Notes

Chapter 1


5 As writes Paul Eluard in his poetry 'The earth is blue' (1929).

6 Another way in the sense that we can see confronted here: the deconstructionist performativity of writing; performativity as an anthropological and esthetical reflexivity on theatrical performance; and the analytical performativity coming from the philosophy of ordinary language. In addition to the original exclusion of theatrical performance from the analysis of the performative by Austin, another antinomy arises between the use of the performative by Derrida and its elaboration by the tradition of analytical philosophy, by John Searle for instance.

7 *The Structuralist Controversy*, p. 13.


11 Ibid., p. 7.


17 Ibid., p. 367.
18 Ibid., p. 369.
20 Ibid., p. 21.
21 Ibid., p. 4.
22 Ibid., p. 24.
23 Ibid., p. 24.
24 Ibid., p. 31.
25 Ibid., p. 34.
26 Ibid., p. 31.
27 To a certain extent, these notions could be linked to some alternatives in biological theories: *preformism* terms for instance an approach of epigenesis (the idea that the living organisms are formed before their development) which will be criticized by the *transformation* of Lamarck and by the evolutionism of Darwin. A biological *performism* would mean that life forces are in excess over life forms, this excess leading to relative unpredictable plays and transformations.
28 ‘Force and signification’, p. 34.
29 Ibid., p. 22.
31 Lucien Goldmann represented a Marxist fringe of structuralist literary criticism, opposed to a large extent to Derrida’s deconstruction of structuralism.
33 Ibid., p. 153.
34 Ibid., p. 154.
37 Ibid., p. 302.
38 Ibid., p. 310.


In his analysis of motion Aristotle distinguishes activity (energeia) from potentiality (dynamis). Energeia then designates the action of ‘being-at-work’. This force in act is what best resembles our modern notion of performance, because it can be seized in its very process and not through an actualized end (which would be the entelechia in Aristotle’s term). Aristotle, Physics, III, 1.

Chapter 2

Notes

11 Cf. Richard Schechner, Between Theater and Anthropology. Philadelphia: University of Pennsylvania Press, 1985, p. 113: 'A performance “takes place” in the “not me . . . not not me” between performers; between performers and texts; between performers, texts, and environment; between performers, texts, environment, and audience.'
12 David Zeribih, responding to a draft of this chapter, suggests that this kind of complex relationship created on the network between collective and individual, live and archive, presence and absence, deconstructs the opposition between PS 1.0 and PS 2.0 and thus 'PS 3.0 is the proof that PS 1.0 and 2.0 are part of the same OS'.

Chapter 3

3 Pinker, pp. 404, 413–14.

Chapter 4

1 The Agony and the Ecstasy of Steve Jobs sparked a controversy over the proper domains of theatre and journalism. Daisey was accused of, and admitted to, some fabrication of sources and dramatization of events that made his work less than
factual according to accepted journalistic ethical standards. Much was written about this controversy, which was widely reported in a number of places; these materials are readily available on the internet. Partly for this reason, and partly because it lies outside the specific focus of my essay, I shall not discuss that interesting controversy here.

2 I saw *The Agony and the Ecstasy of Steve Jobs* at The Public Theatre in New York in the fall of 2011 and *33 rpm and then some* at the Malta Festival in Poznan, Poland in the summer of 2012.


7 Ibid., p. 10.

8 Ibid., p. 19.

9 Ibid., p. 24.

10 Ibid., p. 43.


12 Ibid.

13 Ibid.


15 Daisey, p. 45.

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**Chapter 5**


3 Croydon, *op. cit.*


7 For a history of this evolution, see ‘Introduction’ to Harding and Rosenthal (eds), *op. cit.*, 1–10.


14 To begin to create the text for this play, Cixous used parts of Jules Verné’s *En Magellanie*, an unpublished manuscript finally published in 1987 by La Société Jules Verne (Paris) and his son’s, Michel Verné’s, adaptation of it, *Les Naufragés du Jonathan*. Paris: Pierre-Jules Hetzel, 1909.


Chapter 6

* This research was supported by THE ISRAELI SCIENCE FOUNDATION (grant No. 435/10). Unless otherwise indicated, all the translations from German are mine. G. K.


9 See, e.g.: Marvin Carlson, Theatre is More Beautiful than War: German Stage Directing in the Late Twentieth Century. Iowa City: University of Iowa Press, 2009, pp. 143–4.

10 Lehmann, ‘Wie politisch ist Postdramatisches Theater?’, p. 31.


13 'The implied spectator' is the addressed and referred to dramatis persona of the intended spectator as s/he emerges from the rhetorical system of the performative event. See: Gad Kaynar, 'Audience and Response-Programming Research and the Methodology of the Implied Spectator', in Günther Berghaus (ed.), New Approaches to Theatre Studies and Performance Analysis. Tübingen: Max Niemeyer, 2001, pp. 159–73.

16 Pavis, Ibid., p. 9.
21 These interviews have been made in the context of an Israel Science Foundation research, and were analysed in my seminars at Tel Aviv University’s Department of Theatre Arts. This essay, partly is a radically revised version of my article: ‘Dramaturgical translation in the post-dramatic era: Between fidelity to the source text and the target “dramaturg-as-text”’, Journal of Adaptation in Film & Performance, Vol. 4, No. 3 (2011), pp. 225–40.
25 Ibid.
30 Richard Schechner, Performance Theory, p. 77.
32 ‘When I consider a play for production – be it a Shakespeare, an Ibsen, a Goethe or the like – I might find the structure that the author devised in order to be adhered to interesting. . . . But if I fail to find any kind of actual meaning in the play, then I would not produce the play’. Hans-Joachim, interview with Gad Kaynar, Munich, 4 July 2003.
33 Turner and Behrndt, Dramaturgy and Performance, p. 175.
34 Stefanie Carp, interview with Gad Kaynar, Zurich, 22 June 2003.
35 Carlson, Theatre Is More Beautiful Than War, pp. 117–18.
Notes

36 Ibid., p. 127.
37 Stefanie Carp, interview with Gad Kaynar, Zurich, 22 June 2003.
38 Irina Szodruch, interview with Gad Kaynar, Tel Aviv, 6 August 2009.
39 Bettina Milz, ‘Conglomerates: Dramaturgy for Dance and Dramaturgy of the Body’, p. 84.
40 André Lepecki, cited in Turner and Behrndt, Dramaturgy and Performance, p. 178.
41 What seems to be a radically novel practice might be seen as echoing practices of ancient ritual theatre through which the ‘memory of the production’ is conveyed by the counterparts of Western dramaturgs as in the Ramlila of Ramnagar in which, as Schechner reports: ‘The directors of the spectacle, the vyases, stand behind the performers, open regiebuchs in hand, correcting word and actions: making certain that everything happens according to the book.’ Richard Schechner, Over Under and Around: Essays in Performance and Culture. Calcutta, New Delhi: Seagull Books, 2004, p. 189.
42 Tilman Raabke, interview with Gad Kaynar, Munich, 6 June 2003.
44 Carl Hegemann, interview with Gad Kaynar, Tel Aviv, 26 May 2008.
48 Carl Hegemann, interview with Gad Kaynar, Tel Aviv, 26 May 2008.
51 Stefanie Carp, interview with Gad Kaynar, Zurich, 22 June 2003.

Chapter 7

350 Notes


6 The term ‘meitzag’ in Hebrew conjoins two words, installation art ‘meitzav’ and theatre performance ‘hatzaga’, and means ‘performance art’. It was coined by art critic Gideon Ofrat.


9 Sharon Rotbard, White City, Black City. Tel Aviv: Babel, 2005, p. 275. (Hebrew).

10 Kulanu omrim: toda, bevakasha, slich; Am yafé am echad.


12 Ibid., p. 5.
Notes 351


Chapter 8

1 See PM web-sites: http://publicmovementenglish.blogspot.co.il/ & www.publicmovement.org.


3 Ibid., p. 3.

4 Ibid., pp. 49–66.

5 Ibid., pp. 11, 77–104.


7 In this regard, PM contrasts with other notable collective Israeli performance groups, such as the Zik Group and Where Is Dana. Zik Group was founded in 1985 and is still active. Its extensive work is documented and discussed in Daphna Ben-Shaul, Zik Group, Twenty Years of Work. Jerusalem: Keter, 2005 (Hebrew). Where Is Dana, a collective of artists, started to co-create in 2004. See Dror Harari, ‘Performing Homage: Towards a New Order of Parody’. Assaph: Studies in the Theatre, Vol. 24 (2010), pp. 17–34.

8 My special gratitude to Richard Schechner for his comments on an early draft, mainly regarding the ceremonial performances, first presented under the title ‘Public Movement and the Ceremonial Crisis’ at the RS & PS conference at Haifa University, 2010.

9 I am deeply grateful to Saar Székely, a member of PM since its inception, for an ongoing dialogue about the group’s work and for providing additional information about the group’s performances.

10 In 2009–12, Also Thus! was performed at Lodz, Hamburg, Berlin and Santarcangelo, Italy, in addition to Israeli venues. In 2012 the performance took place at the square in front of the Tel Aviv Museum of Art as part of PM’s fifth anniversary.

12 A precedent to this act was PM’s first action Accident (2006) performed as a street intervention (without uniforms). It was followed by Ceremony (2007) which was elaborated into Also Thus!. In Germany, as part of a series of actions titled Performing Politics for Germany (2009), under the auspices of Hebbel-Am-Ufer (HAU) Theater, Berlin, the Accident ended in a police arrest.

13 See for example: Bishop 2012, pp. 18–26; 275–83.

14 The most familiar reference to this issue is Walter Benjamin’s discussion of the relationship between the political and the aesthetic, particularly in his epilogue to The Work of Art in the Age of Technological Reproduction (1936), where he distinguishes between Communist politicization of art and Fascist aestheticization of political life.


16 In Mircea Eliade’s terms, illo tempore is the sacred realm of the first days or the beginning of things, when a ritual was first performed by a god, an ancient father or a hero. See Mircea Eliade, The Myth of Eternal Return: Or, Cosmos and History. Princeton: Princeton University Press, [1949] 1991, pp. 1–48.

17 PM does not declare itself a micronation, a term denoting a group that bases its activity on national characteristics but is not a legitimate nation under international law. In 2010 PM collaborated with the Slovenian artistic collective Irwin of NSK (Neue Slowenische Kunst), a self-defined micronation whose delegates meet representatives of the State and the military in the countries they visit. In Israel, sponsored by the Israeli Center for Digital Art in Holon, PM was invited as a self-declared representative of the State, and created an official welcoming ceremony.


20 Some verbal acts: the performers’ bodies form the word ’NO’ on the ground. They light up the fire inscription ‘Now’. In Hebrew, the title of the performance, Also Thus! (Gam Kach) echoes the slogan ‘Rak Kach’, that is, ‘Only Thus’, of the Etzel – a paramilitary nationalist underground organization founded in Palestine in 1931 by Ze’ev Jabotinsky and his followers. The slogan has since accumulated additional meaning, for it was also used by Meir Kahane’s Kach movement, outlawed in 1988 due to its fanatic right-wing politics. Ironically, the syllables ‘Rak Kach’ are also present in the name of the radical left-wing party Rakach. PM’s title is therefore multivalent and doubt-instilling.
Notes

21 Translated from the Hebrew performance.
22 Eventually, the festival took place on a small scale several months later.
23 Zaka (Hebrew abbreviation for Disaster Victim Identification) is a voluntary organization activated since 1994 by Jewish Orthodox who assist the police and rescue forces.
27 In 2008 PM performed The Lodz Actions at the Festival of Dialogue of Four Cultures. In the same year, they created an action called The 86th Anniversary of the Assassination of President Gabriel Narutowicz by the Painter Eligiusz Niewiadomski (2008) at the Zacheta National Gallery in Warsaw.
28 The work was commissioned by Nowy Teatr in Warsaw in cooperation with the Zamek Ujazdowski contemporary art center.
30 In keeping with Fraser’s critique, public sphere can also include discrimination of counter-publics that are not associated with the bourgeois system. See Nancy Fraser, ‘Rethinking the Public Sphere: A Contribution to the Critique of Actually Existing Democracy’, in Craig Calhaun (ed.), Habermas and the Public Sphere. Cambridge, MA: MIT Press, 1992, pp. 90–142.
31 The police refused to participate in University Exercise on the Tel Aviv campus.
32 When performed in New York 2011, at Washington Square Park and Union Square, co-presented by the New Museum and Artis cooperation, Dana Yahalomi gave Positions a political context by cooperating with Occupy Wall Street movement.

Chapter 9

Chapter 10


4 A comprehensive account of this historical process is given in Els Witte, Jan Craeybeckx and Alain Meynen, *Political History of Belgium from 1830 onwards*. Antwerp: ASP, 2009.


20 Bart De Wever ‘Hedendaagse kunst’ [Contemporary Art] in De Standaard, 8 November 2011. He writes: ‘Today art is hardly able to touch the community, no matter how stubbornly some artists try with shock-effects. . . . A lot of contemporary art has withdrawn into a closed reservation, where art holds together a restricted circle, separate and distinguished from society.’

21 Bart De Wever, ‘Wat Lisa Simpson ons over onszelf leert’ [What Lisa Simpson teaches us about ourselves], De Standaard, 24 March 2012. In this essay, he defends historical myths as useful tools to affirm collective (political) identities, just as Lisa Simpson ultimately kept silent after discovering the local hero of Springfield was a fake.

22 Judith Butler extends the sociological denotation of the concept of habitus – coined by Pierre Bourdieu – in a bodily and thus performative direction: ‘. . . this bodily habitus is generated by the tacit normativity that governs the social game in which the embodied subject acts. In this sense, the body appropriates the rule-like
character of the habitus through playing by those rules in the context of a given social field. See Judith Butler, *Excitable Speech. A Politics of the Performative*. New York: Routledge, 1997, p. 154. As if to prove that his habitus is not only the site of his sharp and witty speech, Bart De Wever lost more than 90 pounds of weight in four months, pursuing a heavily mediatized diet.


24 On 9 July 2012, 2 days before Flanders' semi-official national holiday, De Wever held a speech at De Warande, a prestigious club of Flemish industrialists, in the heart of the Brussels governmental quarter. He combined an updated rhetoric of *kaakslogflamingantisme* ('slap-in-the-face-nationalism': every compromise is a defeat) with a message for deregulation and minimal governance. So he managed, by using the right speech and the right themes in the right place, to get more media space than the official speech of the Minister-President of Flanders, Kris Peeters. See Wim Winckelmans, 'Vlamingen vieren verdeeld' [Divided Flemish celebrations], *De Standaard*, 10 July 2012 and Bart De Wever, 'Alleen het gesproken woord telt/ De staat van Vlaanderen' [Only Speech Counts/The State of Flanders]. Brussel: N-VA, 2012, accessed 6 February 2012, http://www.n-v.be/files/default/generated/toespraak/11julitoespraak_de_warande_-_bart_de_wever.pdf.

25 De Wever even sued this newspaper for libel when a guest-writer called him a 'negationist' – meaning the negation of the Judeocide, which is punishable under Belgian law – and his party sued the paper for hate speech. For a comment on these qualifications and De Wever's position, see Luckas Vander Taelen, 'De schizofrenie van *Le Soir*. Franstaligen kijken niet graag naar hun eigen gebreken' ['The Schizophrenia of *Le Soir*. French Speakers Don't Like Looking at Their Own Faults'], *De Standaard*, 25 March 2010.


30 Hans Kelsen, *Vom Wesen und Wert der Demokratie* [About Essence and Value of Democracy]. Aalen: Scientia Verlag, 1929/1981, pp. 14–16. Kelsen demonstrates how a representative democracy can only function properly if the unity of the nation is conceived as a mere ‘normative postulate’, not as a sociological fact or political objective. He wrote of course at a time when nationalist irredentism, in Germany and Austria in the 1920s, sought to revenge the humiliation of Versailles.

31 Marc Hooghe, ‘Slechte Vlamingen bestaan niet’ [Bad Flemings Do Not Exist], *De Standaard*, 14 October 2010.


Chapter 11


4 In Polish, the Word ‘peace’ sounds the same as ‘PiS’ – the abbreviation of the name of the party ‘Prawo i Sprawiedliwość’ (Law and Justice).

5 Such commentaries were of course formulated mainly by Kaczyński’s opponents. For example, in a radio interview given on 23 June 2010, Bronisław Komorowski stated that Kaczyński was disguising himself and playing ‘political theatre’ (see on-line: http://wiadomosci.onet.pl/raporty/wybory-prezydenckie-2010/komorowski-kaczynski-przebiera-sie-to-teatr-polity,1,3548039,wiadomosc.html).

6 The Polish word for duck is ‘kaczka’, which echoes the beginning of the president’s surname. This is the reason for the brothers’ collective nickname, ‘Kaczory’ – the ducks.
Chapter 12

8. See discussion on Post-Dramatics below.
10. See discussion of the ‘Theatre Reform’ below.
13 See Note 1.
21 Projects are funded by the city of Vienna, the Ministry of Culture, the district, and private sponsors. With a yearly budget of about €80–100,000, the company attracts over 2,000 spectators each year, with an additional 100,000 via community TV.
22 National government intercultural exchange and educational programme, focused on Eastern and Southern Europe.
24 See Note 1.
27 See programmes of ON AXIS 2011 and 2012, Ibid.
30 See Note 1. Most successful was the discussion-series ‘KUNSTimDIALOG’ (ARTinDIALOGUE), a regular cultural-political programme on local television in cooperation with artists, civil society and community groups, political scientists, and media experts curated by Eva Brenner and socio-economist, Peter Kreisky (2004–10).


35 Ibid., p. 31.

36 Ibid., pp. 466–9.


40 Ibid., p. 19.

41 Ibid., pp. 16–17.


Chapter 13

2 The two archival photographs are from the WWI collection of the Photothèque of the BDIC-Musée d’histoire contemporaine. Musée des Invalides, Paris, France.
9 Maxwell, Ibid., 60.
10 This exhilarating word is British author Salman Rushdie’s, as he describes his own response to the Iranian fatwa declared on his life. ‘I decided’, he coolly remarked to a packed New York audience overseen by scores of police, ‘to treat it with an ignoral’.
14 Handleman, Ibid., 16–17.

Chapter 14

1 Combatants for Peace website: http://cfpeace.org/?page_id=2


11 The term spectator-actor was coined by Boal in his first book *Theatre of the Oppressed* in which he discusses for the first time the concept of 'Forum Theatre', pp. 139–42. In Boal's second book, *Games for Actors and Non-Actors*, Adrian Jackson writes in the translator's introduction that 'spect-actor' is a Boal coinage to describe a member of the audience who takes part in the action in any way; the spect-actor is an active spectator, p. xxvi.


14 Ibid., p. 241.

15 The spaces that Boal notes as suitable for invisible theatre are streets, railway stations, ferries, restaurants, etc. Ibid., p. 277.

16 Ibid., p. 286.


20 Ibid.
22 In accordance with the Oslo Agreement, Area A is under Palestinian civil and security control, Area B is under Palestinian civil control and Israeli security control and Area C is under Israeli civil and security control. See: Yaaçov Bar-Siman-Tov (ed.), The Israeli-Palestinian Conflict: From a Peace Process to a Violent Confrontation: 2000–2005. Jerusalem: Institute for Israel Studies, 2005. [Hebrew]
28 Boal 1979, p. 147.
30 Lacy 2006, p. 93.
31 Driskell 1975, p. 75.
32 Boal 1979, p. 147.
33 Artist as: Experiencer, Reporter, Analyst, Activist (Lacy 1995, p. 174).
36 Geertz 1990.
38 Ibid.

Chapter 15

11 Wagner, Colleen, Ibid., p. 80.

Chapter 16

7 McKenzie, Roms and Wee (eds), *Contesting Performance*, p. 12.
14 The performers refer to themselves in the dotoc text as *peregrinos* – pilgrims.
15 A surviving copy of the 1895 text *Dotoc sa Mahal na Santa Cruz* used in the Baao dotoc is attributed to a priest. For the Canaman texts and those of Nabua and the komedya of Legazpi, the authors are not identified on the extant copies. In conversations with practitioners, I learnt that certain performers like Pinay Esplana (of Baao, c. 1938–46) 'improved the music and changed the “wording” (phrasing)’ of the dotoc for aesthetic purposes (Llana, Jazmin, ‘The Bicol Dotoc: Performance, Postcoloniality, and Pilgrimage’. PhD thesis, Aberystwyth University, 2009, p. 166. I infer from this that most of the texts used in the dotoc held outside the church were already crafted by lay people.


18 Almost always female, the director is a senior dotoc practitioner who volunteers her services, often also as her sacred vow to the Holy Cross. She is called ‘autora’ [author] in Nabua, ‘maestra’ [teacher] in Legazpi, ‘parabalo’ [trainer] in Baao, and ‘notador’ [prompter] in Canaman. Her dictation of every line uttered by the ‘actors’ establishes a distinct rhythm in the recitation of the komedya and the singing of the dotoc. However, this practice has disappeared in the cobacho dotoc of Baao and Legazpi and in the lagaylay of Canaman.

19 There are exceptions: in Canaman, the practice is supervised by the parish priest, managed by persons designated by the pastoral council, and held within the church yard/patio. I did not observe this set-up in Legazpi and Nabua, while in Baao the barrio representatives in the pastoral council also actively supervise the nine-day prayers and dotoc.

20 Llana, *Pilgrimage as Utopian Performative*, p. 94.


27 Rafael, *The Promise of the Foreign*, p. 115. Rafael uses the Spanish word *comedia*, whereas this essay retains *komedya* with a ‘k’ in deference to the idea that it was appropriated and came to be a distinct form. On this idea, see Doreen G. Fernandez, *Palabas: Essays on Philippine Theater History*. Quezon City: Ateneo de Manila University Press, 1996. Rafael’s quotes from Guerra are from the latter’s
Notes

Viajes por Filipinas de Manila a Tayabas (1879) and Viajes por Filipinas de Manila a Albay (1887) cited in Nicanor Tiongson, Kasaysayan ng Komedyang Pilipino, 1766-1862. Manila: De La Salle University Press, 1982.

28 Rafael, The Promise of the Foreign, 121.
29 Ibid.
30 Ibid., 125.
31 Ibid., 116–17.
32 Cannell, Power and Intimacy, 248.
33 Ibid., 1.
36 Llana, Pilgrimage as Utopian Performative, p. 93.
38 Llana, Pilgrimage as Utopian Performative, p. 93.
44 Badiou, Inaesthetics, p. 55.

Chapter 17

1 The Republic of Korea is referred to as South Korea or Korea. Romanization is according to the McCune–Reischauer system except for the use of shi instead of si to ease proper pronunciation.
Notes


7 Sarfati 2010, p. 75.


13 Sarfati Liora, interview with Prof Yim Dawn-hee, 10 November 2007.


15 Ibid.


17 Websites quoted in the text were accessed on 12 December 2012.

18 Between (*sai-eso*), 2006, directed by Lee Ch’ang-jae.


21 Yang 2009.


30 Shea and Citron 1982.


Chapter 18

1 On these issues, see Kavvana: Directing the Heart in Jewish Prayer, https://sites.google.com/site/kadish67/kavvana-en.
3 Ibid.
5 The word ma’amarot (‘sayings’) designates the tenfold utterance with which, according to Judaism, the world was created. Parts of my discussion of Ma’amarot have been published in Sarit Cofman-Simhon, ‘Ma’amorot: Staging the Agon of the Jewish Morning Service’, Ecumenica Journal of Theatre and Performance, Vol. 3, No. 1 (2006), pp. 41–56.
6 Ma’amorot is an all-male performance making this gender-specific phrasing appropriate.
8 The most important book of Kabbalah.
11 Albert Souissa, Rev. of Ma’amorot. Achbar Col Ha’Yir 2005: 36 in Tair Theatre file, Israel Goor Theatre Archives and Museum (IGTAM), Jerusalem.
14 Hanoch Daum, Rev. of Ma’amorot. Tarbut Maariv 2005: 15 in Tair Theatre file, Israel Goor Theatre Archives and Museum (IGTAM), Jerusalem.
15 Avi Assaraf (director in Ma’amorot), in discussion with the author, Jerusalem, 22 August 2012. All interviews were conducted in Hebrew and the translations are the author’s.
Notes


20 Izhaki (choreographer of Kahet ensemble), in discussion with the author, Bat Ayin, 12 December 2012.


22 Ibid.

23 Victoria Hanna (vocal performer), in discussion with the author, Jerusalem, 23 August 2012.


27 Ibid., p. 162.


29 Babylonian Talmud, Berachot 60b.

30 Victoria Hanna (vocal performer), in discussion with the author, Jerusalem, 24 February 2013.

31 Martin, ‘Living Simulations’, p. 84.

32 Victoria Hanna, in discussion with the author, Jerusalem, 23 August 2012.

33 Ibid.

34 Ibid.

35 Ibid.

Notes

37 Avi Assaraf (director in Ma’amarot), in discussion with the author, Jerusalem, 22 August 2012.

38 Ibid.

39 *Midrash* (‘investigation’) means interpreting Jewish texts and praxis.


41 Ibid., 20.

Chapter 19

1 My thanks to Julie Pasqual – a wonderful clown doctor of New York City’s Big Apple Circus Clown Care Unit – who had Ball’s insightful comment on a sticker decorating her locker at Harlem Hospital.

2 Dream Doctors Project website: http://www.dreamdoctors.org.il/eng/


http://www.youtube.com/watch?v=nn2688hprIw&list=SP7B130D71E6ACB427&index=7.


12 As medical clowning becomes a paramedical profession, the issue of professional training divides hospital clowns, organizations and therapists in many countries and international forums. I obviously support systematic professional and academic training for medical clowns, and I have reason to believe that in Israel, such training will be eventually required as part of legislation regulating the field of creative arts therapies.


14 Ibid., p. 134.

15 Ibid., p. 136.


19 Ibid., p. 142.


21 Bunzel (1929) quoted by Guinee, p. 118.

22 Cushing (1896) quoted by Guinee, pp. 118–19.


24 Ibid.


26 Ibid.

27 Interview with Miki Bash, conducted on 1 March 2012.
28 Interview with Amnon Raviv, conducted on 9 May 2012.
29 Interview with Yaron Sancho Goshen, conducted on 14 December 2011.
31 Farrelly, pp. 95–118.
32 Interview with Prof Rachel Lev-Wesiel, conducted on 12 March 2012.
33 Guinee, p. 124.
34 Interview with Dr Shlomit Bresler, conducted on 29 May 2012.

**Chapter 20**

Notes


13 Ibid.


Notes


28 Ibid., p. 102.


30 http://www.eastsideinstitute.org


32 http://www.allstars.org

33 http://castillo.org

34 http://vimeo.com/19625879

35 video available at http://www.performingtheworld.org


Chapter 21

Notes

5 Denis Diderot describes his ideal actor as such: ‘... the actor who plays from thought, from study of human nature, from constant imitation of some ideal type... will be one and the same at all performances, will be always at his best mark’ (Italics by the citers) Actors on Acting, ed. Toby Cole and Helen K. Chinoy. New York: Crown Publishers, 1970, p. 162.

Chapter 22

2 For not to sound hollow: przedstawienie, wypełnienie, wydajność, występ, dokonanie, odprawienie, spełnienie, dotrzymanie, możół, wykonanie, słuchowisko, wyczyn, osiągnięcie, zachowanie, uczynek, osiąg, wystawianie, performance, widowisko, spektakl, dopełnienie, popis, wykon, przeprowadzenie. Most of these are verbal nouns.
Notes


12 Ibid., p. 87.

13 Ibid., p. 86.

14 Italicized by T. K.

15 Edelman and Tononi, p. 85.

16 Ibid., pp. 105–6.

17 Ibid., p. 49.

18 'Indeed, re-entry . . . is the main basis for a bridge between physiology and psychology.' Edelman 1992, p. 85.

19 Edelman and Tononi, p. 49.


21 Ibid., p. 150.


23 Searle returns to this topic in Chapter 9 of his later book: *Mind: A Brief Introduction*. As he concludes: 'To say of an agent that he has such-and-such an unconscious intentional state, and that that state is functioning actively in causing his behavior, is to say that he has a brain state that is capable of causing that state in a conscious form, even though in a particular instance it may be incapable of causing it in a conscious form because of brain damage, repression, etc. I am not entirely satisfied with this conclusion, but I cannot think of an alternative conclusion that is superior to it.' John R. Searle, *Mind: A Brief Introduction*. New York: Oxford University Press, 2004, Kindle Edition loc. 3230.

24 It may be worth here to compare *King Lear* to the play sometimes regarded its 'stillborn twin': *Timon of Athens*. Timon's famous paradox of the scene IV, 3: 'Promise me friendship, but perform none: if thou wilt not promise, the gods plague thee, for thou art man! if thou dost perform, confound thee, for thou art a man!' summarizes the fate of Cordelia: she did not promise, she performed, and she suffered twice.

Chapter 23


4 The Theatre Lab was established in the end of 2011, and is supported by the Braginsky Center for the Interface between the Science and Humanities. It is composed of two interlaced groups, a scientific group and a performing group. The scientific group includes seven scientists, with a background in physics, molecular biology, computer-science and neuroscience, applying a natural science approach to study elements of performance. The performing group is the Kartoshkes Playback Theatre ensemble. The ensemble spends one day each week at the Weizmann institute campus, practising Playback and providing inspiration and support to the scientific group, by taking part in discussions and designated workshops and participating in controlled experiments as expert ‘guinea pigs’.


12 Ivana Konvalinkaa, Dimitris Xygalatasa, Joseph Bulbuliac, Uffe Schjødt, Else-Marie Jegindøa, Sebastian Wallotd, Guy Van Ordend and Andreas


27 The level of synchronization was defined by the error in segments’ stopping time, discussed above, and by the error in the speed of the two motions, defined as the average of the absolute difference between the speeds of the two handles over one motion segment, normalized by the total speed in this motion segment.


29 This performance was initiated and produced by Mr. Guy Biran, the artistic director of ‘The Arena’, an alternative performance venue in Jerusalem.

Chapter 24


