

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.¹ 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.² 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, fortune-telling 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 ūi mosŭp*). 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.’⁶ Such statements ignore more than 200,000 active registered practitioners.⁷

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.⁸ However, in the 1980s, the government began to acknowledge manshin as Holders of Intangible Cultural Assets (*ingan munhwaje*).⁹ Nominated manshin are expected to perform and teach specific rituals in a prescribed manner.¹⁰ 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.¹¹ 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 Jongsung, whose research focused on the designation process of Korean performers.¹² 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.¹³ 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.¹⁴ 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 (*Sōnnyō*). 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.¹⁵

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.¹⁶ 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.¹⁷



Figure 16 Manshin Kim Mi-ja performing in front of cameramen at a yearly ritual on Bonghwa Mountain. Photo by Liora Sarfati.

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.²¹ 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.²² 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.²³ 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.²⁴

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.'²⁵ 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.²⁶ 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.²⁷ While terminology such as *authentic shamanic rituals* has been utilized by many scholars of musok, it must be treated with prudence.²⁸ Performance authenticity is judged by different criteria depending on context and participants, thus producing contradictory meanings and usage.²⁹ Paradoxes and conflicts arise when some members of a community look for performers' sincerity and ritual efficacy while others are concerned with 'historic accuracy'.³⁰ Rituals and performances that have no antecedents in history have often been called *invented tradition*, *folklorism* or *fakelore*.³¹ 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.³² 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'.³³

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.³⁴ 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.'³⁵ 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.³⁶ 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.³⁷ 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.'³⁸ 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

- 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: *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.
- 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), real 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.

AQ: Please suggest whether the 'm' in 'a marxist fringe of structuralist...' can be uppercased in the note number 31.

- 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 actualised 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 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

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 Daisey, 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 Mroué and Saneh.
- 13 *Ibid.*
- 14 See 'Uploaded and Unsourced: 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 translation 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).

AQ: Please provide the in-text citation for the note number asterisk.

- 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.publicmovment.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, 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 mediatised 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 program, 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 programs 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 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).

- 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's website: http://cfpeace.org/?page_id=2
- 2 Boal 1992, pp. 1–5.

AQ: Please provide the complete details for all references in chapter 14.

- 3 Boal 1995, pp. 72–3.
- 4 Adler and Towne 1999.
- 5 King 1963.
- 6 Cohen-Cruz 1998; Emert and Friedland 2011.
- 7 Sharp 1973, pp. 148–52.
- 8 Suleiman 2000, pp. 52–7.
- 9 Schechner 1993, pp. 86.
- 10 Ganguly 2010, pp. 88–9.
- 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).
- 12 Boal 1979, pp. 143–7.
- 13 Boal 1992, pp. 277–88.
- 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.
- 17 Dolan 2005; Kershaw 1999; Cohen-Cruz 1998.
- 18 Wilkie 2002.
- 19 Dolan 2005.
- 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.
- 24 Kuftinec and Alon 2007.
- 25 Sharp 1984, p. 145.
- 26 Boal 1979.
- 27 Boal 1992, p. 277.
- 28 Boal 1979, p. 147.
- 29 Babbage 2004, p. 21.
- 30 Lacy 2006, p. 93.
- 31 Driskell 1975, p. 75.
- 32 Boal 1979, p. 147.
- 33 Artist as: Experienter, Reporter, Analyst, Activist (Lacy 1995, p. 174).

- 34 Lacy 1995, p. 174.
- 35 Turner 1982.
- 36 Geertz 1990.
- 37 Schechner 2002, p. 26.
- 38 Ibid.

Chapter 15

- 1 Umubyeyi, Jaqueline. 10 May 2011. Web.http://www.rcinet.ca/francais/emission/tam-tam-canada/archives/episode/10-40_2011-05-11-tam-tam-canada-10-05-2011/ (accessed 15 November 2012).
- 2 The National Unity and Reconciliation Commission of Rwanda. <http://www.nurc.gov.rw>. Web. (accessed 15 November 2012).
- 3 Richard Schechner, *The Future of Ritual*. New York: Routledge, 1995, p. 1.
- 4 Véronique Tadjó, *L'ombre d'Imana: Voyages jusqu'au Bout du Rwanda*. Paris: Actes Sud. 2000, p. 13.
- 5 Maurice Blanchot, *The Writing of the Disaster*. Lincoln: University of Nebraska Press, 1986, p. 7.
- 6 Chantal Kalisa, 'Theatre and the Rwandan Genocide', *Peace Review: A Journal of Social Justice*, Vol. 18, No. 4 (2006), p. 515.
- 7 Portions of the section on 'The Monument' have been reprinted from Jennifer H. Capraru and Kim Solga, 'Performing Survival in the Global City: Theatre ISÔKO's The Monument', in *Performance and the Global City*, ed. D. J. Hopkins and Kim Solga. New York: Palgrave, 2013, unpublished manuscript.
- 8 Solange Liza Umuhire, 'World Stage Behind the Scenes: Chat with "The Monument" Cast'. Youtube. Harbourfront Centre, 27 April 2011 (accessed 3 September 2012). Web.
- 9 Colleen Wagner, 'The Monument'. Toronto: Playwrights Canada Press, 1996, p. 78.
- 10 Jennifer Herszman Capraru, 'Memory, Memorial, and The Monument'. *Alt. theatre: Cultural Diversity and the Stage*, Vol. 6, No. 3 (2009), pp. 14–23.
- 11 Wagner, Colleen, Ibid., p. 80.
- 12 Peggy Phelan, *Unmarked: The Politics of Performance*. London: Routledge, 1993, p. 146.
- 13 Farber Foundry Website. <http://www.farberfoundry.com/molora-info.html> (accessed 20 August 2012) Web.
- 14 Anne Carson, *Grief Lessons: Four Plays by Euripides*. New York: Review Books, 2006, p. xi.
- 15 Wajdi Mouawad, *Littoral*, trans. S. Teperman. Toronto: Playwrights Canada Press, 2011, p. 49. French text, Leméac Éditeur Inc., Montreal, 2009.

- 16 Walter Benjamin, 'On Some Motifs in Baudelaire', in *Illuminations*. New York: Schocken Books, 1969, p. 158.
- 17 Jean-Pierre Karegeye, 'International Seminar on Ethics and Childcare, UNESCO', 2007, p. 4. Web. https://docs.google.com/viewer?a=v&q=cache:UL60hnRFaPEJ:enfance-et-partage.org/pdf/colloque/FR/19-Fournier-Karegeye.pdf+&hl=en&pid=bl&srcid=ADGEESixgp1Gixav9NnCW9w1egsVC1wgq7k jU_S9pzZzVUaUq34zdpzS0TNPE5MyoaZhy7dLp3JzziUMiplfw1YNAQokgH3Bl4rKRrkbCDly4dmfCNbyITsVe0jWVecxz4_mc0mdbe&sig=AHIEtbSvPOz6hA4IRRhLiCA5W2_NFdSkqA (accessed 31 August 2012).

Chapter 16

- 1 Gayatri Chakravorty Spivak, *The Post-Colonial Critic: Interviews, Strategies, Dialogues*. New York and London: Routledge, 1990.
- 2 Homi Bhabha, *The Location of Culture*. New York and London: Routledge, 1994.
- 3 Edward Said, *Orientalism*. London, New York and other sites: Penguin Books, 2003.
- 4 Victor Turner and Richard Schechner, *The Anthropology of Performance*. New York: PAJ Publications, 1987.
- 5 Dwight Conquergood, 'Performance Studies: Interventions and Radical Research', *TDR, The Drama Review*, Vol. 46, No. 2 (2002), pp. 145–56; and Dwight Conquergood, 'Performing as a Moral Act: Ethical Dimensions of the Ethnography of Performance', in Petra Kupperts and Gwen Robertson (eds), *The Community Performance Reader*. London and New York: Routledge, 2007, pp. 57–70.
- 6 Jon McKenzie, Heike Roms and C. J. W. -L. Wee (eds), *Contesting Performance: Global Sites of Research*. London: Palgrave Macmillan, 2010.
- 7 McKenzie, Roms and Wee (eds), *Contesting Performance*, p. 12.
- 8 Alain Badiou, *Handbook of Inaesthetics*, trans. Alberto Toscano. Stanford: Stanford University Press, 2005.
- 9 Jazmin Badong Llana, 'Pilgrimage as Utopian Performative for a Post-Colonial Counterpublic', *Performance Research*, Vol. 16, No. 2 (2011), pp. 91–6. The core ideas and empirical material presented in this current paper originally saw print in the journal essay.
- 10 Fenella Cannell, *Power and Intimacy in the Christian Philippines*. New York: Cambridge University Press, 1999, p. 15.
- 11 Vicente L. Rafael, *Contracting Colonialism: Translation and Conversion in Tagalog Society under Early Spanish Rule*. Durham and London: Duke University Press, 1993.

- 12 Reynaldo C. Ileto, *Pasyon and Revolution: Popular Movements in the Philippines, 1840-1910*. Quezon City: Ateneo de Manila University Press, 1979.
- 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 Komedya in the Bikol Dotoc: Prelude or Main Event’, *Philippine Humanities Review*, Vol. 11–12 (2010), pp. 121–48.
- 17 See Nicanor G. Tiongson, *Komedya, Philippine Theater: A History and Anthology*, Vol. 2. Quezon City: University of the Philippines Press, 1999, p. 1.
- 18 Almost always female, the director is a senior dotoc practitioner who volunteers her services, often also as her sacred vow to the Holy Cross. She is called ‘autora’ [author] in Nabua, ‘maestra’ [teacher] in Legazpi, ‘parabalo’ [trainer] in Baao, and ‘notador’ [prompter] in Canaman. Her dictation of every line uttered by the ‘actors’ establishes a distinct rhythm in the recitation of the komedya and the singing of the dotoc. However, this practice has disappeared in the cobacho dotoc of Baao and Legazpi and in the lagaylay of Canaman.
- 19 There are exceptions: in Canaman, the practice is supervised by the parish priest, managed by persons designated by the pastoral council, and held within the church yard/patio. I did not observe this set-up in Legazpi and Nabua, while in Baao the barrio representatives in the pastoral council also actively supervise the nine-day prayers and dotoc.

- 20 Llana, *Pilgrimage as Utopian Performative*, p. 94.
- 21 Webb Keane, 'Epilogue: Anxious Transcendence', in Fenella Cannell (ed.), *The Anthropology of Christianity*. Durham and London: Duke University Press, 2006, p. 316.
- 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 Mojares, 'Notes for the Production of a Brechtian Komedyá', 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 *Viajes por Filipinas de Manila a Tayabas* (1879) and *Viajes por Filipinas de Manila a Albay* (1887) cited in Nicanor Tiongson, *Kasaysayan ng Komedyá 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.
- 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.
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- 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),

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- 43 Cf. Anthony Kubiak, *Stages of Terror: Terrorism, Ideology, and Coercion as Theatre History.* Bloomington and Indianapolis: Indiana University Press, 1991, p. 51.
- 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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- 5 http://jikimi.cha.go.kr/english/about_new/greeting.jsp?mc=EN_02_01_01 (accessed 29 October 2012). Emphasis added.
- 6 Jaihyon Lee, *A Handbook of Korea.* Seoul: Office of Public Information, 1955.
- 7 Sarfati 2010, p. 75.
- 8 Youngsook Kim Harvey, *Six Korean Women: The Socialization of Shamans.* St. Paul: West Publishers, 1979, pp. 125, 155, 168; Chongho Kim, *Korean Shamanism: The Cultural Paradox.* Aldershot: Ashgate, 2003, pp. 15, 65, 202, and Kendall 1985, pp. 23–35.
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- 14 Sarfati Liora, interview with Lee Yŏng-nam, a musok-goods store owner in Seoul, 15 October 2007.
- 15 Ibid.
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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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Chapter 18

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Chapter 19

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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.

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- 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.

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- 12 Ibid., p. 87.
- 13 Ibid., p. 86.
- 14 Italicized by T. K.
- 15 Edelman and Tononi, p. 85.
- 16 Ibid., pp. 105–6.
- 17 Ibid., p. 49.
- 18 ‘Indeed, re-entry . . . is the main basis for a bridge between physiology and psychology’ Edelman 1992, p. 85.
- 19 Edelman and Tononi, p. 49.
- 20 See figures in: Edelman 1990, Chapter 4, pp. 64–90; also figure 9–4 in: Edelman 1992, p. 90.
- 21 Ibid., p. 150.
- 22 John R. Searle, 1992, kindle edition loc. 2049.
- 23 Searle returns to this topic in chapter 9 of his later book: *Mind: A Brief Introduction*. As he concludes: ‘To say of an agent that he has such-and-such an unconscious intentional state, and that that state is functioning actively in causing his behavior, is to say that he has a brain state that is capable of causing that state in a conscious form, even though in a particular instance it may be incapable of causing it in a conscious form because of brain damage, repression, etc. I am not entirely satisfied with this conclusion, but I cannot think of an alternative conclusion that is superior to it’ John R. Searle, *Mind: A Brief Introduction*. New York: Oxford University Press, 2004, Kindle Edition loc. 3230.
- 24 It may be worth here to compare *King Lear* to the play sometimes regarded its ‘stillborn twin’: *Timon of Athens*. Timon’s famous paradox of the scene IV, 3: ‘Promise me friendship, but perform none: if thou wilt not promise, the gods plague thee, for thou art man! if thou dost perform, confound thee, for thou art a man!’ summarizes the fate of Cordelia: she did not promise, she performed, and she suffered twice.
- 25 Tomasz Kubikowski, *Reguła Nibelunga. Teatr w świetle nowych badań świadomości*. Warszawa: Akademia Teatralna, 2004.

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- 1 Charles P. Snow, *The Two Cultures*. Cambridge, UK: Cambridge University Press, 1993.
- 2 Jo Salas, *Improvising Real Life*. New Paltz, NY: Tusitala Publishing, 1993. See also: Jonathan Fox, *Acts of Service*. New Paltz, NY: Tusitala Publishing, 1994.

- 3 Uri Alon 'How To Choose A Good Scientific Problem.' *Molecular Cell*, Vol. 35, No. 6 (2009), p. 728.
- 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.'
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