New Technologies in Korean Shamanism: Cultural Innovation and Preservation of Tradition

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In contemporary South Korea, the performance of shamanic rituals (kut) is an appreciated cultural trait and a valuable commodity that produces economic gain. Kut rituals have been documented for hundreds of years; kut are performed both privately for clients (sonnim) who wish to appease their ancestors or other spirits, and publically as symbols of national heritage. The cost of private rituals begins at 2,000 US dollars/day. Since the 1980s, the South Korean government and several municipalities have begun to sponsor apt performers of this tradition by monthly stipends. This is a new form of turning kut into a high-yield asset. The fast integration of new media into the shamanic world marks the vitality of this vernacular religion and its ability to adapt to changing cultural and technological contexts. It also demonstrates that continuity in tradition does not mean maintaining the same practices that existed in prehistory, rather constant adjustment to social conditions. New media has opened innovative arenas for discourse and communication among practitioners, and between them and the rest of the world.

In the past 100 years, Korea has undergone fast modernization coupled with occupation by the Japanese (1910–45) and a harsh civil war (1950–53), which ended in division of people and land into North and South Korea. One of the outcomes of this unstable period is a robust national effort to preserve traditional performances in order to construct a unique cultural identity. In the early 1900s, imperial powers, mainly the Japanese, often stated that Korea lacked a culture of its own, and therefore does not deserve political autonomy. South Korea has been struggling against such claims already before its independence.
and throughout its fast transformation from an agrarian society in the 1950s to a post-industrial one.

Korean shamanism (*musok*) has survived this political turbulence and is still widely practised. During kut, Korean shamans (*manshin*) induce themselves into altered states of consciousness through dancing and drumming. Spirits of natural elements and ancestors descend into their bodies and are available for consultation by other ritual attendants for the purposes of healing, fortunetelling and blessings. In village settings and in Seoul during the 1970s, altars were mounted at houses of clients or manshin, and audiences included mainly villagers and their acquaintances.³

Twenty-first-century post-industrial Seoul offers a variety of technologies that enhance public visibility and easy access to musok practices. Manshin and clients travel a few hours by car to distant mountain shrines that used to require long foot-pilgrimages. These shrines provide larger and more impressive offering altars than the ones depicted in photographs from the late nineteenth century, because now, with relatively small investment of time, a manshin can purchase artefacts at stores rather than labour to prepare them. Electric light and sound amplification enhance the ritual’s effect. Practitioners advertise their services on websites, and people can watch filmed rituals at home before they choose a manshin. These technological innovations suggest that the framework of musok has changed significantly in terms of choosing a personal manshin, ritual locations, ritual preparation and altar presentation. At the same time, public and scholarly discourses in Korea echo the idea that a ritual is more valuable when it follows the ‘original form’ (wonrae ŭi mosâp). In the discourse of Korea’s cultural preservation policy, *original form* means that rituals ‘remained truest to the celebration’s original form, capturing the very essence of this ancient festival’.⁴ In the Korean Cultural Heritage Administration (CHA)’s website, Kim Chan explains that ‘The Cultural Heritage Administration strives to conserve our precious cultural heritage in its original condition to bequeath to future generations, while promoting it as a catalyst for national development’.⁵ Since the 1980s, this effort to produce a homogenized genuine independent local culture brought musok to the fore.

Musok is viewed as the only indigenous religion of Korea, because Buddhism, Confucianism and Daoism were imported from China. Despite Confucian and Christian objections to religious aspects of musok, the beautiful rituals have attracted policy makers who offered official recognition of kut as artistic manifestation of the ‘Korean spirit’. This essay explores the context of Korean
shamanism in the early twenty-first century describing how rituals and their role in society have changed following technological innovations. My anthropological research also revealed that musok is more prevalent in Korea than most Koreans are willing to admit. The official stance of the South Korean government has been that 'Today, only token traces of this ancient indigenous religion can be found – and then rarely – in rural areas'. Such statements ignore more than 200,000 active registered practitioners.

The official recognition of musok's value as a national heritage is a novelty because throughout Korea's history, the educated elites have regarded manshin with disdain because of their contacts with dangerous spirits and their strange behaviour. However, in the 1980s, the government began to acknowledge manshin as Holders of Intangible Cultural Assets (*ingan munhwaje*). Nominated manshin are expected to perform and teach specific rituals in a prescribed manner. The nomination committee ignores technological innovations in contemporary musok. It determines the correspondence of a kut to ancient 'original forms' using only verbal and musical criteria. Analysing the evaluation criteria that the Korean government uses in order to nominate rituals demonstrates that the main characteristic sought is affinity with historic performances, judged by comparison of the performed songs to documented ritual texts from 50 to 100 years ago. I suggest that the Korean CHA observes technological innovation in kut with caution because if technology incorporation is considered an alteration of the 'original form', then it would be difficult to find performances that deserve preservation. Modern technology has become such an integral part of contemporary musok that it would be hard to imagine a kut without it. Had the nomination committee insisted on restricting the use of technological devices in kut for the sake of 'authenticity', there would have been few manshin able to practise it. However, acknowledging that technology plays a part in the ritual would require constant updating of the preserved kut protocol. Finally, CHA itself uses multiple venues of mass media in all of its efforts to disseminate Korean heritage. Therefore, it would be unimaginable for CHA to demand that manshin would not document their own rituals. Such pragmatic arguments resulted in CHA's overlooking technological aspects throughout the designation process.

During my fieldwork, I worked closely with Dr Yang Jonsgsung, whose research focused on the designation process of Korean performers. He has been a member of the Korean Committee for Cultural Assets since 1998, thanks to his academic and artistic acquaintance with musok that extends over three
decades. A unique feature of his knowledge is that in his early twenties, he was an apprentice of a famous manshin. Two decades later, in 2007, he was the folklore researcher in charge of planning the kut ritual that was performed as the opening event of the first Korea Traditional Performing Arts Festival.

New technologies in the Shamanic artefact market

On a rainy evening in September 2007, Manshin Sŏ Kyŏng-uk performed at the World Cup Stadium Park. Near a lovely pond, altars for a staged kut were constructed and decorated. The ritual served as the opening performance of the first Korea Traditional Performing Arts Festival, which has been repeated yearly, enabling wide public exposure to various traditional performances including kut. The rainy weather complicated mounting altars and background screens. Manshin Sŏ often performs in open air events and has therefore created unique, synthetic, factory-made ritual props that can endure stormy weather. Instead of displaying delicate gods’ paintings on paper, as manshin have apparently been doing for generations, she took photographs of some fine examples of this art at her home shrine, and used those images to create polyester banners. The banners can be rolled into plastic water-proof tubes. In harnessing technology to improve her paraphernalia, the manshin deviates from norms of producing musok goods by hand from natural materials. Many manshin in Seoul maintain their habit of hanging paper paintings even in wet weather, thinking that these artefacts signify the traditional value of the ritual. The academic discourse on ritual preservation that is practised by scholars who choose rituals for nomination as assets has thus increased the value of being true to ‘original form’. However, the vagueness of this term allows for different interpretation of its meaning and application. Interestingly, practitioners put much effort in material aspects that are hardly commented upon by scholars, who in turn avoid designing evaluation criteria for this aspect of the ritual.

Most manshin buy ritual artefacts from specialized stores that keep a constant inventory of drums, costumes, paper flowers, paintings and statues of gods. The Korean government did not nominate any musok craft artist as a Cultural Asset. Such designation would have entailed a new evaluation process and budget. With no official supervision, musok artists and art dealers are free to alternate the material aspects of kut to suit clients’ tastes and price ranges. Some shop owners have become so knowledgeable in ritual production
that manshin ask for their advice when planning a kut. A common practice in the busy lifestyle of famous manshin is to send a driver to pick up ritual props trusting that the shop owner’s choice fits the needs of both the manshin and the gods. Old manshin have told me how in the past, the need for a new ritual prop was initiated by dreams in which gods and spirits asked them to prepare specific items. Nowadays, while associating with friends and shop owners, manshin are often tempted to buy various items on display. Shop owners intentionally exhibit beautiful kut costumes and decorations in order to entice manshin to purchase them. This alters the ritual both in the extent of personal involvement of manshin in the creation of ritual props, and in aspects of communication with the supernatural. Another outcome of commodification is that manshin have fewer opportunities for socializing within the performance team.

Manshin often gather with their assistants in the days before rituals in order to prepare together a pile of paper decorations. In such sessions of work that I observed, a sense of feminine communities was created. In urban settings, there are few other occasions for the whole team to get together outside rituals. Ready-made props result in loss of important opportunities for transmission of tradition and for group solidarity construction.

The commercialization of ritual props has influenced also the cosmology of musok because manshin show interest in costumes that attract clients’ appreciation rather than centring their choice on the identity of the worshipped supernatural entity. A beautiful costume presented in a store downtown might result in the incorporation of a less appreciated spirit into a kut, as happens with the nymph spirit (Sŏnnyŏ). That outfit was rarely purchased by newly initiated manshin in the past, but its bright pink sateen together with a decorated crown and sparkly hairpin have made it so popular that it is sold just as much as outfits for more powerful gods.

Ordering musok costumes from famous wedding-dress designers or from specialized artists results in a homogenization of gods’ attires, which was not the case before commercialized musok artefacts took root. Manshin Kim Nam-sun states that she keeps her tradition of designing costumes individually, and indeed I have not seen similar ones in other practitioners’ collections. Designs appear while she dreams, and accordingly, she explains to the dressmaker how to draw them. Using the services of well-known costume designers rather than taking part in practices of commercial mass production asserts the manshin’s status as a successful professional. Popular new designs are later copied and mass manufactured. Mrs Lee, a musok goods shop owner in downtown Seoul,
showed me several academic books that she consults while preparing kut outfits. I have seen her offer several design options to manshin clients while presenting drawings of historic attires and musok regalia from those books as proofs to her abundant knowledge and cultural expertise. The use of academic research in material religious context blurs the boundaries between the intended academic audience and artefact producers. Academic knowledge is, in this manner, disseminated through the print industry and applied to the religious realms of musok, reducing the need of direct inspiration from gods and spirits to earn the necessary knowledge about appropriate costume preparation. Filmed rituals also avail manshin with images of various costumes that other manshin use. The commodification of musok artefacts reduced the need of personal apprenticeship for manshin and musok artefact producers, and increased reliance on knowledge mediation by factory-produced images and texts.

During the first Korea Traditional Performing Arts Festival in 2007, Dr Yang introduced the ritual as an ancient practice, ignoring completely the production process of the artefacts. As a senior curator of the National Folk Museum and an avid collector of musok art, Dr Yang knew that many artefacts were mass manufactured or prepared with new synthetic materials, but he did not mind this, as long as the ceremonial words matched officially legitimized ancient texts. The contradiction between the ritual's reliance on technological innovations and its declaration as ancient was also not perceived by the manshin and her audience, who were concerned mainly with the ritual's efficacy.

New media changes musok knowledge dissemination

New media has become a lively arena for musok practitioners to communicate, advertise services, and learn of upcoming staged rituals. Films and other digital documentations also serve as a means for learning about musok. Interestingly, while many Korean scholars are photographed and quoted on practitioners' websites, discourse of new media usage in musok is absent from most academic publications by Korean scholars. The effort and time that is dedicated to filming and promoting the broadcasting of kut rituals on television and internet venues marks a shift of practice from word-of-mouth self-promotion and knowledge acquisition to media-mediated activities.

Professional manshin organizations established internet portals such as www.kyungsin.co.kr in the 1990s, when internet usage in South Korea expanded.
The portal www.neomudang.com offers an interactive map where one can click on a region of Korea and find a list of manshin who practise there along with their specialties. Service providers such as musok goods stores and shrines for rent use such portals for advertising. The result of online flows of knowledge has been increased numbers of manshin who practise a hybridized style of musok, overlooking the strict regional classification that Korean scholars regard as very important.

A common product of online musok is manshin’s personal website – hompeiji – in which visitors can learn basic facts about their line of religious practice, read their biography, and communicate with them. Manshin Sŏ Kyŏng-uk hired a professional IT specialist in the mid-1990s to construct her website www.mudang.co.kr. She updates her website regularly with photos and information of upcoming performances. She also replies to readers’ queries, and has included part of her introduction in English translation. She introduces herself with photos that can be interpreted as traditional dance. However, those images
convey elegance and grace without depicting intense ritual sequences that might be repulsive to some viewers, such as animal sacrifice or lewd humour. In other words, the website does not expose visitors to visuals that might cause uneasiness (especially people who have not been to such rituals), by limiting its scope to activities that do not contradict perspectives of modernity and progress. This is an intentional choice of the manshin in hope to diversify the clientele.

Manshin Lee Hae-gyŏng, the main protagonist of the documentary film *Between*, was interviewed in many newspapers, and has maintained a personal blog, www.manshin.co.kr since 2006.18 Such success in the media has often been criticized by colleagues and scholars as a sign for negligence of real healing in order to become a ‘superstar shaman’.19 However, as expected from a sincere spiritual healer, the daily practice of Manshin Lee consists mainly of treating the problems of her clients through supernatural communication.

Most manshin homepeiji are written solely in Korean. However, several manshin have extended their practice globally. Manshin Shin Myŏng-gi had a full version of her website, www.chuonbokhwa.com, in Japanese for several years as she used to also conduct services in Japan. Manshin Hi-ha Park, a UCLA graduate who has been initiated as a manshin in Korea, has been living in Germany for many years. Her website, www.hiahpark.com, which she calls Global Shamanic Healing, is in English and in German because she caters mostly to European clientele. On her website, Manshin Park advertises various workshops and performances that are far from being copies of ancient kut. Her terminology includes new age ideas that are absent from the Korean discourse of musok, such as unity of body and soul.20 Her musok practice marks a new intercultural communication through rituals that used to be more locally oriented.

**Documentation and evaluation of a kut ritual**

In the spring of 2007, Manshin Kim Nam-sun was getting ready to commence a kut in a rented shrine near Seoul’s downtown. The ritual was documented by Dr Yang. His positive impression of that performance contributed to Kim’s nomination as Regional Intangible Cultural Asset Holder. Manshin Kim was excited about obtaining the title and therefore initiated a special ritual for this occasion. She proposed to her acquaintances to sponsor a kut for a minimal fee in order to allow Dr Yang to film and interrupt it freely for better documentation.

Before the ritual began, Manshin Kim attached a portable wireless microphone to her chest and handed a printed booklet to Dr Yang, telling him that it is a
transcription by Professor Kim Tae-gon of the same ritual performed a few decades earlier by her shinomoni (spirit-mother). In Korean society, a neo-Confucian tradition of not doubting superiors results in a tendency to consider findings of previous scholars as objective truths. Well aware of this approach, Manshin Kim obtained and learned the booklet that she handed to Dr Yang. The performer and the evaluator followed the rules of the designation game. She performed a close version of the old transcription, and he in return could convincingly confirm that it is true to the ‘original form’. No mention of the technological aspects of the performance appeared in the recommendation letter.

In the rented shrine, Manshin Kim began to sing and turn around repeatedly when the photographer noticed that the wireless microphone faltered. Dr Yang strode to the centre of the room and touched her wrist to suggest that she stops. A bit surprised, she stood still and allowed the two men to arrange the microphone again and test it before resuming her possession-trance dance. In an ordinary kut, a performer would not pause while becoming entranced, but in this new context, she was attentive to the scholars’ needs. Furthermore, her ability to control herself during possession signified high level of professional skills and strengthened her plea to be nominated Ritual Holder. The assistants were clearly annoyed at the interference, but nobody protested. They all understood the implications of the event on their professional futures and accepted the need of technology-aided documentation. In stepping into the ritual arena, Dr Yang became an integral part of the performance. The evaluator who used electronic recording intervened in the ritual process and determined its pace.

Musok as an emblem of the ‘Korean Spirit’

The need to choose preservation nominees among more than a hundred thousand practising manshin produced a complex designation process. A number of Korean folklore scholars, such as Dr Yang, are hired to evaluate various kut, and their conclusions are handed to a special committee to decide which rituals are the most valuable. When people become clients of manshin, they search for ritual efficacy, its power to heal them or solve their personal problems. When folklore scholars look for kut to designate, they search for well-established practitioners whose work has already been appreciated by many clients. Within the relevant candidates, scholars then evaluate rituals by measuring their affinity with what is deemed to be the ritual’s original form.
In the late 1800s and early 1900s, musok was documented mainly by Japanese ethnographers and by Christian missionaries. The Japanese used musok to prove that Koreans and Japanese shared the same ancient culture, and through this *common origins theory*, they justified taking over Korea. Christian missionaries utilized their knowledge of folk religion to conceptualize Christianity in an appealing manner. Pre-modern Korean scholars did not describe musok because it was deemed a lowly tradition. However, when the Japanese used Korea’s vernacular culture for promoting their imperial goals, Korean scholars began to show interest in these folk beliefs. Local folklorists such as Ch’oe Nam-sŏn and Yim Suk-Jay discussed and documented kut in the early twentieth century and their valuable work became the oldest database for comparing contemporary rituals.

Evaluating contemporary rituals through comparison with historic kut is problematic for various reasons. A lack of filming devices in the past produced mainly transcriptions of ritual songs with little attention to other performative aspects. The transmission of tradition is perceived in this comparison as an intergenerational imitation with no notice of manshin’s agency and creativity in adapting text to context and altering ritual form and meaning according to their personal preferences. Events that precede and follow the actual ritual, such as altar construction, have not been studied. Cultural performances are sponsored through the Cultural Heritage Protection Act only if they are proven to be ‘carrying great historic, artistic or academic values’. This statement demonstrates how the evaluation criteria are based on analytic categories formulated by scholars, and not by performers and patrons who would emphasize the efficacy which is based on religious belief.

Designating kut as Important Intangible Cultural Heritage encapsulates a paradox because the wish to petrify rituals in order to connect the present with pre-modern Korean culture requires detaching the performance from its religious intention. Tradition is ever-changing, as shown in various case studies. The Korean culture preservation policy seeks to establish a coherent corpus of officially recognized performances as a canonical representation of ‘The Korean Spirit’. Most preserved kut are a living tradition in the performers’ repertoire. However, contemporary kut are not always comparable to the ones archived by a previous scholar. Officially scripted rituals often prevent manshin from adapting the performance to specific needs of clients and are therefore performed for a general cause such as ‘blessing the audience’ or ‘the wellbeing of the nation’. These kut are not perceived as fake or secular re-performances because blessing the
audience and the nation is regarded a worthy purpose. As they follow the ritual’s script, manshin feel comfortable to use various technologies such as sound amplification, lighting and impressive, commercially manufactured offerings to ensure the ritual’s success that is measured in this case not by its efficacy but by achieving audience solidarity and enjoyment.

This examination of affinity with an ‘original form’ resembles discourses of authenticity. A survey of authenticity-related debates conducted by Regina Bendix demonstrated that it has been embedded in most academic cultural analysis from the initiation of folklore studies about 200 years ago. While terminology such as authentic shamanic rituals has been utilized by many scholars of musok, it must be treated with prudence. Performance authenticity is judged by different criteria depending on context and participants, thus producing contradictory meanings and usage. Paradoxes and conflicts arise when some members of a community look for performers’ sincerity and ritual efficacy while others are concerned with ‘historic accuracy’. Rituals and performances that have no antecedents in history have often been called invented tradition, folklorism or fakelore. These labels suggest that some traditions are genuine and properly performed, while others are fake or contemporary inventions that have little value. Many of the examples set in Hobsbawm and Ranger’s book Invented Tradition analyse technological innovation as contradictory to performance authenticity. However, invented tradition as a means for value judgement has been challenged by many. Contemporary musok events in Korea might be labelled by some critics with the above quoted derogative terms, given all the technological innovations. Even musok practices that could be labelled genuine ‘old ways’ (following a continuous line of transmission), according to Hobsbawm’s terminology, have often been restructured to fit new contexts and interests. An undisrupted line of transmission does not necessarily mean that contemporary performers are mere bearers of ancient traditions. Similar to Sponsler’s observation regarding European rituals, kut are produced in our times after ‘creative shaping to meet new ends’.

The ‘original forms’ sought by Korean scholars are established on a shaky basis even in their own terms because the presumed originality of the earlier event to which they compare contemporary kut cannot be determined using the same standards. The documented performance eventually lacks a comparable antecedent. The scholars are left with the undisputable judgement of an earlier scholar as the sole originality determinant. The documentation process of an earlier scholar can be imagined as a quite arduous task as he writes down full
transcription of ritual texts and a bit about the ritual’s sequence and segments. The scholar becomes a mediator between the past performance and contemporary audiences that might include manshin and other scholars. Richard Bauman theorizes that mediation is an indexical relationship between a sequence of dialogues. In our case, the source dialogue is transcription of a historic kut, and the target dialogue is contemporary ritual. The source dialogue, which is an artefact of scholarship, reaches ahead to and has formative effect on the target dialogue, which is a shamanic performance. The target dialogue reaches back and has a formative effect on the source dialogue because ‘the source utterance anticipates repetition’ and therefore ‘the shaping of the source utterance prepares it for this decontextualization and recontextualization’. Having a future repetition of the ritual in mind probably resulted in the scholar’s inserting some intentional and unintentional deviations from the actual occurrence.

Let us imagine that several manshin participating in kut began arguing about the proper dance sequence. The early scholar would have probably excluded this dispute from the transcription and taken side with the prevailing party by recording only their version. Richard Schechner showed how in the documentary film Altar of Fire in 1976, disagreements between different ritual organizers were perceived by scholars and film makers as irrelevant to the documentary because they disrupted the expected flow of the performance. Dynamic attitudes to cultural research view such discrepancies and disagreements as opportunities to expose unspoken hierarchies and debates. However, the general tendency in early-modern Korea was to produce clear and consistent culture descriptions that seemed objective. Early scholars ignored not only moments of fuzziness within the research community, but also their own role in the event, as did the filming crew of Altar of Fire. Consequently, valuable descriptions of historic kut are lacking in context. Such stripped documentation processes used to be perceived as prerequisite for texts to outlive their time. Without filtering the complex and somewhat chaotic kut atmosphere, it would have been impossible to prepare a coherent ritual transcription that could serve future re-enactments.

Contemporary Korean scholars are expected to use these stripped descriptions when writing recommendations for designating rituals as National Assets. They are forced to speculate on aspects that are lacking in the historic document, such as altar settings and dance movements. As explained above, it is impossible to grasp a full effect of performance including its non-verbal aspects when it is transferred into an archived textual representation. In order to enrich the documentation, designated rituals are photographed and filmed,
Acknowledging more performative aspects, but few of the contextual elements. Such documentation is prepared mainly in order ‘to ensure that if a current heritage holder dies without leaving a successor . . . people will be able to revive their heritage by using these resources as points of reference.’ In spite of existing video documentation, the official demand of designated manshin remains to re-perform the ritual, following closely the texts and sequences that have been described in words by the evaluator, while very little attention is dedicated to the mise-en-scène.

Conclusion

In contemporary South Korea, musok has been appreciated and preserved as an ancient indigenous tradition. The South Korean government understands the importance of indigenous culture to the nation-building process and funds selected manshin. Korean scholars participate in this enterprise by evaluating kut rituals for the government. During the process of nomination as National Cultural Assets, manshin attest that they are mediating a genuine tradition by striving to follow texts that transcribe historic kut rituals, rather than emphasizing their religious sincerity.

As members of a highly commercialized consumer society, contemporary manshin in South Korea enjoy the technological enrichment of their tradition. They buy factory-made props and offerings, including some made of durable synthetic materials. Rituals’ filming and recording are used for self-promotion, are sold in musok goods stores as ritual learning aids, and are broadcast on television and through the internet. Such innovations in musok are not perceived by Korean manshin and scholars as a signifier of tradition alteration because the evaluation of kut is based on assessing ‘original form’ by verbal measures. Material, performative and communicative aspects of kut beyond the ritual itself are absent from the evaluation criteria. The examples set in this essay demonstrate how technology is an integral part of culture and how Korean scholars and government agencies ignore the effect of technology on musok in order to maintain their stance of preserving ‘original rituals’ while at the same time using technology for the dissemination of ritual documentation in their effort to promote a unique national image.
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 *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.


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 actualised end (which would be the entelechia in Aristotle’s term). Aristotle, Physics, III, 1.

Chapter 2


Notes

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.'

Chapter 3

3 Pinker, pp. 404, 413–14.

Chapter 4

1 *The Agony and the Ecstasy of Steve Jobs* sparked a controversy over the friction about the proper domains of theatre and journalism. Daisey was accused of, and admitted to, some fabrication of sources and dramatization of events that made
Chapter 5


3 Croydon, op. cit.


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.


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

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


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.
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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.
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.

Chapter 7


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.


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


12 Ibid., p. 5.


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**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.


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.
Translated from the Hebrew performance.

Eventually, the festival took place on a small scale several months later.

Zaka (Hebrew abbreviation for Disaster Victim Identification) is a voluntary organization activated since 1994 by Jewish Orthodox who assist the police and rescue forces.


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.

The work was commissioned by Nowy Teatr in Warsaw in cooperation with the Zamek Ujazdowski contemporary art center.


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 Calhoun (ed.), Habermas and the Public Sphere. Cambridge, MA: MIT Press, 1992, pp. 90–142.

The police refused to participate in University Exercise on the Tel Aviv campus.

When performed in New York 2011, at Washington Square Park and Union Square, co-presented by the New Museum and Artis cooperation, Dana Yalahomi 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 mediatised diet.


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.
Notes


9 Ibid., p. 10.


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 program, focused on Eastern and Southern Europe.
24 See Note 1.
25 See Eva Brenner, ‘*Ausbruch aus dem Off*,’ in ECONOMY, Nr. 73, 2009, [Kommentar der Anderen], p. 33.
27 See programs of ON AXIS 2011 and 2012, Ibid.
30 See Note 1. Most successful was the discussion-series 'KUNSTimDIALOG' (ARTinDIALOGUE), a regular cultural-political program 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).
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.
35 Ibid., p. 31.
36 Ibid., p. 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’s website: http://cfpeace.org/?page_id=2

AQ: Please provide the complete details for all references in chapter 14.
4  Adler and Towne 1999.
5  King 1963.
6  Cohen-Cruz 1998; Emert and Friedland 2011.
8  Suleiman 2000, pp. 52–7.
9  Schechner 1993, pp. 86.
11  The term spectator-actor was coined by Boal in his first book *Theatre of the Oppressed* in which he explains/defines for the first time Forum Theatre (Boal 1979, pp. 139–42). In Boal’s second book, *Games for Actors and Non-Actors*, Adrian Jackson writes in 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. (Boal 1992, p. xxvi).
14  Ibid., pp. 241.
15  The spaces that Boal notes as suitable for invisible theatre: street, railway station, ferry, restaurant, etc. (Boal 1992, p. 277).
16  Ibid., 286.
18  Wilkie 2002.
20  Ibid.
21  Boal 2000, p. xxii.
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. (Bar-Siman-Tov 2005).
23  Agamben 2005.
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).
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 Bao 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 Bao, 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 Bao, 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 Bao 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 Bao the barrio representatives in the pastoral council also actively supervise the nine-day prayers and dotoc.
20  Llana, *Pilgrimage as Utopian Performative*, p. 94.
24  Mojares, ‘Notes for the Production of a Brechtian Komedia’, p. 57.
27  Rafael, *The Promise of the Foreign*, p. 115. Rafael uses the Spanish word comedia, whereas this essay retains komedia 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 *Viajes por Filipinas de Manila a Tayabas* (1879) and *Viajes por Filipinas de Manila a Albay* (1887) cited in Nicanor Tiongson, *Kasaysayan ng Komedia sa Pilipinas, 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.
33  Ibid., 1.
36  Llana, *Pilgrimage as Utopian Performative*, p. 93.
38  Llana, *Pilgrimage as Utopian Performative*, p. 93.
From Marcos to Aquino: Local Perspectives in Political Transition in the Philippines.


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.
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.


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.

Notes

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’amorot* 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.
12 Hayoota Deutsch, Rev. of *Ma’amorot*. *Nekuda* 2005: 90 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 (actor/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.
20 Izhaki (choreographer of Kaet 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.


37 Avi Assaraf (actor/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.


**Notes**

www.youtube.com/watch?v=e8LNsoanvxk&list=SP7B130D71E6ACB427&index=19.


13 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.


15 Ibid., p. 134.

16 Ibid., p. 136.


20 Ibid., p. 142.


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

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


25 Ibid.


27 Ibid.

28 Interview with Miki Bash, conducted on 1 March 2012.

29 Interview with Amnon Raviv, conducted on 9 May 2012.

30 Interviews with Yaron Sancho Goshen, conducted on 14 December 2011.


32 Farrelly, pp. 95–118.

33 Interview with Prof Rachel Lev-Wesiel, conducted on 12 March 2012.

34 Guinee, p. 124.

35 Interview with Dr Shlomit Bresler, conducted on 29 May 2012.
Chapter 20


13 Ibid.


AQ: Please note that the publisher name for the title “The Blue and Brown Books” has been given as ‘Harper’ in one instance and ‘Harper Torchbooks’ in another. Which publisher should be included? Please suggest.

AQ: Please note that the term ‘ibid’ can be used only in instances where the previous reference/notes is reproduced immediately below. In this case the note 22 has reference to two books and the following one has only one. Therefore, ‘ibid’ has not been used and the details have been retained. Please check if this is ok.


28 Ibid., p. 102.


30 http://www.eastsideinstitute.org


32 http://www.allstars.org

33 http://vimeo.com/19625879

34 video available at performingtheworld.org


Chapter 21


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, czynem, osiąg, wystawienie, performancja, widowisko, spektakl, dopełnienie, popis, wykon, przeprowadzenie. Most of these are verbal nouns.


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’.


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, normalised 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


