on Ice (1974), an early experiment in multimedia performance, Laurie Anderson accompanied recordings of herself with her violin until the ice blocks she stood upon melted. In popular music, Grand Wizard Theodore introduced the iconic thumping and screeches of record scratching to Hip-hop, and buzzing feedback became a staple of rock. The future of music might be found in current experiments with computer-produced compositions and noise rock that pushes static and volume to the limits of human comprehension. By calling attention to alternative techniques and sounds, experimental music challenges the boundaries that delineate music from noise, speech, silence, and other art forms, and thus opens up new potentialities for musicians and audiences alike.

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Grace notes: Meredith Monk's *Songs of*

*Ascension*

Bonnie Marranca

For half a century Meredith Monk has been creating

a unique form of performance, bringing together

music, movement, image, text, and sound, whether in

chamber pieces, site-specific projects, opera, film or

video. In recent years, music has more often become

the prominent artistic element in her work, though

as a composer and singer it was always foundational

in the operas and musical pieces she has created.

Now, after her compositions for the St. Louis and New

World symphonies, there is a strong sense of Monk

pushing the music into multiple performance situations,

resulting in new forms of music theatre and expanded

musical settings. Indeed, her recent *Songs of Ascension*

(2008) and *On Behalf of Nature* (2013) have no text

at all. Music, especially the human voice—in solo or

group configurations—is foregrounded in exquisite song settings that shape an entire performance. Monk is known for the “extended vocal technique” that she has developed over the decades. Songs of Ascension grew from a conversation with

a Zen mentor of Monk who told her of psalms people

sang or recited as they ascended a mountain with their offerings of a harvest. The German poet Paul Celan had written of them. Around the same time as hearing this story Ann Hamilton invited Monk to sing at the opening of her eight-story cement Tower, created for a private ranch in Geyerserville, California. The work was performed in a concert version with the Elysian String Quartet, performing in daylight, in the Great Hall of Dartington College of Arts, in Devon, England, and then with the British musicians replaced by the Todd Reynolds Quartet for its world premiere at Stanford University before coming to the Next Wave Festival at the Brooklyn Academy in 2009. That same year Monk created Ascension Variations, a site-specific performance for 130 performers in the rotunda of the Solomon R. Guggenheim Museum in New York. During the process of development, Ann Hamilton had begun to collaborate with Monk on Songs of Ascension. She devised turntables to throw video images along the walls of the darkened theatre, generating an immersive experience for the audience. Monk claims that she and Hamilton from the start thought of the video as “weather” (Marranca 2009, 19). Images such as a horse, a bird, a ship, and faces were used abstractly, and not to illustrate the work. The effect was particularly striking against the peeling reddish-brown walls of BAM’s Harvey Theatre, as if they were pictographs or ancient cave images, thrown from projectors on the ceiling and floor of the theatre. Lasting slightly over an hour, Songs of Ascension

opens with the wide sweeping movements of long

time ensemble performer Ellen Fisher, her white

dress punctuating the darkness of the stage as she

traverses it. Stretching outward, emphatically using the

shoulders and arms, was characteristic of movement solos by Monk and Ching Gonzalez, too. As in other recent pieces, the singers—featuring Katie Geissinger, who often appears with Monk in vocal concerts—and musicians of both the regular company under the direction of Allison Sniffin and the Reynolds group, at times performed as they intermingled in the same space. The highly individualized expressivity of each of the twelve performers is valued in the performance.

While some executed movements, others sang, and still others played instruments simultaneously, giving

a strong sense of presentness in the elaboration of the process of the work. It could be at one moment melancholic and at another joyful. Besides the superb musicianship and musical arrangements, the effect is that of spatial “composition,” in the sense of the stage picture the performers delineated. Movement and singing and playing instruments are what happens. There is no narrative, no spoken language. Costume designs, by Yoshio Yabara, emphasize strong reds, black and gray, or white. The stage is always dark, with a performer spotlighted to establish focus. Other elements of the piece that reflect Monk’s vocabulary are the procession form in group movements and the use of the periphery of the space where performers at times sit and watch others perform or play music. For a long time now it has seemed that the performers in a Monk piece are not cast members but rather individuals of a community

Figure 5 Meredith Monk, *Songs of Ascension* (2008), performed inside the Tower - Oliver Ranch (2007), designed

by Ann Hamilton. Courtesy of the artist.

Extreme performance

Meiling Cheng

Extreme performance is not a specialized term. It

does not name a live art genre, nor does it identify a particular group of performance practitioners. Unlike, for example, Arte Povera, an Italian art movement initiated in 1967 by Germano Celant, who promulgated an innovative engagement with wide-ranging art materials and processes (Christov Bakargiev 2005), extreme performance has neither a specific historical inception, nor a visionary theorist to define its contemporaneous contexts, stylistic priorities, or characteristic preoccupations. Generally used by critics as a floating signifier, extreme performance articulates an art action's push against its medium's preexisting limits. Extreme performance exposes a sensibility verging on the scandalous, even as the artist/performer absorbs the risk of a transgression.

As an adjective, "extreme" denotes the outermost edge that extends far beyond the norm. Semantically, the qualifier may be linked with various nouns to suggest the intensity of affect generated by what the compound phrase specifies—such as "extreme sports," so-called for their excessive speeds, extraordinary technical demands, and a likelihood of danger during practice. While, in common perceptions, the extreme, like heroism or martyrdom, has always enjoyed a mixed appeal, the concept becomes highly suspect in the post-9/11, anti-terrorist Euro-American world, contaminated as it were by the fanaticism linked with its etymological relative, extremism. Ironically, the term has also gained some fashionable currency in popular cultures, as witnessed by "extreme makeover." More an indicator of degree than of kind, extreme performance exists as a

methodological possibility for all contemporary performative and performing art genres, from theatre, dance, music, to installation, conceptual photography, electronic, multimedia, and performance art. An extreme performance disrupts the inertia

who have their own way of moving, singing and playing

instruments. They frequently engage in harmonic

group singing, accompanied by the poignant sounds

of a violin. The music is sometimes melancholic and

at other times joyful. Sitting on the floor, Monk plays

a harmonium-style Indian instrument called a shruti.

A unique feature of Songs of Ascension is that at the

end of the work the musicians lie down on the floor

with their instruments on top of them, among other

recumbent performers. Members of the Stonewall

Chorale line the edge of the upper balcony, creating a

full sound that envelops the theatre. The overall effect of this work is a deep feeling of

meditative calm, emanating from the artist's long

time Buddhist practice, which has characterized other

recent pieces such as *mercy* (2002) and *Impermanence*

(2008). Monk has said of Songs of Ascension: "I am

striving for theatre as a transformational experience

and also as offering" (Marranca 2009, 30). Indeed the

within its medium by violating the conventional

boundaries guarding its constituent elements. If

a performance artwork is composed of a dynamic

time-space-action-performer-audience matrix



(Cheng 2002), then an extreme performance may pit each of these interlinked irreducible elements against its minimal or maximal potentials: by turning time into the brevity of an explosive collision (e.g. Chris Burden's Shoot, 1971) or an endurance duration too protracted and tedious to be witnessed in its entirety (Tehching Hsieh and Linda Montano's one-year performance, 1983-84); by making space as miniscule as the DNA laboratory within a molecule (Eduardo Kac's transgenic GFP Bunny, 2000) or as expansive as the solar system and beyond (Cai Guo-Qiang's Project for Extraterrestrials series, 1989-1999); by stilling action into a wordless energetic exchange between the artist and a spectator (Marina Abramovic's The House with the Ocean View, 2002) or enlarging it to include the planting of 7,000 trees and columnar basalt stones ( Joseph Beuys's social sculpture 7,000 Oaks, 1982-1987); by zeroing in on performer as a blanched and bleeding male body (Franko B., I Miss You!, 2003) or as an involuntary mass of smelly, writhing, and dying maritime animals (Peng Yu's Curtain, 1999); by abstracting the audience to be the eye of a camera lens (Cindy Sherman, Untitled

Film Stills, 1977-1980) or entrusting it with the process of creating the very performance it experiences ( John Cage, 4'33", 1952).

Far from a formalistic artifact, an extreme performance becomes embroiled within its sociocultural, political, economic, and spiritual contexts through its confrontation with loaded or taboo issues, its inquisition into the globalized institution of art, and its exposure of the normative assumptions regarding the production, transmission, and documentation of ephemeral performances. Controversial themes from zoophilia, transsexuality, to pornography, from immigration, terrorism, asylum-seeking, to ethnic cleansing and genocide, from cannibalism, animal torture, self-mutilation, to necrophilia, from child

He Yunchang's limit acts

Meiling Cheng

In broad daylight, a naked man walked into the upper streams of Niagara Falls, slicing through the rapid currents to move toward the falls. He swam across a small creek and stood among the low bushes mid stream. He paused, pulling at a rope attached to his waist that stretched from a boulder on the bank across the water. Shivering in the chill that dips below 35°F, he

threw the rope's loose end forward. He was surprised when the rope sank under the water and dismayed when he failed to dislodge the rope after repeated tugging. He turned around and retraced the rope back to the bank, hoping to get a razor to cut loose the stuck end. Several policemen were waiting for him on the bank. They glanced at the man's drenched body—blue from the cold and raw from a multitude of flesh wounds—handcuffed him, wrapped him up in a blanket and rushed him off to a hospital in Buffalo. The man was Beijing-based artist He Yunchang (何云昌), enacting a self-sponsored bodywork during his first U.S. visit to participate in *The Wall: Reshaping Contemporary Chinese Art*, a large-scale exhibition curated by Gao Minglu at the Albright-Knox Art Gallery in Buffalo, New York. The evening before his plunge into Niagara Falls, He performed *The General's Command* (21 October 2005) outside behind the Albright-Knox as part of the opening events for *The Wall* (Gaasch, 2005). With just a coating of grease on the skin, He climbed into a transparent Plexiglas cube (70 inches in length and width, 1 foot and 40 inches in height) to execute *The General's Command*. He seated himself down on a chair inside the cube, tied his ankles to the chair, and asked assistants to activate a churning cement-mixer, which began pouring concrete into the cube. Within minutes, He's body was buried up to his shoulders in a solid damp mass. After about 30 minutes, when several attempts at

intervention by the gallery staff were met with the artist's refusal, a woman in the audience yelled, "Make the decision for him!" (Fedyszyn 2006). But He, while revealing distress by repeatedly banging his head backward against the Plexiglas surface, endured his physical suffering in self-internment. After an hour, the artist finally consented to being rescued from his concrete encasement. The cement paste slid off the artist's body when assistants removed the Plexiglas walls. Acidic traces of concrete, however, had seared He's skin, leaving around 2,000 blackened scars on his torso and limbs. Less than 20 hours later, He walked into the dazzling waterscape of Niagara Falls, attempting to enact *A Rock in Niagara Falls* (2005). He's proposal for this extreme performance on the aquatic border between the United States and Canada was deceptively simple: he would find a rock in Niagara Falls and stay there for 24 hours. The water's low temperature forced the artist to revise the project's duration to an hour, but his arrest after only about 20 minutes aborted the performance. A tourist who spotted He's action called a suicide alert to the police. The artist was eventually tried and convicted on misdemeanor counts of "inappropriate behavior in public" and "indecent bodily exposure" (He 2006). He was fined, as were the two students who had helped him film the performance onsite. The gallery that sponsored He's visit suffered no legal liability, because it had explicitly rejected the artist's site-specific proposal for *A Rock in Niagara Falls* in favor of his alternative

"35 Years of Living Art (Excerpts from Linda

Mary Montano's blog, Thursday, December

6, 2012)" by Montano; "Bodies in action" by

Stiles and O'Dell; "Body Art Still Image Action:

OFFERING" by Caranza, with Darsalia and Cheng; "Endurance performance" by Klein; "Explicit body performance" by McGinley; "Goat Island's *Be Sea and Poison*" by Garoian and Gaudelius; "Marina Abramovic's durational opus" by Carr; "Performing body modifications" by Henkes; "Weights: An excerpt" by Manning.

scheme, carried out as *The General's Command*. Though

without official endorsement, the artist considered the

propinquity of a spectacular natural site an invitation

for action. Both *The General's Command* and *A Rock in Niagara Falls* dramatize the head-on collision between mortal flesh and external force, be it natural or manufactured. The chance for the human individual to survive the inhuman onslaught seemed so slim that observers read them as scenes of senseless danger. The woman yelling "make the decision for him" during *The General's Command* and the tourist who helped stop *A Rock in Niagara Falls* probably did not mean to censor an art performance; instead, they responded to a dangerous slippage between art and life occasioned by He's limit acts. Although the woman in the gallery knew she was viewing a live art event, the artist's seemingly irrational doggedness in placing himself in harm's way invalidated his artistic license, making her ethically responsible

to intervene. The gallery staff members who sought to shorten the performance likely shared her view, but their ultimate ethical obligation as guardians of art compelled them to support the artist's freedom of expression. The Niagara Falls tourist did not see art but rather suicidal behavior, which amounted to a life-and-death emergency demanding an immediate call to 911. According to the misdemeanor counts with which He was charged, the U.S. court adjudicates the artist's "harm condition" (Ellis 1984, 3) not on the legal ground of individual rights (e.g. to criminalize He for a suicide attempt, reckless body art, etc.) but on that of public interest (for offenses like inappropriate behavior and nakedness in public). "The body is the place in which a series of relationships of power converge and tend to transform it into a territory of experimentation," writes Francesca Alfano Miglietti, referring to Michel Foucault's influential theory of biopolitics for her study of European bodyworks (2003, 30). The diverse responses from

a range of U.S. citizenry to a Chinese artist's

Figure 6 He Yunchang performing *The General's Command*, 21 October 2005, at the Albright-Knox Art Gallery in

Buffalo, New York. Image courtesy of the artist. Kirby (1965a, 27). "Happening" was not used in print in relation to an artistic performance until 1959; Kirby refers to a subtitle of sorts for the performance text of *The Demiurge* by Kaprow published in *The Anthologist*, a Rutgers University literary journal (1965, 53). Kaprow, who began his career as a painter, has become synonymous with Happenings, although he worked toward "unarting" (Kaprow 2001, xxix). Kirby retrospectively refers to *Theatre Piece No. 1* by John Cage—performed at Black Mountain College in the summer of 1952 with Robert Rauschenberg, Merce Cunningham, and others—as a Happening, and in the Happenings issue of *TDR* he refers to Cage as the "touchstone" of "*The New Theatre*" (1965b, 41). In response to the *TDR* issue, Kaprow questions the emphasis on Cage as a "germinal influence," stressing the importance of early 20th-century avant-garde predecessors from the Futurist, Dada, and Surrealist movements, which

extreme performances demonstrate the converging political and ethical forces that claim control over the artist's body. As He Yunchang's public behaviors push toward the edge of fatality, their perceived irreversible consequences render his artistic intention suspect to his witnesses and jurors alike, simultaneously exposing the artist's and his spectators' preexisting assumptions regarding individual agency. To follow Miglietti's metaphor, we may take He's body in thrall to his self-determined limit acts as a living laboratory in which the test items include certain randomly gathered civilian subjects' conflicting ethical judgments, sociopolitical habits, legal expectations, and enculturated reactions—

all made acute by the artist's vulnerability within supra human circumstances. He Yunchang's two bodyworks staged in Buffalo, NY, invite contemplation of the purpose of extreme performance in an era when live art products are frequently consumed by volitional or accidental viewers in a transcultural, glocalized context. His pieces bring into relief a paradox of extreme bodyworks: when Happenings

Mariellen Sandford

is late-20th-century performance genre got its name from one of the first Happenings, 18 Happenings in 6 Parts, staged by Allan Kaprow in 1959 at the Reuben Gallery in New York. Perceived by many as spontaneous anti-art, Happenings were from the beginning scripted works conceived with aesthetic considerations. Michael Kirby noted in 1965 that the common misconception regarding Happenings is that they "just happen" and offered a more rigorous definition: "A performance using a variety of materials (films, dance, readings, music, etc.) in a compartmented structure, and making use of essentially nonmatrixed performance, is a Happening" (1965a: 29). He "multiple compartments," cites Kirby, differentiate Happenings from Events, which comprise the

works performed by contemporaneous Fluxus  
Kirby also relates to Happenings. Happenings,  
Fluxus, postmodern dance, visual theatre,  
experimental theater, new music theater, and the  
various permutations of performance art—"live art"  
(Goldberg 1979)—all trace their lineage back to the  
experiments of the historical avant-garde. Besides  
Cage, Kaprow credits artists of many genres who  
were at the same moment in the late 1950s and early  
'60s blurring the boundaries of painting, sculpture,  
theater, music, dance, and the performance of  
everyday life to move beyond the historically defined  
limits of their art forms. He tracks his own influences  
back, before Cage, to Jackson Pollock, whose action  
painting led "not to more painting, but to more  
action" (Kaprow 1966a, 282).

Although Happenings are often discussed in  
relation to US artists, Kaprow notes that there  
were many artists in Europe, Latin America, and  
Asia breaking boundaries. Günter Berghaus traces  
the antecedents of Happenings-related work in  
Europe through Pop Art to New Realism; the First  
Festival of New Realism in July 1961 included  
activities performed by artists that, unlike ephemeral  
Happenings, were intended to produce a "tangible



trace” (Restany and Von Saurma 1996, 314). In Asia, the Gutai group in Japan is referred to by Kaprow (1961, 16) and others in relation to Happenings.

Further reading

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Kaprow, Allan. 1966b. “Letter to the editor.” Tulane Drama Review, 10.4: 281-283.

Kaprow, Allan. 2001. “Preface to the Expanded Shakespeare—and the politically committed historical critiques that have exposed exclusion and bias. The term “historicity” itself has been used primarily to refer to distinctions between the real/authentic and the fictitious/mythic, while privileging the former. Yet, because the term also suggests the placement of a person, society, or incident within an historical context, it also alludes to the process of historicization,

suggesting that understanding history as primarily an idea (“revolution”) or an event (“the execution of Charles I”) understates its contemporaneous shaping. Contemporary criticism seems at times to mourn the loss of historicity and at others to harbor deep reservations about the objectivity of the historical archive and the uses to which it is put. History, historicism, historicity—each remains a vexed term in critical theory, not least because of Derrida’s description of deconstruction as a “jeûy” that is intimately bound to history in order to destabilize it.

The contested status of history is also on display in contemporary performance and theatre. The historians’ dedication to the accumulation of evidence—and to the recovery of lost or muted voices—is reprised in documentary theatre such as the Tribunal Plays—including Guantanamo: Honor Bound to Defend Freedom (2005); The Color of Justice (1996); and Bloody Sunday (2005)—produced at London’s Tricycle Theatre. Anna Deavere Smith’s ethnographic work interrogates social events (the Crown Heights and Los Angeles riots) through multiple interviews assembled into a one-woman performance. Similarly, David

Hare examines the Israeli-Palestinian conflict through interviews he conducted and then performed in *Via Dolorosa* (1998). Smith and Hare's form of evidentiary drama enacts multiple and contradictory perspectives even while they highlight the ineluctability of personal bias—and the possibility of empathic understanding—by choosing the single-actor format.

Undertaking an examination of national identity—the subject of Shakespeare's *Histories*—continues explicitly or as an undercurrent in the public sphere beyond traditional sites of artistic reception, though interventionists can and do take place within traditional art institutions (i.e. galleries, museums, arts magazines). To mobilize the act of intervention is to emphasize the degree of transgression in each scenario, where transgression can be defined as the capacity for symbolic inversion.

The Soviet Constructivists (1913-1930) are often cited as an early interventionist art movement because of their assault on the boundary between art and life, and their interest in “developing an art that would be useful for the advancement of an unprecedented

revolutionary society” (Sholeff 2004, 34). The constructivists reframe artists as proletarians, echoing the Marxist idea that it is the capitalist division of labor that constructs the artist as an entity separate from the masses (Sholeff 2004, 34). The constructivists are distinguished from contemporary interventionists because of historical shifts in political determinism. Whereas the constructivists aspired to improve a national political agenda inspired by a revolutionary telos, contemporary interventionists are often skeptical about traditional political representation. Interventionists approach art as an instrument for revealing institutional, political and historical power so that audiences can develop their own politics (Sholeff 2004, 139). Glenn Harper argues that contemporary interventionists are “post-utopian” because they have “lost the early twentieth century’s faith in radical transformations and transcendental ideals,” focusing instead on the transfiguration of an audience through a momentary or liminal experience (1998, viii).

Symbolic and skeptical, interventionist practice is historically informed by Guy Debord’s

The Society of Spectacle, which argues that modern conditions of capitalist production have transformed all aspects of everyday life into spectacle, where the spectacle is “the stage at which the commodity has succeeded in totally colonizing social life,” transforming social actors  
Sisters Of Survival Signal S.O.S.

Cheri Gaulke It was through S.O.S. and others of their contemporaries that I came to understand that there is a difference between “political art” - art about political issues - and art that actually is political: art made in and with communities of people at risk that truly aims to make a difference. Linda Frye Burnham (Allyn, Gauldin, Gaulke, Maberry 2011, 2)

It all clicked in the grocery store, when a skeleton peered out at me from the cover of Time magazine (November 30, 1981). It was 1981 and the painted skeletal face was a European activist, one of millions demanding an end to the arms race between the U.S. and the U.S.S.R. They chanted “Wir Wollen Kein Euro Shima,” fearing European soil would be the battleground for a nuclear war between the two juggernauts—a war that would surely destroy the continent and possibly the world. During the previous weeks, members of two feminist performance art groups, Feminist Art Workers and The Waitresses, had been meeting to strategize a performance tour of Europe. The women who made

up the two groups had met at The Woman's Building  
in Los Angeles as participants in the Feminist Studio  
Workshop, a post-graduate, independent, feminist

art school founded in 1973. Feminist Art Workers (FAW) was  
formed in 1976 by Nancy Angelo, Candace Compton, Cheri  
Gaulke and Laurel Klick to infuse feminist education  
techniques into participatory performance art experiences.  
The following year, Jerri Allyn and Anne Gauldin formed  
The Waitresses, utilizing the image of the waitress as a  
metaphor for women in society. Both groups were early  
innovators in collaboration, following a new feminist  
aesthetic that I have called 1+1=3 (Gaulke 2011, 20). Both  
groups created art that moved into non-art environments  
(restaurants, buses, etc.) and pursued the democratization  
of art through audience participation. Our art addressed  
so-called "women's issues" of nurturance, sexual violence,  
and pay equity. We were grappling with what our combined  
theme should be, as we took our feminist art to Europe. It  
was Time that gave us the answer. Europeans taking to the  
streets landed the skeleton face on the cover of Time. We  
heard their cry and now it was our turn to respond. We  
were determined to be artist ambassadors of peace,  
bypassing official media and government channels, and,  
through our people-to-people civic engagement, helping to  
bring an end to this nuclear madness. Visual  
Identity-S.O.S. Our first tactic was to create a visual  
identity that would in and of itself express our message.  
Inspired by a dream image of Nancy Angelo's, we clothed  
ourselves in rainbow-hued nuns' habits and dubbed  
ourselves Sisters Of Survival. In addition to Angelo, the  
newly formed group included Jerri Allyn, Anne Gauldin,  
Cheri Gaulke and Sue Maberry. We

Sholeff, Gregory. 2004. "Interventionism

and the historical uncanny, or: can there be

revolutionary art without the revolution?" In

Interventionists: User's Guide for the Creative

Disruption of Everyday Life, edited by Nato

Compton and Gregory Sholeff. North Adams,

MA: MASS MoCA Publications.

ompson, Nato and Gregory Shoole. 2004.

Interventionists: User's Guide for the Creative

Disruption of Everyday Life. North Adams, MA:

were indeed a sisterhood, ordered around nuclear disarmament and world peace, signaling an S.O.S. for the planet. At a time when Catholic nuns were trying to get away from the dour pre-re-Vatican II black and white nun image, our rainbow sisters' outfits functioned as a visual metaphor for diversity, humor and hope. Confronting global nuclear annihilation was so epic as to be absurdist: gallows humor, irony and a dose of gentleness were in order. Our strategy of visual branding was more out of the advertising world than the art world. It included custom-made costumes, publicity photos, graphics (brochure, postcards, buttons, stationery), and a logo of nuns signaling

S.O.S. with semaphore flags. Performance art structure Suzanne Lacy coined the phrase "performance art structure," in which a period of time or a series of activities might all be considered one art performance. It was a way of putting a frame around an extended art project. We conceived of our work as a single conceptual performance "to network artists and activists in North America and Western Europe around the nuclear threat" (Gaulke 1981). We published a brochure that articulated our three-part plan called End of the Rainbow. Part One included educating ourselves about our own government policies by staging a media performance (Shovel Defense), creating a participatory activity (Fold a Crane for Peace), gathering antinuclear North American art, and collecting messages from peace groups to take to Europe. Part Two was a performance and lecture tour of Western Europe and Part Three was a culminating exhibition. Media performance—Shovel Defense On the front lawn of Los Angeles

City Hall, nuns in multicolored habits passed through a shovel graveyard in choreographed movements inspired by solemn religious processions, Cold War-era duck-and-cover exercises, and the haunting movements of Japanese Atomic bomb survivors, walking with burned arms outstretched, as depicted in drawings from 1945. The piece satirized a Reagan administration official who said Americans could survive a nuclear war if there were enough shovels to go around. Political cartoonist Paul Conrad responded by drawing shovels as crosses arranged as a graveyard (Los Angeles Times 1982). Sculptor and Woman's Building colleague Marguerite Elliot brought his cartoon to life and invited S.O.S. to collaborate with her on a media performance and installation. Inspired by the media performance strategy of Suzanne Lacy and Leslie Labowitz-Starus, we carefully crafted Shovel Defense for the mainstream media with all the accoutrements of a press conference. A banner with our words "Civil Defense: A Grave Mistake" ensured that our message would get through no matter from which angle it was photographed. The performance received national TV and print media coverage.

Figure 7 Sisters Of Survival Signaling S.O.S.—Save Our

Ship / Planet Earth, 1982, Los Angeles, CA, Copyright:

Sisters Of Survival—Jerri Allyn, Nancy Angelo, Anne

Gauldin, Cheri Gaulke, Sue Maberry; photographer:

Daniel J. Martinez. Image courtesy of the artists.

Community workshops—Fold a Crane for

Peace

For Target LA: Anti-Nuclear Music and Arts Festival,

S.O.S. collaborated with two Asian American

peace groups—AAND (Asian Americans for Nuclear

Disarmament and APANA (Asian Pacific Americans for

Nuclear Awareness)—to facilitate children and adults

to fold thousands of origami cranes. An instructional

graphic we designed taught people the story of Sadako



Sasaki, a young victim of Hiroshima who attempted to fold 1000 origami cranes before succumbing to radiation sickness. The simple and poignant crane folding tradition in Japan signifies a hope for peace; we used it as a community-based, symbolic art-making activity to teach about the issues. We invited audience members to participate everywhere we went, including during our Western European Tour.

Networking and sharing artworks

As we contacted sponsors in Europe and designed our tour for Part Two, we invited North American artists to give us 8.5 x 11-inch anti-nuclear artworks or documentation that we could share with people in Europe. These were mostly presented as a slide lecture at various locations ranging from a feminist coffeehouse in The Netherlands, an Artists for Peace (Kunstler fur den Frieden) festival in West Berlin, cultural centers and a school in Malta, among others. Sharing this work across continents was a crucial component of our networking; in this pre-internet and social media era, artists and activists did not know of each others' efforts. Part Three of End of the Rainbow culminated in an exhibition that included the over 300 artworks that we collected from North Americans and Western European artists. The uniform 8.5 x 11-inch format made

everyone's work and voice equal as it was presented within a grid-like installation. Like the female tradition of quilt-making (with many squares that make up a quilt), the grid was a feminist art strategy to use one's own art as a context for others' expression. Public spectacle—Twist, Signal, Float Just showing up at peace demonstrations as nuns in rainbow-hued habits was a spectacle, but we also created three public spectacle performances. Twist for Life Habit employed 25 rainbow sisters (women and some bearded men!) and two go-go nuns marching down the streets of New York City as part of a massive demonstration for the United Nations Special Session on Disarmament in 1982. At the largest U.S. demonstration to date, our strategy was to use humor to counter the sometimes heavy-handed, ghoulish imagery. In contrast to a narrative that is continuously about war, death and destruction, we wanted to interject a celebration of life as we gyrated to the infectious beat of Chubby Checker's music. We performed our second public spectacle, Public Action, throughout our Western European tour. We invited art and peace groups we knew in Los Angeles and New York to give us messages they would like to communicate to Europeans. We translated these messages into pictographs and drew them on flags, creating a universal language of peace. We hung the flags in various locations from war memorials to city squares. The Sisters' hanging ceremony was solemn and included signaling S.O.S. with the semaphore flags. Once the message flags were installed, we came out of performance character and had open conversations with passers-by. We also distributed flyers with the flags' messages translated into the local language. As we traveled, we collected new messages and created new flags adding to the overall scale of our public installations. All of the message flags were presented in the culminating End of the Rainbow traveling exhibition that also showcased the 8.5 x 11-inch artworks from both continents. The final spectacle, a participatory performance called Toro Nagashi, took place at the opening of our final exhibition. It was based on a Japanese tradition in which people float lanterns down rivers at the anniversary of a loved one's death. On the anniversaries of the Hiroshima and Nagasaki bombings, rivers in Japan are glutted with lanterns. A procession of Sisters led the audience to the nearby Venice canals where

Mediaturgy

Bonnie Marranca

Bonnie Marranca first used the concept of mediaturgy in a 2006 interview with Marianne Weems, artistic director of The Builders Association, in reference to Weems's use of text and image, live and virtual performers, in *Super Vision* (Weems 2008, 189-206). The production demonstrated that thematic material could be carried in digital media, which previously would have been presented to the audience through dialogue or action. *Super Vision* embedded media in the performance event rather than simply using it as illustration or decoration. Media evolved as a language, not merely an event—it had its own DNA. In terms of the theatrical, this is a contemporary distinction on the order of what Jean Cocteau once defined as the difference between poetry in the theatre and poetry of the theatre. In the work of The Builders Association, narrative is designed. Subsequently, mediaturgy was further elaborated in Marranca's essay on *Firefall*, the computer-generated work with live performers by John Jesurun (2010, 16-24). The term suggests a deliberate departure from the familiar

“dramaturgy,” which has historical ties to drama. In contrast, mediaturgy foregrounds the digital—the image—in the artistic process. Firefall elaborated radical new compositional strategies for theatre in its split-screen projections of Web pages that functioned as a “character” whose articulation took the form of an audio-visual language. Performance space was translated into cyber space. Mediaturgy presents a further development from Intermedia (an interdisciplinary poetics) and the Theatre of Images (where the human figure in real time and real space prevails). A mediaturgy for today requires of the viewer the comprehension of an event that takes place in physical space and virtual space, while offering no fixed perspective—only altered modes of perceiving space and time, image and text, bodies and their disappearance. The exploratory ground for contemporary performance and media is in a range of forms that now alternate between human presence and electronic presence, between the actor performing live and the actor acting for the camera, with both conditions at times evident in the same scene. The resulting performance is revealed as staging the tensions of “liveness.” Looking at such works in the context of their mediaturgy suggests new critical modes of experiencing and writing about them. Mediaturgy acknowledges no hierarchy between text and image as languages of an artwork. In fact, it moves towards resolution of the conflict between text and image that has played out over a century of performance practices. A wide diversity of theatre artists can be set in the context of mediaturgy, including The Wooster Group, Meredith Monk, Laurie Anderson, Gob Squad, and Societas Raffaello Sanzio. Likewise, application of the idea extends to visual artists as it encompasses image, storytelling, video, and photography, in the examples of Joan

people wrote messages on luminaria and floated them onto the water. Two barges emerged, one with a giant origami crane and the other with the members of S.O.S. singing an African American spiritual “Wade in the Water,” whose words had been changed to reflect

a peace message. The performance was a moving ceremony that tapped into the deep tragedy of loss Jonas, Martha Rosler, Andrea Fraser, Akram Zaatari, Gary Hill, and William Kentridge.

Mediaturgy can be understood as the construction of narrative inseparable from image making in the work process. It is both concept and method. If narrative is challenged by the rhetoric of the image, so also are body, character, and scene. The task of the viewer is not merely to turn back and forth between media, but to comprehend the live (or virtual) performer and the mediated image as an integrated experience. This manner of looking reflects the complexity of spectatorship in the contemporary age.

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Romeo Castellucci's Hey Girl!

Daniel Sack

Dense fog occupies the hollowed shell of the Eglise Des Celestins, a 14th-century church emptied of all ecclesiastical trappings whose nave is now a theatre

housing Romeo Castellucci's Hey Girl! at the 2006 Festival d'Avignon. A dim fluorescent light steadies its flicker to overlook a table where something troubles itself: a mass of flesh heaves across the metallic surface, the slow churning of skin beginning to drape to the ground in swathes of matter. Joints articulate themselves, fingers, then an arm or leg, or several-organs without a body, too loose for form. Then somehow there she is, in the midst, rising up to sit facing away from us. The girl lifts a butcher knife and runs the blade down her slight back, scraping away the other skins still gathering below this operating table, this butcher's block. She is sculpting herself out of the chaos of creation. Hey Girl! is also the portrait of a girl waking from oneiric pre-subjectivity to face the daily world: we watch an adolescent rise from rest, watch her dress herself, watch as a crowd of men/boys harass her. A beam of light will extend like the finger of some divine director out of the thick history of occidental representation, indexically revealing this towel, this mirror, this sword. Each object illuminated belongs to the iconography of either female sainthood or contemporary quotidian femininity. In keeping with the director's "theatre of iconoclasm," where representation swells as if from the pressure of an internal tumor (those many skins flaking off some cancerous reproduction) or collapses endlessly on its own negation, Hey Girl! simultaneously profanes the sacred and elevates the banal. The girl takes up a bottle of Chanel N o 5 and, kneeling before the burning sword of Joan of Arc, dabs herself in a gesture that raises the cosmetic to the sanctified register of ceremonial tincture or holy water. When she pours the liquid on the smoldering blade, its hissing evaporation sends forth a thin plume of smoke, a foul-smelling

incense. The iconographic Chanel N o 5 was the first perfume to rely strictly on synthetic floral aldehydes to construct its scent. As Coco Chanel famously said upon its commercial release in 1921: "I want to give women an artificial perfume. Yes, I really do mean artificial, like a dress, something that has been made" (2009). Hey Girl! stages the process by which a life becomes an artificial, synthetic character in relation to the cultural objects (material and linguistic) that surround her. Each object calls out the eponymous "Hey Girl!" to place her as an identity determined to perform a part in relation to a history of roles and representations. It recalls the scene through which Louis Althusser illustrates interpellation: a policeman "hails" the individual on some anonymous street corner, crying "Hey, you!" to subjectify one within a system of authority. Dramaturg Claudia Castellucci writes: "That which seems to be the portrait of a young woman is rather the portrait of the objects around the young woman" (Castellucci 2006). Each dialogue between girl and object invokes a distinct set of ritualized behaviors akin to a stations of the cross, all threatening an inevitable martyrdom before representation. Deprived of ceremonial props and set, each object in the Eglise des Celestins becomes a surrogate for the absent altar. Could we not say the

same of the theatre qua theatre, that space with an indefinite heart, where all objects are substitutes for the altar that once stood at the center of the tragic theatre of Dionysus and where everything is a double of the absent Logos? Hey Girl! explicitly implicates the theatre—more specifically the spectator—in this theological system of representation. Juliet’s speech about the “rose by any other name” from Romeo and Juliet, perhaps the most famous theatrical rumination on the arbitrariness of the signifier, hangs projected over one scene. Another “station” ties the hailing of the object to the logic of the stage direction: high on one side of the stage, a square

red light emblazoned with the letter “R” is illuminated and draws the girl to it. A square of white light with the letter “L” alights on the opposite side of the stage. She walks over and contemplates it in turn. Then the red again, then the white, back and forth, calling the girl in an increasingly frenzied course. Stage directions embodied—“stage left” and “stage right”—they refer to our orientation, not her own. In the final span of the performance, the spotlight intensifies into a blinding stroke of light—a laser—“gracing” the Girl’s brow with near radioactive force. The needle of light resembles the epiphany of becoming saintly depicted in any number of Classical paintings, but here the finger of god is accompanied by a sound that also seems to drill through the air. A torrent of words flash a nearly indiscernable dictionary of names and parts across the back wall—the whole of language boring into the Girl. One might bristle at Castellucci’s presumption to speak on behalf of this young woman, but the final image suggests it is the director himself caught in this *mise en abyme*. Only just visible in the slow fade to black at the performance’s end, a massive reproduction of Jan van Eyck’s 1433 portrait *Man with a Turban* is revealed standing upside down, a decapitated onlooker. Figure 8 Romeo Castellucci’s



Hey Girl! Credit: Manninger/SteirischerHerbst-Graz. Image courtesy of the artist.

Mimicry

Jessica Applebaum

Biology defines mimicry as an organism's ability to closely resemble the external characteristics of an animal, plant or inanimate object—in other words—to camouflage. Transported to the field of social science, mimicry and its relationship to the external allow theorists and performers the ability to expose both everyday habits and highly choreographed behaviors. Mimicry provides a space in which traditional epistemologies of subjectivity can be re-thought, re-performed and re-claimed.

Whereas mimesis poses truthful relations between referent and sign, model and copy, role and performer, mimicry calls attention to itself as representation, continually exposing difference, making visible the subject and its double—revealing the process of depiction through a double articulation of the referent. Within this space the impossibility for a direct correlation between sign and referent – what Homi Bhabha articulates as the point of being “almost the same, but not quite”—is demonstrated (1984,

127). In positing the relationship “almost the same, but not quite,” mimicry draws attention to the impossibilities for hierarchical distinctions of difference to be defined as truth. Or, as

Rebecca Schneider states, mimicry challenges our “habitual modalities of vision which buttress socio-cultural assumptions about relationships between subject and object” (1997, 2). In his performance of Christine Jorgensen in his one-man show *Christine Jorgensen Reveals*, Bradford Louryk employs the concept of counter-mimicry. Louryk re-performs a famous interview between Jorgensen (America’s first celebrated transsexual) and Mr. R. Russell (later to become the prominent comedian Nipsey Russell). It is Louryk’s ability to re-double the representation of Jorgensen, to viscerally connect her recorded words with the acute repetitions of her gestures, that makes Louryk’s body the ultimate scrim upon which the multiple layers of how Jorgensen defined herself are shown. Louryk disrupts the dominant, hetero-authority of the gaze, re-doubling the representation of Jorgensen, opening the boundaries of and dialogues for subjectivity. As we move into yet to be defined modes of academic thought—no longer postmodern—the next phase of rethinking our post-colonial, queer, feminist, and performative epistemologies will be in counter-mimicry, an act upon which the referent is doubled back upon itself. It is there that we will find future means to give voice to and empower the multiple subjectivities with which we choose to define ourselves.

Art historians, uncertain about the identity of the sitter, often refer to the Flemish painting as a self-portrait.

Castellucci, too, has claimed that—following Flaubert’s description of his constructed female protagonist,

*Madame Bovary*—“Hey Girl c’est moi [Hey Girl is me].”

In interviews Castellucci has imagined someday staging a *Hey Boy!* to create a diptych of portraits, but the inverted portrait that concludes *Hey Girl!* suggests

that such a double is already contained within the original work as a mirror image. As darkness descends the painted portrait topples face down on the stage.

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"Rhetoric" by Morrison; "Simulacrum" by Cesare

Schotzko.

Montage

T. Nikki Cesare Schotzko

In the "Montage of Attractions," Sergei Eisenstein

wrote, "the spectator himself constitutes the basic

material of the theatre [...] An attraction [...]

is any aggressive aspect of the theatre [...] that

subjects the spectator to a sensual or psychological

impact" (1974, 78). Combining the "molecular"

units of performance, and juxtaposing otherwise

unrelated images as visual signifiers, Eisenstein, like

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"Quotation" by Garre.

New genre public art

Sharon Irish

“New genre public art” is a phrase introduced by artist and theorist Suzanne Lacy. Initially used to describe “City Sites,” a series of events organized by Lacy in 1989 in Oakland, California, Lacy then formalized the term in her 1995 edited volume, *Mapping the Terrain: New Genre Public Art*. “New genre public art” is, in her words, “visual art that uses both traditional and nontraditional media to communicate and interact with a broad and diversified audience about issues directly relevant to their lives [...]” (1995, 19). With a history in earlier artistic and political critique, including Russian constructivism, suffragists’ tableaux, pro-union pageants, interventions by Greenpeace activists, conceptual art, and happenings, new genre public art has served as a bridge between past collective actions and current artistic efforts. Lacy’s feminism influences new genre public art; at least in theory, if not always in practice, her artistic projects and other work she champions prioritize collaboration, challenge existing power structures, and aim to amplify previously unheard voices. Like feminism, new genre public art has evolved in content and context as art practices change. Critics have grappled with appropriately

naming these evolving practices that have ranged

from large-scale, multi-year participatory projects

to brief exchanges with a single artist in a gallery setting. Nicolas Bourriaud (2002), for example, coined “relational aesthetics” to describe physical interactions with and offerings from artists to audience members, characterizing exchanges that keep creative agency firmly within the artist’s grasp. Lacy, in contrast, remains committed to the risky “broken middle” (Rose 1992), in often unpredictable public projects that value reciprocity among disparate ideas, emotions, and bodies. “New genre public art” involves participants in the development and integration of aesthetic ideas, generating artistic experimentation and social interactions, which emerge from what curators Paul O’Neill and Mick Wilson call a “durational dialogical process” (2010, 13). In this process, as Meiling Cheng has noted, the artist’s self “becomes reiterated, fragmented, multiplied, and transformed by [...] others [...]” (2002, 129-130). As Cheng described, new genre public art “multiplies” in time and space often through networks established among the originating artist(s) and participants. The audience shares the “responsibility for the creation as well as the reception” of an artwork (Irish 2010, 84). Recognizing that what is “new” changes over time and that different “genres”—video, performance, text, sound, photography, tableaux, or staged conversation, for example—necessarily address different audiences and issues, new genre public art keeps its critical edge by emphasizing the transformative potential of creative processes for everyone involved. A recent manifestation of new genre public art is the collaborative book and website, *A Guidebook of Alternative Nows* (Hickey 2012). One of the 34 alternatives featured is the *Watts House Project*, an artist-facilitated neighborhood development effort. The project pairs designers with resident families, not only to improve existing housing but also to reimagine the urban area of Los Angeles through partnerships, plants, and programs. This guidebook offers strategies to create change within “a cacophony of realities and potentialities” (Hickey 2012, 3; <http://alternativenows.net/>).

Excerpts from *Prostitution Notes* (1974)

Suzanne Lacy

Early spring, 1974:

I decided to do a project on prostitution. I wondered who they were, these women whose lives were such powerful icons for my gender. I didn't want to put myself inside their shoes, walk the streets as an "art performance," or dress up like a prostitute to flirt with their reality. I didn't even want to tell their stories, except as these were told to me along my journey. Rather, I thought to locate the work in my own experience, to record my entry into an understanding of "The Life." I began simply and found it within my own networks; there were friends who had "tricked," or knew firsthand someone who had. "The Life" wasn't far from mine. Just below the surface, if you knew where to look, the street corners, restaurants, and bars of Los Angeles took on a new appearance. So the performance was a frame drawn round my life and investigation: I performed myself as I learned.

Over a period of several months I recorded several of my encounters on large crudely drawn maps of Los Angeles, Baja California, and San Francisco: May 14, Cappuccino with Margo I meet top whore Margo St. James in San Francisco. She takes me to see Kitty at a bar where she is talking to some British guy. He asks if I do the same thing Kitty does. He has bad breath and tells me he makes a lot of money. Kitty works in a massage parlor, and three gentlemen came in who turned out to be cops. Now she's depressed: It was her first bust, and on top of that, she's got the clap. Margo is going to make a test case out of it. People in this game are always talking about cases and courts. At the airport I use my illegal ticket, obtained from a friend's credit card and under someone else's name, to get a flight home. Fortunately they don't ask for ID at airport. (Note about 1974: plane travel was

so lax that I got my travel agent to buy discounted tickets and traveled under her name.) The Fast Track—"The Life" "The Game" "The PimpHo Scene" Fast Talking and Free Movement. Where Are We Going?

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June 29, Trip to Mexico

In Baja I stay in a lovely room overlooking the ocean paid for by my lover and read all day about pimps and whores: All Women are ho's (whores) and All Men are pimps or tricks. The pimp appeals to a woman's natural instincts. He accepts her "ho-nature." He gives her the guidance and control over her life she naturally needs. She tricks the man for him. She exchanges sex for the trick's money. The pimp in turn "tricks" her. He exchanges his sex and illusions for her money. Everyone gets their sex and their illusion, except the pimp, who



gets money, which is power. I give my lover the books to read when he arrives. He starts gaming with me. After awhile it gets obnoxious, so I use various strategies to counter his pimp behavior. He loves it.

July 12, Saturday lunch with the girls

Lunch at the Hyatt Regency. I have shrimp salad. This is where hookers and pimps hang out, but not this

afternoon. Only one in the coffee shop. Hookers are tolerated by the hotel, which is frequented by showbusiness types. Note: How To Get Into "The Life"? Movement across large surfaces as a function of life in L.A. (freeways) Movement Is the Form of "The Life" What is the form for this artwork? I am getting a sense the project may be about arranging appointments, scheduling time, drawing maps in my datebook. My investigations have begun over coffee or lunch. My appointment book is riddled with instructions for getting there, time, names, etc. I record my journey, my questions, what I'm eating. I collect matchbook covers and draw diagrams. When bored, I affix decals and stars to them. July 20, Night out with the boys Brian (my best friend's gay lover) and I take off-me with lots of makeup and looking rather hard and ho-like. We drive to Selma Avenue and Brian stands on a street

Figure 9 Excerpt from Prostitution Notes (1974). Image courtesy of the artist.

corner where he—an ex-hooker—outclasses the other

boys. Dino asks if I'm tricking and says he can fix me

up at the Beverly Hilton. I say no but he doesn't believe

me. He joins us at the Gold Cup but it is impossible

to eat—greasy grilled cheese and BLTs. Dino tells us

he makes one or two bills hooking, but also says he is

straight. It is obvious he is trying to think of a way to hit

on me. He takes off, leaving us with the bill. Brian points out the old men who cluster near the corner, hoping to blow a young boy down on his luck and needing a hamburger.

July 23, Miscommunications

I am late to meet Lois at the “pross” hang out, the Rodeo Hotel. My hair’s still wet; she isn’t there. The men at the bar all look at me curiously and the desk clerk smirks condescendingly, or so it seems, when I ask for change for the phone. I can’t find her phone number in information—naturally she’s not listed—so I drive by her house. No luck. At home I call her service

and mine but no message. Finally I call the Rodeo and she has arrived. We leave there in separate cars for the Rainbow Room and I get lost. Call Jim (James Woods, a Black artist and entrepreneur who built housing in Watts) again at 11:30 pm. He is still at a “meeting” he says. I wonder if he is pimping me then decide to go home, chalking the whole evening up to a big, expensive 0.

August 27, Peter the John Men seem to find whores even in strange cities. At the motels on Sunset and Highland a man says he is from Florida, here on business. I mention the hookers here, as an opening, and he says he was just talking to one. I ask if he himself goes to hookers. He says yes, he likes the looks on their faces when they see the size of his dick, which is big around though not so long. To provoke him, I ask him if he knew that some hookers dislike men, and he says vaguely, yeah, lots of them were bisexual and, not to be distracted, he asks me if I am one?

Figure 10 Excerpt from Prostitution Notes (1974). Image courtesy of the artist.

Paradox

Eleonora Fabião

In the fields of linguistics, mathematics or logics,

paradox's most common implications are absurdity,

inconsistency, and impossibility. In the realm of

performance, however, paradox's dubiousness is a major epistemological force both dramaturgically cultivated and critically reinforced. The paradox is often the only "logic" able to address performance's multilayered sense, that is, the complexities of its simultaneous temporal and spatial equations and its permanent state of mobility by never reaching resolution or synthesis. As Richard Schechner A language of physical spaces that exist just under veneer of "respectable" life. A code of sexual signification between men and women just under casual conversation.

Early spring, 2014:

It's been 40 years since this project took place and it

still holds up for me. As social practices and research

become visual arts methodologies, this conceptual

work (which I framed as a performance although it was

documented on paper) clearly anticipated issues of

ethics, relationality and identity that are still discussed

today. What is the spatial "shape" of a time-based work? What is the responsible position from which an artist speaks? How deeply is an artist implicated in the "subject" of the work? At the time, prostitution was becoming visible in popular culture, with films like Klute (Jane Fonda and Donald Sutherland, 1971) where the frame of raunchy glamour fitted in with the Playboy revolution. Some women and men performance artists experimented with placing themselves in situations of prostitution or pornography. I was interested in a differentiated and clearly articulated subject position that did not presume to take on a different persona but rather to explore empathy and implicatedness on an intimate level.

Figure 11 Excerpt from Prostitution Notes (1974). Image courtesy of the artist.

(2003) theorizes, performance (whether in the

performing arts, rituals, sports, or everyday life)

suspends unitary meanings and absolute forms of behavior.

Paradox's poetics and ethics disturb the doxa, that is, good sense's straightness and common sense's fixity (para = distinct from; doxa = common sense and good sense; para-doxa = what "escapes" from common sense and good sense). The paradox's drive—regarded neither as contradiction nor as nonsense but as an intertwining of simultaneous meanings in motion (including nonsensical and contradictory ones)—points to the extreme condition of vulnerability, relativity, and precariousness so crucial to performance. A theatrical performance, for example, is and is not active: the actor is actually experiencing the reality of theatrical representation while acting a role. In a more extreme vein, a piece of performance art may position itself as being both art and not art. The energetics of the paradox dismantles such strict dichotomies by forcing representation towards unpredictable extremes (see Deleuze 1969). Thus, Allan Kaprow must declare regarding his "lifelike art" project: "Anything less than a

paradox would be simplistic" (1993, 222).

Performance, as a paradoxical practice, is neither searching for definitions nor producing neat classifications but rather proposing modes of creating and experiencing always provisional meanings.

Philosopher José Gil identifies a decisive relation between body and paradox and maps its performative resonances: "The body is such a paradoxical instance that we can consider it the source of all kinds of paradoxes. [...] The paradoxical body is the virtual and latent body in all kinds of empiric bodies that form and inhabit us. It is through it that dance and art in general are possible" (2006). The performative body, a body that intensifies paradoxes, evokes, traverses, and crosses several other bodies—existing and nonexistent, phantasmatic and palpable, imaginary and mnemonic, individual and collective, present, Theatre (1968), in which the author describes his theatrical work as an experimental laboratory used to develop methodologies that concentrate on the "personal and scenic technique of the actor as the core of theatre"(1968, 15). Grotowski proposes "poor theatre" as a practice that rejects

the “synthetic” elements in theatrical composition (i.e. costumes, sets, lighting, etc.) and focuses on the actor’s body and craft using a method called “via negativa,” which “eradicates the actor’s blocks” through a series of rigorous physical and vocal techniques drawn from a range of actor training methods (1968, 15-25).

Actions pertinent to paratheatre include self confrontation and the elimination of the spectator or audience through a process of incorporation referred to as “meetings” (Schechner 1997, 207).

Paratheatrical “meetings” often took place in pastoral settings and welcomed anyone who could act on their desire to become “open” (Schechner 1997, 211). Through group sessions, experienced work-leaders from the Theatre Laboratory “attempted to create concrete and authentic instances of communion among co-actants engaged in spontaneous activity...” (1997, 10). As paratheatre developed, the people participating in its experiments grew from a few dozen to thousands, culminating in Worclaw’s month long “University of Research,” of the Theatre of Nations in which over 4,500 people participated (1997, 212). Other paratheatrical events conducted by

the Theatre Laboratory include: Jerzy Grotowski's Special Project (1972), Vigil (1976-1977), The Mountain of Flame (1977) and Tree of People (1979). Grotowski's own reflections on paratheatre are found in Holiday (1972), a text composed of his excerpted statements.

Paratheatre has been compared to Antonin Artaud's Theatre of Cruelty based on its rejection of the mimetic aspects of performance and its attempt to create events that fall outside of the realm of representation (Schechner 1997, 10).

Grotowski, who admired Artaud's vision for the theatre, claimed that his practice was distinct because of his emphasis on methodology, a facet

Feminist blogging as activism and pedagogy

Jill Dolan

I've maintained my blog, The Feminist Spectator, since 2005, as an outlet for my own insights about and ruminations on theatre, performance, and popular culture. When I found myself itching to return to the topical, short-form criticism with which I'd begun my career in the late 1970s and early '80s, I considered approaching local newspaper editors for reviewing assignments. But I quickly realized I didn't want to be beholden to someone else's judgments about which

performances were important enough to assign for review, or about how many words would be worthwhile.

“Blogger” had just begun as an online platform; with very little technical expertise, I created a template and began The Feminist Spectator. Although I sometimes wish I wrote more frequent, punchy posts, I’m drawn to longer, more reflective writing, which the blog format forgives. The activist gesture in this writing comes from lending my own time, expertise, and attention to work that often doesn’t get discussed in detail elsewhere, or to popular culture that doesn’t receive the feminist engagement I think it demands. The blog, then, serves an advocacy, as well as an activist, function, neither of which I find inconsistent with feminist pedagogy. As a teacher, one of my most important commitments is to make visible work by women and people of color that conventional theatre canons continue to ignore. I try to make work visible that’s too often overlooked, and I try to comment on work that’s celebrated in mainstream forums but frequently without consideration of its sometimes sexist, heterosexist, or racist presumptions. For example, my post on director David Fincher’s film, *The Social Network*, the story of the founding of Facebook, received more comments than any other on my blog, mostly because I took issue with the general critical acclaim for the film (including its



Academy Award nomination for Best Picture) by pointing out what I found to be blatant visual and narrative exploitation of women, including its nasty portrait of an Asian American woman character as a stereotypical

Chinese “dragon lady”. At the same time, one of the blog’s pedagogical gestures comes from my commitment to the pleasure of what I call “critical generosity.” I tell my students that engaging with the popular culture we love doesn’t have to detract from our pleasure but can in fact enhance it, by making us more aware of how and why it works to produce the effects we so enjoy. And I try to write about performances, independent films, and other work struggling to receive a public hearing with an emphasis on what’s good about it: how it works, why it’s pleasurable, and why it’s important, instead of spending my words and my critical time tallying up its faults or missteps. As a committed reader of public arts criticism, I’m tired of powerful critics’ easy dismissals and disparagements. Blogging, and the infinite space of the internet, allows me to be generous partly because my words aren’t limited by an editor’s count or by the expectation that I tell readers how to spend their leisure dollars. In addition, being critically generous lets me engage culture and representation with an eye toward stories that aren’t as frequently heard or seen. I’ll approach an independent film made by someone marginalized by identity or power from the Hollywood mainstream, for example, with an appreciation for its limited budget and other resources, and with an understanding of the scramble required to find actors, crew, and the rest of the creative team. My engagement with Madeleine Olnek’s *Codependent Lesbian Space Alien Seeks Same* (2011), for example, appreciates its community-based approach to filmmaking, its *WOW Café*-inspired narrative and genre quirks, and the zany affection with which it treats its characters. Considering this queer indie through the same lens as *The Social Network* (or even *The Kids are Alright*, a bigger budget Hollywood film about a lesbian family) wouldn’t make sense, according to the ethics of critical generosity. I hope that *The Feminist Spectator* also demonstrates that writing itself is an activist project. Too often, students interested in the arts overlook the importance of critical commentary as a venue for their own talents and insights. My blog proselytizes by example for arts journalism and critical engagement

## Propaganda

Matthew Smith

Propaganda is a systematic, intentional effort to influence or manipulate the beliefs of an audience.

While many performances seek to shape public opinion, the term "propaganda" is usually reserved for works that do so in an unusually forceful way. Forcefulness, however, need not be explicit.

While some forms of propaganda trumpet their political intentions (by means of banners, anthems, and so on), other forms attempt to hide their aims, and the most effective forms of propaganda generally involve a combination of exposed and subliminal messages.

The use of propaganda is as old as civilization, but the term itself derives from the Congregatio de Propaganda Fide (Congregation for Propagation of the Faith), a Roman Catholic missionary organization founded in 1622. While long a term of neutral and even positive connotations, the term

has acquired particularly negative overtones in the twentieth century, in part due to the activities of agencies such as the Third Reich's Ministry of Public Enlightenment and Propaganda. In order to disseminate propaganda, modern regimes have learned to connect performances across a broad spectrum of live, recorded, and broadcast media. In the case of the Nazi state, performances such as rallies, musical concerts, radio broadcasts, film, and dance were often developed in

collaboration with one another, the common aim being a single, totalizing impression. The mass rally at Nuremberg in 1934, for example, was planned and directed by the architect Albert Speer in collaboration with the film director Leni Riefenstahl, whose film *Triumph of the Will* then brought the message of the rally to an even wider public. In such a case, the “live” event of the rally and the recorded event of the film are inseparable. A similar interconnection may be found in a propaganda event such as a US presidential nominating convention, in which live performance and televised broadcast have become symbiotic.

in general, and I hope the commitment of my own words and thought demonstrates the necessity that we talk publicly about the culture we consume and create. Art demands discussion. Teaching our students to be articulate—when they speak and when they write—about their own creative work and about the performance and culture they engage strikes me as a politically and artistically necessary. Otherwise, the discourse about the arts in America will become increasingly puerile and vapid. And an impoverished arts discourse means it will be too easy for those speaking the loudest against the arts to end its already paltry public funding. Neither *The Feminist Spectator* nor any other feminist blog about theatre or popular culture save our public arts discourse by themselves. But I’ve long held that one of my responsibilities as a educator is to impress on my students a commitment to enriching and extending the project of art-making. Since the arts are embattled and too often denigrated in public

discourse in the U.S., I believe it is incumbent on those of us who teach to help our students be clear and persuasive arts advocates. Because of its public reach and easy accessibility, blogging offers a method for enlivening that discourse. The internet is no longer a privileged site with limited reach. Diverse voices stake their claim to web sites and blogs, on computers that can be freely accessed at public libraries. Web-based sites for collective cultural consideration have a better chance of reaching more diverse constituencies than conventional subscription-based or paid publications. And the increasing ubiquity of inexpensive cell phones and their web-browsing technology will continue to open possibilities for cultural exchange. Blogging, then, gives me hope. The Feminist Spectator might not be the loudest voice in the public cultural landscape, but it's one site at which an alternative view of culture can be promoted. Feminists, progressives, and people without access to mainstream publicity machines can see their work engaged with hope for its ability to transform however small a part of the social landscape. That's why I keep writing.

While the term's modern usage generally has negative connotations, a very different conception of "propaganda" exists among some revolutionary socialists. In his pamphlet *What Is to Be Done?* (1902), Lenin defined "propaganda" as the rational presentation of an integrated system of political and historical truths to a relatively small audience. He juxtaposed the term to "agitation," which exhorts the masses with a single, easily grasped idea. Lenin considered both strategies necessary to revolution, but held that propaganda relies more on the printed word, and agitation more on speech. With the foundation of the Department of Agitation and Propaganda in the USSR in 1920,

these two terms were collapsed into a neologism: "agitprop." The Department sponsored numerous agitprop performances, the most influential being the Blue Blouse theatrical movement. Formed in 1923 and active across the Soviet Union, Blue Blouse troupes combined documentary style theatre with folk forms of dance and song. They were strongly influenced by the work of Meyerhold and Eisenstein, and subsequently influenced theatre movements throughout the world. The Living Newspaper unit of the Federal Theatre Project, for example, owed a debt to Soviet agitprop, as did the work of Bertolt Brecht. In the revolutionary atmosphere of the late 1960s and early 70s the form reawakened in Europe and North America, and increasingly inspired performers in the global South.

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for “dramatic and similar representations, if indulgence in them is prolonged into adult life, establish habits of physical poise, intonation and thought which become second nature” (2003, 89).

Effective, behavioral relations Plato recognizes among quotation, mimesis, habit, and human nature, or rather “second nature,” are of particular interest to contemporary performance theorists. In his philosophy of linguistics, Jacques Derrida argued that all text is citation and duplication, i.e. quotation (1982). Many now seek to understand how performances, social and otherwise, are quotations, and to answer such questions as: How do the relations between mimesis and quotation affect our understanding of, for example, authenticity, originality, gender, race, ethnicity, the self? How do the practices of everyday quotation contribute to the formation of behaviors, ideas, individual and institutional practices?

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"Cindy Sherman's Real Fakery" by Schneider;

"Hierarchy" by Luber; "Mimesis" by Diamond; "Montage" by Cesare Schotzko; "Reenactment" by Bay-Cheng; "Rhetoric" by Morrison; "Whiteness" by Jones. Reenactment Sarah Bay-Cheng Literally meaning to act again, reenactments have often been associated with historical reenactments, in which participants recreate past events. These performances may attempt historical authenticity, as in American Civil War reenactments that use only materials available in the 19th century and follow battle plans outlined in historical documents; or, such reenactments may be more interpretative, as in the biographical performances of famous people (e.g., Harriet Tubman, Abraham Lincoln) that occur in national, state, and amusement parks, particularly in the US. SuzanLori Parks addresses this fascination in her *The America Play* (1993), whose central character finds his vocation performing Abraham Lincoln at the moment of his assassination. In addition to historically based performances, contemporary media art and performance have become significant sites for reenactments, particularly of iconic performance works. This trend toward reenactment may be, in part, a compensation for the inherent loss suffered by time-based art, which exists temporarily and cannot be experienced

again (if at all) except in mediated reproductions. Such strategies of reenactment fundamentally challenge notions of authenticity and originality within performance. As Robert Blackson suggests, performance reenactments reassign “the authorial agency of the (re)performed works” (2007, 39). Major recent examples of such work include Marina Abramovic’s highly contested repetition of famous performance works at the Guggenheim as part of the Performa Biennial 2005. Her *Seven Easy Pieces* (2005) included redoing Vito Acconci’s masturbation piece *Seedbed* (1972) and her own *Lips of Thomas* (1975) in which Abramovic carves a star into her body with a razor and performs other acts of

Heather Cassils’ indeterminate body

Amelia Jones

In the early 1970s feminist artists—usually identified as straight, white, and middle-class—valiantly interrogated norms of female embodiment and sexuality in Euro-American mainstream culture. Two key projects in this opening of art to performance and aligning of female subjectivity with agency were Eleanor Antin’s conceptual body art work entitled *Carving: A Traditional Sculpture* (1972) and Lynda Benglis’s *Artforum* advertisement (1974). For *Carving*, Antin had herself photographed daily (from four vantage points) as she went on a rigorous diet over a 45-day period. The resulting work is a grid of the 180 photographs in which Antin theatricalizes the act of weight loss as well as takes on the role of both “sculptor” and “sculpture,” literally “carving” her body down from its original shape. In a complementary move, Benglis, notoriously, posed for the 1974 advertisement completely naked and with sunglasses; her skin greased, she holds an impossibly large double-ended dildo erect



from her pubic area. Putting their bodies on the line, feminist artists from the 1960s and 1970s thus strategically redefined gender as a performative while simultaneously using the specific modes, styles, and bodily interventions incisively to critique normative ideals of feminine embodiment, behavior, and comportment. Since the 1970s, partly due to such incisive and brave strategies, gender roles and sexual identifications have radically changed both within and beyond the art world. Thanks to the advances of feminism, the LGBTQ movements, and queer theory (historically intertwined with performance theory in the work of scholars such as Eve Sedgwick and Judith Butler), and to the tireless labors of queers and feminists of color to redefine performative sexual and gender identities

self-mutilation. In the wake of her reenactments, art students began requesting permission to reperform Abramovic's pieces.

New media performance domains, such as Second Life, have opened up further possibilities for reenactment. In 2007, artists Eva and Franco Mañeses, also known as 0100101110101101.org, began staging "Synthetic Performances" in the virtual social environment Second Life. Using their avatars and virtual environments, the Mañeses reenact iconic performance art pieces, including, among others, Acconci's Seedbed and Chris Burden's Shoot (1971). These simulations challenge authority and authenticity, but by performing in a virtual context, they further question whether physical presence and material bodies are essential elements of body-based performance art.

Further reading

beyond whiteness, we can no longer pretend to posit a singular “feminine ideal” (presumptively white and slim, heteronormative, and thus available for male delectation) for the female body. Canadian artist Heather Cassils, who currently works in Los Angeles, has produced a range of recent performance projects that exemplify the productive rethinking–reperforming and retheorizing–of earlier models for articulating sexual difference and for empowering feminists as the creative agents of art and of their own appearance and identifications. Cassils (a transgender multimedia artist who is her/himself also a body builder and personal trainer) most notably produced reworked versions of the Antin and Benglis classics in two works–Cuts: A Traditional Sculpture and Homage to Benglis–commissioned for the 2011 Los Angeles Contemporary Exhibitions (LACE) event “Los Angeles Goes Live: Performance Art in Southern California 1970–1983.” For Cuts Cassils worked with a body building coach and a nutritionist as well as, for a brief part of the training, taking low-level steroids in order to build up rather than “carve” away her/his body. Just as Antin had done, Cassils documented his/ her changing body, taking four photos a day from four vantage points. Rather than producing a grid of still photos (a classic format for conceptual art in the late 1960s and early 1970s), s/he produced instead Fast Twitch/Slow Twitch, a time-lapsed two channel video of her/his shifting bodily contours as viewed from the front, juxtaposing this footage with slow motion scenes of her/his simultaneously buff and sensual, masculine/feminine body posing as an

odalisque in a jock strap and wig, straining and bursting the seams of her/his shirt, and otherwise perverting expectations of the fetishized body. The slowed-down images force our desire to fetishize to drag out through time; by languorously delaying the movements of Cassils' reshaped body through slow motion and

Figure 12 Heather Cassils, Installation image of Advertisement (Homage to Benglis) (2011). Photograph and Xerox

copies; Key art: 30 x 40 inches, and tabloid-sized Xerox: 11 x 17 inches. Key image © Heather Cassils and Robin Black

2011. Wall installation © Heather Cassils 2011.

simultaneously making the cross-gender codes more

evident, the videos destroy the possibility of fetishism;

in process rather than frozen, ambiguously sexed and

gendered, her/his body cannot serve as "phallus" to

allay anxieties about sexual difference. Cassils' Homage to Benglis is a photographic

portrait of the artist naked except for a jock strap, her/

his muscular chest and arms and short hair countered

by her/his brilliantly red lipstick. To make the image

and others relating to this part of the project, the

artist collaborated with Robin Black, known for her

commercial images of gay male bodies in magazines

such as Butt. The photographs, one of them repeated

over the walls of the gallery like Warhol's Cow Wallpaper

(serving as another homage, in this case to a key figure

in the articulation of non-normative sexualities in the

art world), became as well the center of Cassils' and

Black's collaborative zine of soft-core pinups; entitled

LADY FACE // MAN BODY, the zine is available for purchase over the internet, where the image of the zine's cover has taken on a life of its own. Cassils has described this project in relation to her/his desire "to show my body as I have always wanted to be seen [...]. Substituting my ripped masculine physique for [Benglis's...] double ended phallus, the [...] zine signals the shift in our cultural landscape and the role of artists like Benglis in bringing about those changes." Cassils could be said to queer feminist strategies of visual critique with this multi-part Cuts project.

As Cassils suggests, the world has changed since the mid-1970s and the reversal in performative sculpting, from paring away to adding on, as well as the shift away from a binary notion of gender to a polymorphous and openly trans- approach to queering the gendered body signals a changed perspective from the frameworks defining Antin's Carving and Benglis's Artforum advertisement. These radical shifts point both to broader social and cultural views of gender and sexual identification as well as to Cassils' stated individual relationship to the conventional notions of "femininity" or "masculinity," which s/he reworks beyond what would have been recognized as a "woman's" or a "man's" body in the 1970s. While

Antin and Benglis both retained a relationship to heteronormative images of the (white, middle-class) feminine body—albeit in Antin’s case also an avowedly Jewish one—Cassils performs gender across norms and sexual identifications. Cassils experiences and thus produces an explicitly sexualized yet also explicitly transgendered body. Ultimately Cassils found her/himself exploring not only the limits of her/his body in enacting extraordinary feats in the weight room (“I felt disoriented” by the effects of the steroids, “ungrounded and in flux”), but the limits of a society that is supposedly vastly more “hip” to gender permutations in accepting a masculinized “female” or just plain gender-fluid body: “When my body crossed over from socially acceptable ripped chick to freaky androgyny, it was noticeable for me in my day-to-day interactions. [...] I had achieved a confusing body that ruptured expectation” (Cassils 2013). Deploying a range of representational techniques, the Cuts project also “ruptures expectation” by enacting this in-between transgendered body across different contemporary modes of visibility. Thus, while Antin used the format of the artwork in the gallery (a classic conceptualist grid structure to emphasize the quality of her body image as repetitive, rationalized “information”), and Benglis that of Artforum (to perform herself as “pin-up,” but within an art magazine context), Cassils updates our access to her deliberately excessive bodily transformation by producing a zine, time-lapse video footage, and images that are circulated and made available through the web (for example, she launched the Benglis homage images on [homotography.tumblr.com](http://homotography.tumblr.com), a website of homoerotic images oriented towards a gay male viewership). Antin and Benglis clearly understood themselves as “women artists” (implicitly imagined, whether accurately or not, as white, middle-class, and heterosexually identified) and performatively enacted their critiques within this framework, producing more or less final objects or works to be viewed in the future. Cassils, in contrast, produces a performative body that will never be aligned in any simple way with femininity or the role of the “woman artist.” Both pin-up, overtly

Scenario

Diana Taylor

Scenario, a term originally used in theatre studies,

reflects the unstable oscillation between place

(stage-Latin scaena) and action (the scena or scene as an element of plot). Commedia dell'arte players used to follow a scenario, an outline of performance action and plot pinned to the back of the scenery. Within these established parameters, actors played on the broad range of audience assumptions and expectations. Improvisations embellishing the general plot line allowed for variations and surprises. Contemporary events could easily be folded into the plot, and actors could adapt to audience response. While the actors could test the limits of the scenario, suggesting alternate possibilities and outcomes, at the end of the play they returned to the conventional endings and assumed worldview. Only in their playful improvisations could they outstrip the reigning conventions. The usefulness of the term far outreaches its 16th-century origins.

Scenarios, as frameworks for thinking, have become the privileged site for modeling a wide range of practices—the theatrical “as if ” simulation of catastrophic events such as nuclear war, to hypothetical “what if ” set-ups such as the ticking bomb, to acts of torture (“scenarios designed to convince the detainee that death or severely

painful consequences are imminent” (Lukes

2006, 6)), to scenarios that aim to heal victims

by working through trauma (simulations such as “Virtual Iraq” help veterans with P.T.S.D. (Halpern 2008, 31-37)), to conflict resolution preparation, such as Virtual Peace, developed by Tim Lenoir, which trains peacekeepers in an “immersive, multi-sensory game-based environment that simulates real disaster relief and conflict resolution” (Lenoir 2008). The basic idea—that people learn, experience, and come to terms with past/future behaviors by physically doing them, trying them on, acting them through and acting them out—is the underlying theory of ritual, older than Aristotle’s theory of mimesis, and as new as theories of “mirror neurons” that explore how empathy and understandings of human relationality and intersubjectivity are vital for human survival (Gallese 2001, 33-50). Scenarios are not necessarily, or even primarily, mimetic. While the paradigm allows for a continuity of cultural myths and assumptions, it usually works through reactivation rather than duplication. Rather than a copy, the scenario constitutes a once-againness. Scenarios reveal our fantasies not only of “what if ” but of causality, “if this, then that.” While not predictive in function, scenarios tempt participants to extrapolate that what is determines what will be. Participants can play out the multiple variables in search for “likely” outcomes. As in theatre, groups can offer interpretations and make decisions based on what they perceive as other forces/players’ motivation, disposition, character, past behaviors, and present conditions. When thinking of competitors (be they business or political actors), they put themselves in the (imagined) place of the

responsible for her/his own collaborative objectification,

and manipulator of her/his own bodily gender habitus—

as picture and as physical and muscular embodied

subject—Cassils asks us to rethink the crucial ideas Antin

and Benglis set forth about femininity, fetishism, and

the agency of women artists and women as embodied

subjects. Antin and Benglis laid the groundwork, as

Cassils acknowledges, and Cassils uses various new

media to take the gendered body to a space of radical other—so and so will do or say the following. The relationship is agonistic—who holds the better cards? Whose move will trump ours? Participants read gestures and signs for effect (will competitors tough it out?), even as they rehearse face-saving maneuvers. The more persuasive the scenarios put forth, the more likely participants will buy into them as a viable way of making sense of the world. As in *commedia dell'arte*, scenario thinking often ends up affirming the conventional ending and the given worldview. Nonetheless, scenarios function as the framework within which thinking takes place. Neither inherently good nor bad, they can simultaneously prepare us for and/or blind us to what is going on. We might go so far as to suggest that they are what's going on. They reveal cultural imaginaries, ways societies envision themselves, their conflicts, and possible dénouements. Because scenarios say more about the "us" envisioning them than about the other they try to model, they are fundamental to the ways societies understand themselves. They make visible, yet again, what is already there—the ghosts, the images, the stereotypes that haunt our present



and resuscitate and reactivate old dramas. And because scenarios are about “us,” we need to factor ourselves in the picture—as participants, spectators or witnesses we need to “be there,” part of the act of transfer. Thus, the scenario precludes a certain kind of distancing, and places spectators within its frame, implicating “us” in its ethics and politics. We better informed the participants, the better the outcomes. Bad scenarios blind us—they’re all about percepticide—or self-blinding (Taylor 1997). Good scenarios heighten our awareness and encourage best behaviors. Rather than allow scenarios to be used as weapons against us, perhaps we need to fight for the ability to see ourselves acting, to compose and rehearse different scenarios, to enact different futures, and more liberating denouements.

Further reading

alienation, Baudrillard claims that the “real” has been subsumed by the simulacrum through the collapse of value and, hence, meaning. The result is what he terms “hyperreality,” where signs of the real substitute for the real itself, a continuous looping that leads to “the radical negation of the sign as value” (Baudrillard 1994, 6).

e collapse of discernible binaries results in a social impetus to reverse the privileging of the real, epitomized for Baudrillard by Disneyland, which “is presented as imaginary in order to make us believe that the rest is real, whereas all of Los Angeles and the America that surrounds it are no longer real, but belong to the hyperreal order and to the order of simulation” (1994, 4). The collapse of signification reinforces the cycle by which ultimately the simulation is entirely independent of any reference to the real, the process that Baudrillard refers to as the “precession of simulacra” (1994, 4).

As Walter Benjamin suggests in “The Work of Art in the Age of Mechanical Reproduction” (1936), the simulacrum not only troubles the relationship of the copy to the original, as in Andy Warhol’s work, but also complicates distinctions between the live and the mediated. This is a central debate within performance studies, which emerged in part from Peggy Phelan’s seminal essay “The Ontology of Performance: Representation without Reproduction” in *Unmarked* (1993) and from Philip Auslander’s response in *Liveness* (1999). This particular debate becomes further

complicated with regard to digital media technologies in performance, as in the work of companies emerging on the cusp of the twenty-first century, like Big Art Group, Gob Squad, or Ars Mechanica. The term simulacrum is widely used to describe multi- and intermedial productions, such as the Wooster Group's performance of Poor Theatre (2004), subtitled "a series of simulacra." In this piece, the group exposed their mechanism of task-based acting in their strictly physical re-performance of the recording of Jerzy Grotowski's Akropolis (1964), a documentary about artist Max Ernst, and a lecture by choreographer William actions occur; the terms may derive from the violent spectacles staged at the Roman coliseum two millennia ago. At the First Battle of Bull Run ( July 21, 1861), citizens picnicked on the hillsides above Manassas, Virginia, wrongly anticipating an easy and entertaining victory for Union forces. Their children enjoyed the Wild West spectacles of Buffalo Bill Cody, which staged thrilling battles between Native Americans and U.S. soldiers. In the 1930s and 40s, the Nazis used theatre, spectacle, and mass ritual to promote a national commitment to "total war" (Berghaus 1996). The annual

rallies held in Nuremberg assembled hundreds of thousands of party members and citizens to celebrate the divinity of Adolf Hitler, the manifest destiny of the Nazi party, and the organizational might of the German nation.

The instrumental use of performance is typified by such conventional strategies as camouflage and diversionary tactics. The military doctrine of "shock and awe" (a.k.a. "rapid dominance") was developed by Harlan K. Ullman and James P. Wade to exploit the sensory impact of warfare. The dazzling bombardment of Baghdad that signaled the 2003 U.S. invasion of Iraq is exemplary, but "shock and awe" has precedents in the Roman legions, Sun Tzu's Art of War, the Nazi blitzkrieg, and the nuclear bombing of Hiroshima and Nagasaki (Ullman and Wade 1996). The "military-industrial-entertainment complex" deploys sitcoms, sporting events, and war itself to ensure assent and distraction. To counter this tendency, French avant-garde group the Situationist International developed insurgent performance practices that were based in a theory of cultural civil war (Debord 1997 and 2005). Michel Foucault (1975) demonstrated the

foundational role of theatre in the development of the modern military; the precise gestures and movements of soldiers that we associate with the modern military were developed in a “theatrical forum” in which individuals and groups were observed and corrected. Currently, University of Pittsburgh sports medicine researchers are working with Navy SEALs to improve

the physical training of the soldier, fine-tune their movement strategies, and extend their “operational service life”. The dynamic between war and culture is an old one. Rituals of victory have been with us since prehistoric times; Roman generals celebrated their victories with “triumphs,” a combination civil ceremony and religious ritual that displayed the spoils of war to citizens and civil authorities. The uniforms of elite troops and leaders visually impress and intimidate, and military parades demonstrate might to citizens and enemies without the expense of actual battle. Theatrical entertainments are common in the camps of soldiers, free and prisoner alike. No stranger to prison stages is drag performance. The ability of performance to raise morale is clear, too. The United Service Organizations, Inc., a private, not-for-profit operation, has provided entertainment to U.S. soldiers since the 1940s. The tradition of radical art known as the avant-garde takes its name from a military strategy—the advance force of an army—and is, more generally, a response to “the central reality of war” in the modern era (Calinescu 1987, 100). Avant-gardes tend to favor aggressive, violent, even terroristic forms of aesthetic action, as well as the language of war and terrorism—intervention, tactical engagement, attack, etc. War has been a catalyst on both the ideological and technical-formal levels of the avant-garde, as demonstrated by such diverse performance-centered vanguards as Dada, Italian Futurism, the Blue Blouse Troupes, the Living Theatre, Las Madres de la Plaza de Mayo, and others (Sell 2009). Twenty-four hour broad- and webcast news, on-delivery video, and ubiquitous phones and video recorders have introduced a new kind of war performativity. On the one hand, there is the “masquerade

of information” used by superpowers in the age of supercomputers, satellites, and the internet (Baudrillard 1995, 40); on the other, video recordings and oral histories of military operations have provided material to those challenging power. Conceptually, culturally, instrumentally, and in the avant-garde, the relationship between war and performance continues to evolve and conquer.

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## Performer

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Nevertheless, as Schechner points out, "all actors are performers, but not all performers are actors" (2002, 208). An actor is someone who performs an act or action. In the theatre, an actor is someone who performs a role, usually of a character. The Greek word for actor means "one who interprets" the role. Becoming a character is a profound act of empathy, of putting oneself in another's place, seeing what it is like to be another person, and seeing the world from another's perspective. However, not all definitions of acting or systems of actor training require the actor to become the character. For example, director Kavalam Narayana Panikkar refers to the actor as a *katha patram* (*katha* means story, and *patram* means vessel or pot), whose job is to be a vessel through which the *rasa* of the play is carried to and shared with the spectator. *Rasa* is the aesthetic flavor or sentiment tasted in and through performance: the *Natyashastra*, the Sanskrit treatise on aesthetics, tells us that when foods and spices

are mixed together in different ways, they create different tastes. Similarly, the mixing of different basic emotions arising from different situations, when expressed through the performer, gives rise to an emotional experience or "taste" in the spectator, which is rasa (Bharata 1996, 55). The Sanskrit term for acting, abhinaya, literally means "to carry forward"; it is "that which takes the [rasa of the] performance to the audience" (Gupt 1994, 181-182). The goal of the actor is to create a rasic experience for the partaker, and the actor does not need to become the character to do so (Mee 2009).

Different systems of actor training have been developed based on particular ideas about the role of the actor in performance. For example, the director and acting teacher Konstantin Stanislavsky believed that theatre is "the art of reflecting life" (1989). He developed a method of physical actions to bridge the gap between action and reality, and the actor's job was to "become the character" in order to be believable as the character. Actor/director Vsevolod Meyerhold believed that theatre is a means of transforming society by revealing, or making visible the political truths hidden under the or performers in art. Being the plural name for



an emergent genre, animalworks both identify those durational artworks that bring into play the figure and presence of animals and evoke another time-based genre, "bodyworks" (1975), as their counterparts in performance art. Characteristically, a bodywork treats the artist's body as the basis, perimeter, material, subject, and object of a performance action. An animalwork, in contrast, involves the artist's interaction with or manipulation of another body, that of an animal in its various guises as a concept, a somatic mass, a sensorial stimulus, a material symbol, and an alien spectacle. Bodyworks and animalworks have a common interest in the intersection between corporeality and temporality—that is, in the nature and attributes of a mortal body. Both genres tend to challenge normative sensibilities and thrive on the violence of the unexpected, the grotesque, or the extremely visceral. Bodyworks and animalworks nevertheless energize the performance medium from almost opposite standpoints. The potential danger associated with a bodywork comes from a predetermined stable element: the artist's willingness to subject his/her own body to an endurance task, which includes self-harm.

Conversely, an animalwork often derives its thrill from a relatively uncontrollable risky element: the strength, volition, motility, and aggression of a body other than that of the artist. Whereas a bodywork questions an individual's right to unrestricted corporeal self-control, an animalwork foregrounds a self's ethical interrelations with an other, human or

Jamie McMurry at the 18th Street Art Center in Santa Monica, California. This performance was distinguished by a sculpture-like stillness in composition, incorporating the artist's body. This technique of borrowing sculptural properties for live body art performance challenges conventional sculpture and may be termed "Body Art Still Image Action." The sculptural element in Carranza's art performances derives conceptually from the Living Matter series of liquid sculptures, Carranza's ongoing project since 1994. In this series, liquid organic matter, applied to canvas over a long period of time, hardens, acquiring either controlled or accidental form, while fresh liquid matter continues to be added to the canvas, creating new layers. Over time the living matter goes through the aging process, gradually changing its appearance. Carranza began exploring sculptural properties in the medium of performance by first incorporating her body into a large-scale installation (e.g.

a durational performance, Drum, 1989, Wight Gallery, University of California, Los Angeles). The performance presented a large wooden drum with the artist's body suspended inside by means of a swinging harness, allowing her to hit the walls with her hands and feet to produce the sound of the drum. In her later durational performances, Carranza turned her body contour,

dimension, and flesh into an actual still-life sculpture. Stillness in Carranza's sculptural body art performances often displays a serene, meditative quality, even when the artist's idea involves a physical challenge with a degree of endurance, as in I Am/Ja Jesam, the performance that took place in Stanglinec, Croatia, June 2011. During this performance, the artist's body was immobilized, her hands and feet tied by ropes to large rocks buried in the ground. For four hours, the artist endured sudden weather changes and was helpless to insects and other natural phenomena. The stillness of the created image over a durational time frame allows the artist to distance herself from the event she produces, while enduring various physical challenges. Silence and seeming non-action for the duration of the performance heighten the visceral immediacy in the viewer and can elicit strong emotional responses (anxiety, consternation, awe, etc.). In OFFERING, Carranza expresses her intense psychological reaction to the idea and act of "sacrifice," as well as her philosophical approach to spiritual and physical aspects of violence. As a Body Art Still Image Action, OFFERING displays a powerful image of two apparently inert bodies: a newly slaughtered, 65-pound sheep corpse weighing upon the artist's prostrate nude body. Taking OFFERING as a case study allows us to understand certain mechanisms in Carranza's thought process during the

Figure 13 Mariel Carranza performing OFFERING (2006) in *Depicting Action*, curated by Jamie McMurry, at 18th

Street Art Center in Santa Monica. Image courtesy of the artist. preparation and execution of its concept. Carranza's work is largely intuitive and analytical, reflecting on her emotional responses to situations and events in her personal life, while the mystery of the

images she creates lies in the metaphorical way they are expressed. By showing life through the still image of live performance, Carranza lets her embodied metaphor speak for itself. The idea for the performance came to Carranza after her conversation with a friend of Eastern European origin about the custom of "animal sacrifice" (mostly sheep) as a ritual offering to God to ensure good fortune. To the artist, practicing animal sacrifice in the contemporary United States seemed foreign and barbaric. The custom's supposed ritualistic efficacy disturbed her deeply and flooded her with an onslaught of images from another time and culture. Having been a vegetarian for several years, Carranza felt repulsed at merely the thought of touching or smelling raw meat, let alone participating in a ritualistic feast. But the subject matter of animal sacrifice continued to fascinate her. She was appalled and intrigued by the realization that animal sacrifice was still being practiced today, reminding her of familiar biblical stories from her Catholic convent school in Peru and of recent debates regarding the morality of any form of sacrifice and the ethical problem of animal cruelty. This preoccupation evolved into a deeper consideration of the violence associated with the Hamas political party's victory in the 2006 election, which jeopardized the possibility of peace in Gaza. Even though Carranza refrained from working in an explicitly political mindframe, the idea for the performance manifested itself in a visual language as both a means of solving her personal dilemma and a metaphor for the concepts of sacrifice, offering, suffering, and larger forms of punishment. Carranza's initial idea for OFFERING was to be suspended from the ceiling next to a hanging sheep carcass. When the artist realized that it was physically impossible for her to maintain this position for an extended durational performance, she chose to have the sheep carcass placed on top of her nude body, thus achieving several objectives at once. She would have to physically bear the weight of the sacrificed animal's body and emotionally deal with the guilt of causing the animal's unjustified death for the sake of art, all the while allowing herself to experience and comprehend on a gut level what this innocent animal represents through its offering: sacrifice or propitiation? With the still warm carcass of the dead sheep on top of her nude body, Carranza lay face-down on the cold concrete floor of the gallery space with the sheep's dangling head next to her own face, forcing her to look into the sheep's glassy eyes. When she tried to close her own eyes, she saw the dead bodies of animals. The longer her eyes were closed, the more bodies piled up in her minds' eye, although she

knew in reality that the gallery was mostly empty. She smelled the sheep's breath; she even tasted its blood when thick drops touched her lips. As the carcass got cold, so did the artist and she began to shiver. With the animal's body still jerking on top of her, the artist was aware that the sheep's smothering weight was crushing her. Gradually she felt as if her heart was carrying the sheep's dead weight and she sensed how the breathing movements of her chest gave the animal's stagnant flesh the appearance of life. Perhaps unconsciously, the artist turned her experience into a metaphor for the complex philosophical and moral questions that prompted her to create this multi-layered performance. OFFERING was also a means of addressing personal issues, like meditation on letting go. As in a Buddhist Vipassana meditation, the truth came in the acknowledgement of "letting go": by causing pain she let go of pain and with it centuries of human injustice, violence, and cruelty toward animals and other vulnerable beings. She realized the cause of her suffering, and in the course of this realization, her identity as a contemporary female artist came forth and she felt the whole experience as a violation. Her memories made her feel at one with the animal, whose body was able to lift her own pain away. At the instant when she became conscious of the heavy, and violent load of guilt on her shoulders, it had transformed into a shared agony of death and compassion: she let it go. Reference Tarkovsky, Andrey A. and Giovanni Chiaramonte, eds. 2006. Instant Light: Tarkovsky Polaroids. London: Thames & Hudson.

Archive and repertoire

Diana Taylor

"Archival" memory exists as documents, maps, literary texts, letters, archaeological remains, bones, videos, films, CDs—all those items supposedly resistant to change. Archive, from the Greek, etymologically refers to "a public building," to "a place where records are kept" (Skeat 1980, 24). From arkhe, it also means a beginning, the first place, the government. The archival, from the

beginning, sustains power. Archival memory works across distance, over time and space—researchers can go back to reexamine an ancient manuscript; letters find their addresses through time and place, and computer discs can cough up lost files with the right software. What changes over time is the value, relevance, or meaning of the archive, how the items it contains are interpreted, even embodied. Bones might remain the same while their story may change—depending on the paleontologist or forensic anthropologist who examines them. Antigone might be performed in multiple ways, while the preserved text assures a stable signifier. Written texts allow scholars to trace literary traditions, sources, and influences. Insofar as it constitutes materials that seem to endure, the archive exceeds the “live”. Several myths surround the “archive.” One is that it is unmediated—that objects located there might mean something outside the framing of the archival impetus itself. But what makes an object archival is the process whereby it is selected for analysis. Another falsehood is that the archive resists change, corruptibility, and political manipulation. Yet individual objects—books, DNA evidence,

photo IDs—might mysteriously appear in or

disappear from the archive.

The repertoire, on the other hand, enacts

embodied memory through performances,

gestures, orality, movement, dance, singing—

in short, all those acts usually thought of as

ephemeral, non-reproducible knowledge.

Repertoire, etymologically “a treasury, an

inventory,” also allows for individual agency,

referring also to “the finder, discoverer,” and meaning “to find out” (Skeat 1980, 30). The repertoire requires presence—people participate in the production and reproduction of knowledge by being there, being a part of the transmission. As opposed to the supposedly stable objects in the archive, the actions that are the repertoire do not remain the same. The repertoire both keeps and transforms choreographies of meaning. Sports enthusiasts might claim that soccer has remained unchanged for the past hundred years, even though players and fans from different countries have appropriated the event in diverse ways. Dances change over time, even though generations of dancers (or even individual dancers) swear they’re always the same. While the embodiment changes, the meaning might very well remain the same. The repertoire too, then, allows scholars to trace traditions and influences. Many kinds of performances have traveled throughout the Americas, leaving their mark as they move. Scholar Richard Flores (1995), for example, maps out the way pastorelas or shepherds’ plays moved from Spain, to central Mexico, to Mexico’s Northwest and then to what is now the Southwest of the U.S. The different versions permit him to distinguish among various routes. Max Harris (2000) has traced the practice of a specific mock battle, *moros y cristianos*, from pre-conquest Spain to 16th-century Mexico, and into the present. The repertoire allows for alternative perspective on historical processes of transnational contact, and invites a re-mapping of the Americas, this time by following traditions of embodied practice. Certainly it is true that individual instances of performances disappear from the repertoire. This happens to a lesser degree in the archive. The question of

disappearance in relation to the archive and the repertoire is one of kind as well as degree. The "live" performance can never be captured or transmitted through the archive. A video of a performance is not a performance, though it often comes to replace the performance as a thing in itself (the video is part of the archive; what it represents is part of the repertoire). Embodied memory, because it is "live," exceeds the archive's ability to capture it. But that does not mean that performance—as ritualized,

formalized, or reiterative behavior—disappears.

Performances also replicate themselves through their own structures and codes. This means that the repertoire, like the archive, is mediated. The process of selection, memorization or internalization, and transmission takes place within (and in turn helps constitute) specific systems of re-presentation.

Multiple forms of embodied acts are always present, though in a constant state of again-ness. They reconstitute themselves—transmitting communal memories, histories, and values from one group/generation to the next. Embodied and performed acts generate, record, and transmit knowledge. The relationship between the archive and the

repertoire is certainly not sequential (the former ascending to prominence after the disappearance of the latter). While it seems intuitive that the live event associated with the repertoire would precede the documentation of the archive, this is not necessarily the case. An original "live" theatre



performance might well interpret an ancient text. Or, to give a very different kind of example, obituaries of famous people are usually written before they die, so that the media immediately has the materials when the time comes. Nor is it “true” versus “false,” mediated versus unmediated, primordial versus modern. Nor is it a straightforward binary—with the written and archival constituting hegemonic power and the repertoire providing the anti-hegemonic challenge. The modes of storing and transmitting knowledge are many and mixed and embodied performances chanting and intense mysteries. I even entered a convent to continue this research, but left after 2 years to become a full fledged hippie artist and wild tantrica.

Backstory 2:

In 1971 I met my husband-to-be, photographer Mitchell Payne, and my spiritual guru, Dr. RS Mishra. The ecstasy of knowing that I was loved by my husband and spiritually nourished by both of these beauties, opened my creative floodgates. I began an intense yoga practice that infused/inspired my performances. I am forever grateful to both of these heart teachers/friends.

Backstory 3:

During my 5 years daily association with Dr Mishra’s

ashram, I was learning Hindu theology. Gurugi told us that there are 7 powerful and mystical centers inside the body and each had a color, sound association, and bija mantra. I became so intoxicated with this knowledge that I wanted to understand it more deeply.

Backstory 4:

Mitchell and I divorced. A year and a half later he was murdered. I moved to a Zen center for two years and then came out in the early 1980s to make art that would engulf me in its passion. The healing that I was receiving from Eastern theologies, and the martial arts (karate high green belt) catapulted me into wanting to hide and heal inside the monastery of my own art/life. This is what I created:

7 YEARS OF LIVING ART 12/8/84-12/8/91

AN EXPERIENCE BASED ON THE 7

ENERGY CENTERS OF THE BODY

PART A. INNER: ART/LIFE INSTITUTE

Daily for 7 years I will:

1. Stay in a colored space (minimum 3 hours)
  2. Listen to one pitch (minimum 7 hours)
  3. Speak in an accent (except with family)
  4. Wear one-color clothes associated with the color of the chakra
- PART B: OUTER: THE NEW MUSEUM 1. Once a month for 7 years, I will sit in a window installation at the New Museum and talk about art/ life with individuals who join me.
- PART C: OTHERS: INTERNATIONAL 1. Once a year for 16 days, a collaborator will live with me. 2. Others can collaborate in their own way wherever they are. THE

CHAKRAS, QUALITIES AND PARTICULAR DISCIPLINES OUTLINED:  
1984-91 FIRST CENTER: sex, red, B pitch, tip of coccyx,  
1984-85 SECOND CENTER: security, orange, C pitch, pelvis,  
nun accent, 1985-86 THIRD CENTER: courage, yellow, G  
pitch, navel, jazz accent, 1986-87 FOURTH CENTER:  
compassion, green, D pitch, heart, country western accent,  
1987-88 FIFTH CENTER: communication, blue, A pitch, throat,  
British accent, 1988-89 Figure 14 Linda Montano in the  
persona of Bob Dylan. Photo by Annie Sprinkle. Image  
courtesy of the artist and photographer. SIXTH CENTER:  
intuition, purple, E pitch, third eye, Slavic accent,  
1989-90 SEVENTH CENTER: peace, white, F pitch, top of head,  
normal accent, 1990-91

\*\*\*\*\* FROM  
1991-1998, I CONTINUED THIS PROCESS BUT WENT FROM WHITE TO  
RED \*\*\*\*\* Journals  
Red year: 1984-85 The sex chakra is eliciting sex! I am  
drawing people but more important am feeling "sex" myself.  
I want it; they want it. It's inevitable. That's what this  
chakra is about. I need protection and hope that I won't  
be pushed in the wrong way. The piece is portable. I  
string my red cloth like a tent (vow to stay in a red room  
3 hours a day), duplicating my upstate red room, which I  
painted. The sound (from a hand-held oscillator that I  
listen to 7 hours a day) especially travels well (it is  
small and portable). I wear earphones in the city and walk  
jubilantly down the streets listening to B, watching  
trucks drown it out, and listening to its return,  
wondering what everyone else is listening to My clothes  
get dirty and there are just so many red things in my  
repertoire. I have not broken the dress code yet and  
always wear red even if I am cold (and don't have a red  
winter coat). I felt last night that if I didn't get out of  
bed immediately that I would get so overstimulated and  
sick from the red room, red clothes, red sound that I  
would fall apart. I considered calling FAMILY (phone  
counseling hotline)! I am beginning to worry about the  
consequences (of this piece). Will I go crazy? Red attracts  
bulls. It is vitality, roots, Chinese weddings. It is  
passion, energy. I wear a uniform again like a nun. Orange  
year: 1985-86 Eleanor (my aunt) lived and died half way  
through the second chakra. I did the sex center (death)  
and security with her ... thought that I had actually  
"created" a lump on my uterus and breast that year ...  
realizing that when you work on the chakras, you attract  
many things and symptoms as you clean out the body/mind  
debris, conditioning and belief systems. Taking care of E.  
for 9 months during this performance has been a trip!  
Caregiver Chakra Art! So Eleanor was a good guide for me  
also, someone who had worked all of her life (physical

security), had a house (financial security), and was dying (lack of security). The piece is about forgiveness and about my inability to keep commitments ... It is a psychological ploy that I had unconsciously set up to cure myself of guilt, which I had let the church (self) impose on me as a child. I danced mightily to Celia Cruz records, made believe that I was Latin and guilt free and in general lost my breath at the beauty of the orange. Yellow year: 1986-87 Physically I resemble Doris Day in drag, Dinah Shore after a chicken commercial, or Cory Aquino giving a tour of Manila. Dressed entirely in yellow, I and all viewers are forced to smile, respond, see me, comment. I am clean-cut looking (nobody wearing all yellow can be that bad). I am the sun, I am radiance, I am summer days. Green year: 1987-88 I and my heart are opened by default. Everything shifted in 1988 and because I intended to "open the heart," I asked life to send me everything I needed in order to do just that. I stripped down the piece to those basic elements of intentionality (open the heart) and I reminded myself of the intention by keeping my vows (green clothes, colored room, ART/LIFE COUNSELING, listening to one pitch, speaking in an accent). My brother-in-law, my dog, and my mother died in the green year. My heart opened. Blue year: 1988-89 I am beginning to gain a perspective on the project and see it all as a giant experiment in re-programming

and re-parenting. ... that I am giving myself time and a

structure and a chance and an invitation to fill in the

blanks and iron out the wrinkles of my past. I asked how else I can open the throat and

communicate when the idea to go to the Newman

Center (Catholic center on university campuses) and

talk to a priest about how I felt betrayed by the Catholic

Church came into my mind and I did it and opened my

throat center ... And when I felt it was a perfect time for singing

lessons, I took them and opened my throat center ...

And when I thought that I should have a doctor look at

my throat, I did that ... At the ashram (Ananda Ashram,

Monroe NY) I start

blossoming creatively and Guruji (Dr. Mishra) has me read a lot (spiritual hubris) and my voice comes from the earth. I find that I can call the spiritual authors into myself, become them (usually) and channel the information as them even though I'm reading. A trick I call: getting out of my own way. DREAM: I'm in front of Guruji and a big wad of

phlegm comes out of my nose and mouth. I am healed and scream in the dream.

Purple year: 1989-90

Severe headache as if some vein or artery or nerve is damaged. It travels from the back of my eye to the top of my head on the left side. I am alarmed, go to an internist, who counsels me on my personal life and says that I am in need of right living. I see that the body is impermanent and changes:

menopause, physical changes, wrinkles, cellulite,

fibroids are alarming. I see that I need communal life for a while, that

living alone is detrimental, so I invest in living at the

ashram for 2 years. I see that I can receive and need nurturing and

reparent with an Indiana couple, 2 ayurvedic doctors

living at the ashram during the summer. White year: 1990-91  
No entry.....About 10 years ago I burned 70 journals. All records lost. Another 7 years of living art: 1991-98  
Reader, After the first seven years was completed, I could hardly stop the process. I kept going and did it again with the same colors but starting from the head (white)

and going down to the first center (red). This time, I appeared once a month ASTRALLY OR REALLY at the United Nations Chagall Chapel and let myself be, let myself feel and was taught by the chakras. I stopped pushing for success, I stopped wanting to do, DO, DO! My will was broken. My need for superwoman actions was depleted. My art was becoming more lifelike and human. I taught for 7 years at University of Texas, Austin. When that growth spurt of loyalty and vow to the 7 chakras was over and I didn't get tenure, I was concurrently hearing a voice inside saying: GO AND BE WITH YOUR FATHER!!!!!!!!!!!!!! That meant that I would leave Texas and come back to Upstate New York to take care of my father for 7 years. That was reality and life but it became so incredibly intense and complicated emotionally (he had a stroke and needed 24/7 care) that I called it DAD ART, hiding behind my video camera because the fire of intensity, watching my Dad dissolve, was too much for life. Art became my veil once again. I was also back in the real world, wanted to "teach," so I created my own UNIVERSITY, SCHOOL, ASHRAM under the auspices of THE ART/LIFE INSTITUTE. It is free of rules, regulations, grades, faculty meetings and salaries. In 2019, ANOTHER 21 YEARS OF LIVING ART will complete a 35-year cycle of paying attention to art as life via the chakras (now translated as glands).

Camp

Ann Pellegrini

Camp has a long history of association with gay men and, especially, with gay male practices of female impersonation. In a kind of transfer of properties, camp is equally associated with the larger than life divas (such as Mae West, BeBe Davis, Judy Garland), whom female impersonators have emulated and parodied. Camp names an aesthetic sensibility and performative style characterized by a kind of extravagant impersonation of the real. This extravagance blurs

boundaries between true and false, depth and surface, masculine and feminine, and other binaries key to a metaphysics of substance. The most influential critical analysis of the camp sensibility is Susan Sontag's 1964 essay, "Notes on 'Camp.'" In it, Sontag captures well the way camp sidles up to reality and sets it "in quotation marks. It's not a lamp, but a 'lamp'; not a woman, but a 'woman'" (1964, 275-292). To perceive Camp in objects and persons is to understand Being as-Playing-a-Role. It is the farthest extension, in sensibility, of the metaphor of "life as theatre." For all its bravura stagings, Sontag's analysis remains controversial both for its minimization of the homosexual specificity of camp and for her characterization of camp as "apolitical" (1964, 275-292). For some queer cultural commentators—among them Michael Bronski, David M. Halperin, Esther Newton, and Moe Meyer—what is or might be political in camp emerges precisely in relation to its emergence out of gay lifeworlds. In her pathbreaking anthropological study of pre-Stonewall drag culture, *Mother Camp: Female Impersonators in America* (1979), Newton analyzes camp as a performance practice that is also a survival strategy for lessening the stigma of homosexual identity.

Extrapolating from Newton's analysis of the scene and "seen" of female impersonation, Judith Butler theorizes all gender as an imitative practice whose performance fabricates its origins and passes them off as natural ground. Camp here emerges not just as the exception that "outs" the

Criticism 12.2: 371-391.

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"Boychild" and "Gaga Feminism" by Halberstam;  
"Drag" by Edgecomb; "Ethnic drag" by Herrera;  
"Guillermo Gómez-Peña attempts to explain performance art to people who may have never



heard of it” by Gómez-Peña; “Identification/dis  
identification” by Muñoz; “Memoirs of Björk  
Geisha” by Takemoto.

Celebrity

Pramod K. Nayar

A celebrity is one who is always in a performance,  
and whose performance is always a spectacle.

Celebrities are individuals whose achievements  
in any domain—sports, film, television, science,  
politics, business—sets them apart from other  
individuals. Unlike fame (Braudy 1986),  
celebrityhood depends on media spectacle.

Celebrityhood, in contrast to fame, requires a  
visual presence before the eyes of the beholder.

Ancient kings and emperors, in an age without  
portraiture and photography (not to mention  
impression management via Facebook), relied on  
hearsay, praise, songs, and such to be “known,”  
although eventually, recognizing the need for a  
visual supplement to their renown, they began

carving their visages into coins and currency. Celebrity  
performance demands a constant corporeality—the tweet, the  
email, the fan appearance, and the screen—that foregrounds  
the individual’s looks and body, whether as portraits and  
engravings in an earlier age or posters, photographs,  
public, and screen appearances today. Attention to  
clothing—carried very often to dramatic extremes such as  
Lady Gaga’s costumes—makeup, gestures, and diction is part  
of celebrity corporeal performance. This visual dimension  
of celebrity performance ensures the recognizability of

the face of the celebrity. Celebrities are brands and therefore instantly recognizable. A brand (Frow 2002; Lury 2012) is at once unique and iterable: it can be repeated across contexts and still remains the same. Serena Williams, Bill Clinton, and Justin Bieber are recognizable outside their domains (sport, politics, and music respectively) because, having become brands, their meanings can be performed in any context. A celebrity is one who can move across contexts, genres, formats, and domains because their celebrityhood functions independent of their "original" domains. Celebrity performance demands iterability and iconicity. Celebrities functioning as icons enable the forging of social bonds because they come to represent something other than and more than themselves. Celebrity humanitarianism, embodied in Angelina Jolie, Princess Diana, Aishwarya Rai Bachchan and, in an earlier era, Audrey Hepburn, is a performance that reinforces the iconicity of the celebrity in an entirely different domain. The celebrity establishes social bonds across peoples, nations, and cultures by focusing on the toiling, sympathetic, and activist body of the celebrity embedded in contexts –AIDS, poverty, child-abuse, war victims, natural disasters –completely different from Hollywood, Wimbledon, the White House, or the fashion industry. The celebrity internalizes social anguish (Lisler 2008) as a part of her/his celebrityhood. An icon generates a distinctive semiotic economy that lends itself to forging social bonds (Ghosh 2010). Such a performance ensures that the celebrity is located at the intersection of a financial and a cultural economy (Nayar 2009). Individuals acquire celebrityhood, according

to Chris Rojek, when we as a public begin to

take an interest in their private lives (Rojek

2001). Celebrity performance is the orchestrated

but occasionally unintended circulation of

information about the individual in her/his

public and private realms. Their marriages,

divorces, children, eating disorders, love affairs,

and substance abuse become a part of celebrity

performance when these are made public through

the gossip columns, interviews, or scoops.

us information is central to the celebrity's

performance whether this takes the form of a

public disaster –Nigella Lawson being slapped

by her ex-husband in a restaurant in 2013, for

example, or Lance Armstrong's failed dope test–

the celebrity continues to be a media spectacle

through the availability of information about

private conditions, battles, and tensions. Very often  
celebrity performance through

the circulation of information takes the form

of revelation of actions and behavior that are

socially unacceptable. If celebrities are engaged

in a parasocial relationship (Turner 2004), they

are also icons that imbue themselves with the

aspirations, ideals, norms and prejudices of their

society and culture. Scandals are instances when

celebrity performance varies from the social norms

and belief systems into which they have inserted

themselves over the years through iterative acts.

us Lance Armstrong, who had embodied the

perfectibility of the human body and spirit–and

therefore the embodiment of human aspirations

itself–fell from grace upon the circulation of

information about his doping. Armstrong's scandal

was less about his personal misdemeanor than a

betrayal of the collective aspirations of a people for whom he had performed every year for decades on his bicycle. Scandal here is the performance of a betrayal, an erosion of the parasocial relationship and the disavowal of the symbolic value of a celebrity's body and action.

Further reading

through which questions of identity, power, and significance are raised.

For Walter Benjamin, writing in 1936, the possibilities for art that could be mechanically reproduced and widely disseminated—film and photography were his key examples—were deeply liberatory. While the artwork's "aura" of originality would diminish, the gain in public accessibility would compensate, reversing the "total function of art." "Instead of being based on ritual," Benjamin wrote, art would be "based on another practice—politics" (1936, 23–25). Against this view, Theodor Adorno and Max Horkheimer's mid-1940s essay, "The Culture Industry" (Horkheimer and Adorno, 2007), voiced the counter argument: that mass culture would always serve the market economy, and aesthetic ideals would be subsumed by materialism. His early twentieth-century

disagreement marks contentions that still inform current debates over culture and defines the field of cultural studies—of which the issue of cultural production is a major component. How cultural products are coded and how these values are disseminated (and contested) in order to encourage consumption is inherently performative. As Fredric Jameson (1981) and Jean-Francois Lyotard (1984) have observed, launching a critique from outside late-capitalist consumer culture is impossible. However, it is not necessary to think of cultural production (or for some, a second stage, cultural reproduction) in the direst terms: that it always serves the interests of the ruling class or that it is always consumed passively by audiences increasingly alienated, and disempowered. Rather, as Michel Foucault maintains, power may also be thought of as both productive and restrictive; as open to contest and resistant to change (1980). With the wide access provided by the internet, modes of cultural production are less easily categorized as dominant or resistant, mainstream or alternative. A study of cultural production, then, raises questions such as: Who are the producers? Who are the consumers? How is desire for products

managed via symbols and images, and how, in

turn, is ideological meaning attached to particular

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“Global censorship” by Shea; “Media”

by Collieran; “Mediaturgy” by Marranta;

“Modernism” by Albright, Pearl, and Speca;

“Performance in the digital age” by Auslander.

Drag

Sean Edgecomb

According to Laurence Senelick, the term “drag”

originated as “homosexual slang” (2000, 302) in

the eighteenth century, connoting the physical “drag

of a gown with train.” Partridge dates “go on the

drag” (1953, 239) to 1850, meaning the donning of

women’s clothing by men who were soliciting sex. It

is unclear when the term connoting gender bending

was first applied to theatrical performance, though it has been used widely in the twentieth century. Drawing upon Foucaultian discourse, Butler (1988) provides a discursive feminist (re)definition of drag to include the intentional donning of any socialized garment wherein drag becomes a symbol of fluid gender as performance. Although the etymology of "drag" is of modern

origin, the practice of wearing clothes of the opposite gender is nearly as old as civilization itself. Since ancient times, tribal religions have included performative rites and rituals dependent on transvestitism, such as shamanic magic. In male-dominated societies (Classical Athens, Medieval Europe, and Elizabethan England) where women shared few social privileges and were subjugated by codes of social decency, men in women's garments played female roles in public performance. Similarly, traditional Asian theatrical forms necessitated all-male acting troupes to use transvestitism as a heightened artistic practice. These include the onnagata of Japanese Kabuki or the dan of jingju (Peking Opera), both forms which depend on a channeling of an idealized femininity communicated by the male performer through skills perfected over years of training. The use of drag as a comic convention also predates modernity. The manipulative and often vulgar disguise of men as women is found both in Euripides and Aristophanes. His appropriation of drag to incite laughter became the backbone of low comedy, burlesque, and minstrelsy. Bakhtin's theory of the carnivalesque (1984) also supports a subversion of socially imposed gender norms through drag practice, whereby with costumes and masks an individual creates a new identity that replaces the old within the temporal frame of carnival. Revolutionary progress in civil rights in the latter half of the twentieth century promulgated the dissolution of prescribed gender codes inspiring new forms of drag. The "drag queen" and other forms of drag royalty replaced male and female impersonators as performance artists who created personas based on satiric wordplay, hyperbolic extravagance, or cultural significance. Unlike a transvestite, it is not the drag queen's intention to pass as female. Postmodernist drag artists have taken this to the next level, often employing extremist and "gender-fuck"

performance. Gender-fuck, or literally a self-conscious “fucking” with gender, developed out of a freedom of exploration that coincided with advancements in civil rights. The Cockettes, a San Francisco drag troupe, is credited with introducing the concept in the late 1960s.

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Ethnic drag

Brian Herrera

The term “ethnic drag” delineates performance strategies that amplify attributes of racial and ethnic distinction in order to highlight the poignancy, absurdity, artifice, and/or politics of a particular culture’s history of racialized difference.

The concept elaborates upon theories of race as a social construction always in formation (Omi and Winant 1994) and notions of parodic performativity (Butler 1990) to rehearse a heightened critical awareness regarding the operation of race and ethnicity in performance for both audiences and practitioners alike. As Katrin Sieg contends in *Ethnic Drag: Performing Race, Nation, Sexuality in West Germany*, “ethnic drag includes not only cross-racial casting on the stage, but, more generally, the performance of ‘race’ as masquerade” (2002, 2). Ethnic drag underscores how the performative accoutrements of ethnic or racial distinction—things like accents, costumes, physical gestures and postures, as well as conventionalized social or character types—are utilized within performance to configure racial or ethnic difference. Ethnic drag sometimes revels in the spectacle of ethnic or racial surrogation, as when solo performers like Anna Deavere-Smith, Danny Hoch, and Sarah Jones “quick change” through scores of ethnically and racially distinct characters, or when Henry Higgins schools Eliza Doolittle’s transformation in Shaw’s *Pygmalion* (1913) and in Lerner and Loewe’s *My Fair Lady* (1956). At other times, ethnic drag might be less obvious, as when a Mexican American student in the U.S. Southwest adopts an accent to portray

a Puerto Rican character in a college production of West Side Story (1957) or dons “native costume” in order to perform in a Ballet Folklórico troupe. The most conspicuous examples of ethnic drag, however, are those performances wherein the racial masquerade becomes a centerpiece of the performance itself, as when television sketch comedians Eddie Murphy or Dave Chappelle perform characters in “white face,” or when performance artists Coco Fusco and Guillermo Gómez-Peña simultaneously inhabit and critique performance tropes of indigeneity in their installation Two Undiscovered Amerindians (1992). Yet, whether offered as a critique or as a celebration, ethnic drag exploits the performance event to highlight the theatrical and aesthetic conventions that construct race and/or ethnicity within a given culture.

Memoirs of Björk-Geisha Tina Takemoto 21 June 2006: Outside the San Francisco Museum of Modern Art, a crowd lines up around the building waiting for the much anticipated opening of the Matthew Barney: Drawing Restraint exhibition featuring Barney and his wife Björk as “Occidental guests” on a whaling ship in Japan. Rumor has it that Barney and Björk are already inside mingling among VIP members. Their fans are eager to catch a glimpse of this dynamic artstar couple. Two heavily costumed characters arrive on the scene. Björk-Geisha wears an elaborate DIY kimono adorned with numerous flayed stuffed-animal sharks, whales, lobsters, and harp seals. Barney-Whaler dons a furry mammal suit made of synthetic human wigs, mountain climbing gear, and a small speaker set strapped to his chest. Their four-minute drag performance features lip syncing, fan dancing, and samurai whaling choreographed to Björk’s song “Big Time Sensuality.” For the climax, Björk-Geisha erotically sharpens chopsticks in a pencil sharpener inside her geisha wig and plunges them, harakiri-style, into a whale attached to her obi. Her death aria is followed by her “rebirth” as a dancing whale while Barney-Whaler struts to the sound of the beat. Artist Jennifer Parker and I envisioned our guerrilla appearances as Barney-Whaler and Björk-Geisha, respectively, as an “opening interruptus” of Drawing Restraint. The goals of our piece were two-fold: first, to call attention to the absurd Orientalist storyline in which Westerners go to Japan to drink tea, fall in love, and turn into whales; second, to parody Björk’s and Barney’s cross-cultural code-switching, ethnic drag, and Art World Orientalism. We managed to perform our live piece in the grand atrium, the women’s restroom, and numerous locations within the upper-level galleries. Our intervention would not have been possible without the extravagance of the opening itself. Amid the loud experimental music and Zen-themed cocktails, it was

difficult for viewers and the gallery guards to determine whether we were part of the hired entertainment or not. One woman, who was clearly enamored by Barney's unique perspective on Japan, told me that I looked "absolutely beautiful" as a geisha. This project left me with two questions. First, if a guerrilla performance takes place but it is not "legible" as an intervention until it appears on YouTube, does it still function as a guerrilla intervention? Second, was it more disappointing to make my drag debut dressed as a geisha or to be complimented for looking "beautiful" while doing it? As interventionist artists, we knew that our guerrilla tactics hovered between "protest" and "entertainment." Rather than picketing the museum or lecturing viewers, we presented short blasts of performance designed to amuse, confuse, and raise questions for the viewers. On the one hand, this strategy increased our ability to circulate among the

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public and perform throughout the museum. On the other hand, our performance was not fully legible as a critique during the opening itself. While Parker and I reveled in the subversive pleasure of getting away with our performance, we also learned that SFMOMA press photographers published our image in their promotional membership pamphlet. It was stunning, though not surprising, to witness how quickly our intervention could be reappropriated by the museum for its own publicity and marketing. Months later, a person from SFMOMA's education department proudly informed me

that we inspired the museum to create their own drag spectacles for their Frida Kahlo and Cindy Sherman's Real Fakeny exhibition openings. The second question forces me to take a closer look at the role of Björk-Geisha and my personal experience of performing Orientalist drag. Björk-Geisha's over-the-top costuming, flamboyant expressions, and exaggerated death aria were all intended to signal humor, satire, and artifice. I wondered how anyone could have perceived this disarray of Orientalist stereotypes as an "absolutely beautiful" geisha. Couldn't this viewer see that I was using José Muñoz's strategy of "disidentification" to work within and against the language of Orientalist stereotypes in order to expose their racist and imperialist implications (Muñoz 1999, 31)? Yet, what linger for me are the more complicated feelings of outrage, complicity, and grief that I now associate with performing Orientalist drag. The "misreading" of Björk-Geisha speaks to the instability of interventionist art practices and the risk that racial disidentification can also be read as reinforcing the stereotypes that are under scrutiny. This predicament reminds me of Spike Lee's film Bamboozled featuring a minstrel show in which African Americans wear blackface as a critique only to find the public enthusiastically enjoying the show. While the film

clearly condemns American racism, it also shows the corrosive and debilitating effect of performing toxic racial representations. One heart-wrenching scene in the film shows the actors applying burnt cork to their faces in preparation for their minstrel roles. The application of blackface “erases” their identities and leaves one performer weeping as he repeats his stage name “Sleep ‘n’ Eat” in the mirror. Zeinabu Irene Davis asserts that the “actors are forced into recreating and becoming the hurtful stereotypes that eventually erode their psyche and sense of self ...” (Davis 2001, 17). For me, performing Björk-Geisha required putting on yellowface by applying white geisha make up. The act of covering over my genderqueer self in order to embody this exaggerated stereotype of Asian femininity was more painful than I had anticipated. Unlike other personas I have taken on for performance art, this role tapped into my deepest personal struggles with Asian American femininity and forced me to recall Figure 15 Jennifer Parker and Tina Takemoto, *Drawing Complaint: Memoirs of Björk-Geisha*, performance documentation, San Francisco Museum of Modern Art, June 21, 2006. Photo by Rebecca Bausher. © Jennifer Parker and Tina Takemoto. Courtesy of the artists.

Explicit body performance

Paige McGinley

Rebecca Schneider’s wide-ranging and provocative book, *The Explicit Body in Performance* (1997), brought feminist and queer theory, Frankfurt School materialism, and critical race theory into conversation with feminist performance from the 1960s to the 1990s. Schneider investigates how and why various artists, among them “Post Porn Modernist” Annie Sprinkle, painter and

Inmaker Carolee Schneemann, and the Native American company Spiderwoman, made their bodies stages upon which gendered, raced, and classed representations could be displayed, replayed, and critiqued. Such exploration of historically marked bodies and their relation to habits of viewing, Schneider suggests, makes visible not an essentialized female body, but the “sedimented layers of signification themselves” (1997, 2). Building upon Teresa De Lauretis’ argument that “woman is unrepresentable except as representation,” Schneider argues that explicit body performers “summon the ghosts” of historical representations in order to make visible their machinations (1997, 22). Though much of the book focuses on artistic works of the late-twentieth century, Schneider also demonstrates how feminist performance has been deeply entangled with histories of modernism and the historical avant-garde. Explicit body performance is haunted by histories of modernist primitivism, a

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Gestus

Henry Bial

In its modern usage, the term "gestus" is usually attributed to the German playwright Bertolt Brecht, referring to a gesture, phrase, image, or sound used in performance to indicate a particular idea and attitude. Though it is rooted in the Latin word meaning "gesture," Brecht theorized gestus as something both more specific and more wide ranging than that word usually implies. As an

acting technique, *gestus* (sometimes translated as “*gest*”) is a key component of Brecht’s desired *verfremdungseffekt* (alienation or estrangement effect), in which the actor does not wholly subsume his or her identity into that of the character, but mediates between the character and the audience, encouraging the latter to think critically about the actions of the former. Though a *gestus* can take various forms (spoken, written, musical, physical, or some combination of these), it is characterized by its brief duration and reflexive quality. Combining, in the words of John Willems, “both gist and gesture” (1964, 42), a *gestus* conveys elements of both story and context, both action and commentary on that action. “These expressions of [*gestus*],” writes Brecht, “are usually highly complicated and contradictory, so that they cannot be rendered in a single word and the actor must take care that in giving his image the necessary emphasis he does not lose anything, but emphasizes the entire complex” (1964, 198). Subsequent theorists and directors have frequently interpreted the *gestus* as a kind of performative citation, a way of representing behavior “in quotation marks.” As in Brecht’s Epic Theatre, the goal of such a *gestus* is to indicate rather than imitate, foregrounding the role of the performer as interlocutor between the spectator and the character or event to which the *gestus* refers. Such gestic revisioning of the theatrical event is often undertaken for political purposes. As Elin Diamond writes: “because the *Gestus* is effected by a historical actor/subject, what the spectator sees is not a mere miming of social relationship, but a reading of it, an interpretation by a historical subject who supplements (rather than disappears into) the production of meaning” (1988, 90). This type of *gestus* may also be seen in the work of many performance artists, especially those who take on multiple roles in a single performance (Anna Deavere Smith and Eric Bogosian) and those who emphasize narrative storytelling (Spalding Gray and Holly Hughes). The use of *gestus* as a performance technique allows such artists to quickly establish character changes, to communicate distanced, critical, or ironic attitudes about the characters they are portraying, and to shift their performance to a heightened, less realistic mode of acting. Because *gestus* combines multiple elements of



mise-en-scène into a discrete moment or action, it has often attracted the attention from scholars interested in semiotic analyses of performance,

including most notably Patrice Pavis and Keir

Elam. Further, because gestus is often non-verbal,

many scholars use it as an example of the need to

supplement text-based histories and critiques of

theatre with performance-based analysis.

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Glossolalia

Chelsea Adewunmi

Also known as speaking in tongues, "glossolalia"

is the vocal eruption of long strings of phonemes

into a spontaneously formed, neologistic language.

Glossolalic performances are part of religious

performance, ritualistic performance (especially those involving healing and magic), and pathologic performance, as well as experimental and avant garde performance, such as the theatre of Antonin Artaud and the experimental music of John Cage and Meredith Monk. In religious contexts, glossolalia complicates the

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"Transcontextual" by Garoian and Gaudelius.

Identity politics

Chelsea Adewunmi

First used in the Combahee River Collective's manifesto (1974), "identity politics" came to

dominate critical theoretical understandings of subjectivity and personhood in the 1980s and early 1990s. Since then, much of the criticism around identity politics has fallen around issues of essentialism and authenticity, calling instead for more nuanced epistemologies of what defines group membership and the political strategies of marginalized individuals. Performances such as Coco Fusco and Guillermo Gómez-Peña's *Two Undiscovered Amerindians Visit ...* (1992), Stew's *Passing Strange* (2006), and Annie Sprinkle and Elizabeth Stephens' *Love Art Lab* (2003) all redefine the workings of identity within dominant institutions (such as museums and the church). Adrian Piper's *Cornered* (1988) critiques the visual epistemology of perceived identity, Greg Tate's *Black Rock Coalition* (1985) redefines performances of aural blackness, and the *Third World Gay Revolution* resists the "we" of homonormative agendas for a more inclusive queer that can go wrong, will go wrong." So, back when I was 18, I had asked myself, "What's the worse possible thing that could happen to you?" My answer had been, "To go blind." Now, I had heard of blind people doing some pretty incredible things, but painting was definitely

not one of them. Since the literary arts had always been my second love, I decided, if I was ever forced to throw away the paintbrush and charcoal stick, I would fearlessly pick up the pen. I had also prepared for blindness in another way.

I began secretly doing everyday tasks in the dark or with my eyes closed: dialing the phone, tying my shoes, washing the dishes. Now, sitting in this hospital bed, in a constant state of hallucination, I am terrified that my blindness is hysterical. Am I subconsciously fulfilling my own morbid prophecy? My surgeon, Dr. White, finally gets around to

delivering a medical verdict. (As Dr. White)

“Mr. Manning, we removed what remained of your left eye. We were also able to eliminate the possibility of brain damage. Regarding your right eye, well, the bullet totally severed the optic nerve. There’s nothing we can do to re-attach it.” Something akin to joy surges through me. It must

be obvious because Dr. White asks, “You do understand what I’m telling you Mr. Manning?” [...] (Lynn)

“Well, at least I’ll still have my good looks.” While Dr. White was delivering what was supposed to be devastating news, my sister, Dorothy, and my mother, Moms, were waiting in the hallway. Dorothy told me later that the doctor told them that my behavior was abnormal and I’d bear close watching for a while. Dr. White

isn't the only person to plant such concerns. The hospital's psychiatric social worker strongly suggests to my visitors—right in front of me—that I not be left alone once released from the hospital. This kind of talk gets everyone around me so anxious and depressed that I spend most of their visits trying to cheer them up. [...] Past experiences with family and foster homes had made me leery of being dependent on anyone but myself, so, I set out to reclaim my independence as quickly as possible. Toward that end there was much bureaucratic boogaloo: plenty of crowded waiting rooms, much paper work, and several “initial denials of service.” Moms, Mandy, Mandy's two kids and I eventually find ourselves in the offices of the State Department of Rehabilitation. After inviting Moms and me into her office, Mrs. Hereford, my rehab counselor, says, (As Mrs. Hereford) “I'm really surprised to see you here so soon after your accident, Mr. Manning. It's only been, what? Three weeks?!” (Lynn) “I want to take control of my life as quickly as possible.” Figure 16 From Center Theatre Group's 2001 production of *Weights at The Actors' Gang*, Hollywood. Photo by Craig Schwartz. Image courtesy of the artist. (Hereford) “Mr. Manning, after a loss such as yours, there's a grieving process that occurs. With some people it takes years.” (Lynn) “I don't need to grieve the loss of my sight. I already accept it. That's why I'm here.” (Hereford) “Look, Mr. Manning, I'm legally blind, myself. I know the challenges you have to face out there.” [...] (Hereford) “You may not want to believe me, Mr. Manning, but the grieving process is real. You will go through it; if not now, then a year from now. Then all that we'll have invested in you will go to waste.” Back at the apartment Moms says, (As Moms) “You really should slow down, Honey. You should be takin' it easy like that rehab counselor said.” (Lynn) “Screw Mrs. Hereford. If you don't fit their little cookie cutter profile, they can't do a damn thing for you. Who's spoze to take care of business while I'm takin' it easy? I gotta do for my damned self.” [...] I storm into my bedroom to do some private bitching about how some people can't be satisfied until you “hulk-out” on their asses. I hear Moms out there on the phone, telling Dorothy it's finally happened. A laugh tries to well up out of me. I think, “Maybe this little outburst will satisfy the nay sayers. Maybe now, Moms and whoever

she tells about this will sweep up these damned eggshells.” [LIGHT AND SOUND TRANSITION INTO POEM, WEIGHTS] Yesterday, she said, “I couldn’t be so strong if it happened to me.” “You have to lift weights,” I quipped. She laughed, and tapped me on the bicep. [...] [TRANSITION TO STORY LIGHT] My experience at the Braille Institute was completely different from the Department of Rehabilitation. [...] My first classes would be Braille reading, Braille writing, and Techniques of daily living. This last covered: how to differentiate money, label clothing—that kind of stuff. I couldn’t wait to get started! Late in January I received the most priceless service the Braille Institute has to offer: Orientation and Mobility instruction. [...] My O. and M. instructor was Tom Rotuno. The first time he came out to the apartment, he brought with him my official white traveling cane. (Lynn retrieves a folded white cane.) For three months, I hadn’t been anywhere without my hand on somebody’s shoulder. I was more than ready to walk alone. [SOUND CUE: VOICE OVER] Out on the street, Tom shows me the basic cane technique. (Demonstrates as he speaks) The trick is to extend the cane out in front of me, centered with my body—like this. Grip the handle, not too tightly, palm up, elbow out—like this. Now, with just the movement of my hand and wrist, tap the cane from side to side—like this. The intent is to check or clear the space in front of me as I walk. [...] Now I’ve got to add this strange rhythm to my walk. I’m supposed to tap left, when I step with my right foot; and tap right, when I step with my left. Like this: tap left, step right. Tap right, step left. Tap left, step right. Tap right, step left. It feels a little dorky at first, but I catch on. I’ve got natural rhythm. I’ll figure a way to make it look cool later. Tom says, “Ok, let’s walk to the corner.” I take off and hit something immediately. “Damn.” I make an adjustment and take of again. I hit something

to the other side of the sidewalk. “Double damn.” I

repeat this several times and I’m getting pissed. “Why

the hell can’t I walk straight?” I stop. (Exhales, frustrated)

Tom’s been following, a few steps behind. He catches

up, saying, “What’s wrong, Lynn?” “I can’t walk straight. I keep hitting things with the

cane.” Tom says, “That’s what the cane is for. When you hit

something, you know where it is.” [END OF VOICE OVER]

I made wondrous discoveries every time out. A whole new way of knowing the world was opening up to me, and I couldn't absorb it fast enough: through my ears, through my nose, through my feet, through my pores! Light and shadow took on physical dimensions, became solid bands of heat and coolness that swiped at me as I passed. As cars cruised by, I began to appreciate the Doppler effect of sound: the way it swells when near, and diminishes to a vanishing point in the distance. And the smells! Good God! The smells! Who knew such sensory lushness existed in this, more immediate realm. Blind people knew. Blind people had to have known all along. [LIGHT AND SOUND TRANSITION TO POETRY LIGHT]

Identification/dis-identification

José Esteban Muñoz

In their invaluable reference source book for the discourse of psychoanalysis J. Laplanche and J.-B. Pontalis offer a useful definition of what the term identification meant for Sigmund Freud: “In Freud’s work the concept of identification comes little by little to have the central importance which makes it, not simply one psychical mechanism among others, but the operation itself whereby the human subject is constituted” (Laplanche and Pontalis 1973, 206). Identification is much more than a process known as spectatorship. Instead, it is about how the reception of

the world outside the self is ultimately self-constituting. After Freud there were various adjustments to the term in the work of other prominent psychoanalytic theorists, such as Melanie Klein and W.R. Bion. Klein offers a notion of projective identification, while Bion further refines her mode of emphatic projective identification. Michel Pêcheux, a linguist/philosopher inspired by the work of Louis Althusser, pioneered the concept of "disidentification." Althusser's term describes what a subject does through language to counter dominant ideology. In performance studies, the term "disidentification" has been useful to describe minoritarian or subaltern identity constitution. This alternative form of engagement can be characterized as performing a distinctly queer subject position in its anti-normative, innovative erotics. In *Disidentifications: Queers of Color and the Performance of Politics*, José Esteban Muñoz describes "the work of disidentification" as queerness' labor: the imaging and enactment of a mode different from the material conditions of the present (1999). Disidentification is a utopian endeavor that allows us to redeploy the past for the purposes of critiquing the present and imagining queer futurity. Disidentifications recognizes work that attempts to neither



identify nor reject material and psychic sites within dominant culture. Disidentification simultaneously works on, with, and against dominant ideological structures. His work happens on various levels. Most importantly this occurs on the level of everyday life. The process of disidentification denotes the multiple ways in which people of color, queers and other minoritarian subjects negotiate and survive hostile environments.

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his characters, including Severin and Wanda in *Venus in Furs: it was the contract* (1967). In citing the contract as central to masochism, Deleuze extended Reik's social and moral approach to the subject to include its legal and ethical dimensions, thereby enabling historians of masochism in performance—works by artists who took their bodies to extreme physical and psychical limits—to consider such actions from new perspectives. This development was especially timely, as body art crested in the early to mid-1970s, the same period that witnessed the first translation of Deleuze's

1967 book into English in 1971; Grant Gilmore's 1974 book *The Death of Contract*, in which he observed a shift in courtrooms from "what was said" in legal agreements to "what was meant" (1974, 41); and the protracted crisis of the sadistic war in Vietnam, in which the distance between media representation and truth proved to be vast. Deleuze's useful phrase "masochistic contract," considered in the historical contexts of war, semantic shifts in legalese, and traditions of psychoanalysis, helps to analyze extreme performances of the period: Gina Pane's stamping out names with her bare feet (*Nourriture, actualités télévisées*, feu, 1971); Chris Burden's inhaling water (*Velvet Water*, 1974); and Ulay's sewing his mouth shut as Marina Abramović answered viewers' questions (*Talking about Similarity*, 1976). Such examples are less about shock and more about the bond between artist and viewer, who together instigate and allow the self-infliction of pain to occur. These pieces hold viewers—even at today's historical remove—tacitly responsible for the actions performed (O'Dell 1998). The same holds true for contemporary masochistic performance. The work of artists like Ron Athey and others

shows how the phenomenon of pain in the masochistic contract unveils the strongest, most confounding, ethical and even spiritual bonds among those who enter into its agreement. The ebbs and flows of masochism in performance often parallel the tempos of socio-political tensions in the world, exposing webs of agreement that make pain possible, and require its ontology to be eschewing illusion in favor of actuality—in body art the blood is real and pain truly is felt. Athey literally goes deeper in realizing his messianic role by puncturing and enflaming his flesh rather than simply decorating the surface, compelling stronger emotional (and even physical) responses from his spectators by denying them the comfort of knowing his suffering to be feigned. His performances transgress and challenge normative stigmas against penetrating the skin, especially in the age of AIDS. These artists confront their audiences in Artaudian spectacles of violence not only with blood normally hidden inside, but also with pain that, as Elaine Scarry argues, cannot be verbalized. While Athey portrays characters in theatrically demarcated spaces, French artist Orlan blurs the line between art and life through the transformation of her own face in *The Reincarnation of Saint Orlan*. Through

nine cosmetic surgeries starting in 1991 over the course of five years, Orlan acquired the individual facial features of the women of famous European paintings, such as Venus' chin from Botticelli's *The Birth of Venus* and Mona Lisa's forehead in Da Vinci's portrait. Orlan staged her surgeries as titillating shows that she broadcasted live to museums and galleries. She played both the conductor and lead actor of each performance, reciting poetry and music in colorful costumes with her supporting cast of physicians performing their work on her body in the operating theatre. While the initial phase of her "carnal art" ended in the hospitals, the overall performance continues today as the artist has permanently become Saint Orlan, the character and

actor now inseparable from one another. Australian artist Stelarc also has made his body the

locus of ongoing body modification in his interrogation of postmodern humanity's collision with technology.

From swallowing robotic probes to enabling distant spectators to contract his muscles through connected electrodes, Stelarc sees technology's penetration and control of the body as inevitable. In his most ambitious project, *Ear on Arm*, he has created a flesh prosthetic grafted to his left forearm. In successive surgeries, he aims to achieve an ear made from his own flesh that will incorporate technology to enable it to "hear." The

ear will automatically connect to available Wi-Fi and transmit sounds around the artist to online spectators. Moreover, through a connected receiver in his mouth working with the ear's transmitter, Stelarc hopes to be able to hear distant people in his head, his two organs thus operating in tandem as a corporeal phone (and, as his ear might hear for others, so too might his mouth speak for others). Stelarc reconstitutes the body as an object that can be rearranged and augmented through technology—as a human agent, he decides how many ears to have, and where to put them. Body modifications serve non-artistic purposes as well. In the 1980s and 1990s, the modern primitive movement arose, with body modification experimentalist Fakir Musafar as its most vocal advocate. They embraced the scarification, tattoos and skin-stretching traditions of non-Western peoples and adopted fetish fashions such as corsets that reshaped the body. Previously, with the exception of pierced ears, body modifications had been déclassé except for sailors, prostitutes and punks. While some were body artists (e.g. Athey), most modern primitives used body modifications for self-expression—what Rufus Camphausen calls making “the invisible self visible”—seeking an individual fashion distinct from mass-produced commodities (1997, 79). Modern primitives saw modifications as tools for syncretic spiritual practices as well, mimicking rituals such as the pierced dancing of the Indian Taipusham festival to stimulate ecstatic or trance states through pain. Indeed, the ritual frame distinguished the modern primitives' practices from similar performances. For example, while both Musafar and Stelarc have pierced and suspended their bodies with steel hooks, the former overtly imitates Native American rituals while the latter uses no such cultural trappings. Thus, while body artists deploy modifications to challenge audiences' understandings of the human body, many others perform modifications as a means of elucidating the self, both probing the nature of their own flesh and as an aesthetic statement to the world. Reference Camphausen, Rufus. 1997. *Return of the Tribal: A Celebration of Body Adornment*. Rochester, VT: Inner Traditions/Bear.

Media

Jeanne Colleran

Media coverage once meant transmitting news

images about significant public events. Now it has

come to signify a new kind of instantaneous and ubiquitous reportage, one with unprecedented global reach and an ability to assemble a large audience not because of the importance of the event itself but because of such highly developed technologies of speed and visibility. The generation of many new media forms—from cable channels to internet sites—blurs distinctions between information, entertainment, and marketing. Within this highly performative, image-saturated public environment, theatre practitioners have sought to critique and to employ the new media, in part to understand their social determinations, in part to expand artistic resources. Thus, in Suzan-Lori Parks' *The America Play*, when the character Brazil combs through a blighted landscape looking for evidence of the father who deserted him to make his fortune as a Lincoln impersonator, he never uncovers his father's body but instead digs up a television set with his father's face filling the screen. The absent father has become a disembodied image, a media spectacle redefining familial and national history into a recorded talking head. Parks' image of a television found amid so much social and personal detritus aptly evokes the

postmodern scene envisioned by Jean Baudrillard as an “excremental” culture of “pure simulation” (1994), or by Gilles Deleuze and Felix Guattari as a mediascape of a “body without organs” (1983) their descriptions amplify Marshall McLuhan’s famous observation, “the medium is the message,” (1977) by gesturing toward the influence of media on the production of knowledge, the quality of the public sphere, on social organization, global politics, subjectivity, and identity. Other aphorisms McLuhan coined, such as “if it works, it’s obsolete” or “the price of eternal vigilance is indifference,” give voice to some of the anxieties about a media-driven symbolic economy that is virtual,

ephemeral, and performative. These anxieties include a deep concern about access to fact and truth, about diminishing possibilities for agency and intervention, and about media’s colonizing capacities. The production of desires, felt as necessities, by images connected to commodities, is an instance of the latter. Guy Debord’s *Society of the Spectacle* (1967) suggests that the transaction of “pseudo-needs” is the logical effect of a public realm dominated by media. Baudrillard’s provocative essays on subjects from Watergate to the Gulf War go further to posit that reality has been displaced by the hyperreal. While simulation, in effect a copy without an original, is everywhere visible in America from Disneyworld to Las Vegas, Baudrillard’s darker suggestion is that simulations constitute everyday life. Hence, even the mundane becomes the emulation of an artificially produced ideal, and politics play out according to already scripted scenarios for disaster. For Paul Virilio, technology developed in disparate spheres, such as the military or biotechnology, enter the social order with largely destructive results. Virilio’s emphasis on the negative impact of the

technology of acceleration is part of a larger fear about how media atomizes social life, isolates individual subjects, overexposes and disperses information to the point of meaninglessness, and so blurs distinctions between the real and the apparent to such an extent that authenticity has been replaced by contrivance. In this view of media, all action is performance that is then spun into a reperformance. The prevailing mode is parody where objectivity and transparency have devolved into superficial enactments of sincerity. Alternatively, Pierre Bourdieu acknowledges that the media are a factor of depoliticization, but maintains that a "moment of resistance" can splinter media hegemony (1993). Others emphasize the interconnectivity that new technologies enable, the access to alternative forms of information they provide, and the possibility, according to Henry Jenkins, of creating a populist participatory culture (1992). The availability of easily usable technologies, from digital technology to the Web, has made media production an amateur as well as commercial undertaking. For

N. Katherine Hayles, understanding the cultural constructions attached to virtual reality offers an important opportunity to re-think our definitions of embodiment and the posthuman (1999).

For Mark Poster, discussions around emergent technologies must envisage how the new media is making deep changes in culture by restructuring social community and offering opportunities for greater self-construction (1995). Sue-Ellen Case has argued that writing on a computer screen is a performative act (2003).

Historically, multimedia performances may be traced to the optimistic view of technology associated with Italian Futurism and other avant



garde movements in the early twentieth century. Incorporating linear technologies into theatre (such as tape recordings in Becke's Krapp's Last Tape) have yielded to digitalized and interactive performances. Major figures associated with multimedia performance include Robert Wilson, Robert Le Page, and the Wooster Group, and a growing number of experimental theater labs, such as the Gertrude Stein Repertory Theater, the Institute for the Exploration in Virtual Realities, and the Interactive Performance Laboratory (Saltz 2001). As these hybrid art forms continue to emerge, melding virtual, electronic, and live performances, theorists will need to rethink how to make critical and aesthetic appraisals of the new "cybrids."

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art, Experimental Film, and Genomic art, and are  
still evolving today. Mark Tribe, whose book on  
the subject helped define the term, even wonders  
if "New Media Art" has already "run its course"  
as a specific artistic movement (Tribe, Reena,  
and Grosenick 2006). Often, scholars consider  
the term "media" for the social conventions that  
have developed around the use of mass media for  
non-transformative information purposes, such as  
news reporting and journalism. But media is also  
a term used by an artist to create a work, including  
pens, paint, chalk, metal, wood, film, video, musical  
instruments, and the human body. As computer  
devices are becoming capable of transmitting and  
receiving words, sound, and images with greater  
distance, resolution, fluency and frequency, it only  
makes sense for "new media" to remain a part of an  
artist's possible set of tools. The pioneering video artist  
Nam June Paik, who  
incorporated video displays into his sculptures  
and projected moving images onto objects such  
as clothing in performance installations, perhaps  
explained it best: "Our life is half natural and half  
technological. Half-and-half is good. You cannot  
deny that high-tech is progress. We need it for jobs.

Yet if you make only high-tech, you make war. So we must have a strong human element to keep modesty and natural life” (McGill 1986). His call to balance humanity with technology, and vice versa, is a charge uniquely suited for the boundary crossing artistic pursuits. While it is hard to put firm boundaries around

New Media Art, one way to think of its possibilities is through the elements that can be created, recorded, presented and interact within a digital format: text, images, audio, video, and actions (clicks, taps, swipes, and even fuller ranges of physical human motion through sensory capture devices); then, to consider how these elements can be recombined, as single elements, or as a range of elements, and as asynchronous recorded or synchronous live display, in a confined space to a confined subscription audience, or to an open audience that ostensibly includes the entire networked world. The digital can be blended

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Performance in the digital age

Philip Auslander

Our daily lives are now increasingly defined by

our use of digital technology, which has become a

shaping force, a cultural dominant. Some uses of

digital technology in performance enhance and

amplify the possibilities of traditional theatrical

technologies, including computer-controlled lighting systems and digital scenographic projections. However, digital technology also opens up new possibilities for performance, such as the use of telematic systems that unite performers in different locations. The United Kingdom's Station House Opera has pioneered such work.

In *What's Wrong with the World* (2008), for example, performers and settings in Brazil and the

United Kingdom were fused together into a single performance that took place simultaneously in both locations. The use of digital technology in performance also has the potential to re-open fundamental questions about performance, including just what counts (or should count) as a performer and what kinds of experience constitute spectatorship. Performing robots and technological agents possessed of AI (Artificial Intelligence) are now possible, as are other kinds of virtual performers. Violinist and composer Mari Kimura has performed her piece *GuitarBotana* (2004) with *GuitarBot*, a robotic musical instrument created by Eric Singer. Kimura programmed the robot both to play her score and to improvise at certain points in the piece; at these moments, she responds improvisationally to what the robot plays. Inasmuch as *GuitarBot* behaves as an improvising musician, it can be considered a performer rather than an instrument or a piece of musical technology. Not surprisingly, there is resistance to thinking of technological agents as performers. Despite the prevalence of computer-generated (CGI) performances in film, for example, the Academy of Motion Picture Arts and Sciences has refused to consider such performances in films like *The Lord of the Rings* or *Avatar* for Oscars. Deciding whether or not a device such as *GuitarBot* or CGI-enhanced characters should be regarded as performers invites careful consideration of just what we understand performers and performance to be as well as of what they may be becoming. Social theorist Alan Kirby argues in his book, *Digmodernism* (2009), that there are no longer spectators in the traditional sense because now everyone has the opportunity to create and publish their own texts

and films online as well as the ability to reshape existing materials, as in mash-ups. To an increasing extent, people bring the expectation of being able to intervene actively and substantively in their experiences to bear on all cultural forms. One response has been the incorporation of audience interaction techniques resembling the voting practices of television programs such as American Idol and Big Brother, which enable the audience to determine the

direction of the narrative, into live performances

of dance and music. Audience members are

provided with an app for their smartphones which

they can use collectively to determine aspects

of the productions: the lighting in the case of

choreographer Jonah Bokaer's FILTER (2011),

the placement of a rock guitarist's sound in the

performance space in another case, and even the

sounds being performed in still other cases. Such

innovations point toward a new understanding of

the audience in the digital age: as collaborators in

the performance rather than just recipients of it.

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Chin Davidson; “Posthumanism” by Nayar. *Performativity*  
Tylar Pendgraft In a series of lectures given in 1955, J. L. Austin describes how words not only have the constative power to convey meaning, but the power to perform action as well. The most commonly cited example of Austin’s is the power of the statement “I do” in a wedding ceremony: the words constitute a speech-act, carrying sufficient force to actually marry a couple rather than simply report the action (1975, 12-13). Austin’s idea of performatives depends on a set of rules that would make the action felicitous, namely a marriage of intent and context. He calls the performative that doesn’t conform to these rules “unhappy,” meaning that, in the context of the speech-act, the performer was insincere or the circumstances for performance would invalidate the act in some way. He uses theatre as an example of an unhappy performative, parasitic due to its citational nature. To Austin, theatre may possess context, but it lacks purity of intention. French philosopher Jacques Derrida questions Austin’s force and context binary, arguing instead that all performatives may possess a measure of citational quality because they reference preestablished meanings (1982, 326). Alternatively, Derrida proposes the idea of iterability, suggesting that the performative can break from its prior context in order to formulate new meaning, separate from its original intention. Derrida’s proposal of iterability offers a means for understanding all language as performance. As Derrida’s argument exemplifies, Austin’s theory of the performative becomes increasingly complicated in terms of phenomenology, queer theory and gender studies. Feminist theorist Judith Butler weighs each of these critical theories in her examination of identity construction by expanding Derrida’s commentary on performative iterability from the linguistic into a

paralinguistic domain. Butler articulates performativity as the continuous acculturation of heteronormative ideology across the body and psyche that dictates the manner by which gender is performed. By pointing out

gender as a belief separate from the facticity of

sex, Butler aligns her argument with queer theory.

performance on-stage and unacceptability of

the same performance off-stage as evidence of

heteronormative indoctrination; behavioral

violations are met with corrective cues meant to act

as a panacea for the "other."

Andrew Parker and Eve Sedgwick further

link the notion of alterity to performativity by

examining what they refer to as the "mutual

perversion," or queering, of performative

reference and performative act (1995, 3).

Building on Derrida's analysis of performative

iterability as a response to Austin's introduction

of the sick performative, Parker and Sedgwick

investigate the "nature of the perversion" (1995,

4). Exposing Austin's heteronormative bias in

his initial discussion of the sick performative,

Parker and Sedgwick argue that the measure of a

performative's perversion depends largely, if not

entirely, on how it is received.

Parker and Sedgwick's question of what

occurs on the "hither" side of the performative



presupposes the presence of an audience. It is within the audience space that the perversion takes place as meaning is deconstructed and re-interpreted by those on the receiving end of the speech-act. Identity is reified through performative authority, as Parker and Sedgwick demonstrate in their analysis of "Don't Ask Don't Tell" policy hearings. The hearing itself, rather than the policy, is an active and exposed example of the ways in which the heteronormative ethos links speech to act and act to identity, reaffirming Butler's hypothesis of the performative. Within the audience space of the hearings, however, the words that link speech to identity becomes open to radical interpretation, raising more questions in regards to meaning than answering them. If the performer exerts force to re-establish uncontested performative authority, then the audience possesses the power to deny the performer authorial power of the performative. As a result the audience may radically alter the geopolitical, social (325). Dworkin and MacKinnon's censorious re-envisioning of the term not only serves the interests of conservative/religious groups who wish to monitor sexual images (particularly those including

homosexual acts and women), but also contradicts the work of feminist and queer performance artists who employ nudity and sex in their work to critique patriarchal representations of women. In defense of feminist performance and against the claims of MacKinnon and Dworkin, scholars like Rebecca Schneider have made distinctions between pornography that demeans women and performance art that resists these misogynist depictions of women. Schneider does not rely on content but rather on frame to make the distinction between pornography and art: “Thus, historically, the demarcation between art and porn has not been concerned with the explicit sexual body itself, but rather with its agency, which is to say with who gets to make what explicit where and for whom” (1997, 20). To counter misogynist pornography and free the body from a capitalist gaze, performance artists redeploy images and language that have been used to suppress women. Performance artist Annie Sprinkle, for example, has worked as a prostitute and a porn star in the past. In the late 1980s and early 1990s, Sprinkle transferred her sex work to performance art (Cody and Sprinkle 2001). In a variety of performances, she projected her previous pornographic films,

inserted a speculum in her vagina and invited the audience to look her cervix; she brought herself to orgasm onstage and recreated oral sex on a wall of dildos. While certainly Sprinkle's work could be labeled as pornographic, how she frames her work alters the perspective from which it is viewed. Sprinkle's aim, in part, is to critique the patriarchal suppression of the sexual body by reclaiming her body in a pornographic context. It is Sprinkle's choice to make her body explicit, and she does so with control over how she is viewed. Performance artists, especially queer and feminist performance artists, use their bodies to push back against the culture that critiques

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Global censorship

Megan Shea

Censorship attempts to silence an individual or group who speaks, writes, acts, or creates a work critiquing a dominant regime. Censorship, therefore, is an act of discipline, in the Foucauldian sense, where discipline "dissociates power from the

body,” producing “subjected and practised bodies, ‘docile’ bodies” (Foucault 1991, 138). Censorship is also an act of performance. Through censorship, individuals are suppressed and lose the support of their audience; by making an example of the loudest nonconformist, a dominant regime may control the actions of many.

The point of censorship is to suppress opposing political consciousness inspired by activism and art. Those in power utilize taxes/fines, coercion, imprisonment, or assassination to silence the performers or those associated with them. But if the act of censorship fails to create dissociate power from the body of the person being censored,

how is his/her consciousness affected? After the

educational activist Malala Yousafzai gained global attention for her advocacy of women’s education in the Swat Valley portion of Pakistan, the Taliban sought to silence her through assassination. A gunman boarded her school bus and shot her in the head at close range (Bryant 2013). Remarkably, she survived the assassination attempt, and the incident increased awareness of her political actions. In 2014, she became a global figure and the youngest recipient of the Nobel Peace Prize. The more her fame increased, the less those from the Swat valley, where she was shot, desired affiliation with her, because they feared the Taliban might come back into power in the region and take revenge against those supporting her (Masgood and Walsh 2013). Globally, this act of censorship failed, making those around the world more aware of Yousafzai’s fight and the Taliban’s suppressive force; locally, the act of censorship instilled a deep fear among the residents of the Swat valley, yielding a public receptive to Taliban politics, even if that “receptiveness” stems from intimidation. Oftentimes moves to control an individual

through intimidation provoke public rebellion. On 21 February 2012, five members of the all-female Russian punk group Pussy Riot aspired to perform in a prominent Moscow cathedral to expose the relationship between the Russian Orthodox Church and Vladimir Putin's regime. The women barely had the chance to begin their song denouncing Putin before being chased off and/or arrested (Schuler 2013, 10-11). Their defiance led to a harsh sentence: two years in a prison work camp for public hooliganism motivated by religious hatred. Their theatricality in court, however, inspired protests both within Russia and outside, garnering worldwide support for their plight (Pussy Riot: A Punk Prayer 2013). In this case, Russia's attempt at censorship served only to expose the realities of Putin's regime, painting Putin as the dictator Pussy Riot claimed that he was (though he eventually released the imprisoned members as part of an amnesty law established to soften Russia's image before the Sochi Olympics) (Herszenhorn 2013). Censorship does not always yield the docile bodies it attempts to create. It can mutate into an exposed fallacy, inspiring awareness

of a government's attempts to restrict the art and

freedom of its own people. The Pussy Riot case is a clear-cut instance of

a subcultural movement using aesthetic power

to expose the regime's practices. Regimes too

recognize aesthetic power and exploit it, creating

a kind of implicit censorship—sponsoring

artists whose work serves their politics. Thus,

for a government regime, an artist can be a

representation of its power. Ai Weiwei was the

lead architectural consultant of China's iconic

Bird's Nest Stadium, designed by the Swiss firm

Herzog and de Meuron and constructed for the

2008 Beijing Olympics (Andelman 2012, 15). Ai

initially represented the power of Chinese artistry,

but that changed when he became critical of his involvement with the Bird's Nest, writing an article for The Guardian lambasting the Chinese government for driving migrant workers from Beijing during the Olympics (Ai 2008). He was further compelled to voice his critique of the government after 5,000 students died in the 2008 Sichuan Earthquake because of poorly constructed school buildings (Block 2013). Ai sought out and posted the names of the students on his blog, and China recast him as a threat (Cheng 2011, 10), shutting down the blog they originally granted him. Surveillance followed restriction, but Ai found innovative methods of resistance, highlighting the invasiveness of his surveillance by installing "his own web-cams so anyone could watch him day and night" (Andelman 2012, 15). Intent upon penalizing the outspoken artist, the Chinese government charged him with tax evasion, submitting a bill to him for 15 million yuan (\$2.4 million U.S.). His act too did not dispel his fans, as he points out, "within one week, we received more than 9 million yuan {1.4 million} from 30,000 young people on the Internet" (Ai 2012, 17). While the government

intended to enforce these acts of censorship

as a warning to other would-be activists that

unacceptable forms of art or action would receive

punishment, the acts, along with Ai's brazen

theatricality, transformed into opportunities that

inspired others to counter with social action. Yousafzai, Pussy Riot, and Ai all were censored by institutions notorious for restricting the freedoms of their people, but they prevailed in getting their message across locally and globally. Yet democracy can become a pretext for censorship too, as artists in the U.S. have discovered. When the House of Un-American Activities Committee started its investigations into the film industry in the late 1940s, it began to alter the consciousness of communist sympathizers in the U.S. through semantics, vowing to investigate those "unfriendly" to democracy, particularly those who wielded aesthetic power. "Friendlies," on the other hand, individuals such as Ronald Reagan and Ayn Rand, were called upon to identify the communist infiltrators in Hollywood. Ten "unfriendly" movie producers, writers, and directors appeared before the committee in 1947 and refused to answer questions about their communist affiliations. Subsequently blacklisted by the rest of the industry, the group eventually became known as the Hollywood Ten, those whose careers were halted under the guise of supporting "freedom" (Houchin 2003, 157-158). While some members of the Hollywood Ten never worked in the industry again, many of the screenwriters continued working, using others as fronts for their screenplays. When the politics of the film industry shifted in the 1960s, the Hollywood Ten were recognized by the industry and many penned memoirs of their experience that reversed the semantic values established by HUAC (Eckstein 2004, 424-425). The very act of censorship can cause dominant forces to lose their audience as politics shift—especially in an everchanging democracy. These cases are felicitous in that those censored exposed how dominating regimes control social practices. But the problem with any historical, epistemological, or categorical account of censorship is that our understanding of the term solely depends on voices that have survived censorship. What is tragically missing from this account (and others) is an understanding of those whose resistant voices cannot be traced or documented and



remain forever silent.

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Ai Weiwei's transnational public spheres

Bo Zheng

Labeling Ai Weiwei as a Chinese artist is not completely accurate. It is perhaps more productive to regard him as an international artist, who works trans-nationally—that is, across nation-states, between cultural spheres.

For example, when looking at his performative photograph humorously titled *Study of Perspective—Tiananmen Square*, one would not be able to grasp the provocativeness of the work if one did not understand the hand gesture to mean "fuck you"—a western vernacular—or if one did not recognize Tiananmen, the Gate of Heavenly Peace, as the symbol of the centralized power of the Chinese state. Ai was born in Beijing in 1957, and spent most of his youth in the remote Xinjiang Uyghur Autonomous Region, where his father, renowned poet Ai Qing, was banished for "betraying" the Communist Party. Ai Weiwei came back to Beijing in 1976—after Mao died and the Cultural Revolution ended—just in time to join the burgeoning avant-garde art movement that culminated in the Stars exhibitions in 1979 and 1980 (Zheng 2012). Two years later Ai immigrated to New York, where he led a Bohemian life, photographed friends and events around him (Ai 2012b), made some installations, but never developed a distinct line of work. He returned to Beijing in 1993 and devoted himself mainly to improving the art ecology. He self-published three books on experimental art (*Black Cover Book*, *White Cover Book*, and *Grey Cover Book*, edited with Xu Bing and others), co-founded (with Hans Van Dijk and Frank Uytterhaegen) *China Art Archives and Warehouse*—and co-curated (with Feng Boyi) the controversial exhibition *Fuck Off* (2000) to challenge the official Shanghai Biennale. Ai's work and life took dramatic turns in the 2000s. By 2011, he would become an enemy of the state

within China, and a superstar abroad. First, Ai found his medium: the internet. He started blogging in October 2005 and published more than 2,700 entries before the blog was shut down by Chinese authorities in 2009 (Ai 2011). Initially he wrote mostly about art and architecture, and shared pictures of his cats. Realizing that the internet afforded him a following beyond the art circle, he soon migrated to politics—not the complex political issues which dominated elite debates, but dramatic events that attracted popular attention. He criticized the way that the Chinese government exploited the Olympics for nationalism, dug up materials on the Yang Jia case—Yang killed six policemen in Shanghai as retaliation for wrongful detention and physical abuse, and was sentenced to death after a closed-door trial— and called for a “Citizen Investigation” after learning Figure 18 Ai Weiwei, Study in Perspective: Tiananmen (1994). Image courtesy of the artist.

that thousands of students were killed in the Sichuan Earthquake in 2008 as the result of shoddy construction. Unlike investigative journalists who would write up long articles at the end of extensive research, Ai reported findings as they emerged and provided brief analysis and commentaries, effectively turning his blog into live broadcasting. He wrote inflammatory pieces, attacking a wide range of evils condoned by the Chinese state, from organ harvesting to official corruption, from cultural censorship to political suppression. While other Chinese artists addressed sociopolitical issues in their practice, Ai was the only one to become an open critic and agitator. The internet played a pivotal role in the series of actions Ai orchestrated in “Citizen Investigation,” serving as both an information conduit and an organizing platform. He called upon other citizens to join him “seek out the names of each departed child” through his blog on

20 March 2009. As volunteers travelled to Sichuan to find information, Ai published their diaries detailing interactions between parents and teachers and harassment from local police. The names of the students were posted online. Although the authorities could delete Ai's blog entries, they could not completely erase information once it got online. In 2010, on the second anniversary of the Sichuan Earthquake, Ai invited people to read the students' names and email the recordings to him. Within a week, around two thousand emails were received. His assistants edited the recordings into one

Figure 19 Ai Weiwei and Zuoxiao Zuzhou (a rock musician) with two policemen in the Anyi Hotel elevator, Chengdu,

August 12, 2009. Image courtesy of the artist. sound file, lasting 3 hours and 41 minutes, and posted it online. This collectively-sourced sound piece was given the title Nian, meaning both "to read" and "to commemorate" (Zheng 2012). Ai's media life also manifested in the form of constant visual documentation. He was often accompanied by an entourage of assistants with cameras and camcorders, and when alone, he was happy to take lots of "selfies." The most famous one was of himself in a Chengdu hotel elevator at 5am on 12 August 2009, when local police came to stop him from testifying for Tan Zuoren, another activist who accused the government of hiding information regarding the cause of student deaths (see page 142). Photos and videos served as palpable evidence of Ai's courage and defiance, and helped to transform his image—puffy eyes, short hair, long beard, casual t-shirt—into a widely recognized icon, like Warhol half a century ago. On the surface Ai resembled a peasant rebel; intellectually, he conversed like a cosmopolitan. Besides challenging state power, he also took humorous photos featuring his naked body, smashed a Han Dynasty urn, reassembled traditional furniture into geometric sculptures, and frequently used profanities. His contempt for authority, tradition, and cultural taboos was highly unusual for a man in his fifties and made him popular among rebellious youths and foreign journalists. As the Arab Spring unfolded in the Middle East in early 2011, the Chinese government became wary of any social unrest. More than thirty activists, lawyers, and bloggers were arrested. Ai was taken away by the police on April 3. Artists and curators in the West responded immediately and vehemently, signing petitions and staging protests. Ai was released on June 22, after 81 days in detention. In China his voice was silenced, his movements confined, and his influence curtailed. In the West, Ai gained enormous popularity. How can this

disparity and the Ai Weiwei phenomenon tell us about art and performance in a physical-digital age? We tend to imagine contemporary art as a globalized field where ideas, artworks, and discussions—like the internet—circulate freely around the world, but the reality is far more complex. Although Ai lived and worked in Caochangdi, a village in the northeast suburb of Beijing, he had much more access to and presence in the West, in terms of media, art, and ideological freedom. In China, he had to resort to the internet to voice his opinions, and even this outlet was gradually taken away; in Europe, his essays and interviews were published in major newspapers. In China, he never achieved the status of a leading artist, due to both artistic and political reasons; in Europe, he was invited to participate in the prestigious Documenta exhibition in 2007, to mount a huge solo exhibition at Munich's Haus der Kunst, and in London, to create an enormous installation (Sunflower Seeds) in Tate Modern's Turbine Hall—both in 2010. Ideologically his relentless focus on human rights and freedom of speech aligned with the political culture in the West, but did not resonate strongly with the majority of the Chinese public, who Figure 20 Ai Weiwei, Sunflower Seeds (2010), installation view, Turbine Hall, Tate Modern, in The Unilever Series: Ai Weiwei (2010–2011). Tate Photography. Image courtesy of the artist.

Double-coding

Henry Bial

The term “double-coding” refers to the phenomenon whereby a performance can carry one meaning for a certain portion of its audience, while bearing a distinct (though not necessarily contradictory) meaning for another portion of the audience. Though this term was used by Charles Jencks as early as 1977 to describe postmodern architecture, its application to performance is attributable to Henry Bial's *Acting Jewish* (2005), which explores how Jewish identity may be

communicated through performances which have

little or no explicit Jewish content.

As a concept, double-coding draws on the

postmodern recognition that meanings in

performance are multiple and contested, but

suggests that spectators' ethnic and cultural

backgrounds significantly shape the parameters

of their interpretation. "While theoretically there

are as many variant readings of the performance

as there are spectators," writes Bial, "in practice

readings tend to coalesce around certain culturally

informed subject positions: a 'Jewish' [in-group]

reading, and a non-Jewish or 'gentile' [general public] reading" (2005, 16). Drawing on shared cultural knowledge between artists and audience, double-coding offers the minoritarian spectator an opportunity for self-recognition that does not preclude other audience members from similarly identifying with the performance. In this way, the concept of double-coding is distinct from the phenomenon of doubleconsciousness, as articulated by W.E.B. Du Bois with respect to African-American identity. For Du Bois, the "sense of always looking at one's self through the eyes of others," limited freedom of expression for oppressed peoples, forcing African-American performers of his era to encode their resistant messages in techniques such as parody and "signifying" (1903, 8). While such performances did carry multiple, culturally specific meanings, the white audience was neither encouraged nor able to identify with the performers. Thus while Bial's model of double-coding is potentially applicable to any identity group, it is perhaps more useful when analyzing performances of identities whose difference from the norm is less readily visible (e.g. Irish or queer identity), as it helps explain why some performances that minoritarian audiences feel speak uniquely to their own experience are

are much more concerned with economic development

than political freedom. As the Cold War ideology lingers in the China-West divide, the more Ai is suppressed in China, the more celebrated he becomes in the West. A disturbing and contradictory aspect of Ai's practice lies in his non-media-based work: massive sculptural installations like the 1001 Qing Dynasty wooden chairs in *Fairytale* (2007), 9000 backpacks in *Remembering* (2010), and 100 million porcelain seeds—weighing over 150 metric tons—in *Sunflower Seeds* (2010). These pieces were funded by Western capital, but mass-produced in China, and shipped to the West for exhibition. Like other industrial goods made in China, they depend on cheap labor and weak nevertheless hailed as “universal” by the general public.

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and Gaudelius.

Dramaturgy

Kimberly Jannarone

Dramaturgy has its origin in the Greek

dramatourgia, meaning the composition, making,

or doing of drama. Since the 18th century, the word

has designated: 1. the act of writing a play (largely

outmoded in English); 2. the specific profession

of dramaturgy (discussed below); and 3. the

craft and techniques that factor into the creation

of a performance event—the "dramaturgy" of

a performance understood as its composition,

structure, or fabric. The history of dramaturgy in the second

sense stems from the work of Gotthold Ephraim

Lessing, a prominent mid-eighteenth-century

German intellectual, playwright, and critic,

whose essays of performance criticism and

dramatic theory written while serving as the inhouse critic

for the Hamburg National Theatre (1767-1769) were collected

in the influential Hamburg Dramaturgy. After Lessing,

artists such as Bertolt Brecht, Otto Brahm, Ludwig Tieck,

and Henrik Ibsen took up the profession, combining the

study, criticism, and practice of theatre-making while

remaining especially alert to its artistic and social

contexts. The role arrived in the United States in the

1960s, notably when the O'Neill Theater Center organized a

group of critics, scholars, and playwrights to

"dramaturg"; i.e., to comment on new works, suggest

strategies for development, and lead postproduction



discussions. The institutionalization of dramaturgy as a profession was crystallized in the 1970s with the creation of graduate programs for dramaturgy, such as the one at the Yale School of Drama, which combined scholarship, criticism, and collaboration on new productions. On a production, the dramaturg is “that artist who functions in a multifaceted manner helping the director and other artists to interpret and shape [a work’s] sociological, textual, acting, directing, and design values” (Bly 1996); a dramaturg contributes to the “texture of thought” of a production (Rafalowicz 1997, 159-164). His contribution is made by collaboration with the director and company before and during the rehearsal process. The dramaturg draws on a wide knowledge base of the history, theory, and practice of performance and produces new research on all aspects of the artistic world of the production at hand. In the most general sense, dramaturgy refers to, in Eugenio Barba’s words, the “weaving together” of a performance’s varied elements, including text, language, “sounds, lights, [and] changes in the space” (1985, 75-78). It provides a way of conceptualizing the multidimensional nature of a performance event and its creation, equally apropos of devised performance, dance, and traditional and experimental theatre. Further reading Jonas, Proehl and Lupu (1997); Turner and Behrndt (2008).

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Emotions

Peta Tait

Love, hate, and anger energize performance  
everywhere. But performed emotions do much  
more as they influence as well as reflect social and  
cultural values, and they change historically (Roach  
1985). Performance seeks to selectively induce  
feeling, and recent science reveals its physiological  
potential (Hurley 2010; Damasio 2003). But, as  
Denis Diderot (1957) explains, the paradox of  
emotional feelings in theatre is that feeling can be  
absent from an actor's experience while interpreted

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Framing

Matthew Smith

Theories of framing date back to Gregory Bateson's

"A Theory of Play and Fantasy" (1955, 177-193),

which describes play as a paradoxical zone in which

messages are simultaneously real and unreal, meant

and not meant. Bateson identifies processes by

which people frame certain messages as “play,” and compares the framing processes of play and psychotherapy. Bateson’s insights strongly influenced Erving Goffman, whose *Frame Analysis* (1974), project for *Study of the Role of the Paradoxes of Abstraction in Communication*. Indianapolis, IN: Bobbs-Merill.

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Historiography

Eleonora Fabião

As defined in the Oxford American Dictionary, historiography means the “writing of history,” with “history” classically defined as “the study of past events.” “Historiography” stresses both the fact of writing (and therefore the existence

of a writer, a historiographer) and the linguistic/graphic character of history. The term makes explicit some determinant factors related to the "study of past events," including the living/transforming condition of language and meaning, the psychophysical existence of a writer, and the performance of writing itself. These factors—because they incorporate elements such as movement, action, corporeity and presence—imply a performative approach to "the study of past events." His performative perspective questions the idea that historiography's meaning and purpose is to present the past "the way it really was" (von Ranke 1965, 255) in order to preserve it.

Historiography, understood as a performative practice, assumes and explores its linguistic representational condition, its corporeal and experiential dimension, and the relativity of "past events" in order to compose dynamic systems of historical meaning. His performative understanding is not only based on the idea that narratives are relative to their historiographers, their very concrete means of production and contexts, but also that the layers of representation concerning the historiographic task must be displayed in the text. However, to acknowledge the performativity of the historiographic act certainly does not mean to dilute the facticity of past events or the actuality of archives. The goal is to investigate the multiplicity and mobility of apparently singular and static facts, to explore how these singularly plural events exist in and as relational circuits, to propose that "historical facts" are not absolutes but as multifaceted as their narrators and

readers, or, that there will always already be, within the very “singularity” of the event, a multiplicity of simultaneous facts already taking place. To approximate performance and history in search of a performative historiography is also a matter of considering the temporal field generated by the historiographic act: an action in the present about a past event envisioning the creation of a future (Fabião 2006 and 2012). In his unfinished *Arcades Project*, Walter Benjamin suggests, “Say something about the method of composition itself: how everything one is thinking at a specific moment in time must at all costs be incorporated into the project then at hand” (1999, 456). Benjamin’s methodological suggestion also indicates a question: has the past to be historiographed really already passed? Or, is the performance of researching and writing, of linguistically moving the past, an evidence that it has not exactly “passed”? In a performative sense, “the past” also continues passing and coming as archival presence, research agency, writing and reading experience. “The past” is not a monolithic block waiting to be moved by omnipresent, omniscient, and omnipotent historians as if they were demiurgic recording machines; “the present,” as well, is not a static and neutral receptacle ready to didactically accommodate the historical lesson. As Gilles Deleuze clarifies, “A scar is the sign not of a past wound but of the ‘present fact of having been wounded’” (1994, 77). In the performative sense, the historiographer is not a mere collector

of data but a producer of affects and effects. The

archive, reciprocally, is not a mere collection of data

but a producer of affects and effects, a source of

historical experience.

Further reading

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Kafka about the rise of Fascism and the Spanish Civil War, about alchemy and astronomy, and about her own experiments in writing. Then, in 1939, Rachel Marker leaves Prague for Paris at the beginning of World War II. After the Nazi troops occupy France, almost nothing is known about what happens to her until the 1989 Fall of the Berlin Wall. It is in Berlin, no longer divided into West and East, that she regains her pre-war memory while standing in front of Bertolt Brecht's grave, and then begins to take daily photographs of the city's shadows. In addition to her daily letters to Kafka, Rachel Marker begins to write a series of plays for the Mute Players. She meets them in 1924 in a Prague café, where they give her a note that reads: "We are four young actors. Will you write a play for us, taking into account that we are all mute?" The next day she gives them the script of 365 Days of Silent Acts. In June of 1940, now in Paris, she finds on Charles Baudelaire's grave a letter addressed to her from the Mute Players, saying, "We think it is time that you wrote us another play." Again, within a day, she creates Letters to the Dead, to be performed for one hundred years in cemeteries around the world. Each year the Players are to choose a series of words significant to them and each day lay out a single letter from one of these words on a grave. In May 2013, Alla Efimova curated "Through the Eyes of Rachel Marker: A Literary Installation" at the Magnes Collection of Jewish Art and Life in Berkeley, California. This multimedia exhibition interwove material by and about Rachel Marker with publications and photographs about two extraordinary, real Jewish women who had profoundly influenced my narrative. They were Rose Hacker, a British activist and

my unofficially adopted mother, who died in London at age 101 in 2008, and Alice Herz-Sommer, her friend, a well-known Czech pianist, and a survivor of the Theresienstadt concentration camp, who, in 2013, lived in London. [She died at age 110 in 2014.]

Figure 21 Griselda Pollock writing a letter to Rachel Marker in the Magnes Collection of Jewish Art and Life

gallery, Berkeley, California. Photo by Moira Roth. In the Magnes gallery, visitors could compose handwritten letters to Rachel Marker at a desk over which documentary footage of 20th-century European history is was projected. At the same time they heard the soundtrack of a one-hour film about Alice HerzSommer, shown at the other side of the gallery. These letters, including one from Griselda Pollock, the English art historian and theorist, were then pinned up on a nearby bulletin corkboard. Just before the Magnes exhibition opening, Rachel Marker received the first of a series of handwritten letters, sent in the regular mail, from “John” (John Alan Farmer, an art historian, attorney and close friend of mine). In one he writes: “One of the defining events of your life was the war. One of the defining events of mine was the great plague that reached its crescendo when I was a young man living in New York.” Rachel Marker responds by telling him that the Mute Players are now in Paris, planning a ceremony about French gay culture and “the great plague” of AIDS in the city’s Père Lachaise Cemetery. She dreams that the Mute Players will invite Farmer and his partner to participate “in whatever way you want.” John Farmer and his partner, Mike Ly, visited Paris at the end of March, and found a box on Charles Baudelaire’s grave in which the Mute Players had put together a number of items (including a tiny 1924 French almanac, old photographs, and a handwritten collection of texts) that Rachel Marker had left with them for safekeeping when she fled from Paris in 1940. Following instructions, they carried the box unopened to the Père Lachaise Cemetery—which contains the Figure 22 Installation (with video of Alice Herz-Sommer on left), “Through the Eyes of Rachel Marker: A Literary Installation,” The Magnes Collection of Jewish Art and Life, The Bancroft Library, University of California Berkeley, 2013. Photo by Alla Efimova. Image courtesy of The Magnes Collection.

Invisible Theatre

Gabrielle H. Cody



Most often associated with the theatre work and pedagogy of Brazilian theorist Augusto Boal in the early 1970s—but with antecedents in Marc Estrin’s American Playground in Washington, DC, in the late 1960s, and already anticipated by “planned actions” during the last years of the Weimar republic (Kohtes 1993)—“Invisible Theatre” is a para-theatrical form of clandestine activism in which the audience is unwittingly made to assume an active social role in a non-theatrical space. This theatre is invisible as theatre to the onlookers, who see the occurrence as spontaneous, though it has been scripted in advance. A rich but controversial

form, Invisible Theatre is ideologically aligned with the strategies of Marxism, and in the theatre, with Brecht’s teaching plays, or Lehrstücke. If Boal could not dismantle the brutal military regimes and entrenched power structures of his native Brazil, his hope was that using theatre as a tool for social change might disrupt the “cop in the head” passivity of internalized political oppression. Profoundly influenced by Critical Pedagogy educator Paulo Freire, whose Pedagogy of the Oppressed (1970) was a clear precursor to his own The Theater of the Oppressed (1979), Boal primarily intended for his practice to give representational power back to citizen “spectators.” Nevertheless, involuntary participants in Invisible Theatre often accused Boal of deception, after the fact (Boal 1979). He maintained that his practice exposed systemic class conflicts that recur repeatedly over time and

graves of Oscar Wilde, Marcel Proust, and a number of prominent gay writers, filmmakers, performers, and activists who died of AIDS. Here they opened the box,

and discovered a note from the Mute Players addressed to Rachel Marker with instructions for the prelude of a future performance called "Letters to the Living" that they ask her to write for them. It will take place in the future in gardens around the world.

The journal of Rachel Marker, Saturday, across continents, though he may not always have been present to help sort out the complicated after effects of these social experiments. Boal and his work continue to influence

a variety of offshoot practices, including the infiltration of Shopping Malls (Gray 1993), events at Occupy encampments (Occupy 2011), invisible choreographies in restaurants in "transparent large-scale urban dioramas" (<http://www.guardian.co.uk/stage/theaterblog/2009/>), and in media activism as well. The Yes Men—founded in 1999—have had as their target multinational corporations and government organizations. By registering website domains that closely mimic those of large corporations, they pose as official actors and expose corporate agendas. During the 20th anniversary of the 1984 Union Carbide disaster in Bhopal, India—in which over 20,000 people died, and 120,000 continued to suffer from severe medical and economic repercussions—the BBC

sent an email to what they believed was the official Dow Chemical site. This prompted the Yes Men to stage a live interview broadcast on BBC World in which one member disguised as "Jude Finisterra," a fictitious Dow Chemical spokesman, offered compensation of \$12 billion dollars to the victims of the disaster. In the hours it took for the Yes Men's hoax to be discovered, their statements reached the Bhopal victims, "reproduce[ing] the rhetoric of hegemony" (Wiegink 2008). Based on his paradigm of the Invisible Theatre, Boal might have defended the Yes Men for having—however briefly—exposed, through invisible performance, the ethical response Dow Chemical and other corporations programmatically foreclose. The "real" Dow Chemical website, for sure, did not mention Bhopal on the 20th anniversary of the disaster. The purpose of Invisible (Theatre) interventions is to generate critical consciousness. But, as shown in the case of the Yes Men, this may not always lead to antagonistic agency.

Further reading

sense of immediacy in the cultural imaginary.

In this context, liveness refers to an affective

experience that may or may not be grounded in a live event.

The concept of liveness invites one to consider the idea of the live not simply as an ontological given of performance but as a problematic one as well. This discussion is inseparable from the context established by mass media, since it is within that context that the liveness of performance has become an issue. Arguably, what counts as a live experience is continually redefined in relation to technological change. Whereas, classically, only situations involving the physical and temporal co-presence of performers and spectators could be considered live performances, broadcasts in which the audience observes what is happening in real time but is not physically present at the event are routinely called "live," thus expanding the concept's referents (Auslander 1999).

The question of liveness in performance has been reframed recently by the dominance of digital technologies. When a website is made available to users, it is said to "go live." This suggests an understanding of liveness that focuses primarily on the audience's affective experience: to the degree that technological artifacts such as websites, bots,

and avatars engage with us, and respond to us, in real time, we may have the sense of interacting with a live agent, regardless of whether there is a person “behind” the technology. The discussion of liveness thus intersects with posthumanist theory to suggest not only that liveness may be an aspect of events that are not live performances in the traditional sense, but also that non-human agents may be capable of live performance.

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in which human life augments technology, rather

than technology supplementing human life. In a different interpretation of the concept, as

proposed by Meiling Cheng (2002), “prosthetic

performance” brings to light how most audience

members (off-site viewers, students, other

artists, laypeople) experience performance art:

after-the-fact. An understanding of “prosthetic

performance” relies upon the idea that every

performance is unique and irreplaceable. Each

instance of performance lives and dies the

moment it is born. To confront performance’s

ephemerality, prostheses have been developed

to extend the life of a performance for future viewers. These prostheses range from video and audio recordings, photographs, to firsthand accounts, artist's scores, scripts, to critical commentaries. Such documents breathe life into the perishing performance, itself becoming "a surrogate that replaces and extends its lost origin" (Cheng 2002, xxv). By consuming the documents surrounding a performance, a person experiences the piece as a prosthetic performance while simultaneously proliferating more prosthetic performances in response to the lost source of performance. These prosthetic performances are related to but also different from their now vanished precursor. Prosthetic performance evokes Alison Landsberg's concept of "prosthetic memory," or memories that do not "come from a person's lived experience in any strict sense," but are produced and assimilated as one's own through the consumption and synthesis of media (1996, 175). These prosthetic memories usually come in the form of stories "remembered" about one's childhood based on a picture, or events taken from movies or books that are remembered as part of the watcher or reader's life. As Landsberg

argues, these appropriated memories suggest that one's memories are "less about authenticating the past, than about generating possible courses of action in the present" (1996, 183). In Beijing Xingwei (2013), Meiling Cheng

further analyzes prosthetic performance in

Gyrl grip

Llewyn Máire and Lisa Newman

The gyrl grip is the intimate live art collaboration of

2 gyrlz founders: Lisa Newman and Llewyn Máire. Our work is driven by the desire to reveal and

de-veil challenging issues of gender, violence, and the

politics of intimacy through video projection, spoken

word, live actions, and sound sculpture. Our goal is not

to provide answers, but to expose the difficult questions

hidden behind cultural taboos and media spectacle, and

to provide a forum for dialogue (internal and external)

through the performative act. Although we began making work in 2001, our largest

performance series, Surgemony, commenced in 2004,

following Llewyn's orchiectomy (gonad removal) as part

of hyr ongoing evolution of body and gender. The surgery

was performed "off-the-grid" in a converted manger by

transgendered surgeons sympathetic with transpeople

and who offered the procedure and care for an afford

able fee. Llewyn asked Lisa to document the surgical

process in video. The resulting hour-long video became the primary visual component of the five-part Surgemony series, performed at various locations and events in the US, Canada, and Europe between 2005 and 2010.

#### Surgemony I: Loving the Alien

The series began with a multi-faceted piece including the video of the surgery footage, a text performed by Lisa, and a series of actions by Llewyn, who engaged in feminization rituals of removing facial hair, applying make-up, and intermuscular injections of estrogen. The piece ends with Llewyn serenading Lisa with an adapted

version of Elton John's Your Song. Loving the Alien aims to identify the universality of change in committed relationships, as well as the uncertainty that change brings. The piece responds to the anxieties and confusion surrounding the dynamics of our relationship post-surgery. We ask both ourselves and the audience: What happens when the body that you are learning to love changes into something new? What happens then when the seemingly consistent elements of who we are change into something—which, culturally—we have no language for? How would you define yourself if you were in a relationship with someone who was neither male nor female? How would you refer them to others—your friends, your family, and on federal documents? By presenting these questions, we intend to find ways to show a unity in our desire to find the right words—the right code—to be able to truly know each other on an intimate level. We performed Loving the Alien at the Gender Symposium at Lewis and Clark University in Portland, Oregon in 2005, and again that year at the annual Performance Studies international (PSi) conference at Brown University in Rhode Island, where transgender performance artist and author, Kate Bornstein, acted as respondent for audience discussion. Surgemony II: Segue Segue explored discovering intimacy again within the post-surgery relationship. In this installation, the surgery video was projected onto our bodies and the performance space, enveloping us in the images of flesh, blood, and metallic flashes of the scalpel. Through barely



perceptible micro-movements, we slowly found each others' bodies through touch. In the duration of an hour, we evolved from separation to tight embrace.

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Reception theory

Erin Mee

Reception theory developed in the 1970s out of reader-response theory, which reminds us that the meanings of a text are "neither manifested in the printed text, nor produced solely by the reader's imagination" (Iser 1978, 135), but generated from a synthesis between the two. This dispels the notion that there is a single, timeless, objective, sui generis, or independent meaning of a text and introduces the notion of reader agency: the notion that a reader actively negotiates and interprets rather than passively receives a text.

woman who waits and the man who leaves. A man waiting, in a passive role, becomes feminized, and vice versa. Our performance challenges this theory by blurring our gender roles—who is male, who is female, or do we become a new gender? Who is waiting? Who is the one who will return? In Part One, we perform in separate spaces, linked by a live video feed showing Llewyn in a state of

“waiting,” at the Hotel Pupik residency in Austria in 2007. Lisa, as the one who “leaves,” uses the video image to reconstruct a portrait of Llewyn made from honey, which also drips onto Llewyn’s face. The piece’s soundtrack comes from a Percy Sledge album, which consists of an hour-long hymn to longing for love. In Part Two, we are reunited physically and dance together to the Sledge soundtrack as honey drips down on us through a sieve from above. Though we are together, there is still a sense of longing for a uniting of selves; as if our bodies have become a barrier from our true unification. The honey stings our eyes and forms an adherent between our skin and clothing, causing bruising as our flesh tears when we pull away from one another. We danced in the centre of a crossroads, flanked by four video monitors showing, respectively: the surgery footage; the Segue performance; a video of Lisa, in drag, under a honey drip; and a montage of mass media’s depictions of violent attacks against transpeople; this last video was used in our 2004 performance called Boot Camp. The audience was invited to walk through the space and around us, viewing different temporal points in the Surgemony journey. We presented Part Two in England, Oregon, Victoria BC, and Denmark during 2007-2008. Surgemony V: seemefeelmetouchmehealme This final piece in the Surgemony series builds on the idea of longing while the lovers are

united. In the performance, Llewyn flogs himself while Lisa sits blindfolded and bound by ropes with her legs apart; the surgery footage is projected onto her genitals. The image depicts both self-destruction and frustration, and a scene of sexual S/M play that has become apathetic, with each partner oblivious to the internal processes and struggles of the other. We performed *seemefeelmetouchmehealme* in 2009 in the Lewis and Clark Gender Symposium, at a conference on collaboration at the University of Calgary, Canada, and in 2010 in Plymouth, UK as part of the Red Ape festival in conjunction with Marina Abramovic's *Pigs of Today are the Hams of Tomorrow* symposium. Current works Since 2011, our new works address the conundrums surrounding the preservation and historicization of performance art, and the apparent disregard for the artist body in favor of the replaceable surrogate in reenactment performance. In *The Artist is Preserved* (a play on Marina Abramovic's 2010 MoMA retrospective and performance, *The Artist is Present*), we exhibited ourselves as generic examples of the "feminist" and "neo-avant garde" performance bodies as catalogued in the museum collection. Additionally, we compiled a slideshow of documentation of reenacted iconic performance works, accompanied with the text "Now You Were There." The slideshow speaks to the issue of presence in performance, historicization, and the document.

Stanley Fish subverted the authority of the text by pointing out that readers bring interpretive strategies to a text which exist "prior to the act of reading and therefore determine the shape of what is read" rather than the other way around (1980, 171). Fish and Iser focused on responses of the individual reader, which led to the idea that there are as many readings of a text as there are readers, and consequently that all readings are subjective and arbitrary. Attempting to locate the reader in history, Hans Robert Jauss pointed out that the reception of a text is neither arbitrary nor

subjective but “a process of directed perception” that is shaped by a “horizon of expectations” (1982, 23). A reader’s cultural background, aesthetic expectations, personal experiences, class, gender, sexuality, political motivations, and the historical moment in which they live all determine the horizon of expectations. Locating the reader response in time, as a reflection of a particular historical moment, allows theorists to examine the various ways a single text has been understood over time. Classicists have used reception theory to understand the force and power of classical material in the modern world. As one of the leading reception theorists in classics notes: “reception is and always has been a field for the practice and study of contest about values and their relationship to knowledge and power” (Hardwick 2003, 11). Feminists have made use of reception theory to formulate a critical feminist reader response. In *The Resisting Reader*, Judith Ferrerly argues that the unmarked “universal” view of the world is male, rendering the female reader powerless. She notes that, “at its best, feminist criticism [here she positions the reader as critic] is a political act whose aim is not simply to interpret the world

but to change it" (1978, viii). Federly calls for a feminist reader who would function as "a resisting rather than an assenting reader" (1978, xxii) in the same way that, in *The Feminist Spectator as Critic* (1998), Jill Dolan calls for a resisting rather than assenting feminist spectator. Although "the text" is now widely used to refer more generally to creative work in numerous media, reception theory reflects its origins in studies of written text, and has limited application to performance, an inherently multimedia and multidisciplinary genre requiring multiple strategies for making meaning. In her study of theatre audiences, Susan Benne notes that "interest in a semiotic approach to theatre studies emerged in the 1970s as a back on the textcentred criticism of traditional dramatic writing" (1997, 68). In a critique of reception theory, Robert Holub (1994) points out that it has developed in isolation from other theories such as semiotics and poststructuralism, but Benne goes further to note that "the omission of social, economic, and political relations is surely more serious" (1997, 54) By introducing a "spectator-oriented criticism," Una Chaudhuri has pointed out one way that performance studies can formulate its own mode of reception theory: "The description of how a play works on a spectator—rather than of what it means—can supply the terms our criticism needs in order to erase the gap between theory and its object" (1984, 296). Research into fan culture (most notably *Textual Poachers: Television Fans and Participatory Culture* by Henry Jenkins (1992) and *Interacting with Babylon 5: Fan Performances in a Media Universe* by Kurt Lancaster (2001)) focuses not on how people understand (for example) *Star Trek*, but on how they put it to use, which is another way to generate an analysis of performance reception. Feminist ethnography (which locates the researcher in the research), cognitive psychology (which analyzes how we perceive and process information), and the linguistics of sign language (as a specific example of how we interpret body language) are three other areas in which performance theorists might begin to find a non-text-based analysis of response. Further reading Dolan (1988); Holub (1984); Jenkins (1992).

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## Animal Studies

itself originally a performance (delivered as the Tanner Lectures at Princeton) and consisting largely of the description of a performance (fictional lectures at a fictional college), the book's protagonist is urgently concerned with the question of ethical and efficacious animal representation. Though her inquiry concludes with a type of poetry, the criteria she enunciates suggest that it is in fact performance, the embodied practice of imagination, which might best renew the currently impoverished relationship between human and non-human animals. Special Issues of two performance studies journals, *Performance Research* and *TDR*, guest edited respectively by Alan Read and Una Chaudhuri, have initiated discussion of the many contemporary performance practitioners, companies, and playwrights like Romeo Castellucci, Forced Entertainment, Rachel Rosenthal, Caryl Churchill, Edward Albee, Sam Shepard, and Zingaro, who have all, in recent years, updated a theatrical tradition reaching back at least as far as Greek "tragedy" (etymologically, "goat-song") and, in terms of ritual performance, to the dawn of religion. His work joins that of countless



artists working in various media, worldwide, in envisioning a “postmodern animal” (Baker 2000, 52) whose disturbed and disturbing form is an invitation to imagine living ethically in a “more than-human world” (Abram 1996, 256).

Further reading

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# Choreography

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“Animalworks” by Cheng; “Animal

Studies” by Chaudhuri; “Ecodramaturgy”

by Thomas; “Fifteen principles of Black Market International” by La Chance; “Global censorship” by Shea; “Glossolalia” by Adewunmi; “Intercultural performance” by Alker; “Media” by Colleran; “Mimesis” by Diamond; “Performance Studies” by Joy; “Paratheatre” by Olivares; “Proxemics” by Cody. André Lepecki In 1589, Moïnot Arbeau published *Orchesography*, a book written as a platonic dialogue between a master and his student and where it became necessary for movement descriptions to be written down in order for dances to survive. Here a fundamental element anticipates the affective drive behind the Western choreographic impulse: a melancholic lament to dance’s ephemerality, and the necessity of re-directing dance’s temporal condition through paperly representation. The term “choreography” made its first appearance in Raoul-Auger Feuillet’s dance manual *Chorégraphie, ou l’art de décrire la danse par caracteres, figures et signes demonstratifs* (Choreography, or the art of describing dance with letters, figures and signs) published in France in 1700. As the composite neologism clearly indicates, choreography is concerned with a very specific mode of translation—that between the physical performance of danced movements, and the representation of these movements as written descriptions (*décrire*). In the case of Feuillet’s book, this writing down took place not through the means of words, but through very abstract “figures and signs” which, once traced on the page, took the form of complex floor patterns. Dance historian Susan L. Foster has noted (2010) a very intriguing mirroring in Feuillet’s method: page and dance stage are isomorphic, as if there were no gap between paperly representation and spatialcorporeal performance. But, if choreography is, as suggested, a translation—and particularly, a trans-semiotic translation—then, as Walter Benjamin reminds us, its translatability has produced all sorts of

unexpected results. Indeed, one could say that since

movement and writing were fused into one new word (orchestography; choreography), this fusion has created not only a new semantic and behavioral field but a force producing much more than the mere sum of each part. Movement and writing, fused into one word, reflect and refract each other in an endless game of mirrors where each term is a mise-en-abyme (heightening) of the other. Indeed, movement assumes an ever-increasing centrality in philosophical, scientific, political, economic, and aesthetic practices and discourses that have indeed shaped the project of modernity. Peter Sloterdijk reminds us, historically and ontologically, how movement can be seen as that (physical and metaphoric) force that both grounds and propels the hyper-mobilization of all living that constitutes modernity as mobilization. In modernity's spectacle of agitation, geo-political and bio-political questions become essentially choreographic ones: to decide who is able or allowed to move; to decide where one is allowed to move to; to define which bodies can choose full mobility and which bodies are forced into displacement. The end result of this politics of mobility is that of transforming the right for free and ample circulation into a privilege, and then turn

that privilege into a prized subjectivity. As for writing, the issues this term opens for

performance theories and dance practices have

been on the foreground since Derrida's, Judith

Butler's and Shoshana Felman's revision of J.L.

Austin's notions of performativity (1962). Most

obviously, the concept and practice of writing

in performance and dance theory—from Peggy

Phelan's famous articulation of the tensions

existing between performance's "only life" and its

reproducible documents (1993) to Fred Moten's

proposition that there is no performance without

documentation (2003)—troubles any stable

dichotomy between writing and performing.

Besides these more recent authors, we may

also invoke Heidegger's and Merleau-Ponty's

phenomenologies and the whole psychoanalytic

project, where we find an increasing consensus that

writing is something profoundly more dynamic, active, fluid, and indeed mobile and ephemeral and uncontainable than it is usually perceived as being. Double mobility then: the mobility of and in movement; the mobility of and in writing. Both multiply their effects in the choreographic. Corporeally, choreography was invented in order to structure a system of command to which bodies have to subject themselves into the system's wills and whims. Thus, choreography also names the need to pedagogically and biologically (re) produce bodies capable of carrying out certain movement imperatives. Choreography is therefore akin to an apparatus of capture (Deleuze and Guattari) or to a body-snatcher (Franz Anton Cramer) that seizes bodies in order to make them into other(ed)

bodies—highly trained (physically, but also emotionally, artistically, and intellectually) variations of what Foucault once called “docile bodies.” No wonder the dancers in the French corps-de-ballet are called *sujets*—this is the appropriate naming of those freely falling into the apparatus of capture called choreography. Known but seldom theorized is how dancers must subjugate themselves to choreographic or para-choreographic imperatives—from dieting to gender or racial stereotypes; from strict physical discipline to the precise enactment of positions, attitudes, steps, gestures, but also words, all for the sake of exact repetition. It is no surprise then that “choreography” appears crucial to the works of some key figures that have concerned themselves with destabilizing notions of self-conscious authorship in performance, and emphasized the sovereignty of the performative act as force. The strict choreographic notations of Allan Kaprow for *18 Happenings in 6 Parts* (1959), written down before being actually executed by his performers; or the strict and repetitive choreographic exercises by Bruce Nauman in his studio, where action mirrors simple instruction titles that operate as so many order-words, as imperative commands with immediate corporeal manifestations, clearly reveal how choreography is first and foremost a structure of command that has to be reckoned with. This structure can be brutal, but it can also be responded to out of profound

## Dance or we are lost: The Tanztheater of Pina Bausch

Arbeau, Thoinot. 1589. Orchesography. Translated

by Mary Stewart Evans. Reprint 2012, The

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Feuilleton, Raoul-Auger. 1700. Chorégraphie, ou l'art  
de décrire la danse par caracteres, figures et signes

filling with water. More than half of the infuriated

audience had left before the end. The provincial Westphalia  
town of Wuppertal

commissioned Bausch to work for both the opera and

municipal theatre. What could not have been expected

was the raw emotional and sheer relentless unraveling

that Bausch's Stücke (pieces)—often unnamed yet on

the night of the premiere—precipitated. The unraveling

was psychological, with the dancers' body language,

gestures, and stories crashing through the surface

realism into a stark, almost bottomless series of

excavations, an unpeeling of the many protective

layers we all know to exist in our everyday lives, hiding

our intimate desires and fears, our longing for love

and acceptance, envy of others or aggression turned

against those others and our own damaged selves,

insecurities, obsessive denials, vanities and suppressed



hopes. Bausch's tanztheater asserts its intensities in ways that are like a physical assault on our senses. She

abandons the decorum of theatrical form; her collages expose ruptured subjectivities in flailing bodies. Role-playing is turned inside out. Little tricks become threatening gestures; technique turns into travesty. Men and women wrestle with each other, women drop out of their clothes, men don women's costumes or prostitute themselves, in disheveled tutus, like body builders in a seedy world of debased freak-shows, parading "gender performativity" in an increasingly wide range of acute observations about traumatized masochistic or sadistic behavior. This is performativity on the edge. The scandal she produced was undoubtedly a kind of cultural violence. (And the term performativity had not even entered academic discourse on gender trouble yet.) In 1980, a lone male dancer opens the piece on a platform, eating spoonfuls of soup, recounting the voice of a cajoling parent. Later a woman skips around the stage, waving a white scarf, persistently chanting "I'm tir-ed, I'm tir-ed" in a sing-song child-like rhythm until she begins to falter, out of breath. The word-actions

Figure 27 Tsai-Chin Yu, solo from "...Como el Musgulto en la Piedra, ay si, si, si..." (2009), Cooking Plant, Zollverein

Coal Mine, Essen, 2010 © Donata Wenders / New Road Movies.

exhaust, literally. With this dance, spoken language firmly enters into the social choreographies Bausch constructs through her collage method, interlacing revue-like sketches, overlapping story vignettes, strange confessions ("I'll keep my lips really wet just in case someone's behind me ..."), and absurd questions ("What comes to mind when I say 'dinosaur'?") with larger ensemble polonaises, small gestural solos, and slowly evolving stage images, like 1980's exaggerated sun-bathing scene to Judy Garland's broken voice

in "Over the Rainbow." The assemblage resembles a Felliniesque, surrealist dream cinematography. In 1980, many of the dissonant verbal cacophonies revolve around dancers each excitedly telling the audience about their personal fears, how they cope or how they pretend not to be afraid in the dark. By the mid-1980s, I had seen most of the early Bausch works after an extensive retrospective at Venice (Italy); her vision seemed so dark and unforgivingly pessimistic that the shocked reactions during her first US tours in 1984/85 hardly came as a surprise (see Birringer 1986; Servos and Weigelt 1984; Hanraths and Winkels 1984). It is not easy to re-live the excitement of those early experiences as an audience member captivated by the work's brutal honesty, poetic strength and bitter irony, by this daring living theatre of no pretence but a relentless willingness to test how far a gesture and a physical-mental attitude can be pushed to reveal something, to alienate our conceptions of kitsch, banality and truth, sincerity and uncomfortable humor, straddling the porous line between anger and shame, the fear of violence and need for compassion. The famous love trio of forced/failed embraces in Café Müller, enacted by Dominique Mercy, Malou Airaud and Jan Minarik, has been disseminated in countless video clips on YouTube. It is a microcosm of Bausch's

ability to analyze human behavior, stretch it literally until it becomes dissonant by building a deadpan scene of insistent accelerated repetition. Something goes irreparably wrong, when Mercy cannot carry out the embrace and a kiss with Airaudo, but needs to be forced into it by the third dancer who enacts the gestures for both male and female partner, enfolds and instructs

them, so to speak, until they reach the point where they repeat the embrace/kiss automatically, interrupted by failure and the attempt to try again/fail again. Bausch's bleak existentialism, going beyond Beckett's, focuses on the potential of the bodies' gestures to hang on to a peculiar, often riveting stubbornness which can turn painfulness into the opposite of despair. This extraordinary social ritual falls into place with hundreds of similar scenes Bausch created with the dancers who often tell us directly, or show us, something of their actual life stories, their injuries, pregnancies, and hang-ups, their insecurities, unfulfilled needs and cravings, thus transforming what we had known as dance into performances of the subjective, private and public role of bodies and bodily composites, with their barely veiled psychic and emotional constrictions and anxieties on the line. Bausch's tanztheater also has an ecstatic dimension: we hold our breath when we recognize the banal logic of conventions and the absurd reproduction of power or sexual relations tied into the habitus of cultural behavior. For many years Bausch worked with the same core ensemble of dancers whose personalities imprinted themselves onto the movement qualities for which the Wuppertal company became known throughout the world once they started regular and massive touring around the globe from the 1980s onward (see Bentivoglio and Carbone 2003; Briginshaw and Burt 2009; Climenhaga 2008, 2012; Coates 2010; Cody 1998; Fernandes 2005; Goldberg 1989; Manning 1986; Schmidt 2002). The earlier impression of Bausch's virulently probing and taboo-breaking style of physical realism was later modulated. The company began to receive numerous invitations to develop and coproduce new pieces on location in different cities (Palermo, Rio de Janeiro, Tokyo, Los Angeles, Hong Kong, Lisbon, etc.), and Bausch's transcultural road work often tended to resort to a more

poetically acquiescent, and even melancholic mood in her late work, as if her harsher outlook on life had become filtered through a more forgiving lens, or a desperate persistence to dance over unresolved and back-breaking contradictions. Her music collages, though still full of surprising contrasts, as well tended to become more consoling in her late

work, tango and Japanese drumming, Billie Holiday and Purcell, waltz and bagpipe music entering into strange mixes encompassing an increasingly beautiful if haunted loneliness on stage where we now see a younger generation of newly cast dancers taking on recognized roles. This generational change in fact is reflected well in Wenders's film, sometimes to stunning effect as in the scenes where he intercuts the current production of Café Müller, by a younger cast, with archival footage from the early version, after Mercy and Airaudo peek into a small maquette of the stage set, reminiscing over how all the chairs got piled in there and then had to be flung out of the dancers' paths by a dancer. The archival footage features Bausch herself, moving upstage with eyes wide shut, in the only stage performance she continued to enact for many years. Helena Pikon confesses that she froze when Bausch eventually asked her to take over the role, and that she is haunted by her absent ghost. The interviews are done indirectly. We hear the dancers dubbed over their silent, contemplative faces, which tends to be awkward at times because the

younger members often appear shy and inarticulate, prone to expressing banalities or speaking of their fear of Pina's power as Übermutter: "I was lost, and had to pull myself up by my hair." We then see a dancer, filmed in a swimming pool, pulling herself up by her hair. Another speaks simply of missing Bausch, not just as a choreographer and guide but as a presence: "Pina, I still haven't dreamed about you," she says plainly. "Please visit me in my dreams." These ponderous statements mystify, rather than explain, choreographic labor, compositional process, and the ideas that drove the work. But the interviews with the dancers thus point to an underlying, fascinating question that also accompanied the trajectory of Tanztheater Wuppertal, especially during recent revivals of Kontakthof (two production-projects cast with senior citizens over 65 and with teenagers, here splendidly fused and intercut as we watch the professional and amateur dancers enact the same scenes)—namely whether the charisma of the company is not owed to the unique personalities of the dancers who originally worked with Bausch for many years and sustained the roles they had created collaboratively with the choreographer. Back in 1980 it seemed as if only these particular dancers had enabled Bausch to push the borders of dance and theatre, and Bausch herself told me once that she imagined them to grow old on stage, along with her. Some of them did, indeed.

The emotional artistry of this company and its search for a theatrical exposure of human fragility and strength in life thus also formulates a utopian project, dancing on to resist the cliché of ephemeral live art or the brutal laws of the industry requiring quick turn-overs of beauty and youth, building a sustainable aesthetic intensity of exacting cruelty directed at questions about life and the expressive energy with which we must venture to experience our corporeality as social subjects, as volatile and hysterical members of the societies into which we were born or into which we move. Bausch's ensemble, from the beginning, has been completely international; the critical perception of German angst in the work is a prejudice that would need to be parsed more carefully, and Wenders unfortunately plays too much on the idea of fear himself as he keeps eliciting hushed comments from the younger members rather than letting us thrive on the superb, Buster Keaton-like comedic skills and surrealist fantasies the dancers act out in the outdoor urban locations: there is an amazing "Japanese" robot sound performance by Regina Advento on the Wuppertal overhead tram; in another scene, a woman walks around a derelict pond with a 10-foot tree in her backpack. On the one hand, then, Wenders's film does not address the presumed angst nor capture the collaborative creation process, nor offer a closer insight into the socio-political contexts reflected in Bausch's insistence on particular themes in her fragmented revue form of aesthetic and social dance. Bausch's broken syntax of modern dance vocabulary and of the chorus, her subversion of gender roles, and her rendering absurd of the fetishization of female beauty or male possessiveness—along with her relentless exposure of physical vulnerability and the clumsiness of social intercourse—has left a major impact on the performing arts, both conceptually and formally. Later emergences of physical theatre, Konzepttanz and performance art in Europe are unthinkable without Bausch's cutting open the anatomy of the body and its

psychic predispositions, and one would like to see the

film probe the deeper layers of Bausch's existentialism

and her attack on post-war compensatory sublimations

(the era of "normalization" after the Holocaust).

Wenders tries hard with his 3-D film to evoke the depth

and sculptural quality of Bausch's stagings, and some

of the scenes from *Sacre de Printemps* and *Café Müller* are breathtakingly rendered, while other scenes, staged outside around the environs of Bausch's home base of Wuppertal on traffic islands, in front of industrial backdrops or on top of a quarry, fail to tell us anything Bausch had not already done in *Die Klage der Kaiserin* (in fact Wenders imitates that film's internal structure). On the other hand, even if constricted by this sense of a pious homage to the late Bausch, Wenders's camera succeeds in the last twenty minutes to grip the viewer in a mesmerizing crescendo of dancing, on and around the rock and the water surfaces of *Vollmond*, a piece in which Bausch's younger cast goes full out to release an untrammelled energy of immersion, inhabiting the elements to the point of self-abandon. Drenched to the skin, they dance and dance. As a counterpoint to the opening ritual of *Sacre de Printemps*, and framed by the opening and closing promenade from *Nelken* performed by the older cast in understated ironic fashion (this polonaise offers an ironic comment on the cycle of the seasons), the over-dance of *Vollmond* succeeds in imprinting a sense of exuberant defiance within this dangerous slippery landscape, as if for a moment the thought of mortality could be plotted out and transformed into an unspeakable poetic sensory

rewilding, in excess of any fear. The anxiety of forgetting is the insurmountable

challenge, after all, for any company that survives their founding choreographer, facing the question of how to continue (see <http://www.pinabausch.org/>).

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## The d/Deaf Performative

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"Audience" by Cody; "New Media Art" by

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"Virtual reality" by Auslander; "Performing

surveillance camera art" and "Posthumanism"

by Nayar; "Reality Ends Here" by Watson.

Tylar Pendgraft

The term "d/Deaf," utilizing lowercase and

capital "D," can refer to someone who is both

physiologically deaf and culturally Deaf. The

term itself indicates a division in the collective

consciousness of Deaf culture between those

who fit into the broader deaf culture and those

who do not. This distinction is fundamental to

understanding the formulation of a d/Deaf culture

within a phonocentric ethos that denies the

collective and individual deaf body agency. *Deaf Cultural Studies* is a relatively new

field, bolstered by the advent of film and digital technology as a medium by which d/Deaf culture (i.e. YouTube services, personal narratives, video blogs) can be recorded and transmitted on a national and cross-cultural stage (Humphries 2007). Paddy Ladd calls attention to how d/Deaf individuals' language and cultural formation have been

colonized over time by a hearing majority (2007). In the 19th and early 20th centuries, sign languages were systematically eliminated by a hearing majority bent on instilling the superiority of phonocentricity in the minds of d/Deaf individuals. Today, the push for phonocentricity is more closely aligned with technology as well, particularly with the advent of cochlear implants and strategies for bioengineering the body to eliminate hearing impairments. Ladd posits that, as cultural minorities, d/Deaf individuals have had to contend with the enculturation of the self into two separate cultures: that of the hearing majority and the d/Deaf minority. What Ladd points to on a broader ontological level is the d/Deaf performative. When Michael Davidson proposes the existence of a deaf performative (little “d” intentional), he defines it as “a form of speech that enacts or performs rather than describes” (2008, 80). The result is, as Davidson submits, a kind of scandal of speech (2008, 80), one in which the deaf individual consciously attempts to reclaim ownership of their identity from a hearing performative. As Tom Humphries argues, the formulation of a d/Deaf culture has been long fraught with a need to define what d/Deaf culture actually is, calling for literature and art to present the relevance of d/Deaf culture (2007). In order for Deaf Cultural Studies to obtain validity, many Deaf scholars had to defer to the demands of a foundationally heteronormative and phonocentric university learning system. Deaf scholars had to consider what it meant to be culturally d/Deaf within the confines of a deaf-hearing binary. In order to “transcend the relationship with the other,” Humphries (2007) proposes for the future of d/Deaf Cultural Studies to welcome literary and artistic criticism. Humphries’ proposal implies that d/Deaf Culture must build an

identity that breaks its binary relationship with

phonocentricity. In contrast to the deaf performative, the

hearing performative is the manner in which

hearing individuals construct and perpetuate

phonocentric modes of thought and being. This

performative is much more pervasive and goes

unnoticed arguably because the performance (or

the action) of hearing has been naturalized as

inseparable from the physiological ability to hear and speak. Bauman refers to this phenomenon as the phonocentric blind spot (2007, 128), unrecognized until confronted by the existence of the other. The d/Deaf performative itself is still in the process of formation: the ways in which one becomes a part of Deaf culture extend beyond strict considerations of physiological deafness as it becomes more inclusive in its definition of cultural Deafness. The awareness of historic colonization of the d/Deaf consciousness and body also allows for the collective majority to respond by creating new modes of understanding as to how identity is continuously formed and re-formed. As d/Deaf culture more clearly defines itself as one with independent linguistic and cultural integrity, a number of artists are employing the hearing performative to call attention to its exclusionary nature and the privilege it perpetuates. The Deaf artistic movement began in the 1960s with such poets as Clayton Valli and Ella Mae Lentz demonstrating the ways in which sign language not only inscribes itself culturally in the body, but also creates new understandings of paralinguistic performance. Contemporary artist

Christine Sun Kim, deaf from birth, denies the sound ownership and etiquette by using vibrations to translate noise into the visual. Perhaps more critical of the hearing performative, Darrin Martin works with the concepts of synesthesia and perception to demonstrate that the body is not an either-or binary, as the hearing performative would suggest, but an organism constantly in transition. If this is the case, we must begin to re-evaluate how ableness is defined on a deeper physiological and ontological level. By focusing on the hearing

## Disciplines in performance

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Tinari.

Elise Morrison

The concept of discipline has a complex status

within performance studies, since performance

scholars have historically defined the field as

a methodology practiced in the interstices, overlaps, and liminal spaces between established, traditional academic disciplines, declaring it variously as inter-disciplinary, post-disciplinary, and anti-disciplinary (see Taylor 2003; Schechner 2002). In a Rockefeller Foundation report (1999), Barbara Kirshenblatt-Gimblett described performance studies as "a provisional coalescence on the move," a field that through its inclusionary practices resists the division of artistic mediums into distinct disciplines and confounds the categorization of traditional medias, genres

and cultural traditions (Schechner 2002, 3). Disciplinary points of contact that have invigorated performance disciplines include theoretical and practical collaborations between theatre studies, anthropology, oral interpretation/ rhetoric, dance research, feminist theory, critical race theory, psychoanalysis, Marxist philosophy, digital media, and animal studies, among an ever-growing network of others. Even as its scholars have resisted the disciplinary effects of institutionalization, performance disciplines have been characterized by a commitment to working between multiple knowledge formations and across disciplinary boundaries (see Carlson 2001; Conquergood 2002; Jackson 2004; Schechner 1985; Turner 1987). Perhaps because of the field's interdisciplinary origins and practices, the term "discipline" itself also has multivalent applications within performance scholarships, figuring prominently in studies of the role of performance in social and political identity, gender construction, visual culture, and everyday life. The French philosopher Michel Foucault notably analyzed discipline as the dominant tool of power and control in modernity through his writings on the development and processes of institutions and networks of surveillance (1977). Foucault distinguished discipline from punishment, which functioned in the early modern era as public, fear-inducing spectacle. In contrast, discipline functioned through the rise of modern social and political institutions such as prisons, asylums, hospitals, and schools that divide social subjects into controlled segments in order to

instruct, regulate, and normalize behavior to be

compatible with capitalist ideology. In his essay

"Ideology and Ideological State Apparatuses"

(1971), Foucault's mentor Luis Althusser coined

the term "interpellation" to describe the process

by which individual social subjects are hailed into

the social order by a figure of discipline (for him a

policeman; for us perhaps a surveillance camera).

In *Perform or Else* (2001), Jon McKenzie updated

the Foucauldian understanding of discipline by

arguing that “performance” ontologically replaces “discipline” in 20th and 21st century matrices of power and knowledge. Performance, like discipline, McKenzie argues, produces a new subject of knowledge, one who more effectively embodies the processes of socio-technical systems in the digital age. The concept of discipline has also figured significantly in gender studies, feminist theory, and visual culture studies. According to Laura Mulvey (1975), male and female spectators alike internalize habits of representation and reception in film and performance that discipline the spectatorial gaze to assume a patriarchal logic or male subject position. Many feminist performance theorists have consequently argued that these normalized habits of visual representation can be radically reformulated and critiqued through feminist performance strategies, highlighting the embedded patriarchal ideology and disciplinary operations, while simultaneously counter disciplining spectators and performers to adopt critical feminist viewpoints and subject positions (see Cheng 1998; De Lauretis 1984; Diamond 1997; Doane 1982; Dolan 1988; Silverman 1996). Gender theorist Judith Butler has more broadly analyzed the ways in which subjects are always

already conditioned and disciplined by social processes of gender; her various works argue that gender is performed and simultaneously performative: one's gender is constructed by and through repetition and iterability. While Butler's work advocates for insubordination within the disciplined performance of gender, like Foucault, she simultaneously contests the degree of



## Expanded cinema

man's communicative capacities beyond his most extravagant visions" (1970, 41). Gender issues aside, the "beyond" of cinema imagined by Youngblood is a utopic condition where "cinema will be one with the life of the mind, and humanity's consciousness will become increasingly metaphysical" (1970, 43). The realization of expanded cinema means no less than "the beginning of creative living for all mankind and thus a solution to the so-called leisure problem" (1970, 43). Process and experience; ontological awareness and expanded consciousness; the yoking of art and life—the methodological directives central to Youngblood's concerns are also the cornerstones of performance art. They link expanded cinema to a number of influential performance forms and practitioners, including Happenings (Allan Kaprow, *Hello*, 1969), Fluxus Events (Nam June Paik and Charlotte Moorman, *TV Bra for Living Sculpture*, 1969), Viennese Actionism (Valie Export, *Tap and Touch Cinema*, 1968-1971), Kinetic Theater (Carolee Schneemann, *Illinois Central*, 1968), Destructivism (Raphael Montañez Ortiz, *Self-Destruction*, 1966), and Relation Works (Marina Abramovic and Ulay, *Relation in*

Time, 1977). Expanded cinema and performance also share a specific investment in theories of intermedia. When Fluxus artist Dick Higgins penned his essay entitled "Intermedia" (2007), a fair portion was devoted to a critique of traditional proscenium theatre and the obsolete social order that it represents. In its stead, Higgins described the burgeoning interest (his own included) in new forms of theatre that rejected linear sequence altogether "by systematically replacing [time and sequence] as structural elements with change" (1984, 22). Intermedia works in theatre, visual arts, and music most often exploring the terrain "in between" art forms, such as the intermedia between music and theatre ("action music") or the intermedia between sculpture and poetry ("constructed poems"). Higgins also described the more rare, and perhaps more provocative, possibility of intermedia works that lie in the field between established art media and life media, citing the hypothetical example of "work which has consciously been placed in the intermedium between painting and shoes" (1984, 20). Youngblood's advocacy of intermedia echoed its antecedent in Fluxus. He defined "intermedia theater," for example, as a form that draws individually from theatre and cinema—being cognizant of their distinctions but unconcerned with protecting the purity of either—all the while orchestrating media divisions "as harmonic opposites in an overall synaesthetic experience" (Youngblood 1970, 365). These

objectives should be understood in two ways: as contributing a set of generative parameters for the creation of intermedia performance, and as proposing a model of art whose object—both in regard to materials and outcome—is the transformation of the spatial environment as such. Expanded cinema’s emphasis on art as environment extends more broadly to include an engagement with environmentalism, placing it at the forefront of historical and theoretical formulations of ecological art (Jarosi 2012). In fact, Youngblood was the first to suggest the “artist as ecologist,” by which he meant one who comprehends the “totality of relations between organisms and their environment” and who, like a scientist, “rearranges the environment to the advantage of society” (1970, 346). The aesthetic and social values of expanded cinema thus connect the concept to a major facet of contemporary performance practice and, given the increasing urgency surrounding the effects of global climate change, constitute one of its most significant legacies. Although expanded cinema may have been superseded in current clinical discourse by more modish terms such as site-specific work, multimedia installation, relational aesthetics, and social practice, nonetheless it demonstrates clear affinities with them. Indeed, the continued relevance of expanded cinema can be located in its commitment to the most persistent, compelling, and embedded ideas at the core of performative modes. This is confirmed by the fact that the most influential works of performance continue to circle around many of the same concerns, problems, and even fantasies that were once associated with expanded cinema.

Carolee Schneemann's Cat Scan (New  
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by Henkes; "Happenings" by Sandford;

"Intermediality" by Auslander; "New

genre public art" by Irish; "Performance,

postmodernism, and beyond" by Chin Davidson.

## Gaga Feminism

Fantastic Mr. Fox, film. 2009. Directed by Wes Anderson. Performed by George Clooney, Meryl Streep, Bill Murray. Screenplay by Wes Anderson and Noah Baumbach. Twentieth Century Fox, Indian Paintbrush, Regency Enterprises.

Halberstam, J. Jack. 2012. *Gaga Feminism: Sex, Gender, and the End of Normal*. Boston, MA: Beacon Press.

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Muñoz, José Esteban. 1999. *Disidentifications: Queers of Color and the Performance of Politics*. Minneapolis, MN: University of Minnesota Press.

Muñoz, José Esteban. 2009. *Cruising Utopia: The Then and There of Queer Futurity*. New York: New York University Press.

Wildness, documentary. 2012. Directed by Wu Tsang. Screenplay by Wu Tsang and Roya Rastegar.

“Boychild” by Halberstam; “Cultural production”

by Colleran; “Drag” by Edgecomb; “Emotion”

by Tait; “Feminist hip-hop fusion” by Hodges

Persley; “Memoir of Björk-Geisha” by Takemoto;

“Performing body modification” by Henkes;

“Romeo Castellucci’s Hey Girl!” by Sack; “The

Wooster Group’s TO YOU, THE BIRDIE!

(Phèdre)” by Cody.

## Intercultural performance

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Peña, a true -dialogue would depend upon a "two way, ongoing communication between peoples and communities that enjoy equal negotiating powers" (1993, 48). Therefore, engaging in work that crosses geographic, aesthetic, and cultural borders is necessarily political. According to Schechner, the term "intercultural" arose from the shift away from nationalistic theatre models. Its related noun, "interculturalism," was established in the early 1970s to refer to an emergent performance genre, when Richard Schechner and others began celebrating the idea of

a cultural hybridity in the U.S. and European avant garde. Peter Brook's work fell into this category, as did the work and influence of Jerzy Grotowski, Eugenio Barba, Lee Breuer, Ariane Mnouchkine, John Cage and Schechner himself. "Intercultural performance," as defined by Pavis, suggests the voluntary and conscious melding of two distinct cultural forms in order to create a new work in which the original influences may no longer be traceable (1996, 8). The connection between Pavis' utopian idea and the specificity of the borrowed cultures in an intercultural performance mark two poles in the contentious debate that has ensued regarding the political realities of this genre. Rather than creating a reciprocal dialogue, many would argue that intercultural theatre is too often propagated by European or U.S. artists borrowing, or even unself-consciously stealing, performance traditions from Asian, Latin American, African or other cultures that are politically and/or economically less privileged. In one of the most avid critiques of the use of Indian performance traditions in the West, Rustom Bharucha notes that "this 'two-way street' could be more accurately described as a



'dead end'" (1992, 2). In *Theatre and the World*, Bharucha harshly criticizes Brook's *Mahabharata* as a central example in which "a particular kind of western representation [...] negates the non-western context of its borrowing" (1992, 98). As a result, debates around interculturalism have often been tied to this one production, and indeed Brook's adaptation of this Hindu epic can

## Intermediality

Boenisch, Peter M. 2006. "Aesthetic Art to Aesthetic Act: Theatre, Media, Intermedial Performance." In *Intermediality in Theatre and Performance*, edited by Freda Chapple and Chiel Kaenenbelt. Amsterdam: Editions Rodopi B.V.

Higgins, Dick. 2007. "Intermedia" (1965). In *Horizons*, 21-31. n.p.: /ubu Editions.. Accessed 7 July 2015.  
<http://www.scribd.com/doc/38186653/Higgins-Horizons#scribd>

"Audience" by Cody; "Cindy Sherman's Real

Fakery" by Schneider; "Elevator Girls Return:

Miwa Yanagi's Border Crossing between

Photography and Theatre" by Yoshimoto;

"Expanded cinema" by Jarosi; "Fluxus" by Stiles;

"Mediaturgy" by Marranca; "Performance in

the digital age" by Auslander.

## Mimesis

grouped all the arts under the rubric of mimesis, Aristotle distinguishes among the arts, positing materials and ends unique to each, thus changing the emphasis from the poet as liar to the poet as maker of potentially significant actions. While Plato prefers to banish mimesis rather than expose children to bad models, Aristotle affirms the pleasure for children and adults of learning about the world through mimetic activity (see *Poetics*, Chapter 4). Most importantly, in defining tragedy as, principally, a “mimesis of human action” (Halliwell 1987, 77) and structuring that action in a coherent plot (*mythos*) in which a character’s choices (*ethos*) produce significant consequences, Aristotle endows dramatic art with a philosophical gravitas that undergirds, rather than undermines, human reason (Potolsky 2006, 32-43). Yet beyond antiquity a tension remains between understanding mimesis as a mirror of nature or as a powerfully generative means of producing new truths, new knowledge in a rapidly changing world (Turner 1987, 1-14). Renaissance critics distinguished between imitation (*imitare*) and copying (*ritrarre*) or portraiture, the former

emphasizing the artist's distinctive embellishments of a model, the laborer dedicated to reproducing it (Black 1984, 117; Diamond 1997, iv). Denis Diderot insisted "the painter's sun is not that of the universe and could not be" (1857/1957). Yet critic Tzvetan Todorov, in a review of neoclassical and romantic concepts of mimesis, finds a recurrent slippage between imitation as representation or staging, and imitation as production of an object that resembles its model" (Todorov 1983, 117; Diamond 1997, iv). We might say that such hesitation reflects the double origin of mimesis itself. Mimos refers both to the performer and to what is performed; to the embodied activity of representing (and improvising) and to a representation of an already existing idea, model, or truth (Diamond 1997, 768). Avant-garde performance at the beginning of the twentieth century, with its loud condemnation of bourgeois realism, its rejection of Plato's truth-illusion matrix and Aristotle's logical plotting, might have signaled an end to mimesis, but instead both interest and concept have burgeoned. For example, while Freud rejected hysterical mimicry as foundational to hysteria, he named identification, or an unconscious imitation of an internalized model, as the source of ego development. While identity politics suggests that a person's identity can be contested and changed, Freudian identification is an involuntary mimesis, a phantasmatic assimilation not responsive to political ethics, in fact quite likely to be politically incorrect. Writing at the

end of the twentieth century, Richard Dawkins goes even further in imagining an involuntary mimesis, one centered on the meme or “unit of imitation.” Like the selfreplicating human gene, a meme replicates itself in the form of “tunes, ideas, catch-phrases, clothes, fashions [...]” For Dawkins, humans function as hosts for memes, which leap “from brain to brain” producing new variations of (post)human culture (1989, 192). In James Frazer’s *The Golden Bough* (1890/1922), mimesis is a select means to a very human end. Using what Frazer called “imitative magic,” the magician “infers that he can produce any effect he desires” (Frazer 1922, 12; Potolsky 2006, 138). Frazer assumed that magical thinking—the belief in the power of imitation to affect real world conditions—would vanish with modern science. But for sociologist Marcel Mauss, magical mimesis implied “a network of reciprocal sympathies [instead of a] hierarchical ladder of rational forms” (Potolsky 2006, 139). Frankfurt School theorists Theodor Adorno and Max Horkheimer offered a bio-anthropological, anti-Enlightenment account of mimesis based in adaptive mimicry and magic which they saw as a persistent, if suppressed, feature of modernity. Walter Benjamin extended the bio-anthropological argument, positing a “mimetic faculty,” the innate compulsion to become and behave like something else. Echoing Aristotle but excluding his rationalist framework, the mimetic faculty is pleasurably expressed in children imitating windmills or, past childhood, in our ability to produce or recognize, in the world or in language, “nonsensuous” or

nonidentical similarities and correspondences

(Benjamin 1936, 334-335). While no longer

robust, this faculty enables us as alienated subjects

to experience others and the world differently. Feminist theory has subverted mimesis

in several ways. In “Plato’s Hystera”, Luce

Irigaray parodies Plato’s allegory of the cave by

transforming the cave into a female womb. Her

version of mimétisme or mimicry is figured as a

kind of embodied womb-theatre practice, replete

with mirrors, fetishes, voices, "the whole stage set-up" which upends Plato's truth-illusion matrix by issuing "fake offspring" (Irigaray 1985, 243; Diamond 1997, x-xii). More recently Drucilla Cornell takes up Adorno's [and Benjamin's] notion of the nonidentical similar to posit "the mimetic capacity as an attempt at an ethical relationship to otherness" (Cornell 1995, 149). Cornell calls the potential for such a relationship the "hope" of mimesis (1995, 147). T. Minh-Ha Trinh offers a distinctly hopeful version of Walter Benjamin's nonidentical similar in the title of her article, "Not You/Like You: Post-Colonial Women and the Interlocking Questions of Identity and Difference" (Trinh 1997, 415-419). Trinh suggests that an imagined relation between and among post-colonial women could be one of nonidentical similarity in which no one would play model or copy or possess a single truth. Perhaps the "hope" of mimesis lies in our emphasis on an inventive recreation of social life, on the actor or doer, who, in her behavior and actions, may be able to assume an ethical posture, a not you/like you relation to others. In any case theorists of mimesis from Plato and Aristotle onward suggest that we cannot escape mimetic

activity: it generates the stories and performances that express and explain our lives; in the guise of identification it makes us who we are, expressed as a meme it tells us that we are individually irrelevant; as a feminist trope of complex relatedness it may just save the world.

Further reading

## Modernism

representation, even language itself, were no longer considered an adequate means to measure and express an individual's experience of the world.

Reflecting on this urgent struggle in his writing, Ezra Pound recycled the Chinese scholar Chu Hsi's saying "Make it new!" to fit the current sentiment of the changing world he was living in. His call to creativity became a kind of slogan of Modernism

for many other artists and writers. At the same time, new methods of reproduction

and the far-reaching effects of the printed page jeopardized the old standards of value in the art world, the consequences of which Walter Benjamin addresses in his seminal essay, "Art in the Age of Mechanical Reproduction" (1936). Benjamin

writes that new methods of mass reproduction and the far-reaching effects of the printed page jeopardized the old standards of value in the art world. Technological advancements such as transportation and weaponry and the rise of the new social class also heavily influenced Modernism and changed how people viewed the world and themselves within it. As the concept of self and identity became increasingly muddled, the context of Modernism and other social theories, such



as those of Darwin and Freud, complicated the portrayals of “protagonists” in dramatic writings. How people perceived themselves became a central question for Modernist thinkers—a question tackled with techniques such as stream of-consciousness in literature, Cubism in visual art, or Symbolism in theatre. Artists began to question what could be deemed a work of art and what could not, who had the authority to define art, and what the purpose of art should be, given the massive political, social, economic, and cultural shifts that were occurring internationally in this time period. Modernism developed alongside and in conflict with the idea of modernity, and this complex relationship manifested in modernist artwork that did not operate upon an assumed reliability of reality. It challenged the basic elements of human experience in order to probe and question contemporary historical events and the changing world around them. Theatre artists such as Jean

Cocteau and Bertolt Brecht faced similar questions as the artists of literature, visual art, architecture, and other disciplines, but they were also reflecting on the specific legacy of the theatre of the past as they endeavored to define and ultimately explode theatre’s role in modern society. Modernism in the theatre 1. Problems in value The first specifically Modernist theatre was probably the Symbolist theatre, and the Symbolist theatre begins with Richard Wagner—in fact one of the first great Symbolist plays, Auguste Villiers d’IsleAdam’s *Axël* (1890) is, more

or less, the music of Wagner's *Tristan und Isolde* (1865) set to words. The Symbolist theatre is Nietzschean (even before Nietzsche's time, in some cases) in that it concerns transvaluation of all values—especially the fragility of all valuations, regular, trans-, over-, or under-, because a physical object can only be a temporary placeholder for the immaterial supreme essence that the Symbolist seeks. An example in Wagner's work is the ring in *Der Ring des Nibelungen* (1850-1876): forged from a lump of gold at the bottom of the Rhine by a dwarf who renounces Love in order to gain Power, it supposedly affords its owner mastery of the universe—all characters are agreed on this point; but it actually gives no one mastery over anything. The emptiest of stage props, it moves by theft or fraud or whim from one hand to the next, until Valhalla and all the gods catch on fire and the ring plops back into the Rhine. Wagner gave musical motives to the Ring and to other talismans of power (Spear, Sword, Tarnhelm, and so forth), but these musical motives retain their semantic force only by extreme over-insistence, and eventually dissolve back into the sound-matrix from which they were laboriously quarried—just as the physical props, such as Spear and Sword, are shattered and made impotent by the events of the drama. In later Symbolist plays, we see a similar rhythm of overvaluation followed by devaluation. In Maurice Maeterlinck's *Alladine et Palomides* (1894), the lovers find themselves in a castle's dark foundationspace and embrace in desperate wonder. The lovers

imagine that they are in a heaven of roses and smiling  
jewels, surrounded by water so blue that it seems a  
distillate of sky. But when the sunlight at last streams  
in, they see that the grove is actually all fungus  
and rock and rot—the glamour is in some sense  
real, but its reality is not of this world. In William  
Butler Yeats's *The King's Threshold* (1903), a poet, on  
hunger strike because the king has abolished some  
ancient privileges of the poet, announces that the  
king's gold would have no value without the services  
of poets:

Cry out that the King's money would not buy,  
Nor the high circle consecrate his head,  
If poets had never christened gold, and even  
the moon's poor daughter, that most whey-faced metal,  
Precious ...

For Yeats, Wallace Stevens' allegation is literally true: money is poetry. The playwright who seems the last of the great Symbolists, Samuel Beckett, fills his plays with shriveled carcasses or abortions of symbols, such as, in *Waiting for Godot* (1953), *The Tree and the Stone* (or *Mound*), completing the deflation, detumescence, of the swollen prop that had begun long ago.

## 2. Loss of agency

In the older theatre, whether *Everyman* or *Macbeth*, the hero has to make decisions—has to choose between two or more courses of action. So a king is an attractive protagonist: the field of choice is large, and the field of constraint is small. But in the Modernist theatre the protagonists' range of action is often limited: they often have to adjust their behavior to survive at all, for they are low men on low totem poles. They rarely lack all freedom of movement, but they must husband their resources of volition for mass action, since singly they can

accomplish little. The great playwright of this sort is Bertolt Brecht, who attacked the very notion of character: in 1926 he told an interviewer, "when a character behaves by contradiction that's only

because nobody can be identically the same at two unidentical moments. Changes in his exterior continually lead to an inner reshaping. The continuity of the ego is a myth. A man is an atom that perpetually breaks up and forms anew" (Albright 2000, 123). And in 1954, Brecht warned an actress, "One should never start out on the basis of a figure's character because a person has no character" (Albright 2000, 123). In the absence of character, an individual is simply the occupant of an ecological niche: if the shape of the niche changes, the shape of the occupant will change commensurately. In *Man is Man* (1926—the title could be translated *Man is man*, in German a homophone of *Man eats man*), Brecht shows that a humble bumbling porter can be transformed into a soldier of amazing ferocity if circumstances require it; as one character remarks, if you toss a man into a pool he will soon develop webbed fingers. The human self, even the human body, can be disassembled and reassembled in any way you like; we all of us consist of interchangeable parts. Because Brecht's stage has no fixed elements—the characters in his plays are always taking apart the décor and putting it back together in odd ways, so that the furniture in a bar suddenly becomes a ship bound for Alaska—there is a remarkable indeterminacy about his theatre. He even wrote an alternative text to his play *Der Jasager* (*The Yes-sayer*, 1930) called *Der Neinsager* (*The No-sayer*), in which the all-important decision the hero makes at the end of the play is reversed: it's as if Shakespeare himself wrote the happy end to *King Lear* (fabricated by Nahum Tate) in which Cordelia survives and marries Edgar, and then allowed directors to choose whichever ending they liked.

3. **Dramatizing technology** The new technology of the twentieth century gave playwrights the opportunity to de-emphasize or re-emphasize the standard components of theatre: Plot, Character, Diction, Thought, Music, and Scenery, as Aristotle classifies them. Brecht dismissed Character, but made Thought (dianoia, general ideas not bound to the specific circumstances on stage) central, partly by means

## Multicentricity

urban geography of Los Angeles, Meiling Cheng explored multicentricity as an analytical angle in her book, *In Other Los Angeleses: Multicentric Performance Art* (2002). Cheng posits multicentricity as a descriptive methodology rather than a prescriptive politics (hence, explicitly differentiating it from multiculturalism) and exposes its linkage with the idea of centrality (thus, implicitly challenging the poststructuralist notion of decentering). Taking “center” both literally as a converging point and metaphorically as a sentient unit, Cheng further theorizes multicentricity (i.e., multiple centers) along three postulates: “(1) the inevitability of perceptual centrality, (2) the coexistence of multiple (and multiscaled) centers, and (3) the fundamental inadequacy of any one center” (2002, xix). The first postulate delineates the phenomena of terrestrial and cosmic existence; the second reveals the perceptual, cognitive, and experiential limits of any finite being among multitudes. These propositions, in their embryonic states, hint at theories of subjectivity, cosmology, and epistemology. More relevant to performance inquiry,

Cheng argues that multicentricity elucidates the conceptual basis of performance art, for this intermedial “live/life art” (2002, xxiii) thrives on the tacit contract and mnemonic co-agency between the artist/self (a singular center) and the onsite or remote viewers/others (multiple centers). Performance art’s tendency to remain open to interpretations allows its conceptual ownership to be dispersed and shared among spectatorial others, thereby offering incentives for its experiential shareholders—those touched by the work’s presence or traces—to disseminate its efficacy and impact. By surrendering its centrality and acknowledging its radical insufficiency, performance art, though impermanent, engenders its own posthumous return as re-tapped cultural reservoirs for posterity. Multicentricity is then a survival tactic evolved by performance art,

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## Performance Studies

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## Cindy Sherman's real fakery

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Guggenheim Foundation.

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I find myself standing at the gallery entrance of the Sherman exhibition where one is greeted by a crowd of Sherman images, each about 15 feet tall, standing in multiple at the gate like 21st-century Syllas and Charybdises. Lingered at the entrance to rest a bit after battling

the lines, I notice a young woman preoccupied with her phone. She is diligently taking pictures of herself between two of the massive Shermans. I watch

her surreptitiously, pretending to be admiring the monumental Cindys at her back. She sucks in her cheeks and widens her eyes. Apparently, she wants to appear

to be appearing. With Sherman behind her, looking tacky and just plain ugly in her enormities, I wondered:

Was this art-goer using photography as documentary

evidence for the instantaneous Facebook upload, proving, like a tourist, that "she was almost there"? Or did her affected facial expressions before her own camera suggest something else? Did her own face mime the very real aspect of fakery, the fake aspect of realery, that Sherman was so talented at marking as daily way back in the 1970s?

Perhaps Sherman's young spectator accepts the mantra, a truism both realized and spoofed by Sherman herself, that we appear as women and men in the 21st century only to the

degree that we underscore our appearance theatrically or compose ourselves to be recognized via misrecognition. At MoMA's opening doors, Cindy Sherman stands larger than life. And life, like a big broad joke, becomes larger than any singular Cindy Sherman who multiplies herself across the bodies and body parts of many others, crossing gender, time, media, age, and race in photographs that are overtly and exuberantly theatrical. In fact, after almost forty years of art making, Sherman's campy portraits are by now each distinctly recognizable as a "Cindy Sherman," even if, in each one, Cindy Sherman is not Cindy Sherman. Not Cindy Sherman, not not Cindy Sherman, not not not Cindy Sherman—the disarticulations seem as endless as the prosencial vanishing point on a baroque stage set. Following the spectator photographer through the massive Shermans into her exhibition, I caught myself looking at more than one image with awe. I look at Sherman's re-do of Carravaggio's 1593 "Sick Bacchus" ("Untitled 224," 1990). The grapes ShermanBacchus holds are obviously plastic, as are the ivy leaves that grace Dionysus's brow. The muscles on "his" arm are clearly made with theatrical body paint. But the look of irony and the undecidability in the god of theatre's smile seems to me to twist the pile of errors into something quite right. To recognize oneself misrecognizing is a great and theatrical pleasure. Looking at the body of her work across time—as thousands of art patrons were able to do as the MoMA exhibition traveled to the San Francisco Museum of Modern Art and the Walker in Minneapolis—one is struck not only by the consistency of theatricality, but by the accumulative force in the affective, gut-wrenching punch of spoof. In pose work from the mid-1970s to her most current aging socialites series of untitled prints

Figure 33 Cindy Sherman. Untitled (2000)

Chromogenic color print (image) 27 x 18 inches. (frame)

37 x 28 x 1 1/2 inches. Edition of 6. (MP# CS-352).

Courtesy of the artist and Metro Pictures.

## Play

possible only if the players adhere to agreed-upon rules. Gaming involves understanding the rules in order to gain an advantage. Cheating is possible only within the framework of rule-bound behavior, which the cheater intentionally and surreptitiously subverts or violates. Child-play is different from adult-play. Children spend a great amount of time and energy in exploratory playing while adults spend most of their playtime in games. However, experimenting—in science as well as art—is a mode of “playing around,” close to child-play: except that scientists and artists keep records of their playing, developing theories, and art works, systematically. Play is very hard to pin-down and define.

Aside from being a set of activities, it is a mood, a spontaneous eruption or disruption; a pleasurable disturbance; a dash of chaos peppering the orderliness of social life. In Western thought, from the 18th to the 20th centuries, a strong effort was made to marginalize and control play, to reign-in its anarchic expression channeling it into rule-bound, site-and-calendar-specific activities. The success of industrialization depended upon containing play and regularizing and expanding the domain of work. But play is not easily contained. Even in

the midst of seriousness, play erupts to disturb  
the status quo with drunkenness, gambling, sex,  
truancy, and myriad other behaviors. Friedrich Nietzsche  
was the first modern  
philosopher to restore play to its place as a  
powerful human category of thought and action.  
After Nietzsche came notions of the unconscious  
in psychology and literature, theories of relativity  
and indeterminacy in physics, and game theory in  
mathematics and economics. In the arts, painters  
began playing around with representation and  
abstraction; Konstantin Stanislavsky taught  
how to actualize the "as if" (or make-believe) in  
theatre; musicians such as Erik Satie and John  
Cage practiced absurd and chance music; many  
dancers took up the playful challenges of contact  
improvisation. Both child and adult play involve  
exploration,  
learning, and risk with a payoff in the pleasurable  
experience of "flow" or total involvement in  
an activity for its own sake. Playing creates its own  
realities: playing is full of world-making, truth-telling  
and lying, illusion and actuality, sincerity and deceit.  
Playing can be physically and emotionally dangerous. The  
perils of play are masked by asserting that playing is  
fun, voluntary, ephemeral, a leisure activity. But Clifford  
Geertz, building on an idea of Jeremy Bentham's, showed  
how people involved themselves in "deep play," playing  
over their heads, taking risks they ought not to. People  
also use "dark play"—as in con games, stings, or internet  
bullying—where only some of the players know that they are

playing. In terms of structure, Roger Caillois defined four types of games: Agon, or competition; alea or chance; mimicry or simulation; andilinx or dizziness (1961). Many instances of playing combine some or all of these qualities. Poker combines the chance of the draw with the skill of betting and bluffing. A Greek tragedy draws on alea (fate) and agon (conflict). Carnival masking engages all four categories. Nor need all the players agree on what's happening. What's play for the cat is a slow terrifying death to the mouse. For performance theorists, two aspects of play are of special interest: psychoanalyst D. W. Winnicott's notion of "transitional objects and phenomena" (1971) and sociologist Mihalyi Csikszentmihalyi's "flow" (1991). Transitional objects and phenomena are things and processes that do not belong to one person alone but are shared—such as the nursing mother's breasts. The infant and the mother merge during breast-feeding. In Winnicott's view, this kind of experience is never forgotten—as children develop, their earliest relations and attachments become unconscious but powerful players in ever-more complex operations that extend throughout adulthood (1971). These operations are at the basis of creativity—of inventing realities based on shared illusions, from God to cities to arts to science—all of culture. Csikszentmihalyi asserts that the merging of person and activity is extremely pleasurable. To be "in flow" is to be one with an activity. When people play deeply, they live in the flow; they create and merge with their creations; they become, if only temporarily, what they imagine (1991).

## Reality Ends Here

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omson Learning, 2005.

and deliver an artist's statement (or "Justification")

via webcam in order to score points. The more complex

the creative prompt, the more points the project is

worth, and all students who collaborate on a given

project earn its full point value. Those who score the

most points in a given week are treated to offbeat and

personal encounters with alumni and other mentors

active in the media arts industries, such as a home

cooked meal at a filmmaker's home, or a surprise

meet-up with a game designer at a museum. All the

projects created in the game are shared with the world

via a publicly accessible website. Reality Ends Here is a  
work of environmental game

design—that is, it is a game designed to impact the

way that a particular environment is perceived and

used by its inhabitants. One of the principal ways that

environmental games generate impact is by changing or broadening the ways that inhabitants perform in a given place. In so doing, such games can alter the behavioral spectacle of their target environment, surfacing new practices of living and possibilities for community engagement and participation. Prior to the deployment of Reality Ends Here at USC, the environment at the School of Cinematic Arts had a muted relationship to interdisciplinary collaboration and discovery. The structure of the curriculum and the architectural constraints of the buildings housing the school kept students locked in their disciplinary silos, producing a spectacle of deep, yet narrow, specialization. Incoming students would encounter this spectacle and interpret it as a guideline for how they should perform, resulting in the replication and amplification of existing performative codes. Reality Ends Here intervenes on these codes first by providing students with a playful invitation to participate in self-directed, pro-social, and interdisciplinary media-making activities; and second, by creating a spectacle of these activities, both online, via social media and the game's web interface, and offline, via the various kinds of performance and social engagement involved in collaborative media-making



## Postdramatic theater

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“Animal Studies” by Chaudhuri; “Identity

politics” by Adewunmi; “The Internet” and

“Performance in the digital age” by Auslander;

“Guillermo Gómez-Peña attempts to explain performance art to people who may have never heard of it” by Gómez-Peña; “Multicentricity” by Cheng; “Performing body modifications” by Henkes; “Performing surveillance camera art” by Nayar; “Puppet and object performance” by Bell. Elinor Fuchs “Postdramatic” is the term German theater theorist Hans-Thies Lehmann gives to a wide range of modernist theatre performances since the 1960s. With the publication of Lehmann’s *Postdramatisches Theater in Germany* (1999), the term came into broad currency in central and western Europe. Since the publication of an abridged English translation (2006), the term has been increasingly adopted in the U.K. and the United States as a replacement for “postmodern” theatre as well as for the

many loose designations under which such contemporary theatre has traveled, including “avant-garde,” “experimental,” “art performance,” and “performance art,” though the latter, despite stylistic and theoretical overlap, maintains a separate identity for smaller scale mixed-genre performance work. The term was first applied to the work of Robert Wilson and others in the 1980s by the Polish-German theater scholar Andrzej Wirth, founder in 1982 of the Institut für Angewandte Theaterwissenschaft [Institute for Applied Theater Studies] at the University of Giessen (Weiler 2005), and was earlier used by Richard Schechner (1988) in relation to Happenings. However, Lehmann was the first to use the term to denote not only a move away from dramatic dialogue, plot, or character (Fuchs 1996) but of the entire “active cosmos” traditionally associated with dramatic theatre (Lehmann 2006, 22-24). Lehmann argues that the connecting link among performances as diverse as those created, for instance, by Tadeusz Kantor, Heiner Goebbels, Jan Lauwers, Jan Fabre, Societas Raffaello Sanzio, Richard Foreman, John Jesuran, and the Wooster

Group—as well as stagings by German directors

such as Frank Castorf, Klaus Michael Gruber, and

Einar Schleeff—is their refusal of this key aspect of

the dramatic: the creation of an internally coherent

“world” in service to a dramatic text. Lehmann

especially credits Robert Wilson with the creation

and dissemination of postdramatic theater. Lehmann builds on the core work of his mentor,

the Hungarian theorist Peter Szondi, who in Theory

of the Modern Drama argued that “drama” was a

purely dialogic form arising in the seventeenth

century and already beginning to shade into

“epicization” (a term he derives from Brecht via

Aristotle) by the late nineteenth century. Even

Shakespeare, with his prologues, epilogues, and

soliloquies, was to Szondi not yet entirely dramatic (Szondi 1987). Lehmann sees not Brecht, but Beckett, as marking the end of the dialogic, thus dramatic, form. It is important to note, however, that Lehmann's influential book does not follow the career of dramatic writing, or even of writing for the theatre, but is principally focused on the theatrical event. Though shards of the active world may survive in postdramatic theatre, the theatre occasion becomes principally and self-consciously about the "situation" (Lehmann 2006, 128), the live interaction between audience and actors (2006, 127-128). Thus an outbreak of what Lehmann calls the "real" in the performance (2006, 99-104) becomes a central characteristic of this theatre. Lehmann associates a wide range of other traits with the postdramatic: the use of and inspiration by media, parataxis (the leveling of Aristotle's hierarchy of dramatic "elements") (2006, 86), polyglossia (2006, 147), the density of signs (2006, 89), the importance of "visual dramaturgy" (2006, 93), and the "cancellation" of an aesthetic synthesis (2006, 82). While Lehmann's focus is largely on the postdramatic performance piece created by a

group or an auteur director, and secondarily on postdramatic stagings of pre-existing texts, he mentions some playwrights as pointing the way to the postdramatic, for instance Gertrude Stein and

## Posthumanism

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## Puppet and object performance

John Bell

Puppets, defined by Paul McPharlin as “theatrical figure[s] moved under human control” (1949, 1), are global representatives of one of the most ancient human urges: to tell stories, entertain, and perform ritual actions by manipulating elements of the material world. They are part of a wide range of performing objects, defined by ethnologist Frank Proschan as “material images of humans, animals, or spirits that are created, displayed, or manipulated in narrative or dramatic performance” (1983, 4). The various forms of traditional puppetry differ according to the size of the figures and the techniques used to manipulate them, and include hand puppets, rod puppets, marionettes, shadow puppets, and giant puppets. Most societies in global cultural history have nurtured one or more puppet or performing object traditions, usually with religious and ritual origins. Instead of the mutual focus of performers and audience on each other, object performance depends on the focus of both performers and audience on the dead matter of the material world being manipulated. Because puppet, mask, and object performances temporarily grant “life” to dead matter, they are often connected with religious beliefs and ritual, and puppeteers and other object performers have often been considered shamans. Although puppet and object performance has been considered a central element of many Asian,

African, and Native American cultures, modern culture in 16th- and 17th-century Europe began to consider performing objects as remnants of pagan and primitive societies, separate from high culture. In the latter part of the 19th century, this situation was augmented by the western concept that puppetry was particularly, if not solely, suited to children's entertainment and education. Moreover, the 19th-century invention of anthropology and folklore provided Europeans a scientific means of understanding the Asian, American, and African cultures (and some aspects of traditional European performance) that they considered primitive. As a result, these two disciplines provided the first in-depth western research into puppet, mask, and performing object forms. But alternative performance trends existed in Europe as well. At the end of the 18th century, European artists connected with Romanticism (such as Kleist and Goethe) initiated a series of rediscoveries of puppets, masks, and performing objects that has continued to the present. The romantics saw puppets and masks as powerful embodiments of anti-rational forces, and thus inspiration for their embrace of nature

and rejection of Enlightenment aims. At the end of

the nineteenth century the symbolist movement,

including playwrights Alfred Jarry and Maurice

Maeterlinck, seized on puppets and masks as

essential elements of symbolism, and proposed them as techniques for modern performance. The

avant-garde performance movements of the twentieth century—including Futurism, Expressionism, Constructivism, the Bauhaus, Dada and Surrealism—all routinely used puppets, masks, and objects, taking inspiration from global traditions as well as a modernist sense of the importance of machines and manufactured objects. Machines constitute a particular aspect of object performance. The earliest mechanical efforts of Hero of Alexandria (1st century ce) and Ibn al-Jazari (12th century) were directed towards the spectacular performance of religious rites as well as such important tasks as time-keeping, and incorporated mechanical representations of humans or animals, also known as automata. Such medieval mechanical inventions as clockworks routinely included automata as important aspects of their performance, a development that affected the growth of karakuri-ningyo performing machines in Japan by the 17th century. In the 19th century, the proliferation of new and increasingly sophisticated technologies for manufacture, construction, and performance led to cultural suspicions of technology and the invention of the term robot (which first appears in Karel Čapek's 1920 play R.U.R.) as a human-engineered creature capable of becoming autonomous. The late 20th-century appearance of information art continued the development of the performance possibilities of technology into the age of digital culture. Beginning in the early 20th century, other disciplines joined folklore and anthropology in the study of objects as cultural performers. Psychologists Ernst Jentsch (1906) and Sigmund Freud (1919) considered the nature of performing objects to be "uncanny", a concept that reinvested objects with some of the mystery they hold in non-modern societies. Beginning in the 1920s, philosopher Martin Heidegger's studies of phenomenology focused particularly on the nature of "things" and the material world. At the same time, significant aspects of semiotic studies (especially from the Prague Linguistic School) advanced the functional analysis of puppet and object performance as sign systems. In 1971, D.W.



## Racialization

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it being at the request of his friend, African American comic Whoopi Goldberg. Recent studies of blackface show that such performance-based stereotypes provide a compelling, robust, yet perverse medium for the articulation of identity and nation (Lane 2005; Lo 1995). Another example of race's ambivalent relationship with performance is the tradition of bohemianism. In the 1820s, a neighborhood in Paris developed a veritable counterculture. Marginalized by the French political, economic, and cultural systems, residents embraced the figurative identity of the "gypsy" ("bohémien"). A form of ethnic drag, bohemianism is an appropriation of certain, demonstrably stereotypical, aspects of Sinti (the term preferred to "gypsy") culture. Bohemian identity enabled culturally active urban subalterns to live with a sense of authenticity. It also promoted the identification, invention, and exploitation of cultural power

through acts of public performance. "Bohemian" life is flamboyant life; "bohemians" rebel through dress, public acts of petty rebellion, and vociferous and highly visible presence at public art events (Sell 2007). Bohemians regularly transgress color lines, apparent among the negrophiles of the New Negro and Beat movements, and the multicultural hip-hop community. In recent years, the concept of "strategic essentialism" has been devised to assess the performative ironies of race. Coined by theorist Gayatri Chakravorty Spivak (1995) and developed by queer and feminist artists, activists, and academics, strategic essentialism is a strategy of identity politics available to those disempowered and demeaned by stereotypes. Accepting the identity foisted upon one can provide useful forms of group identity, historical recovery, and cultural creativity, while also providing concrete opportunities for critique of that identity. However, it can also lead to new forms of essentialism such as "cultural racism," in which the specific experiences of a racialized group justify actions that demean and victimize others. The desire to assess and engage the performative dimensions of racialized identity has prompted

## Rhetoric

Cage, John. 1957. "Experimental Music." Lecture, Convention of the Music Teachers National Association. Chicago, IL.

applicable strategy of communication; he thus

defined rhetoric as the art of using or the faculty of observing all available means of persuasion to communicate effectively with a given audience.

Throughout its vast history in the fields of politics,

oratory, linguistics, and philosophy, classical

rhetoric has typically referred to the making and

giving of speeches through persuasive techniques

in oration. Theatre and performance, as art

forms that strategically employ techniques of

representation and oration to communicate with

audiences, have likewise employed rhetorical

strategies to build effective performances, while

simultaneously withstanding historical anti

theatrical accusations of falsity and manipulation.

Performance scholars have taken these classical

understandings and uses of rhetoric and applied

them as an analytical framework to investigate

the role of performance within a wide range of

cultural productions, while problematizing the

status of truth and falsity in performance. Indeed,

rhetoric has become an overarching concept

linking diverse performance studies projects,

elucidating relationships between linguistic acts and identity formation, architecture and everyday behavior, rituals and socio-political structures, and various forms of media in theatrical performances. J.L. Austin's speech act theory has been a central concept in what Shannon Jackson has called "the integration of theatrical and oral/rhetorical traditions" in performance studies ( Jackson 2004, 10). In *How to Do Things With Words* (1962), Austin described speech as performative, analyzing the ways in which language operates reflexively, producing the world it simultaneously describes. Performance scholars have accordingly examined the reflexive interplay of language within social and political structures, connecting the practice of everyday life to linguistic rhetorical strategies (see Anzaldúa 1995; Butler 1997; Conquergood 2002b; Jackson 2004; Ong 1988). In *The Practice of Everyday Life* (1984), Michel de Certeau recast the concept of rhetoric from linguistic strategy to a semiotics of space in order to theorize the relationships between spatial configurations, the behavior of subjects, and their political environments. Following Austin, de Certeau describes "pedestrian speech acts ... whose bodies follow the thicks and thins of an urban 'text' they write without being able to read it" (1984, 93). The ways in which these "urban texts" and "pedestrian speech acts" remain through

traditions, ritual, and cultural uses of space have been studied by Performance studies scholars to write ongoing social and political histories of spaces and places, read through the embodied rhetoric of performance (see Roach 1996, Taylor 1997). Studies of ritual performances as well as formal theatrical performance likewise analyze rhetorical systems of communication and meaning from both linguistic and socio-spatial perspectives. Kenneth Burke, in *A Grammar of Motives* (1945), parses performance into analytical ratios between scene, act, and agent, describing strategic uses of the various modes of communication available within the "container" of a given performance. In *The Anthropology of Performance* (1987), Victor Turner analyzes the rhetoric of rituals in everyday life, defining performance as "a complex sequence of symbolic acts" (1987, 75). His "social drama analysis," posits "daily living as a kind of theater, [...] a dramaturgical language about the language of ordinary role-playing and status maintenance which constitutes communication in the quotidian social process" (1987, 76). Similarly, Clifford Geertz' and Erving Goffman's anthropological studies of the structures of behavior and performance in everyday life investigate the human faculty for observing and utilizing codified tools of persuasion and communication through a legible repertoire of verbal and non-verbal actions (see Geertz 1973; Goffman 1959, 1974). Goffman's *Frame Analysis* (1974) describes cognitive frames that encompass formal as well as everyday performative situations and within which participants "play" by a set of commonly understood rules and signals. Gregory Bateson, in his related theorization of play and metacommunication, argues that within such a frame a rhetorical substitution can be applied, in which an animal's playful nip connotes a more

serious bite, while not actually being the bite itself

(see Bateson 1972). Drawing upon many of these anthropological

studies, Richard Schechner's *Performance Theory*

(1988) analyzes rhetorical strategies used to build

connections between audiences, performers, texts,

and the temporal and spatial aspects of restored,

artistic-composed, and everyday behaviors. He

describes the rich interplay of rhetorical schemas involved in the various aspects of performance: “drama, script, theater, and performance ... enclose one another, overlap, interpenetrate, simultaneously and redundantly arousing and using every channel of communication” (Schechner 1988, 94). In his schematizations of a wide variety of performance genres Schechner emphasizes the “rules of the game,” be they linguistic, spatial, temporal, or gestural, which must be understood by all participants. Similarly, Eugenio Barba and the International School of Theater Anthropology have investigated the universal communicability of codified means of expression in various performance forms, examining gestures and facial expressions for rhetorical stability across cultural divides (Barba 1991). Performance scholars have also applied the concept of rhetoric in analyses of poses and gestures in live performance, installation, and photographic works. Craig Owens coined the phrase “rhetoric of the pose” in his essay “Posing” (1992) in order to explore strategies of desire in photography across genres of pornography, surveillance, and self-portraiture. Other scholars, such as Amelia Jones, Andrea Cote, Rebecca

Schneider, and Peggy Phelan, have used the concept of the “rhetoric of the pose” to identify strategic gestural choices in the self-portraiture of female artists (such as Hannah Wilke, Cindy Sherman, and Nikki S. Lee), that reveal and challenge relationships and power dynamics between the viewer, artist, posed body, and the concomitant histories of culture and media.

Further reading

## Sampling

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## Bodies in action

1: Subject/object function: Starting in the 1960s, artists created body art actions in an effort to remove material art objects from purely formal and commercial concerns, to immerse viewers in psychophysical, cognitive-intuitional dynamics, and transmute acts into corporeal events. Art-as-action amplified representation with presentation, making the body-as-subject an equally discrete object to be viewed. In this way, body art actions augmented the metaphorical capacity of visual art to include metonymical identification between acting and viewing subjects. While many artists could be cited for their body actions, in this short essay two actions by Chris Burden serve as examples. In *White Light/White Heat* (1975), Burden remained invisible on an elevated platform in the Ronald Feldman Gallery in New York for twenty-two days without coming down or interacting with the public. Although invisible, Burden's action identified the artist's body as the subject and the object of an interpersonal, proprioceptive encounter with viewers. This action transformed the public into subjects viewing the installation while imagining and sensing the artist's body. In this way, Burden's action invigorated the mediating interstice between subjects-as-subjects and subjects-as-objects in a manner comparable to the role of the "commissure." Derived from the Latin "commissural" (meaning to join together) and "committere" (connect, entrust, or give in trust), the term commissure defines the juncture of eyelids and of lips, and the band where the two hemispheres of the brain meet. While understood as a commissure, body action in art functions as a

## Theatre of images

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## Transcontextuality

of “ecology of mind,” a way of thinking where disparate and disjunctive, impossible ideas and images interplay and enable epistemological shifts and links across contexts. Such thinking constitutes a critical form of consciousness capable of empathic stewardship among humans and biological others. Conversely, the loathing of such impossibility is made possible by inertia of mind, cognitive states yoked to reified and often fanatical assumptions that preclude differential possibilities for sustainability. Insofar as assumptions are bound by familiarity, they represent an “explanatory world of substance [that] can invoke no differences and no ideas but only forces and impacts” (Bateson 1972, 271). As Bateson argues, contrary to the familiar, possible, and explainable, there exists a “world of form and communication [that] invokes no things, forces, impacts but only differences and ideas” (1972, 271). To characterize a differential ecology of mind, he turns to “double bind theory,” which “asserts that there is an experiential component in the determination or etiology of schizophrenic symptoms and related behavioral patterns, such as humor, art, poetry, etc.,” and that are

indistinguishable (1972, 272). His metaphor

of schizophrenia signifies a "genus of [non

pathological] syndromes," an ecology of mind that

he refers to as "transcontextual." Both those whose life is enriched by transcontextual gifts and those who are impoverished by transcontextual confusions are alike in one respect: for them there is always or often a "double take." A falling leaf, the greeting of a friend, or a "primrose by the river's brim" is not "just that and nothing more." Exogenous experience may be framed in the contexts of dream, and internal thought may be projected into the contexts of the external world. And so on. For all this, we seek a partial explanation in learning and experience. (Bateson 1972, 272-273) The disjunctions of impossible tasks and

## Transnationalism

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of the nation, the nation-state, and the national culture, giving rise to powerfully trans-ethnic, transnational processes of cultural hybridization.

Brian Singleton's attention to "the countless refugees" in the twenty-first century registers a distinct moment in the academic making of transnational discourses. Informed by Loren Kruge's research group working on the diasporic theatre of the US, Singleton turns to contemporary scenes across Europe and characterizes "the perpetual state of liminal rootlessness" of those refugees as indicative of a vast movement in which the world and its human geography are embroiled and sent unraveling (Singleton 2003). This movement is called globalization, commonly

understood as economic expansion and featuring the logic of the capital. In response to the motions of globalization, Katrin Sieg examines the issues of gender, sexuality and race in contemporary performance driven by unprecedented patterns of migration in Germany, evoking a transnational feminist genealogy and activating its analytic to “knit” scenes that expose and resist the power relations shaped by global capital, across the global, national and local sites (Sieg 2003).

Rustom Bharucha’s critique of interculturalism as a neocolonial enterprise includes the Singaporean arts city variant and advocates an intracultural cum-transnational aesthetic working within and across “New Asia” and the world, in constant contestation with the ambitions of global capital and its power relations (Bharucha 2004).

Recognition of the fundamental instability of the category of the nation-state and its expressive vocabulary works as a cognitive center of gravity in the special issues of three leading journals in performance and theatre studies, published in 2005 and 2006. Edited by Jen Harvie and Dan Rebelato, the 2006 special issue of *Contemporary Theatre Review* presents a group of essays that revisit the



site-specific nature of the performing arts and of human performance, posing it as a question of a new kind in an era where the national analytic as the sovereign code for culture, identity, community and knowledge production—just as the nation

state as the primary unit for modern economy and social existence—appears “increasingly irrelevant” amid an “intensely accelerated integration of the world into a single market” (Harvie and Rebellato 2006). Paul Rae’s essay in the issue unpacks three performances mounted in “global arts cities” such as Singapore and London to re-contextualize the unraveling conditions for performing human identity in relations, producing personalized meanings within a history of the world, and re-utilizing the transnational “border-thinking” (a la Guillermo Gómez-Peña) with a globally mobile, at once “located and expansive” articulation at odds with “the churning instability of (globalizing) capitalism” (Rae 2006). The 2005 special issue of *Theatre Journal* focuses on theorizing globalization through theatre and performance. In her editorial comment, Jean Graham-Jones foregrounds the category of “glocalization” to designate an interactive and interpenetrative relationship between the global and the local as the primary terrain for critical inquiry into the “excess, exclusion, and remains” of globalization, as well as for re-figurations of aesthetic politics in search of social efficacy (Graham-Jones 2005). Essays in the issue respectively re-organize the performative practices of distinct cultural traditions or ethnic forms into a glocalizing context in variation, located in a traumatized area (Gulu), a traveling route (Europe), a “most globalized nation” (Singapore), a glocal city (New York or Las Vegas), and an imperialist region (“the American Pacific”). Shifting the configurations of the body national and their relations involved therein, these essays also evoke the ethnic-leveraged trans-regional paradigm articulated in works by Joseph Roach (1996) and Diana Taylor (2003). The 2005 special issue of *Modern Drama*, edited by Yan Haiping with an introductory essay, foregrounds the category of the nation-state and its form-giving function in the selected performances of human survival and creative energy discussed by the essays in the issue, as paradigmatic scenes of a global human geography enacted across multiple contexts of the Asian

diaspora. Yan theorizes the ways in which each essay situates

its subject of study in the shifting social matrixes of a historically shaped nationality that has been fundamentally transnationalized within and across different parts of the globe, as a subject in search of her intelligibility and her variable specific vocabulary in the confluences of “nations in transformation” or “trans-nations” worldwide (Yan 2005a). Essays by Ban Wang, Stephanie Ng, and Esther Kim Lee map out the contradictory demands of profit-driven logic of the capital and its cultural rubrics, as loci of a specified instance of humanity in modern displacement. The heightened performative dynamics of a displaced humanity show itself as the real engines or fuels of global change and productivity, rather than the capital and the supremacy of capital that seem to monopolize the processes and definitions of globalization. Yan calls for performance studies scholars to serve as “a living conduit” to unleash such human dynamics for transnational knowledge production.

Diverse in their composition and significance, essays in these special issues and other recent works suggest an organizational method that takes the sites of “trans-nation” in human performance

as the primary terrain wherein scholars dialogue with the emerging and multiplying scenes of interactions that link people, communities, or institutions across the borders of nation states, as co-existing with national and global formations (Aston and Case 2007; Reinelt 2006; Yan 2005). The connotation of such a transnational method is not merely different from but also incommensurate with definitions that pivot on linking the transnational to concepts of hybridity, for it is cognizant of the changing function or relative weight of nation-state as such, and rather than emphasizing the more elusive parameters of cultural belonging that have been associated with the nation as an ethnic form (Adelson 2001). Bilateral or multilateral institutional building for cross-border scholarly collaborations, as embodied in the establishment of the Hemispheric Institute (founded by Diana Taylor) and the Cornell University-East China Normal University Center for Cultural Studies

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6, 2012)" by Montano; "Aging" by Port;

"Hierarchy" by Luber; "Identification/dis

identification" by Muñoz; "Identity politics" by

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