

Notes

Chapter 1

- 1 Richard Macksey and Eugenio Donato (eds), *The Structuralist Controversy. The Language of Criticism and the Sciences of Man*. Baltimore: The John Hopkins University Press, 2009, p. 152.
- 2 As detailed by François Cusset in *French Theory: How Foucault, Derrida, Deleuze, & Co. Transformed the Intellectual Life of the United States*, trans. Jeff Fort. University of Minnesota Press, 2008.
- 3 Richard Schechner, *Performance Studies: An Introduction*, Second edition. Routledge, 2006, p. 1.
- 4 John L. Austin, *How to do Things with Words*, Second edition. Cambridge, MA: Harvard University Press, 1975, pp. 21–2.
- 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.
- 8 Plato, ‘Io’, *Early Socratic Dialogues*. London: Penguin Classics, 2005.
- 9 Aby Warburg didn’t neglect in his iconological project the role of Dionysian impulses in the survival of forms. See Philippe-Alain Michaud, *Aby Warburg and the Image in Motion*. New York: Zone Books, 2004.
- 10 Antonin Artaud, *The Theatre and its Double*, trans. Mary C. Richard. New York: Grove Press, 1994, p. 5.
- 11 *Ibid.*, p. 7.
- 12 Thierry de Duve, ‘Performance here and now: Minimal Art, a Plea for a new Genre of Theatre’, in *Open Letter*, 1983, n. 5–6.
- 13 Robert P. Crease, *The Play of Nature. Experimentation as Performance*. Bloomington and Indianapolis: Indiana University Press, 1993, p. 178.
- 14 Friedrich Nietzsche, *The Birth of Tragedy*, trans. Clifton P. Fadiman. New York: Dover Publications, 1995.

- 15 See Sigmund Freud, *The Origin and Development of Psychoanalysis*, Second lecture.
- 16 Jacques Derrida, 'Structure, Sign and play in the discourse of the human sciences', *Writing and Difference*, trans. Alan Bass. London: Routledge, 2001, p. 365.
- 17 Ibid., p. 367.
- 18 Ibid., p. 369.
- 19 Jacques Derrida, 'Force and signification', *Writing and Difference*, trans. Alan Bass. London: Routledge, 2001, p. 3.
- 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: *performism* terms for instance an approach of epigenesis (the idea that the living organisms are formed before their development) which will be criticized by the *transformism* 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.
- 30 Richard Schechner, 'Six axioms for Environmental Theater', *Environmental Theater*. New York: Hawthorn, 1973.
- 31 Lucien Goldmann represented a Marxist fringe of structuralist literary criticism, opposed to a large extent to Derrida's deconstruction of structuralism.
- 32 Richard Macksey and Eugenio Donato (eds), *The Structuralist Controversy. Op. cit.*, p. 115.
- 33 Ibid., p. 153.
- 34 Ibid., p. 154.
- 35 Ibid., p. 155.
- 36 Jacques Derrida, 'The Theater of Cruelty and the Closure of Representation', *Writing and Difference*, trans. Alan Bass. London: Routledge, 2001, p. 293.
- 37 Ibid., p. 302.
- 38 Ibid., p. 310.
- 39 *Dionysus in 69* (by Richard Schechner and the Performance Group), directed by Brian de Palma, film B&W, 85'. 1970. Edited in DVD by Carlotta Films, 2003.
- 40 Jacques Rancière, *The Emancipated Spectator*, trans. Gregory Elliott. London and New York: Verso, 2009.

- 41 Richard Schechner describes how a transformation of consciousness needs an in between and not a simple exchange of positions in, for instance: 'Points of contact between anthropological and theatrical thought', *Between Theater and Anthropology*. Philadelphia: University of Pennsylvania Press, 1985, p. 10.
- 42 Richard Schechner, 'The Crash of performative circumstances. A modernist discourse on postmodernism', *The End of Humanism*. New York: Performing Arts Journal Press, 1982.
- 43 Philip Auslander, 'Just be yourself', in Philip Zarrilli (ed.), *Acting (Re)Considered: Theories and Practices*. London: Routledge, 1995.
- 44 Shoshana Felman, *The Scandal of the Speaking Body: Don Juan with J.L. Austin, or Seduction in Two Languages*. Stanford: Stanford University Press, 2003.
- 45 Judith Butler, *Bodies that Matter: On the Discursive Limits of 'Sex'*. London: Routledge, 1993.
- 46 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, I.

Chapter 2

- 1 Jon McKenzie, *Perform or Else: From Discipline to Performance*. London: Routledge, 2001, p. 50.
- 2 See Henry Bial, 'Today I Am a Field: Performance Studies Comes of Age', in James Harding and Cindy Rosenthal (eds), *The Rise of Performance Studies: Rethinking Richard Schechner's Broad Spectrum*. New York: Palgrave Macmillan, 2011, pp. 85–96.
- 3 Richard Schechner, *Performance Theory*, Revised and Expanded edition. London: Routledge, 1988, p. 6.
- 4 Victor Turner, 'Foreword', in Richard Schechner (ed.), *Between Theatre and Anthropology*. Philadelphia: University of Pennsylvania Press, 1983, p. xii.
- 5 Victor Turner as quoted in Richard Schechner and Willa Appel (eds), *By Means of Performance*. Cambridge: Cambridge University Press, 1990, p. 1.
- 6 For more on the speech communications strain of performance studies, see Shannon Jackson, *Professing Performance: Theatre in the Academy from Philology to Performativity*. Cambridge: Cambridge University Press, 2004; and Sheron Dailey (ed.), *The Future of Performance Studies: Visions and Revisions*. Annandale, VA: National Communication Association, 1998.
- 7 Judith Butler, 'Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory', in Henry Bial (ed.), *The Performance Studies Reader*. London: Routledge, 2004, p. 158.

- 8 Peggy Phelan, 'Introduction', in Peggy Phelan and Jill Lane (eds), *The Ends of Performance*. New York: NYU Press, 1998, p. 3.
- 9 Joseph Roach, *Cities of the Dead: Circum-Atlantic Performance*. New York: Columbia University Press, 1996, p. 4.
- 10 Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press, 2003, p. 16.
- 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 Zerbib, 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'.
- 13 Richard Schechner, *Performance Studies: An Introduction*. London: Routledge, 2002, p. 21.
- 14 Henry Bial, 'Introduction', in Henry Bial (ed.), *The Performance Studies Reader*. London: Routledge, 2004, p. 1.

Chapter 3

- 1 Steven Pinker, *The Better Angels of Our Nature*. New York: Viking, p. 672.
- 2 Jawaharlal Nehru, 'Speech to Bandung Conference Political Committee, 1955': <http://www.fordham.edu/halsall/mod/1955nehru-bandung2.html>.
- 3 Pinker, pp. 404, 413–14.
- 4 James Thompson and Richard Schechner, 'Why "Social Theatre"?' *TDR*, Vol. 48, No. 3 (2004), pp. 11–16.
- 5 Carol Martin, 'Introduction to "The Pixelated Revolution" by Rabih Mroué.' *TDR*, Vol. 56, No. 3 (2012), pp. 22, 24.
- 6 Erik H. Erikson, *Identity and the Life Cycle. Psychological Issues*. Vol. 1, No. 1 (1959), pp. 18–171.

AQ: Please check if the edits made to the quotation "Why "Social Theatre"?" are appropriate in the note number 4.

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.
- 3 Alison Forsyth and Chris Megson, *Get Real: Documentary Theatre Past and Present*. Performance Interventions. London: Palgrave Macmillan, 2009, p. 6.
- 4 Carol Martin (ed.), *Dramaturgy of the Real on the World Stage*. Studies in International Performance. London: Palgrave Macmillan, 2006, p. 195.
- 5 James K. Rilling, 'Neuroscientific Approaches and Applications within Anthropology'. *Yearbook of Physical Anthropology, Am. J. Phys. Anthropol. Suppl.*, Vol. 47 (2008), pp. 2–32.
- 6 Mike Daisey, *The Agony and the Ecstasy of Steve Jobs*, 2011. <http://mikedaisey.blogspot.com/p/monologues.html>, p. 10.
- 7 *Ibid.*, p. 10.
- 8 *Ibid.*, p. 19.
- 9 *Ibid.*, p. 24.
- 10 *Ibid.*, p. 43.
- 11 Rabih Mroué and Lina Saneh, *33 Rounds per Minute and then Some*. Unpublished manuscript, unpaginated, 2012.
- 12 *Ibid.*
- 13 *Ibid.*
- 14 See 'Uploaded and Unsanctioned: Introduction to *The Pixelated Revolution* by Rabih Mroué'. *TDR*, Vol. 56, No. 3 (T215, 2012), pp. 19–25.
- 15 Daisey, p. 45.

Chapter 5

- 1 Théâtre du Soleil, *1789 and 1793*. Paris: Théâtre du Soleil, 1989.
- 2 Margaret Croydon recounts Ronconi's interest in Schechner's theorizing in Chapter 9 of her *Lunatics, Lovers and Poets: The Contemporary Experimental Theatre*. New York: Delta, 1974, pp. 193–227.
- 3 Croydon, *op. cit.*
- 4 Christian Biet and Christophe Triau, *Qu'est-ce que le theater*. Paris: Gallimard, 2006; and David Wiles, *A Short History of Performance Space*. London: Cambridge, 2003.

- 5 Joan MacIntosh, Interview by Cindy Rosenthal in James Harding and Cindy Rosenthal (eds), *The Rise of Performance Studies: Rethinking Richard Schechner's Broad Spectrum*. Basingstroke, Hampshire: Palgrave Macmillan, 2011, pp. 196–212.
- 6 See Richard Schechner's comments on the intensity of performance in Chapter 1 in Richard Schechner, *Between Theatre and Anthropology*. Philadelphia: University of Pennsylvania Press, 1985, pp. 3–33.
- 7 For a history of this evolution, see 'Introduction' to Harding and Rosenthal (eds), *op. cit.*, 1–10.
- 8 Part of this essay has appeared in Judith Miller, 'Ariane Mnouchkine's *Dashed Hopes*', *Theater*, Vol. 41, No. 2 (Summer 2011), pp. 120–33. The analysis of the productions of 1789 and 1793 is based on five viewings by the author between 1970 and 1973. The analysis of *Les Naufragés du fol espoir*, including quotations/translations from the unpublished play-script, is based on two viewings: 14 February 2010 and 19 June 2010.
- 9 See Freddie Rokem's analysis of 1789 for a broader conceptualization of what performing history implies: *Performing History: Theatrical Representation of the Past in Contemporary Theatre*. Iowa City: University of Iowa Press, 2007.
- 10 Richard Schechner, *Environmental Theatre*. New York: Applause, 1994 [1973].
- 11 Théâtre du Soleil, *l'Age d'or*. Paris: Stock, 1975.
- 12 Ariane Mnouchkine, *Méphisto, le roman d'une carrier*. Paris: Solin/Théâtre du Soleil, 1979.
- 13 Le Centre de Recherche et de Documentation Pédagogique (CRDP) has produced an excellent dossier with documentation and photographs of the creation and production of *Les Naufragés du Fol Espoir*. See <http://crdp.ac-paris.fr/piece-demontee/piece/index.php?id+les-naufrages-du-fol-espoir>.
- 14 To begin to create the text for this play, Cixous used parts of Jules Verne's *En Magellanie*, an unpublished manuscript finally published in 1987 by La Société Jules Verne (Paris) and his son's, Michel Verne's, adaptation of it, *Les Naufragés du Jonathan*. Paris: Pierre-Jules Hetzel, 1909.
- 15 Théâtre du Soleil, *Molière*. DVD Bel-Air Classiques, 1978.
- 16 Hélène Cixous, *Le Rire de la Méduse et autres ironies*. Paris: Galilée, 2010 [1975]. For a discussion of the ways in which Cixous's notion of *écriture féminine* can be found in Mnouchkine's staging, see Judith Miller, 'Medusa and the Mother/Bear: The performance text of *l'Indiade*', in David Williams (ed.), *Collaborative Theatre: The Théâtre du Soleil Sourcebook*. London: Routledge, 1999, pp. 131–7.
- 17 Théâtre du Soleil, *Le Dernier Caravansérail (Odysées)*. DVD Bel Air Média, Arte France, 2006.
- 18 Edouard Glissant, *Introduction à une poétique du divers*. Paris: Gallimard, 1996.
- 19 See Claire Bishop's account of how ethics can define spectatorship in *Artificial Hells: Participatory art and the Politics of Spectatorship*. London: Verso, 2012.

AQ: Please check whether the changing of 'are' to 'is' in two instances is ok.

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.
- 1 Hans-Thies Lehmann, 'Wie politisch ist Postdramatisches Theater?', in Jan Deck and Angelika Sieburg (eds), *Politisch Theater Machen. Neue Artikulationen des Politischen in den darstellenden Künsten*. Bielefeld: Transcript, 2011, p. 34.
 - 2 Hans-Thies Lehmann, *Postdramatisches Theater*. Frankfurt am Main: Verlag der Autoren, 1999. References are from the English translation by Karen-Jürs-Munby (*Postdramatic Theatre*. New York: Routledge, 2006).
 - 3 Patrick Primavesi, 'Theater/ Politik – Kontexte und Beziehungen', in Deck and Sieburg, p. 49.
 - 4 Michael Merschmeier, 'Die Stunden der Wahrheit', *Theater heute*, Vol. 38, No. 2 (February 1997), p. 8.
 - 5 Gad Kaynar, 'German Theatre, Summer 2003: Journey Impressions', *Teatron*, No. 12 (February 2004), p. 31. (Hebrew).
 - 6 Jean-Luc Nancy, *Singulär plural sein*. Berlin: Diaphanes, 2005, p. 20.
 - 7 Anja Quickert, 'Temponauten mit Geschichte', *Theater heute*, Vol. 51, No. 6 (June 2010), p. 13.
 - 8 Jacques Rancière, *Das Unbehagen in der Ästhetik*. Wien: Passagen, 2007, p. 32. See also: Florian Malzacher, 'The Scripted Realities of Rimini Protokoll', in Carol Martin (ed.), *Dramaturgy of the Real on the World Stage*. London: Palgrave Macmillan, 2010, pp. 80–7.
 - 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.
 - 11 Cathy Turner and S. K. Behrndt, *Dramaturgy and Performance*. Houndmills: Palgrave, 2008.
 - 12 See Gad Kaynar, 'Pragmatic Dramaturgy: The Text as Context as Text', *Theatre Research International*, Vol. 31, No. 3 (2006), p. 252.
 - 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.
 - 14 Bettina Milz, 'Conglomerates: Dramaturgy for Dance and Dramaturgy of the Body', *Teatron*, No. 28 (summer 2010), pp. 82–3. (Hebrew).

- 15 Patrice Pavis, 'Introduction: Towards a Theory of Interculturalism in Theatre?', in Patrice Pavis (ed.), *The Intercultural Performance Reader*. London: Routledge, 1996, p. 7.
- 16 Pavis, *Ibid.*, p. 9.
- 17 Richard Schechner, *Performance Theory*. New York: Routledge, 1988, p. 177.
- 18 Jean-Pierre Sarrazac, *L'Avenir du Drame*. Belfort: Circé, 1998, p. 191.
- 19 Augusto Boal, *Games for Actors and Non-Actors*. London: Routledge, 1992, p. xxx.
- 20 Primavesi, 'Theater/ Politik – Kontexte und Beziehungen', p. 63.
- 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.
- 22 Gad Kaynar, 'A Prophet, and Not in His Town: With and About Jossi Wieler', *Teatron*, Vol. 8 (May 2002), p. 35. (Hebrew). For further reading on the contemporary German theatre, refer to: Carlson, *Theatre is More Beautiful than War*, and to the article of Matthias Naumann, 'Trials and Errors: On the German-Speaking Theatre Today', *Teatron*, Vol. 32 (2011), pp. 56–8. (Hebrew).
- 23 Primavesi, 'Theater/ Politik – Kontexte und Beziehungen', pp. 41–2.
- 24 *Theater heute* No. 8/9 (August–September 2009), p. 18.
- 25 *Ibid.*
- 26 Naumann, 'Trials and Errors: On the German-Speaking Theatre Today', p. 59.
- 27 Oren Laor and Niv Schoenfeld, 'Mud and Memory', *Teatron*, No. 32 (2011), pp. 87–90. (Hebrew).
- 28 As typical examples for these traditional notions see for example: Eivor Martinus, 'Translating Scandinavian Drama', in David Johnston (ed.), *Stages of Translation*. Bath: Absolute Classics, 1996, p. 110; Egil Törnqvist, *Transposing Drama: Studies in Representation*. Houndmills: Macmillan, 1991, pp. 7–8.
- 29 Gad Kaynar, 'Pragmatic Dramaturgy: Text as Context as Text', *Theatre Research International*, Vol. 31, No. 3 (2006), pp. 245–59.
- 30 Richard Schechner, *Performance Theory*, p. 77.
- 31 Hermann Beil, interview with Gad Kaynar, Berlin, 10 February 2005.
- 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.

- 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.
- 43 Leslie Hill and Hellen Paris (eds), *Performance and Place*. Houndmills: Palgrave, 2006, p. 3.
- 44 Carl Hegemann, interview with Gad Kaynar, Tel Aviv, 26 May 2008.
- 45 Richard Schechner, *Performance Studies: An Introduction*. New York: Routledge, 2002, p. 28.
- 46 Victor Turner, *Drama, Fields, and Metaphors*. Ithaca: Cornell University Press, 1974, pp. 37–41.
- 47 Richard Schechner, 'Who Is Rama?', in Lance Gharavi (ed.), *Religion, Theatre, and Performance: Acts of Faith*. New York: Routledge, 2012, p. 190.
- 48 Carl Hegemann, interview with Gad Kaynar, Tel Aviv, 26 May 2008.
- 49 Heiner Müller, *Material: Texte und Kommentare (Material: Texts and Commentaries)*. Leipzig: Reclam, 1990, p. 19.
- 50 Gad Kaynar, 'German Theatre, Summer 2003: Journey Impressions', p. 30.
- 51 Stefanie Carp, interview with Gad Kaynar, Zurich, 22 June 2003.
- 52 Primavesi, 'Theater/ Politik – Kontexte und Beziehungen', p. 47.
- 53 Heiner Müller, 'Gespräch mit Ruth Berghaus und Sigrid Neef (1987)'. In *Gesammelte Irrtümer 2*. Frankfurt/Main, 1990, p. 73.

Chapter 7

- 1 For analyses of the relations between theatre, architecture, and space, see for example: Marvin Carlson, *Places of Performance: The Semiotics of Theatre Architecture*. Ithaca: Cornell University Press, 1993; Gay McAuley, *Space in Performance: Making Meaning in the Theatre*. Ann Arbor: University of

- Michigan Press, 2000; Mike Pearson, *Site Specific Performance*. New York: Palgrave Macmillan, 2010; and Erika Fischer-Lichte and Benjamin Wihstutz (eds), *Performance and the Politics of Space: Theatre and Topology*. New York: Routledge, 2012.
- 2 Nicolas Bourriaud, *Relational Aesthetics*. Dijon: Les Presses du Réel, 1998, p. 14.
 - 3 David Seamon, 'Merleau-Ponty, Perception, and Environmental Embodiment: Implications for Architectural and Environmental Studies', a chapter prepared for: Rachel McCann and Patricia M. Locke (eds), *Carnal Echoes: Merleau-Ponty and the Flesh of Architecture*, forthcoming 2014; available at http://www.academia.edu/948750/Merleau-Ponty_Perception_and_Environmental_Embodiment_Implications_for_Architectural_and_Environmental_Studies (accessed 15 April 2013).
 - 4 Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson Smith. Oxford: Blackwell, 1991, p. 101.
 - 5 For discussions of socially engaged art and performance in relation to social space, see for example Shannon Jackson, *Social Works: Performing Art, Supporting Publics*. New York: Routledge, 2011; Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012; Martha Rosler, 'Place, Position, Power, Politics', in Carol Becker (ed.), *The Subversive Imagination: Artists, Society, and Social Responsibility*. New York: Routledge, 1994, pp. 55–76. See also Eva Brenner's essay in this volume.
 - 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.
 - 7 See: <http://www.miklat209.org.il/>. See also: (?) *Ensemble 209: Contemporary Theater; Artistic Director Tamar Raban*, Catalogue Marking 25 Years to Shelter 209, ed. Yaron David. Tel Aviv: Performance Art Platform, 2012. About Raban see Roselee Goldberg, *Performance: Live Art since the 60s*. New York: Thames and Hudson, 2004, p. 59.
 - 8 See more on this in M. Ben-Peshat and S. Sitton, 'Visual Literacy for Deciphering Cultural Identity: The New Central Bus Station in Tel Aviv', in Phil Fitzsimmons and Barbara McKenzie (eds), *Refocusing the Vision, the Viewer and Viewing Through an Interdisciplinary Lens*. Oxford: Inter-Disciplinary Press, 2010, pp. 69–78; and M. Ben-Pashat and S. Sitton, 'Glocalized New Age Spirituality: A Mental Map of the New Central Bus Station in Tel-Aviv, Deciphered through its Visual Codes and based on Ethno-Visual Research', *Journal of Visual Literacy*, Vol. 30, No. 2 (2011), pp. 65–91.
 - 9 Sharon Rotbard, *White City, Black City*. Tel Aviv: Babel, 2005, p. 275. (Hebrew).
 - 10 Kulanu omrim: toda, bevakasha, slichá; Am yafé am echad.
 - 11 *Ensemble 209 The Second Law of Thermodynamics*, Program, p. 16.
 - 12 *Ibid.*, p. 5.

- 13 For an English version of the performance text, see: Tamar Raban and Guy Gutman, *Old Wives' Tales: Rise Woman and Make Us a Cake*, in Sharon Aronson-Lehavi (ed.), *Wanderers and Other Israeli Plays*. New York: Seagull Books, 2009, pp. 337–62; For a discussion of the performance from a feminist perspective, see Sharon Aronson-Lehavi, *Gender and Feminism in Modern Theatre*. Raanana: Open University Press, 2013, pp. 169–78; (Hebrew).
- 14 Michel Foucault, *Of Other Spaces*, trans. Jay Miskowicz, *Diacritics* (Spring 1986), p. 24.

Chapter 8

- 1 See PM web-sites: <http://publicmovementenglish.blogspot.co.il/> & www.publicmovement.org.
- 2 See Claire Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso, 2012, pp. 1–40.
- 3 *Ibid.*, p. 3.
- 4 *Ibid.*, pp. 49–66.
- 5 *Ibid.*, pp. 11, 77–104.
- 6 See: <http://www.rebrandingeuropeanmuslims.org/>; <http://www.afterall.org/online/artists-at-work-public-movement>.
- 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.
- 11 The Acco Festival was then artistically directed by Daniella Michaeli. For an overview of this festival, mainly under the directorship of Atay Citron, 2001–04, see Dorit Yerushalmi, 'From a Transient to a Resident: The Acco Festival of Alternative Theatre, 2001-2004'. *TDR*, Vol. 51, No. 4 (T 196, Winter 2007), pp. 47–67.

- 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.
- 15 Eyal Naveh and Esther Yogev, *Histories: Towards a Dialogue with the Israeli Past*. Tel Aviv: Babel (Hebrew), 2002, p. 36.
- 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.
- 18 See Michel Foucault, 'The Birth of Biopolitics', in Paul Rabinow (ed.), *The Essential Works of Michel Foucault, 1954–1984: Ethics, Subjectivity and Truth*. Vol. 1, trans. Robert Hurley et al. New York: The New Press, [1979] 1997, pp. 73–9.
- 19 See for example, Sylvère Lotringer and Paul Virilio, *The Accident of Art*, trans. Michael Taormina. New York: Semiotext(e), 2005; Paul Virilio, *The Original Accident*, trans. Julie Rose. Cambridge: Polity Press, 2007. See also Rokem's view of the notion of 'accident', bringing together the philosophical and performative spheres and focusing on Benjamin and Brecht in Freddie Rokem, *Philosophers & Thespians: Thinking Performance*. Stanford: Stanford University press, 2010, pp. 141–76.
- 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 Zëev 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.

- 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.
- 24 Referring to emergency arenas and to the 9/11 Jihad and terrorism as performances, Schechner stresses an element of intentional specularity shared by terrorists and media alike: 'Things happen – but reporting and displaying the events and their aftermaths feed back into the events themselves' (Richard Schechner, *Performance Studies: An Introduction*. New York and London: Routledge, 2002, p. 274).
- 25 See Boris Groys, 'The Fate of Art in the Age of Terror', in Bruno Latour and Peter Weibel (eds.), *Making Things Public: Atmospheres of Democracy*. Cambridge, MA: MIT Press, 2005, pp. 970–7.
- 26 See Jacques Rancière, 'The Emancipated Spectator'. *The Emancipated Spectator*, trans. Gregory Elliot. London and New York: Verso, [2008] 2009, pp. 1–23.
- 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.
- 29 See Jürgen Habermas, *The Structural Transformation of the Public Sphere: An Inquiry into a Category of Bourgeois Society*, trans. Thomas Burger. Cambridge, MA: MIT Press, [1962] 1989, pp. 1–26.
- 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

- 1 For a brief summary of Weinberg's work, see the Guardian obituary of 4 January 2000, <http://www.guardian.co.uk/news/2000/jan/04/guardianobituaries>.

Chapter 10

- 1 Jo Tollebeek, 'Historical Representation and the Nation-State in Romantic Belgium (1830-1850)', *Journal of the History of Ideas*, Vol. 59, No. 2 (4/1998), pp. 329–53.
- 2 Henri Pirenne, 'The Formation and Constitution of the Burgundian State (Fifteenth and Sixteenth Centuries)', *The American Historical Review*, Vol. 14, No. 3 (4/1909), pp. 477–502. Henri Pirenne is sometimes more a historical 'mythographer' than a scientific historian. He devoted most of his professional life to the genealogy of a Belgian nation after the Treaty of Verdun (843), in seven volumes of *Histoire de la Belgique*, written between 1900 and 1932.
- 3 Benedict Anderson, *Imagined Communities*. London: Verso, 1991, pp. 67–82.
- 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.
- 5 Elodie Fabre, *Belgian Federalism in a Comparative Perspective*. Leuven: VIVES, 2009, accessed 6 February 2013, <http://www.econ.kuleuven.be/VIVES/publicaties/discussionpapers/DP/DP2009/vivesdiscussionpaper5.pdf>. Régis Dandoy, Geoffroy Matagne and Caroline Van Wynsberghe, 'The Future of Belgian Federalism through the Eyes of the Political Actors', paper presented at the ECPR Potsdam General Conference, 10–12 September 2009.
- 6 Joseph Roach, *Cities of the Dead. Circum-Atlantic Performance*. New York: Columbia University Press, 1996, pp. 2–3.
- 7 Marc Reynebeau, *Onze kant van het bed. Mythes van de Belgische politieke crisis* [Our side of the bed. Myths about the Belgian political crisis]. Leuven: Van Halewyck, 2009, pp. 133–80.
- 8 Georges Duby, *The Age of the Cathedrals. Art and Society 980-1420*. Chicago: University of Chicago Press, 1983.
- 9 Jean Duvignaud, *Sociologie du théâtre. Sociologie des ombres collectives* [Sociology of the theatre. Sociology of collective shadows']. Paris: PUF, 1965, pp. 85–100.
- 10 Jean-Marie Apostolides, *Le roi-machine. Spectacle et politique au temps de Louis XIV* [The King-Machine. Spectacle and politics in the age of Louis XIV]. Paris: Éditions de Minuit, 1981, pp. 133–59.
- 11 Steven N. Zwicker, *Lines of Authority. Politics and English Literary Culture 1649-1689*. Ithaca: Cornell University Press, 1993, pp. 91–3; and Klaas Tindemans, 'Nature, Desire and the Law. On Libertinism and Early Modern Legal Theory', *Journal for Early Modern Cultural Studies*, Vol. 12, No. 2 (Spring 2012), pp. 132–45.
- 12 Jay Fliegelman, *Declaring Independence. Jefferson, Natural Language & the Culture of Performance*. Stanford: Stanford University Press, 1993, pp. 89–94.

- 13 Klaas Tindemans, 'Représentation théâtrale et représentation démocratique. Notes sur la Révolution française, la théâtralité et la souveraineté populaire' [Theatrical representation and democratic representation. Notes on the French Revolution, theatricality and popular sovereignty] in Francine Maier-Schaeffer, Christiane Page and Cécile Vaissié (eds), *La Révolution mise en scène*. Rennes: Presses Universitaires de Rennes, 2012, pp. 109–18.
- 14 Walter Benjamin, *The Work of Art in the Age of Technical Reproducibility*. Cambridge, MA: Harvard University Press, 2008, pp. 19–55.
- 15 Timothy Raphael, *The President Electric. Ronald Reagan and the Politics of Performance*. Ann Arbor: University of Michigan Press, 2009, pp. 1–3.
- 16 Marc Swyngedouw, Koen Abts and Jaak Billiet, *De verschuivingen in het stemgedrag 2007–2010 voor de Kamer in Vlaanderen. Analyse op basis van het postelectorale verkiezingsonderzoek 2010* [Shifts in electoral behaviour 2007–2010 for the Chamber in Flanders. Analysis based upon post-electoral research 2010]. Leuven: ISPO, 2012.
- 17 Bruno De Wever, *Greep naar de macht. Vlaams-nationalisme en Nieuwe Orde: het VNV 1933-1945* [To Seize Power. Flemish Nationalism and the New Order: the VNV 1933-1945]. Tiel: Lannoo, 1995.
- 18 Aline Sax, *Voor Vlaanderen, Volk en Führer. De motivatie en het wereldbeeld van Vlaamse collaborateurs tijdens de Tweede Wereldoorlog 1940-1945* [For Flanders, the People and the Führer. Motivation and Worldview of Flemish Collaborators during World War II 1940-1945]. Antwerp: Manteau, 2012.
- 19 Thomas Crombez, 'De arrière-garde in Vlaanderen: het katholieke massaspel tijdens het interbellum' [The *arrière-garde* in Flanders: the Catholic Mass Pageant between the Wars], *Etcetera*, Vol. 28, No. 120 (2010), pp. 6–10.
- 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.
- 23 Maarten Hajer and Justus Uitermark, 'Performing Authority: Discursive Politics after the Assassination of Theo van Gogh', *Public Administration*, Vol. 86, No. 1 (2008), pp. 1–15.
 - 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 *kaakslagflamingantisme* ('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-va.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.
 - 26 Raymond Williams, 'Drama in a Dramatized Society', in Lizbeth Goodman and Jane de Gay (eds), *The Routledge Reader in Politics and Performance*. New York: Routledge, 2000, pp. 55–9. This is the transcript text of Williams' inaugural speech as Professor of Drama at Cambridge University in 1974.
 - 27 Steven Samyn and Tine Peeters (eds), *De gevangenen van de Wetstraat* [The prisoners of the *Wetstraat*]. Ghent: Borgerhoff & Lamberigts, 2011, pp. 67–87.
 - 28 Jörgen Oosterwaal, *Johan Vande Lanotte, dagboek van een politieke crisis* [Johan Vande Lanotte, Diary of a Political Crisis]. Antwerp: De Bezige Bij, 2012. Oosterwaal edited the revealing diary of Johan Vande Lanotte, now deputy Prime Minister, about this period. Bart De Wever wrote a foreword.
 - 29 Victor Turner, *From Ritual to Theatre. The Human Seriousness of Play*. New York: PAJ Publications, 1982, pp. 70–1.

- 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.
- 32 B. Guy Peters, *Institutional Theory in Political Science: The ‘New Institutionalism’*. New York: Continuum, 2005, pp. 123–38; and Guido Dierickx, *De logica van de politiek* [The Logic of Politics]. Antwerp: Garant, 2005, pp. 46–7.
- 33 Chantal Mouffe, *On the Political*. London: Routledge, 2005, pp. 19–21.
- 34 Alastair Campbell and Bill Hagerty, *The Alastair Campbell Diaries. Volume Two: Power and the People 1997-1999*. London: Hutchinson, 2011, pp. 309–58. Alastair Campbell was the (in)famous communications director of former British Prime Minister Tony Blair.
- 35 Hans Lindahl, ‘Sovereignty and Symbolization’, *Rechtstheorie*, Vol. 28 (1997), pp. 347–71. Lindahl focuses on the notion of ‘symbolization’, as it is reflected upon by Ernst Cassirer.

Chapter 11

- 1 Such is the main thesis of my book, published in April 2010, just before the crash: *Teatra polskie. Historie* (Polish Theatre Histories). Warsaw: PWN, 2010.
- 2 See: Dariusz Kosiński, *Teatra polskie. Rok katastrofy* (‘Theatres of Poland. The year of the catastrophe’), Instytut Teatralny im. Z. Raszewskiego, Warszawa 2013.
- 3 See for example the interview with Bronisław Komorowski for Radio Zet on 23 June 2010, online: <http://wiadomosci.onet.pl/raporty/wybory-prezydenckie-2010/komorowski-kaczynski-przebiera-sie-to-teatr-polity,1,3548039,wiadomosc.html>.
- 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.

- 7 Joseph Roach, *The Cities of the Dead. The Circum-Atlantic Performances*. New York: Columbia University Press, 1996, p. 3.
- 8 Bronisław Wildstein, 'Polska kultura jest katolicka' (Polish Culture is Catholic), an interview by Adam Puchejda, *Znak*, Vol. 267 (April 2011), p. 9.
- 9 *Ibid.*, p. 10.
- 10 See: Benedict Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. London: Verso, 1983 (revised edition). On the role of the performances in inventing the nation and the national tradition, see: *The Invention of Tradition*, ed. Eric Hobsbawm and Terence Ranger. Cambridge University Press, 1983.
- 11 Jon McKenzie, *Perform or Else: From Discipline to Performance*. London and New York: Routledge, 2001, p. 18.

Chapter 12

- 1 See: 'Manifest for a Theatre of Empowerment' (2006–09).
- 2 Joseph Beuys. In: Clara Bodemann-Ritter (Hg.), *Joseph Beuys, Jeder Mensch ein Künstler [Every Man an Artist]*. Ullstein: Press, 1997, p. 59.
- 3 Richard Schechner, 'Towards a Poetics of Performance', in *Performance Theory*, revised and expanded edition. New York: Routledge, 2003, pp. 153–86/170.
- 4 Victor Turner, *Dramas, Fields, and Metaphors*. Ithaca: Cornell University Press, 1975; Richard Schechner, *From Ritual to Theatre*. New York: Performing Arts Journal Press, 1982.
- 5 Richard Schechner, 'From Ritual to Theatre and Back', in *Essays on Performance Theory 1970–1976*. New York: Drama Book Specialists, 1977, pp. 63–98/89 (First published 1974).
- 6 Schechner, *op. cit.*, p. 170. Claude Lévi-Strauss, *The Raw and the Cooked*. New York: Harper & Row, 1969.
- 7 See Schechner 1977, *Ibid.*, p. 170.
- 8 See discussion on Post-Dramatics below.
- 9 See 'Transformance'-concept for political theatre (2014–17) in 'Red Vienna' social housing projects; see also Claudia von Werlhof, *Der unerkannte Kern der Krise. Die Moderne als Er-Schöpfung der Welt*: Arun Verlag, 2012, pp. 9–16. www.experimentaltheatre.com.
- 10 See discussion of the 'Theatre Reform' below.
- 11 See Maria Mies, *Krieg ohne Grenzen* 2005, p. 234. See Claudia von Werlhof, *Alternativen zur neoliberalen Globalisierung oder Die Globalisierung des Neoliberalismus und seine Folgen*. Wien: Picus Verlag, 2007, pp. 67–8. Jean Ziegler, *Die Neuen Herrscher der Welt*. München: Bertelsmann, 2002.

- 12 See Maria Mies, *Krieg ohne Grenzen*. Köln: PapyRossa, 2005, p. 234.
- 13 See Note 1.
- 14 Augusto Boal, *Theatre of the Oppressed*. London: Pluto Press, 1979, p. 17.
- 15 See Leitbild zur Wiener Theatereform, 2002; Freies Theatre in Wien, Reformvorschläge zur Förderung Freier Gruppen im Bereich Darstellende Kunst, Wien 2003. See www.wien.gv.at/kultur/abteilung/pdf/leitbild-theatereform.pdf, www.wien.gv.at/kultur/abteilung/pdf/konzeptfoerderung.pdf.
- 16 See reform-commentaries of Armin Anders, 2003–04, to appear in the new book 'Alternative Theatre 2000: Between adjustment and resistance' (2013).
- 17 Eva Brenner, 'Wie frei ist freies Theatre?', will appear in *Alternatives Theatre 2000*, ed. Eva Brenner. Vienna, 2013.
- 18 See Robert Sommer, 'Für immer auf Achse?', in *AUGUSTIN*, Nr. 305, 2011, p. 25.
- 19 See Eva Brenner, 'Manifest for a Theatre of Empowerment' (2006–09), www.experimentaltheatre.com; see gift, *Zeitschrift für Freies Theatre* 03, 2011. P. 14.20.
- 20 See Eva Brenner, 'Manifest for a Theatre of Empowerment' (2006–09), www.experimentaltheatre.com; see gift, *Zeitschrift für Freies Theatre* 03, 2011. P. 14.20.
- 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.
- 23 See concept for ASYLCAFÉ 2008, submitted to *KulturKontakt* Austria, www.experimentaltheatre.com.
- 24 See Note 1.
- 25 See Eva Brenner, 'Ausbruch aus dem Off', in *ECONOMY*, Nr. 73, 2009, [Kommentar der Anderen], p. 33.
- 26 Press releases of 'AUF ACHSE', www.experimentaltheatre.com.
- 27 See programmes of ON AXIS 2011 and 2012, *Ibid*.
- 28 See 'Auszeichnung für Fleischerei', *Wiener Bezirkszeitung*, Nr. 44, 2010, n.p.
- 29 See Robert Sommer, 'Eine Fleischerei auf Achse', Eva Brenner will zum 'Aufschwung des politischen Theaters' beitragen', *AUGUSTIN*, 28 July 2010, pp. 26–8.
- 30 See Note 1. Most successful was the discussion-series 'KUNSTinDIALOG' (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).

- 31 Peter Brook (1968), *The Empty Space*. New York: Penguin, 2008, p. 93.
- 32 Hans-Thies Lehmann, *Postdramatisches Theatre* [post-dramatic Theatre]. Frankfurt/Main: Verlag der Autoren, 1999; see Hans-Thies Lehmann, *Postdramatic Theatre*, trans. and with an introduction by Karen Jürs-Munby. London and New York: Routledge, 2006.
- 33 Post-structuralism was formulated as label by American academics to denote the heterogeneous works of a prominent French and some American intellectuals in the 1960s and '70s (Roland Barthes, Jacques Derrida, Jean Baudrillard, Michel Foucault, Gilles Deleuze, Judith Butler, and Julia Kristeva) closely related to postmodernism. See Jacques Derrida, *Grammatologie*, 1983, *Dissemination*, 1995; Jean Baudrillard, *Simulacres et Simulation*, 1981; see also: Francis Fukuyama, *The End of History?*, see Richard Schechner, *The End of Humanism*, 1982.
- 34 Hans-Thies Lehmann 1999, *Ibid.*, pp. 30–1.
- 35 *Ibid.*, p. 31.
- 36 *Ibid.*, pp. 466–9.
- 37 Das politische Schreiben. Essays zu Theatertexten. (2002), Hans-Thies Lehmann, see Hans-Thies Lehmann, *DAS POLITISCHE SCHREIBEN* [Writing the Political]. Theatre der Zeit, Recherchen 12, Berlin 2002, p. 12.
- 38 Guy Debord, *Kommentare, II, Die Gesellschaft des Spektakels*. Berlin 1986 [La Société du Spectacle].
- 39 *Ibid.*, pp. 14–15.
- 40 *Ibid.*, p. 19.
- 41 *Ibid.*, pp. 16–17.
- 42 (35) *Ibid.*, p. 15, quote by György Lukács (1885–1971).
- 43 Jan Deck, in 'Politisch Theatre machen', in *Politisch Theatre machen*, Hrsg. Jan Deck und Angelika Sieburg, transcript Verlag, 2011; S. 11–28, S. 11/14. See Nikolaus Müller-Schöll, André Schallenberg, and Mayte Zimmermann, *Performing Politics*, Politisch Kunst machen nach dem 20. Jahrhundert, transcript Verlag, Bielefeld, 2012, pp. 7 and 136, pp. 136–48.
- 44 Jan Deck, in 'Politisch Theatre machen', Eine Einleitung, II. Künstlerische Strategien, in: *Politisch Theatre machen*, Hrsg. Jan Deck und Angelika Sieburg, transcript Verlag, 2011; S. 11–28, S. 14.
- 45 *Ibid.*, p. 26.
- 46 See Ernst Bloch *Das Prinzip Hoffnung* (3 vols.: 1938–47), *The Principle of Hope*, MIT Press, 1986.
- 47 See Lehmann 1999, p. 459; see also Lehmann 2002, p. 13.
- 48 See *Performing Politics*, 2012, *Ibid.*; see Hans-Thies Lehmann, *DAS POLITISCHE SCHREIBEN*, *Ibid.*, p. 13.

Chapter 13

- 1 As recounted by Simon Critchley, 'The Stone', *New York Times*, 2 January 2011, <http://opinionator.blogs.nytimes.com/2011/01/02/stoned/>.
- 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.
- 3 Susan Sontag, *Regarding the Pain of Others*. New York: Farrar, Straus and Giroux, 2003.
- 4 René Girard, *Violence and the Sacred*. Baltimore: The Johns Hopkins University Press, 1977, p. 36.
- 5 Smadar Lavie, Kirin Narayan and Renato Rosaldo (eds), 'Ritual, Violence, and Creativity', *Creativity/Anthropology*. Ithaca: Cornell University Press, 1993, p. 303.
- 6 Richard Schechner, *The future of ritual: Writings on Culture and Performance*. London and New York: Routledge, 1993, p. 256.
- 7 Samuel Hynes, *The Soldier's Tale, Bearing Witness to Modern War*. New York: Viking, 1997.
- 8 Ian Maxwell, 'The Ritualization of Performance (Studies)', in Graham St John (ed.), *Victor Turner and Contemporary Cultural Performance*. New York and Oxford: Berghahn Books, 2008, pp. 59–60.
- 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'.
- 11 Johannes Fabian, *Anthropology With an Attitude: Critical Essays*. Stanford: Stanford University Press, 2001, p. 4.
- 12 Clifford Geertz, *Works and Lives: The Anthropologist as Author*. Stanford: Stanford University Press, 1988, p. 113.
- 13 Don Handleman, 'Why ritual in its own right? How so?' *Social Analysis*, Vol. 48, No. 2 (Summer 2004), pp. 1–32.
- 14 Handleman, *Ibid.*, 16–17.
- 15 Elias Canetti, *Crowds and Power*, trans. Carol Stewart. London: Phoenix Press, 2000 [1960].
- 16 Richard Schechner, 'Living a Double Consciousness', in Catherine Bell (ed.), *Teaching Ritual*. Oxford: Oxford University Press, 2007, p. 25.
- 17 John Keegan, *A History of Warfare*. New York: Alfred A. Knopf, 1993, p. xvi.

Chapter 14

- 1 Combatants for Peace website: http://cfpeace.org/?page_id=2
- 2 Augusto Boal, *Games for Actors and Non-Actors*, trans. A. Jackson. London: Routledge, 1992, pp. 1–5.

- 3 Augusto Boal, *The Rainbow of Desire*, trans. A. Jackson. London: Routledge, 1995, pp. 72–3.
- 4 Ronald B. Adler and Neil Towne, *Looking Out/Looking In: Interpersonal Communication*. San Diego: Harcourt Brace College Publishers, 1999.
- 5 Rev. Martin Luther King Jr., *Strength to Love*. New York: Harper & Row, 1963.
- 6 Jan Cohen-Cruz, *Radical Street Performance: An International Anthology*. London: Routledge, 1998; Toby Emert and Ellie Friedland (eds), *Come Closer: Critical Perspectives on Theatre of the Oppressed*. New York: Peter Lang, 2011.
- 7 Gene Sharp, *The Politics of Non-Violence*. Boston: Porter Sargent Publisher, Boston, 1973, pp. 148–52.
- 8 Ramzi Suleiman, 'The Planned Encounter as a Microcosm: Psychosocial Perspectives', in R. Halabi (ed.), *Israeli and Palestinian Identities in Dialogue: The School for Peace Approach*. New Jersey: Rutgers University Press, 2000, pp. 31–47.
- 9 Richard Schechner, 'The Street is the Stage', *The Future of Ritual: Writing on Culture and Performance*. New York: Routledge, 1993, p. 86.
- 10 Sanjoy Ganguly, *Jana Sanskriti: Forum Theatre and Democracy in India*. New York: Routledge, 2010, pp. 88–9.
- 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.
- 12 Augusto Boal, *Theatre of the Oppressed*, trans. Charles A. McBride and Maria Odilia Leal McBride. New York: Theatre Communications Group, 1979, pp. 143–7.
- 13 Augusto Boal, *Games for Actors and Non-Actors*, trans. A. Jackson. London: Routledge, 1992, pp. 277–88.
- 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.
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AQ: Please provide complete reference details for notes 28–38.

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- 10 Fenella Cannell, *Power and Intimacy in the Christian Philippines*. New York: Cambridge University Press, 1999, p. 15.
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- 13 Peter Hallward, *Absolutely Postcolonial: Writing between the Singular and the Specific*. Manchester and New York: Manchester University Press, 2001, p. 47.
- 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.
- 16 'Heraclio' is Heraclius, Byzantine emperor of 610–41 A.D. and 'Cosrohas' is the Persian king Chosroes. See Jacobus De Voragine, *The Golden Legend*, trans. William Granger Ryan, Vol. I & II. New Jersey: Princeton University Press,

- 1993, p. 170. New material on Heraclius gives further details on the conflict between Heraclius and Khusro II (Chosroes) and the recovery of the True Cross that the Persian commander Shahrvaraz took during the violent sacking of Jerusalem in 614. See Geoffrey Regan, *First Crusader: Byzantium's Holy Wars*. New York and Hampshire, England: Palgrave Macmillan, 2003. For further details see Llana 2009 and Jazmin Llana, 'The Komedyá in the Bikol Dotoc: Prelude or Main Event', *Philippine Humanities Review*, Vol. 11–12 (2010), pp. 121–48.
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- 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 komedyá 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.
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- 22 Alain Badiou, *Saint Paul: The Foundation of Universalism*, trans. R. Brassier. Stanford: Stanford University Press, 2003, p. 88, emphasis in original.
- 23 Feodor Jagor, *Travels in the Philippines*. Manila: Filipiniana Book Guild, 1965 [1875], p. 79.
- 24 Resil Mojares, 'Notes for the Production of a Brechtian Komedyá', *Philippine Humanities Review*, Vol. 11–12 (2010), p. 57.
- 25 Vicente L. Rafael, *The Promise of the Foreign: Nationalism and the Technics of Translation in the Spanish Philippines*. Pasig City: Anvil Publishing, Inc. [Duke University Press, 2005] 2006, p. 117.
- 26 Vicente L. Rafael, 'Palabas: Essays on Philippine Theater History [Review]', *The Journal of Asian Studies*, Vol. 58, No. 4 (1999), p. 1195.
- 27 Rafael, *The Promise of the Foreign*, p. 115. Rafael uses the Spanish word *comedia*, whereas this essay retains *komedyá* 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

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- 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.
- 34 Alain Badiou, *Metapolitics*, trans. Jason Barker. London: Verso, 2005, pp. 7–8.
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- 37 Jill Dolan, *Utopia in Performance: Finding Hope at the Theatre*. Ann Arbor: The University of Michigan Press, 2005.
- 38 Llana, *Pilgrimage as Utopian Performative*, p. 93.
- 39 Dolan, *Utopia*, p. 8.
- 40 Richard Schechner, *Performance Studies: An Introduction*. London and New York: Routledge, 2002, p. 28.
- 41 Michael Pinches, ‘The Working-Class Experience of Shame, Inequality and People Power in Tatalon, Manila’, in B. J. Kerkvliet and Resil B. Mojares (eds), *From Marcos to Aquino: Local Perspectives in Political Transition in the Philippines*. Quezon City: Ateneo de Manila University Press, 1991, p. 177.
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- 44 Badiou, *Inaesthetics*, p. 55.
- 45 Alain Badiou, *Saint Paul: The Foundation of Universalism*, trans. Ray Brassier. Stanford: Stanford University Press, 2003, p. 93.
- 46 Adrian Kear, ‘Thinking out of Time: Theatre and the Ethic of Interruption’, *Performance Research*, Vol. 9, No. 4 (2004), p. 103.
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Chapter 17

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- 20 Mariana Ruah-Midbar, *The New Age Culture in Israel: A Methodological Introduction and the 'Conceptual Network'*. PhD dissertation, Bar Ilan University, Israel, 2006.
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- 36 Richard Schechner, 'Restoration of Behaviour'. *Studies in Visual Communication*, Vol. 7, No. 3 (1981), p. 11.
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- 38 Yang 2009, p. 108.

Chapter 18

- 1 On these issues, see *Kavvana: Directing the Heart in Jewish Prayer*, <https://sites.google.com/site/kadish67/kavvana-en>.
- 2 Roy Rappaport, *Ritual and Religion in the Making of Humanity*. New York, Cambridge: Cambridge University Press, 1999, p. 24.
- 3 Ibid.
- 4 Richard Schechner, *Performance Studies: An Introduction*. New York: Routledge, 2002, p. 28.
- 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'amarot: Staging the Agon of the Jewish Morning Service', *Ecumenica Journal of Theatre and Performance*, Vol. 3, No. 1 (2006), pp. 41–56.
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- 7 Programme note, *Ma'amarot: A Voice and Movement Performance*, 2001.
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- 23 Victoria Hanna (vocal performer), in discussion with the author, Jerusalem, 23 August 2012.
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- 28 'The voice to enthral', *The Hindu*, online edition, 29 September 2006, accessed 5 March 2013, <http://www.hindu.com/fr/2006/09/29/stories/2006092902100200.htm>.
- 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.
- 36 The title pays homage to Richard Schechner's essay 'From ritual to theatre and back: the efficacy-entertainment braid' in his *Performance Theory*. New York and London: Routledge, 1988.

- 37 Avi Assaraf (director in *Ma'amarat*), in discussion with the author, Jerusalem, 22 August 2012.
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- 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/>
- 3 For a broader introduction to medical clowning, see Atay Citron, 'Medical Clowning and Performance Theory', in James Harding and Cindy Rosenthal (eds), *The Rise of Performance Studies: Rethinking Richard Schechner's Broad Spectrum*. London & New York: Palgrave Macmillan, 2011, pp. 248–63.
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- 11 S. Friedler et al., 'The Effect of Medical Clowning on Pregnancy Rates After in vitro Fertilization and Embryo Transfer.' *Fertility & Sterility*, Vol. 95, No. 6 (2011), pp. 2127–30.
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