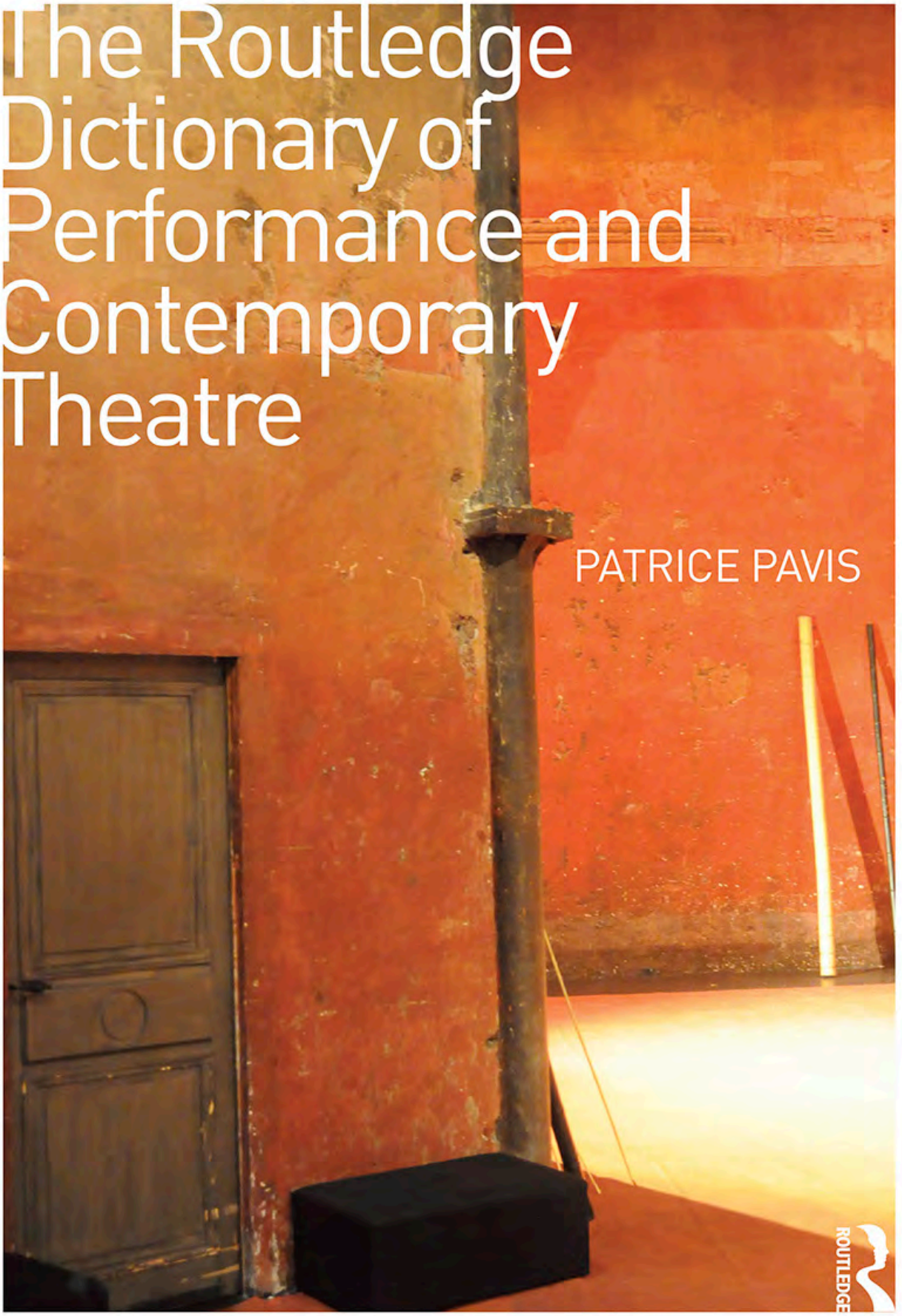
The Routledge Dictionary of Performance and Contemporary Theatre

PATRICE PAVIS



ROUTLEDGE

THE ROUTLEDGE DICTIONARY OF PERFORMANCE AND CONTEMPORARY THEATRE

The Routledge Dictionary of Contemporary Theatre and Performance provides the first authoritative alphabetical guide to the last 30 years' theatre and performance.

Conceived and written by one of the foremost scholars and critics of theatre in the world, it takes us from Activism to Zapping, analysing everything along the way from Body Art and the Flashmob to Multimedia and the Postdramatic.

What we think of as 'performance' and 'drama' has undergone a transformation in recent decades. Similarly, the ways in which these terms are defined, used and critiqued has also changed, thanks to interventions from a panoply of theorists from Derrida to Rancière. Patrice Pavis's *Dictionary* provides an indispensable roadmap for this complex and fascinating terrain; a volume no theatre bookshelf can afford to be without.

Patrice Pavis has been Professor of Theatre Studies at the University of Paris VIII since 1987, and is now Professor of Theatre Studies at the University of Kent.

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THE ROUTLEDGE DICTIONARY OF PERFORMANCE AND CONTEMPORARY THEATRE

Patrice Pavis

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PREFACE

Ever since the 1990s, the nature of theatre and the way we view it has changed considerably – so much so, indeed, that we are no longer sure what name to give it, where we can find it or what questions we should ask it. Are we talking about theatre in the Western or Greek tradition, the drama and its text, the mise en scène and the concrete forms it takes, or performance art? Or do we mean one cultural performance among many others, one medium in the intermedial sphere, a hybrid art or an event in the public sphere?

The identity crisis in theatre and dramatic performance intimidates the spectators of this varied and multifaceted art. If experts and critics and erudite academics in every faculty can no longer agree about the subject of their enquiries and the object of their desires, how can mere theatre lovers find their bearings? How will they even dare to approach the door of the theatre – especially now that there is often not even a door, or a theatre building as such, or even any institution that bears the archaic name of 'theatre'?

Object

This transformation of the 'theatre' (to use a provisional name) is the subject of this Dictionary of Performance and Contemporary Theatre. My one hope is that this book comes neither too late nor too early. Too late, because the current theatre is so volatile that it will have vanished before we can become aware of its nature; too early, because we cannot encompass, in our gaze or our thoughts, its endless metamorphoses, and we would need to project ourselves into the next century – if indeed the theatre is still felt to be necessary. As I can't wait that long, I have decided to propose this discussion, though not without warning the reader first – after all, it may seem surprising that I am prepared to offer words and concepts describing an object that is so evanescent as to seem to escape all rational discourse, all explanatory definition. And yet this joyful confusion is an opportunity to assess the aesthetic metamorphoses of the performing arts and to put forward a few ideas about the new artistic productions.

However, I am not going to attempt any precise clarification of all these theoretical notions, as would be suitable for the well-defined terms of classical dramaturgy. I have simply sought to present the general situation of the performing arts and a few Unidentified Performative Objects (UPOs). I started out from a survey of the critical and theoretical terms that have been in frequent use since the 1960s and even more since the start of the new millennium. In fact – if we really must choose historical reference points – it was after the fall of the Berlin Wall (1990) and the collapse of the Twin Towers in New York (2001) that theatrical activity changed its nature, both in economic and philosophical and aesthetic terms. Since the 1980s, theatre has undergone at least three considerable transformations. First, the critical and political mise en scène of the classic texts came to a peak and then tailed off. Second, a theatre of images emerged, bringing together the most varied stage practices and aiming at aesthetic autonomy. And third, intercultural theatre rose and, just as quickly, fell. In tandem with this evolution in a theatre still considered an aesthetic and

fictional object, the institutionalization, in the pragmatic Anglo-American world, of Performance Studies and Cultural Studies became the most characteristic phenomenon within this cultural and linguistic domain. On the international level, the exponential growth of cultural performances has been the most significant fact at the start of the new millennium, even though Continental Europe, and France in particular, is not yet aware of it. The present work aims to reflect this performative turn and its consequences for stage productions – though without ignoring the aesthetic and artistic productions of the Continental tradition, which remain an essential object of our inquiry.

A new object?

From the Anglo-American point of view, theatre seems to have become a cultural performance, a performative activity: even if people still create works of art in it, entire swathes of social life have become the object of research that is more anthropological than aesthetic in nature. And indeed, if we view performativity as something that lies behind a certain way of doing something, of finding a place in social space, of 'applying' theatre to educational or political ends (as 'applied theatre' does), we then see that the 'theatrical' landscape has indeed changed a great deal since the 1990s.

Even if we disapprove of this development and feel unable to grasp it, because of the surfeit of performative experiments, we cannot ignore their wealth and their impact on the aesthetic and fictional theatre of the old continent. Theatre has always been a magnifying glass for the evolution of societies and arts, offering its services to the sociology of social actors, to psychoanalysis and to semiology, leading its users to produce performances of every kind. The recent confrontation between mise en scène and performance, between aesthetics and anthropology, art and society, has given birth to works of art and ideas that had previously been quite unheard of. The present dictionary would already feel justified if it could give the reader a sense of these powerful tectonic movements, if it could contribute its pennyworth to the reconstruction of the theatre and provide a new basis for the aesthetic and political theories of our age.

The object of the inquiry and the quest

While it is relatively easy to observe how radically the world changed between 1980 and 2016, we still need to assess the impact of all these changes on art and theory. In this attempt at an explanation, we are witnessing a struggle for influence between Continental philosophy, which provides the inspiration for theories of the postdramatic and deconstruction, and a pragmatic theory of performance and performativity. It would be my wish to open up the French (and Continental) perspective to other traditions of performance studies, essentially those of Britain, North America and Australia, and vice versa. These two worlds do tend to ignore one another, both in their artistic productions and in the theoretical approach they bring to bear on works of art. At the same time, the process of globalization brings theatrical productions closer together, as well as the spectators and their various ways of discussing mise en scène and performance. Critical languages are interwoven; the concepts become ambiguous and the methods syncretistic. This is why it would also be my wish to break out of the Eurocentric vision, to see how our neighbours – now so close to us – China, Japan and Korea, as well as Africa and Latin America, share in this New Deal of performing arts and the way they are theorized.

Paradoxically, my work has consisted in locating notions in theatrical practice and language that are especially vague or contradictory, setting them within the context of their various uses, and retracing their interferences and exchanges. In comparison with my *Dictionnaire de théâtre* (1980, 1987 and 1996), there is nothing 'classical' about the terms and notions of this new work;

they are, in every sense of the word, up for discussion: arbitrary in their necessarily approximate use, but also good terms for debate. What I am mainly eager to do is to provide the reader, through these definitions, with a few leads to follow, on the basis of dictionary entries that lend themselves to these discussions. I hope, in accordance with the celebrated distinction drawn by Spinoza, to explain 'the nature of things' more than to define 'the meaning of words'. I hope to compare and contrast the various ideas, intuitions, expectations and points of view of spectators. So you will not find any narrowly normative definitions here (except for a few technical terms), any theories or methods considered to be on principle superior to others, no conception of theatre that is sculpted in ancient marble. I would also like to avoid relativism, scepticism and cynicism, however playful. In spite of the complexity and global nature of the phenomena, I still believe in the possibility of a theoretical explanation, a discipline of thought.

We often hear it said that art and theatre have given up on theory, that they view it as pointless and pedantic, that the world cannot be explained anymore, let alone changed. The postmodern and the postdramatic have championed this attitude. Visitors to museums and theatres, teachers, students and critics are tempted by nihilism and soon reject any theoretical reflection, any method of analysis or training. However, if we examine the work being done by young researchers in sociology, anthropology, economics and aesthetics, we are struck by the novelty and quality of their investigations and we are led to reflect that their results should now be applied and adapted to studies on the theatre and performance of our 'performative' culture. There is no doubt that their studies will lead to a real change in society, cultural management and the arts. But our ideas about contemporary theatre and cultural politics have not as yet drawn much benefit from all this research.

It will be for the public to select from among the current artistic over-production, to find its way through this terminological and epistemological chaos. How could readers, spectators and visitors to the places where art is to be found fail to be disoriented? And how should they react? Calmly, if possible, and with humour. Taking the lack of precision and the contradictory nature of the terminology as an invitation to do their own housekeeping – and, first and foremost, to follow their own route through this labyrinth. This is a task that the present work would like to facilitate: not helping anyone to find their way out of the labyrinth (heaven forbid!) but to use the labyrinth of alphabetical order to jump from one problem to another, to pass from one confinement to the next, to move from illumination to illumination. The intimate pleasures of pedagogy, when it is mutually consenting – this is what a dictionary should provide us with, even if it is still something of a manual. A self-help manual that still has something homemade about it, with a degree of conceptual and sentimental education: a manual that will lead us to others, without any manipulation, showing us the way problems overlap and solutions are to be found in shared action.

Choice of terms

The terms that I have selected (about 220, 700 if we include the synonyms) constitute the occurrences of contemporary critical discourse, but the choice of them, whether broad or more reduced, has been based on the way they enter into current debates on theatre, in the most varied ways. These terms are the terms of professional criticism as well as the current language of practitioners and spectators. Instead of repeating the terms of classical and modern dramaturgy already noted in my *Dictionnaire du théâtre,* I have, with a few exceptions, preferred to focus on notions that are more closely linked to the products of the contemporary theatre, sometimes in a metaphorical or jargonistic way. Critical and theoretical discourse is seeking its words: it takes them both from the arts and from contemporary philosophy: the artist-philosopher has become a popular figure, both in the themes under discussion and the style in which they are discussed. The lexicon of this

domain draws heavily on the media, anthropology, aesthetics and the philosophy of art. But this lexicon of the critical analysis of performing arts and cultural performances has not stabilized. So my first task has been to construct or reconstitute a critical language on the basis of a knowledge of the works of art. For lack of time and space, it has of course not been possible for me to provide a history of these forms or to trace their origins. The tools selected here are meaningful only if they allow us to better grasp and assess the works of art of our period, 'works of art' being taken in the broad sense: not just texts and productions, but performances of every kind.

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Ite, missa est

I wish I could thank all the people who have helped me in the course of my long years of pilgrimage and while I was researching and writing this book: students, colleagues and friends, in several countries including France, the United Kingdom, Germany, the Americas and Korea. I have always met with a warm welcome and judicious advice. As there are too many names for me to mention, I will simply note those who helped me to read and re-read the final manuscript and tie my ideas and entries together, without abandoning too many of my youthful ideals: Elena Pavis, Marie-Christine Pavis, Mok Jung-Won, Danielle Merahi and Dina Mancheva. My deepest thanks to all of them.

TYPOGRAPHIC CONVENTIONS

– An asterisk (*) will lead the reader to other entries, to another set of problems and other difficulties, no doubt . . .

– A double asterisk (**) will guide the reader (rather rarely) to the more 'classical' articles in my *Dictionnaire du théâtre.*

– The bibliography contains full details of the works mentioned in the text. I have very occasionally taken the liberty of referring to a few of my own more detailed works (Pavis 1990, 2000, 2007, 2011 and 2012).

– Many entries also include references for further reading, including many from works in English. This dominance of work in English reflects the explosion in Performance Studies and Theatre Studies worldwide.

– A few longer and more detailed entries, designed as extensive overviews, situated at the nerve centre of the current situation, refer to an entire network of more specific terms, but set in a general context.

– A systematic index, as in my *Dictionnaire du théâtre,* has seemed to me neither possible nor opportune, as – in contemporary creative activity – the different categories, disciplines, genres and points of view are inextricably interwoven.

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A

ACTIVISM

ACTIVISM, AKTIVISMUS, ACTIVISMO

Political activism (or activism within a trade union, ecological activism, etc.) is a method of public action and intervention* that lies outside political institutions (parties, trade unions, pressure groups) and uses all kinds of public displays, including theatrical spectacle, to sway public opinion, publicize a certain cause in an original and effective way and demand solutions from officials. The reason for its rise lies in the disappointment felt by militants when faced with the sluggishness and bureaucratization of parties and trade unions. Activism is not a political action, and does not offer any new form of political theatre, but rather another way of doing politics, of intervening in the public sphere. As a result, it involves not just political militants but also organizers, artists and intellectuals with little job security, and those who work in the socio-cultural field.

Both theatre and modernized forms of agitprop occupy a place within the local system of networks, especially – since the start of the new millennium – within those social networks that are accessible on the Internet. Philosophers such as Baudrillard, Foucault and Deleuze have highlighted the importance of this riposte to power of power: in Baudrillard's case in a pessimistic, sceptical way, since he mistrusted the slogan of the right to difference (Baudrillard 1985, p. 133), while Deleuze and Foucault took a more active and positive stance, since 'against this global policy of power, we initiate localised counter-responses, skirmishes, active and occasionally preventive defences', so that it was essential to 'set up lateral affiliations and an entire system of networks and popular bases' (Deleuze and Foucault 1972).

Art and activist performance do not assume an already established form of performance: they resort to any means that will be effective in capturing attention, media attention in particular. The old techniques of street theatre, choruses that are spoken, sung and danced, dramatic actions carried out on monuments (such as *Act up*), *flashmobs*,* invisible theatre in the style of Augusto Boal, processions in memory of the disappeared (Mothers of the Plaza de Mayo in Buenos Aires): these actions exist in every imaginable shape and size. There is a clear kinship here with documentary theatre, especially when the documents in question are quoted on stage, or when experts are brought up onto the stage to present their own authentic evidence, or to join the performers, or on occasion to become performers themselves (such as the performances put on by the Rimini Protokoll group in the 2000s).

Some performers seek to collaborate with artists, activists and intellectuals from across the world. Their art is designed to have a direct impact on society with or without the help of activists, and on behalf of the most varied causes. We need to distinguish carefully, at least to begin with, between what is after all an aesthetic object, namely militant, documentary theatre, in constant touch with reality, and the interventions made by activists in the social space, interventions that will subsequently be the subject-matter of a performance even though this is far from being the initial purpose of the operation.

The aesthetic and dramaturgical inventions of activists are a source of inspiration for a committed theatre or a politicized performance meant to develop in every possible direction. The interventions of citizens always target dysfunctional situations, defending causes that artists can then take up and deal with in their own way. (On the question of activism in art, see the review *Cassandre*.)

AERIAL ART

ART ACROBATIQUE DANS L'ESPACE, AKROBATIK, ARTE ACROBÁTICO EN EL ESPACIO

When dance, performance and acrobatics are combined with circus arts, the result is an 'aerial' performance, designed to be carried out on high wires, tightropes, poles and trapezes, on which artists execute complex and dangerous figures.

In 1974, Trisha Brown, in *Walking on the Wall*, fitted out her dancers with mountaineering equipment so they could perform on a wall. In their climbing dance *Creux poplité* (*Popliteal hollow*, 1987), the harnessed dancers of the Groupe Roc in Lichen climb a cliff, to a minutely detailed choreography. In *Blanche Neige* (*Snow White*), by Angelin Prelojcaj, the seven dwarves struggle with hands and feet to stay clinging to a vertical plane. In *I, II, III, IV*, Kris Verdonk gets his dancers to hang like marionettes dangling from a wire and makes them twist and turn with the aid of a computer program. In *Autres pistes* (*Other trails*) (2009), choreographer Kitsou Dubois asks his Circassian artists to take part in a trapeze number with a Chinese pole. There is, in the theatre, an increasing trend for mixing moments of literary performance with displays of acrobatic art, as in the version of *Faust* by the Icelandic company Vesturport (2010, London, Young Vic) that alternates a performance on a frontal stage with aerial twists on a net above the audience.

In all these examples, the human body frees itself for a while from gravity and moves through the air. Together with their virtuosity, the risk they take and their technical performance, artists deploy an aerial art, an infinitely graceful ballet that has no equivalent on terra firma.

AESTHETIC EXPERIENCE

EXPÉRIENCE ESTHÉTIQUE, ÄSTHETISCHE ERFAHRUNG, EXPERIENCIA ESTÉTICA

Aesthetic experience is only one type of experience and perception.* In what does aesthetic experience consist, for a theatre spectator? We could apply to it Kant's distinction between empirical perception and transcendental knowledge. But do we have to choose between the two? Do they not constitute the two pillars of the spectator's experience? On the one hand, spectators of the theatrical work are constantly bombarded and submerged by their concrete perceptions; on the other, they organize all these perceptions through a priori forms of intuition such as space and time, then through the still abstract and schematic system of the mise en scène, but this system grows in precision as they understand the principle underlying its organization.

Aesthetic experience consists in the transmission of meaning, and in the perception of forms – in the exhibition and installation of words. To manufacture a performance or, subsequently, to receive it always involves allowing oneself to be submerged by sensations organized into perceptions, structured as signifiers, and finally forming a more or less coherent system.

The effect produced: The aesthetic experience of the spectator is always a concrete experience. How is it different from an experience of everyday reality? Spectators know that what they perceive has been manufactured for them, that it is an organized artistic production that asks only to appear to us in its structure, its strategy, its cunning – in its art of revealing and concealing itself at the same time. This aesthetic has an effect* (*Wirkung*) on us, an effect that reaches our conscious and our unconscious minds, so that we like or dislike it; it moves us so much that it can relieve us of our pains and our conflicts, or else it can leave us cold. To study these effects, there have always been tools to measure them and to interpret the 'measures': catharsis and emotional discharge, or critical distance (if we seek to judge them rationally). More recently, in the 1970s and 1980s, German *Rezeptionsästhetik* (reception aesthetics) refined all these instruments and systematically

analysed the various different possible receptions of one and the same work of art at different historical moments, to elucidate whether the work possesses an irrepressible heart, or whether what identity it has exists solely through the gaze of different persons with nothing but their own assumptions to draw on (Jauss 1989). We are exposed both to an external experience that comes to us from all the objects on stage and to an internal experience that reworks these perceptions, adds others, interprets them and so on.

This *dichotomy of external and internal* overlaps with a distinction which German draws between *Erfahrung*, the experience of the real, of knowledge, of the way things work, and *Erlebnis*, an intimate, personal experience that one lives through. (This distinction is not drawn in English or French, which each have just one word here – 'experience' and 'expérience' respectively.)

Erfahrung is technical, accumulated experience; it assumes concrete form in observable, verifiable parameters derived from the outside world. *Erfahrung* provides us with an external space, an object of knowledge that we can quickly translate into words, analyse with logical concepts, and use to refer to the world. Here, theory is based on a solid basis.

Erlebnis, on the other hand, is an intimate experience lived through by the subject, one that can be communicated only with difficulty, one that the subject would prefer to keep private, without having to talk about it or explain it.

Individual experience: this is precisely the individual, ineffable experience that cannot be shared, that the postdramatic or postnarrative spectator desires to have, without any desire for self-improvement or education, let alone any wish to transmit a message. This formula corresponds to a theatre of immersion,* an *art in the gassy state* (Michaud 2003) in which spectators turn in on themselves. (As the title of his book suggests, Michaud is defending the idea that the contemporary work of art is often reducible to a subjective experience – something 'gaseous'.) Individual aesthetic experience becomes an aim in itself, and there is no point in analysing a work of art. The 'spectator's individual experience': this expression encapsulates the transferral of production, meaning and mise en scène to reception alone, to individual subjectivity and performance. Hence the element of mistrust among the audience and the critics towards theory, which they consider to be falsifying and pointless. Extolling aesthetic experience is a way of saying that we can no longer analyse objectively, that we should rely on the sensations of the receiver. Artists too have sometimes become sceptical or cynical. The work of the director consists at times in selling an event at an all-inclusive price in the same way that people used to sell a cruise on the Moselle or, nowadays, a trip to Disneyland. In the supermarket of culture, in the new market of capitalism, the experience of consumption is more significant than the product consumed (Boltanski and Chiapello 2007; Hetzel 2002). We buy an experience of life. It often comes at a bargain price, and with a customer's loyalty card.

In the United Kingdom and the United States there is a new genre called 'experiential theatre'. This is a form adapted to the dramatization of a set of personal problems, a quest for powerful or intimate sensations in the shape of actions in public places; it is a form centred on strange actions addressed directly to the spectator almost without the mediation of art and fiction. The point is always to test the spectator's body to the limit: following a trail through unlikely places, maybe going to sleep, fantasizing at will, creating a sensation of risk* or danger. The use of handicapped people in a performance, for example, modifies our kinaesthetic experience, obliges us to rethink, and reshape, our perceptive schemas. Resorting to risk is all part of the experience: physical, psychological and moral risk, the risk that the user may not understand, may be stripped bare, may look ridiculous and may also quite often be bored. The spectators' bodies, confronted with violence, ugliness and bafflement, suffer greatly: the performance, far from entertaining or curing them, underlines their discomfort, their mutilation, their lack of any cathartic appeasement (In-yer-face theatre).*

AESTHETICS

ESTHÉTIQUE, AESTHETIK, ESTÉTICA

There is great difficulty in giving any definition at all of theatrical aesthetics, since the very notion of theatre is considered to be a Western idea, and is questioned by Performance Studies, which appear as a huge, endless territory that would require a great number of specific and local aesthetics. If, on the other hand, we cease to define theatre as the physical, live presence of an actor in front of a spectator, and see it rather as the relating of one medium with other media and other types of receivers, then we are dealing with a whole explosion of theories and aesthetics of many different qualities and quantities (intermediality).* This explosive situation could be a real opportunity for contemporary aesthetics.**

1. The object of aesthetics

Nature and scope of the object: The main quarrel is about whether the various types of Cultural Performances can, as they often claim, manage without the services of aesthetics, or whether their cultic or cultural objects possess an aesthetic dimension along with their performative value. There is a big difference between, for example, a fashion parade (where the place, the gait and pose of the models, the music, and the highlighting of the clothes are obviously subject to an aesthetic judgement) and a service in a Dutch Protestant church, where the spectacular dimension is less in evidence. Within one and the same performance, it is almost always possible to divide the object into zones or episodes in which aesthetics plays a larger or smaller role – not to mention a broader conception of theatrical performance, as extended for instance by various audio-visual media far beyond what is directly perceptible by the spectator who is placed in what used to be called a theatre or on a stage.

The fragmentation of aesthetics: Since the 1990s, several disciplines, which rightly claimed to be part of aesthetics, have shared out the task which had previously belonged to classical aesthetics, from Baumgarten to Kant and Hegel:

1 *Philosophy** started to investigate the nature of art and performance, examining what contemporary philosophers could bring to the production and reception of works of art.
2 *The sociology of art*, from Bourdieu to Heinich, extends its sway over cultural and theatrical productions. Bourdieu's sociology sets out to describe all the mechanisms that pre-exist the writing of a text or the creation of a mise en scène. The task of this sociology is to define its field: what determines the style, attitude and mode of perception of the artists involved in the production of the work of art and the spectators who are there to receive it. It endeavours to describe the position of social actors, their disposition in the artistic field, their assessment of values, tastes* and results, and the positions they adopt.
3 *The psychology of art* returns to the investigation of perception, identification and empathy.* It extends its domain to the body of the actor or the dancer with whom the spectator enters a relation of kinaesthetic empathy.*
4 *The semiology of works of art* is not eliminated, but put in its rightful place alongside sociology or reception aesthetics, German in origin, and based on the historical reception of texts.
5 Some analytic philosophers, such as Danto and Goodman, have given up the attempt to find any objective aesthetic criteria for contemporary visual arts and the so-called postdramatic theatre* or to produce any aesthetic judgement upon them (notably that of deciding whether the work in question is indeed a work of art or a piece of total rubbish). Instead, these philosophers

have put forward an analytical aesthetics that no longer seeks to define art, but to establish how the spectator and the context decide that they are looking at art. And, as Jimenez notes, this brings us back to a critique of art in which 'the audience's interpretation is valid only if it manages to coincide as much as possible with the interpretation that artists themselves give of their works' (Jimenez 1997, p. 411). It is true that most performance critics of the journalist variety often limit themselves to interviewing theatre directors about their interpretations, so that they can attempt to interpret these and then recommend the performance to readers or listeners. Unfortunately, these notes on the director's intentions are often communicated in the programme which the spectators feel obliged to consult just before the start of the performance. Such a method is dignified with the heroic but anti-theoretical name of 'postmodern', or 'postdramatic'. There is also talk – sometimes tinged with humour – of the 'post-avant-garde', a term used to designate a movement that does not exist or exists only in situ – which speaks volumes about its paltry theoretical ambitions.

2. Questions left hanging

The fragmentation of aesthetics, in fact, merely reproduces the breakdown of any overall theory of art, whether in the theatre or in Performance Studies. These latter areas mistrust theory but at the same time would be perfectly willing to draw on it to bring some order into all the contradictory discourses on contemporary art. There is only one distinction that grants us a real overview: the difference between, on the one hand, an analytic theory, one that is accumulative and very 'post', a theory, that is, of sensibility (of taste*); and, on the other hand, a general theory of art, in the classical tradition. This general theory has now been reduced to impotence as a result of the pulverizing of the forms and the anarchic multiplication of partial theories and eclectic theories summoned to attend theatre as it lies in its sickbed. Several questions are left hanging. If we formulate them, it will help us, in the absence of any clear answer, to find a way out of the labyrinth. They include the following: What implicit theory can I use in my quest for production or reception, whether I am a researcher or an ordinary spectator? Am I about to construct or deconstruct my object? What are its limits? An isolated choreography? The choreographer's overall work? A national choreographic tradition or a historical movement? What affects* does the work produce upon me? Are they the same affects as those produced by the dancers and the choreographer? How are they transmitted?

Answering these questions is still possible for the aesthetic analysis of classical and modern works of art, but highly problematic for postmodern or postdramatic works that require an immediate approach on the part of the spectators and claim to offer these spectators a direct appraisal of the work, more physical in nature and more closely linked to the event. This personal experience aims to force spectators to face up to a transgression,* an excess, a scandal, a shock treatment. Postdramatic aesthetics is no longer able to lead us, via the mediation* of artists, philosophers or professors, to a humanistic awareness of the work and its socio-educative function. It aims instead to produce a shock treatment to destabilize the spectators,* immersing them in a world where they need to learn afresh how to listen, to see, to feel – at their own risk. This total destabilization does not invariably lead, as Christian Ruby has shown, to a nihilistic and anti-humanist conclusion on the part of the spectator:

> The spectators of contemporary art would thus be spectators who, summoned in and by the contemporary work of art, learn to see themselves from a distance, become involved in understanding a work in the company of other people, in the margins of what 'the authorities' say about it, knowing that there is no aesthetic value in itself and no definitive aesthetic pleasure;

> these spectators commit themselves to a constant effort to understand their own relation to the arts and the affects and the pleasure they feel (or the objects of that pleasure), in an increasing range of interactions with other spectators.
>
> (Ruby 2002, pp. 60–61)

While it has become very tricky to grasp how spectators are related to contemporary aesthetics, it is also easy to see that spectators cannot escape aesthetics, if they wish to find themselves without losing sight of other people, if they wish to share with them a stretch of the road and a bit of what Rancière (2000) calls the 'sensible' world.

AFFECT

AFFECT, AFFEKT, AFECTO

From the Latin *affectus*, state of mind. The word is derived from the verb *adficere*, to start to do. Affection (or passion) is a modification of affective life under the impact of an action carried out on the subject. Affectivity is the sum total of the psychological reactions of this individual as he or she faces the world. Affect is 'the common and technical name for feelings, passions, emotions and desires – for everything that affects us pleasantly or unpleasantly. . . . An affect is the echo within us of what the body does or undergoes' (Comte-Sponville 2013).**

1. The philosophical and psychoanalytical origin of the notion of affect

Affect has had a rich history in the philosophical tradition, especially since Spinoza and Descartes and right up to Deleuze. Freud took up the term (in German: *Affekt*) in his theory of psychoanalysis to designate 'any affective state, whether painful or pleasant, whether vague or well defined, and whether it is manifested in the form of a massive discharge or in the form of a general mood' (Laplanche and Pontalis 1988, article on 'affect', p. 12). Affect is the manifestation of the individual's instinctual and libidinal energy. The origin of hysteria lies in a trauma that it has not been possible to eliminate in a discharge of affects, so that it has remained stuck (*eingeklemmt*) within the individual. Affect concerns the libidinal body, while emotion is linked to the biological body.

If we go back to the philosophical tradition, we will find the means of using this notion of affect to study artistic, and especially dramatic, creation – for example through a study of the bodies of the actor and the spectator.

According to Spinoza, there are passive affects (sadness, fear, humility) and active affects (strength of soul, generosity). The three fundamental affects are desire, joy and sadness. In contemporary philosophy, since Freud and more recently since Deleuze, affect has become a crucial theoretical factor in thinking about contemporary theatre.

2. Affects in the process of artistic creation in Deleuze

In his whole work, but especially in *A Thousand Plateaux* and *What Is Philosophy?*, Deleuze draws on Spinoza, and develops the latter's ideas in his own theory of the philosophical trinity of concept, percept and affect, three notions he compares and contrasts, to get things moving: 'Style in philosophy strains toward three different poles: concepts, or new ways of thinking; percepts, or new ways of seeing and construing; and affects, or new ways of feeling' (Deleuze 1995, pp. 164–5).

The same applies, he says, to 'style in the arts'. The dimensions of percept and affect are closely linked: 'The being of sensation, the bloc of percept and affect, will appear as the unity or reversibility of feeling and felt, their intimate intermingling like hands clasped' (Deleuze 1994, p. 178). This duality is found again in the phenomenological vision. The material (of the painter, writer or any artist) passes into sensation; lived perceptions pass into the percept, felt affections pass into the affect. When we receive the finished work, we find ourselves facing autonomous blocks that have their own logic. We do not have any direct access to the artist's emotions or intentions, since the work of art, as Deleuze himself puts it, is a composite of percepts and affects.

If we transpose these philosophical ideas onto the level of the mise en scène, we can view mise en scène as a more or less stable and consistent monument, a set of elements perceived and affected by the artist – simultaneously felt by the artist and ascribed to all those collaborating in the space-time of the performance. This mise en scène should enable people to feel the collective disposition* of affects, their consistency and their organization, the voluntary or involuntary logic of surprises, emotions and shocks. The artist is an exhibitor (*un montreur*), but also someone who mounts or puts on affects (*un monteur d'affects*). Take Molière's *Le Misanthrope*: while reading or hearing the text, the receiver can imagine the state of mind and body Molière might have been in when he wrote and acted in this role, what affects he may have experienced. The affects Molière lends to the character of his 'misanthrope' can also be sensed: anger, suffering, jealousy, madness, etc. Finally, the question arises as to the lived perceptions that Molière (and, in his wake, the director, the actor, etc.) is shaping in the percepts that are transmitted to us. In the case of mise en scène, the only way for the stage representation to hold up independently is for the director, and then the actor and the spectator, to produce a block in which percepts and affects are closely linked and inseparable even though they can be read in the light of a concept; not necessarily a closed, autonomous system but a disposition* that produces meaning, pleasure* and effect simultaneously. But how can this trinity of concept-percept-affect help us gain a better understanding of the way in which contemporary theatre is organized and perceived?

3. Affects in the theory and practice of contemporary theatre

Analysing the actor's performance and body: there are notorious difficulties in analysing actors' performances. Should we focus on the technical devices of their performance, or concentrate on the affects of their bodies? Body, face, the rest of the person, when considered as a continuous whole, are all subject to imperceptible changes, just as they are 'in life'. The actors' art consists in modulating, working on, stylizing and aestheticizing their bodily appearance, to provide spectators with the possibility of receiving these variations as affects that are not controlled by the actors or the characters they are playing. The spectator* perceives the hesitations, the first steps in a possible action, the disposition of mini-sequences.

Avoiding the mechanical segmentation of the actor's performance or body: stage and body are no longer conceived as a set of separate units, defined and fixed. And indeed, affects are not units limited in space and time. The affect, notes Brain Massumi (translator of and commentator on Deleuze), is 'a becoming-active, in parallel, of mind and body' (Massumi 2002, p. 32, quoted in Reynolds 2012, p. 128, n. 7). Unlike the concept or percept, which can be situated and visualized, affect 'is not contained in individual bodies or minds because it is always in the process of becoming something else' (Reynolds 2012, p. 128). Admittedly, affect seems to cling to the actor's body like something forever expressing that body, giving it away, but in reality it cannot be grasped 'in itself'; it depends on the other person, it is a reaction to an action, and in this respect it is volatile: affect escapes from being confined in particular bodies and 'produces an interface between body and world' (Reynolds 2012, p. 131). So we are very far removed from the passions catalogued in

the manuals of rhetoric or the art of the actor, of the kind that were common in the seventeenth and eighteenth centuries in Europe. The very idea of codifying passions so that the orator and actor can then be expected to combine them in a virtuoso fashion is an idea that did not outlive a theatre of the spoken world and the rhetoric of persuasion. For affect is not an attitude or a codifiable, conscious emotion, but rather a relation between the body and the world that affects it, between the conscious and the unconscious, the visible and the invisible, the manifest and the latent.

Establishing the intensity and the flow of affects: affect is not (and is no longer considered to be) an isolated effect, an emotion codified and catalogued by rhetoric or by a table of equivalences between bodily states and emotions, feelings or passions. At the present time, in a post-psychological theatre, the task of the actor and the director is not to manufacture affects so they can be automatically and faithfully decoded by the spectator.

Affect is a continuity, either psychological or formal, in the work of art. True, the affect 'befalls us' in the sense of the German expression of acting *im Affekt*, in the grip of something uncontrolled, a drive or an impulse (*d'une pulsion ou d'une impulsion*), or even some crime of passion. But affect is caught up in the continuity of behaviour and thus, all the more, in the formal continuity of the work, however fragmented this may be. Affect, especially in the (non-mimetic and non-psychological) contemporary work of art, is hidden: it has hidden itself in the unconscious. Actors are no longer obliged to feel these affects; they are no longer obliged to wander through the Russian steppes of Stanislavski or the 'Hollywood' neatly retailed by the actors' studio. Actors are in a position to control or expose their emotions; they no longer have to choose between identification and distance. These are inseparable – it is not a question of identification or distance, but rather of *both* of them, each one in the other. Affect, especially affect in the arts, is a gradual progression, a variable intensity. It is part of an affective empathy,* not an emotional identification with a character, but an affective encounter in which affects come and go in the infinite theatre of the passions.*

APPARATUS

DISPOSITIF, DISPOSITION, DISPOSITIVO

If we permit ourselves to take the meaning, or the image, of the apparatus as indicative of the way theatre controls us more than we control it, and if we briefly summarize the history of this notion since the beginnings of an overall reflection on mise en scène from the end of the nineteenth century up until the fragmentary postmodern and/or postdramatic experiments in the last third of the last century and the movement of revolt that started in the 2000s, we will perhaps have some chance of grasping how this empty notion gains body, fills out and then empties again – a reflection of what happens with the subject and its desubjectivation.

The apparatus is, first and foremost, a *stage apparatus*. At the start of the twentieth century, when mise en scène became an overall system, a set-designer and director such as Adolphe Appia described the apparatus as a 'general disposition of the stage' (Appia 1995, p. 39). The apparatus is a machine for performance (*une machine à jouer*), as 'when faced with an apparatus fused with the performance, which is not an anecdotal decoration but a working instrument, we are kept breathless' (Appia 1995, p. 65). The term 'apparatus' has remained the technical term used to describe both the shape of the stage and the way it organizes space in accordance with its needs. For pioneers of mise en scène such as Appia and Copeau, the apparatus depends on the play being put on. In the programme for Molière's *Les Fourberies de Scapin*, Jacques Copeau clearly indicates the difference between the scenography and the apparatus: 'we endeavour,' he insists, 'to create no

stage apparatus unless under the pressure of the performance itself, out of obedience to deeply felt dramatic necessities' (Copeau 1950, p. 151).

The *psychic apparatus* as Freud imagined it is not really all that different from the theatrical metaphor, as the latter enables him to refer to the psychic apparatus as a stage on which the different agencies operate – conscious, unconscious and preconscious. The theory of the cinema has in its turn endeavoured to start out from the psychic apparatus, from what Baudry calls the 'basic apparatus' (*appareil de base*), namely a material organization of the spectator, motionless, placed opposite a screen in a darkened auditorium, in the position of an omniscient subject who perceives and understands everything without being aware of the filmic apparatus, and who thereby herself becomes an effect of filmic enunciation (Baudry 1978).

Several philosophers have endeavoured to show how art takes up and magnifies this psychic apparatus. For Lyotard, for example, the *instinctive apparatuses* produce affects, not signs and significations, but intensities* that rush along, following circuits where it is no longer the structure and the sign that are in control, but the ability to make energy circulate, whether this energy is chromatic, gestural or vocal (but always instinctive).

The work of art becomes an installation whose value lies in its components and their spatial organization rather than its essence, its substance or its coherence. According to Daphné Le Sergent, once the work of art has become an installation, it turns into an apparatus itself, one that mixes the material and the conceptual: 'It is no longer a matter of a mere object created by an artist, but an arrangement of fragments of the real in which bonds are formed and dissolved between a whole set of elements: the individual, the political, the economic and the social. . . . An installation is set up in situ, in a physical space whose features are then exalted. To dispose something means to let somebody else join together the material and the immaterial' (Le Sergent n.d., p. 32).

If we pursue this process of abstraction, of assemblage* in the sense of a theoretical and practical disposition that is also conceptual and empirical, we come to mise en scène in its classical sense (that of Appia or Copeau) and even more to contemporary mise en scène: decentred, 'desubjectivized', asystematic. This brings us into line with the theorizations of philosophers of the end of the twentieth century, starting with Foucault, who seems to have been one of the first to draw on the idea, as Giorgio Agamben clearly shows: 'What I'm trying to single out with this term is, first and foremost, a thoroughly heterogeneous set consisting of discourses, institutions, architectural forms, regulatory decisions, laws, administrative measures, scientific statements, philosophical, moral, and philanthropic propositions – in short, the said as much as the unsaid' (Foucault 1994, vol. III, p. 299, quoted in Agamben 2009, p. 2).

Agamben develops this intuition of Foucault's, seeing the apparatus as a mechanism of control which, as he easily shows, imprisons individuals, not just in prisons, but in all sorts of institutions and objects, from education, law and philosophy to cigarettes, computers and mobile phones: 'I shall call an apparatus literally anything that has in some way the capacity to capture, orient, determine, intercept, model, control, or secure the gestures, behaviors, opinions, or discourses of living beings' (Agamben 2009, p. 14). To defend ourselves against the grip of the apparatus over individuals, we need to proceed to the 'profanation of apparatuses – that is to say, the restitution to common use of what has been captured and separated in them' (p. 24).

When applied to the contemporary practice of theatre, in its creation as in its reception, this comes down to shaping apparatuses to desacralize them straightaway: concretely, in the theatre, this means assembling materials, hypotheses of reading, to produce a work of art by combining and hybridizing elements, before deconstructing it by highlighting those moments in which it becomes sacralized and simplified and yields itself too easily for consumption.

In the case of contemporary dramatic writing, the apparatus is also what gives meaning to the text-material, which is no longer viewed as just a negligible quantity that we can treat however we

will, but as a textuality that will assume a sense, old or new, once it is placed in tension with an apparatus considered as more than just a mise en scène. According to the dramatic writer Joseph Danan, the apparatus of the mise en scène will render the distinction between the play and the material obsolete, since the writer and the 'stage creator' (and not just the demiurgic director) will no longer be radically separated: 'Perhaps this will end up blurring and even relegating to the past the distinction between the theatre play and the text-material, with the latter forming part of an apparatus, a stage polyphony that dramatizes it, inventing new forms of dramatic quality that no longer reside in the text alone' (Danan 2013, p. 80).

Both the artist and the spectator are unstable subjects, ceaselessly subjectivating and desubjectivating themselves. Apparatuses cannot do as they please; they are caught up in this pulsation of meaning and non-meaning, in this 'Ungovernable, which is the beginning and, at the same time, the vanishing point of every politics' (Agamben 2009, p. 24) and – one would like to add – of all aesthetics and all radical aesthetic enjoyment (*jouissance*).

APPEARANCE AND DISAPPEARANCE

APPARITION ET DISPARITION, ERSCHEINEN UND VERSCHWINDEN, APARICIÓN Y DESAPARICIÓN

The French language draws a distinction between '*apparition*' and '*apparence*', while English has just the one word 'appearance' for the two different notions. This dissymmetry means that English can indulge in puns (and sow confusion) which recent theory has exploited to its heart's content. Though French cannot play on these words so easily, however, it is better able to clarify the areas of application of these concepts that are crucial for the study of theatre.

The art of the theatre, and even more performance art or magic, consists in making all sorts of things appear and disappear: human beings, objects, materials, etc. Now you see them, now you don't! All these comings and goings occur in a given space and at a given time, hence their strategic character. As David Williams has pointed out, Ariane Mnouchkine calls this a 'space of appearance' so as 'to describe her own ideal of a dynamically interactive socio-political agora for embodying and exploring thought-in-action' (Williams 2006, p. 104).

Phenomenology, the philosophy of appearing, 'describes what appears' (Levinas 1982, p. 79). It becomes a suitable theory for observing the phenomena of appearance in the theatre. It observes the emergence of 'meaning' (*du sens*) or of 'sensation'* in the performance. It would be wrong to reduce this appearing to a semiology of the performance, where the only real question is what, for artists and spectators alike, constitutes signs and meanings in representation. Phenomenology, however, is interested in the way in which receivers perceive the work: what figures and forms they can distinguish in it, how the figure emerges from the disfigured, form from the formless. This appearance of the form is viewed by Alain Badiou as a transfiguration, a recognition: 'in art, that which had been without any formal value suddenly finding itself transfigured by an unforeseeable shift of the boundary demarcating what is recognized as form, even when de-formed, from what is relegated to formlessness' (Badiou 2011, pp. 83–84). This phenomenon of appearance, then, has nothing in common with a mere reading of signs: it is a magical trick, a piece of 'dramaturgy', so to speak. The performance given to the audience passes through this place and this time of appearance, usually embodied by the actor. This is how the set-designer and metteur en scène Daniel Janneteau puts it: 'The actor is a place of appearance. Spaces which can be empty and that can be filled. More than representing things, it is necessary to ensure that they appear, and from time to time this really happens' (Janneteau 2010, p. 61).

In actual fact, this process of appearance does not occur merely 'from time to time'; it is constitutive of the act of looking. Artists often make it a theme of their work: examples include the

set-designer Janneteau and, in 2013, the choreographer Jefta van Dinther and the Cullberg Ballet, in *Plateau Effect*, when the nine female dancers appear and disappear in every sort of curtain onstage, basing their choreography on this twofold movement.

This oscillation between appearance and disappearance corresponds to another way of signifying. In practice, this takes the shape of works that implicitly refuse explanations, that no longer rest on the alternative of the true and the false, appearance and reality, signifier and signified. The pleasure of the text, said Barthes, resides in the productivity of reading, in the in-between. 'It is intermittence, as psychoanalysis has so rightly stated, which is erotic: intermittence of skin flashing between two articles of clothing (trousers and sweater), between two edges (the open-necked shirt, the glove and the sleeve); it is this flash itself which seduces, or rather: the staging of an appearance-as-disappearance' (Barthes 1990, p. 10). This erotics of the body, this pleasure of the text and oscillation, replaces a deployment of signs that is too static, and takes over from 'pre-digested' works that do not involve any work on their actual form (in either production or reception). The alternating pattern of appearance and disappearance, raised to an aesthetic principle, replaces the old metaphysical distinction between truth and appearances, and even Kant's distinction between *Schein* (appearance) and *Erscheinung* (phenomenon), thus between illusion and the empirical reality of sensory experience. In both cases, appearance always asks itself what theatre can reveal beyond appearances, and how useful it can be for a better understanding of our present social and political reality.

Further reading: Seel 2000; Seel 2007; *Performance Research* 2008.

APPLIED THEATRE

THÉÂTRE APPLIQUÉ, ANGEWANDTES THEATER, TEATRO APLICADO

Theatre can be 'applied' in many contexts: in schools, in communities, in prisons, in hospitals and in 'developing' countries (hence the name 'Theatre for Development').

Applied theatre is nomadic, and almost always located on the margin of official or mainstream* theatre.* It pursues a utilitarian, educational, political* purpose, in the broad sense. It includes a wide range of theatrical practices. It is always, as Prentki and Preston note, a theatre 'for a community, with a community, by a community' (Prentki and Preston 2009, p. 10). It is often a theatre of intervention,* investigation and inquiry. This practice of theatre for ends that are not essentially artistic is especially common in the UK and in English-speaking countries with a pragmatic tradition. In France, its time is still to come. François Florent sees it as having the same task as a 'theatre of investigation': 'One of the possible futures for an actor is to become at the same time a journalist, to go out into the field to see what is happening, to transcribe it and present it to an audience' (Florent 2008, p. 165). The idea still needs to be applied: let us apply ourselves to it!

APPROPRIATION

APPROPRIATION, ANEIGNUNG, APROPIACIÓN

The act of making an object or place proper or fit for use, or making it one's property. This twofold general definition is very suitable for the visual arts and the theatre insofar as artists often take up a work that they to a greater or lesser degree transform so that it becomes their own.

The visual arts carry out this appropriation by adding elements to the original work or subtracting elements from it: the initial work (photo, painting, sculpture) becomes raw material on which the

artist draws, transforming it in accordance with his or her needs. The art of appropriation became a genre of its own in the 1980s. This practice will draw inspiration from what is often a very well-known photo to divert it from its initial use, pull it away from its original meaning, parody** it (as in the way advertising photos are subjected to *détournement** or emphasize a remarkable or comical aspect of it (caricature,* for example)). Photomontage has been one aspect of photography ever since the latter began. Since Manet and Picasso, Rauschenberg and Warhol, painting has lent itself very well to this type of adaptation that consists in 'reworking' a photograph, a painting, an advert. This device, especially when it comes to photos and paintings that have been modified on a computer, raises a legal problem. The law authorizes appropriation on condition that the artist makes 'fair use' of the work and reworks it in such a way as to turn it into a work that now belongs to the artist, 'transcending' the original work. The question is then one of knowing how to evaluate this transformation, given that it is basically understood that a work of art is never absolutely original, untouchable, authentic and unique. With the computer, everything can easily be retouched or airbrushed. Judges have to assess whether the work has sufficiently changed in matter, in media, in meaning.

Situationism, in the 1950s and 1960s, used the term 'appropriation' in a much more political and polemical sense: as a *détournement**, a drift. Appropriation is then linked with the expropriation of the other, class struggle, and adaptation to new political conditions or conditions that break with the reigning doxa.

Applied to *theatre and performance*, appropriation applies as much to the rewriting of texts as to the interpretation of one and the same text by the set of artists involved in the mise en scène and the public presentation of the performance. Appropriation mainly, but not exclusively, concerns the classics, re-read and reinterpreted by directors who do not have a literal, pedantic respect for the literality of plays or themes. And every mise en scène does in fact appropriate something of the dramatic text, displacing and creating meaning in its own manner, always to some degree parodying the initial object. It intervenes in the choice of the materials used. Thus, actors appropriate all kinds of gestures, and they deform and recreate imaginary bodies. Every mise en scène appropriates the materials, techniques and possible meanings of the performance to create its own work.

In *the theory of translation and the intercultural domain*, the notion of appropriation has become synonymous with the theft and exploitation of foreign cultures, taking the form of exoticism, colonialism and the vulgar, stereotypical simplification of the other culture's values. It is true that enfeebled and impoverished source cultures are at the mercy of rich, consuming target cultures. But it would be an unfair exaggeration to see all reception as theft, imperialist colonization and shameless commodification. It is thus problematic to establish a cut-and-dried contrast between adaptation, 'an informing sourcetext or original', and appropriation, 'a more decisive journey away from the informing source into a wholly new cultural product and domain' (Sanders 2006, p. 26). The laws of appropriation and *détournement** are much more fluid, but also vaguer and even invisible.

ART BRUT

ARTE BRUTO

This term, as used by Jean Dubuffet, refers to an art produced by people outside official norms and aesthetics. It is, put simply, the art of the insane, children, outsiders, the naïve – the art of those who, 'unscathed by culture', have nothing in common with high culture. It is 'a pure, raw [*brut*] artistic operation, reinvented at each stage by its author, based solely on his or her own impulses' (Dubuffet 1949).

The equivalent in theatrical terms would be a 'style brut' or what Peter Brook calls 'rough theatre' (Brook 2008): a theatre that preserves the spontaneity of an improvisation or a psychodrama.* The rough character of theatre involves an untamed writing, an unpolished textuality, a rugged texture, an in-your-face materiality. The 'brut' is, of course, neither the brutal, nor brutalism, nor in-yer-face theatre.*

Set design in this case often uses *objets trouvés* or found objects, and unprocessed materials. In *Petit Pierre* (*Little Peter*), a play by Susanne Lebeau with a mise en scène by Maud Hufnagel (2011), the stage represented the tangle of objects cobbled together by the main character, in a naïve art made of recycled materials, whose assemblage constituted a mobile sculpture of great precision and poetry.

It is much more difficult to view the human body as unfashioned raw material (*une matière brute*): only the Japanese dance style Butoh has managed to do so, initially with Hijikata, though it very soon became re-aestheticized in the 1980s, with Sankai Juku, and Akaji Maro and his Dairakudakan group.

ARTISTIC COLLECTIVE

COLLECTIF ARTISTIQUE, KÜNSTLERISCHES KOLLEKTIV, COLECTIVO ARTÍSTICO

In contemporary theatrical productions, there is a tendency to be blind to everyone except the actor, or maybe the director. But surely, in every artistic production or performance, we need to take into account an 'artistic collective', 'that web of interdependencies and confrontations woven by a certain number of artisans with the aim of inventing, on each occasion, a singular collective artist' (Cormann 2002, p. 118). These artists and artisans (the label hardly matters), plus the technicians, the various employees, the administrative personnel, etc., all contribute to the production of the performance, though we cannot always measure precisely the impact of each individual or distinguish between their different functions.

This distinction is all the more elusive because we are no longer dealing with the Brechtian collective – socialist and ideological – in which everyone contributed to the common good and to the construction of a coherent ensemble, but with a fragmented and out-of-sync collective, intervening at different times and with different statuses: musical montage, set design, the actor's partial improvisation, and the author's writing all intervene at very different phases. And yet the only thing that really counts is the collective nature of the stage enunciation as it is made manifest in concrete representation, the performance of the moment in which everything is addressed to another person, namely the spectator. The art of mise en scène lies precisely in being able to distinguish between, and to combine, the voices of this 'singular collective artist'. So, to understand this artistic collective, we need to examine the new conditions and methods of work: the rehearsals, the assemblage* and the overall management of the components of the performance. Hence the extreme difficulty of genetic study* of the production of a performance, even if the observer has taken part in every stage of the creation. To reduce the mass of the collective, many young creative artists are turning towards performance and inventing lighter, more original forms that are easier to handle.

ARTISTIC PROPOSAL

PROPOSITION ARTISTIQUE, KÜNSTLERISCHER VORSCHLAG, PROPUESTA ARTÍSTICA

A term fashionable since the mid-2000s to indicate that the artist (director, performer, visual artist) has chosen a certain thesis or aesthetic idea, and has implicitly made an artistic

proposal, however obscure or trivial it may be, which spectators are asked to accept if they wish to understand and appreciate. Otherwise the spectators will remain outside what the artist has tried to create, and will not understand the originality and the intentions of the work, in which case they will only have themselves to blame.

The notion of proposal differs from the older, more dated notion of the discourse of the mise en scène, or the more recent notion of *apparatus*.* All these notions refer to the structure and consistency of the mise en scène.

The directors of the 2005 Avignon Festival and some members of the press explained the rejection of one performance by supposing that some spectators were unwilling or unable to accept the artistic proposal, even though, according to them, it was far from being an indecent proposal.

ASSEMBLAGE

ENSAMBLAJE

This term from the *visual arts* applies to collage and the juxtaposition of objects found in, or taken from, the environment, objects that, by a process of aesthetic *détournement,** assume another meaning.**

Assemblage turns out to be a practical concept and tool for describing how modern and contemporary dramaturgy sometimes assembles materials (such as archives or recordings of audio-visual documents) to constitute, step by step, a performance on the basis of elements gathered together more or less systematically: 'What begins as a series of fragments is arranged in performance: dramaturgy is an act of assemblage' (Pearson and Shanks 2001, p. 55). This assemblage corresponds to the process whereby the performance is written in the method of 'devised theatre'. The text is assembled piece by piece in accordance with the logic of the material and the hazards of creation. Sometimes the writing is conceived as an assemblage of textual surfaces or *Textflächen*, to use the term that the Austrian writer Elfriede Jelinek applies to her own plays.

All these forms of assemblage (in the visual arts sense of the term) can be seen as corresponding to methods of creation used in dramatic writing or mise en scène. Assemblage can be found in the greatest variety of forms: for example, Marcel Duchamp's *ready-mades* are echoed by texts or mises en scène that take up bits of the real, *objets trouvés* (either stage or verbal), mixing them into very elaborate imaginary constructions.

In the same way as Jean Dubuffet made his *art brut*, authors such as Michel Vinaver and choreographers such as Jan Lauwers and Alain Platel compress into their work pieces that are unprocessed and unreflective, but also unrepressed – pieces whose compression creates a new verbal or stage matter that amazes spectators with its concentration and its refined form, emerging from an impure form.

The *lightning images* (*images fulgurantes*) of surrealist painting and poetry are followed in turn by the scene, or the writing, that leads us from one surprise to another, from one freeze-frame image to the next. The assemblage then becomes an uninterrupted chain of metaphors, a threading of pearls more than just raw matter that had been compressed and recreated.

Montage always happens in accordance with an underlying and meaningful logic: assemblage, on the other hand, is distinguished by its evident lack of organization and its art of incorporating the most disparate elements.

The *ancient chorus* was unified and compact: it was succeeded, on the classical and modern stages, by a choric usage of a group in perpetual movement: its choreography and its mutations are seeking a community and an assembly* that still bear a great resemblance to the unreadable figures of postmodernity.

For it is the *theatrical assembly* to which artists as well as spectators would like to invite us and incite us. Other investigations, other notions, such as apparatus* or disposition,* help us to understand how works are organized in space (this is true of the apparatus, in Foucault's view) and in time, as in Deleuze and Guattari, where disposition involves geographical components, territoriality and deterritorialization, but assemblage alone can help us to imagine a work of art that can be put together and taken apart, made and unmade. (Deleuze suggests that he and Guattari differed with Foucault 'only on very minors things: what he called an apparatus, and what Félix and I called arrangements, have different coordinates, because he [i.e. Foucault] was establishing novel historical sequences, while we put more emphasis on geographical elements, territoriality and movements of deterritoralization' (Deleuze 1995, p. 150).)

ATMOSPHERE

ATMOSPHÈRE, ATMOSPHÄRE, AMBIENTE

The use of this term is not as recent as is claimed by its current theorists (Roselt 2008, p. 107; Böhme 1995; Schouten 2005, p. 13; Fischer-Lichte 2004, pp. 200–209). It goes back to the theatre of atmosphere (*nastroyenie*), a word used by Stanislavski and Meyerhold in connection with Anton Chekhov. This notion has often been used by Michael Chekhov to describe an ambiance dominated by the psychology of the characters and marked by a somewhat elusive unity of tone.

It is on quite different grounds that theory (semiological and phenomenological) on the one hand, and the aesthetics of reception on the other, have increasingly resorted to this term since the 2000s. The category of atmosphere concerns the production of performances less than it does their mode of reception by the spectator. For only the spectator is able to define the *je-ne-sais-quoi* of an ambiance, even if it is of course mainly the mise en scène whose task it is to produce this atmosphere.

1. Which theories suit which atmosphere?

The difficulty lies in theorizing what is a fuzzy concept and, to begin with, in agreeing about its nature, its meaning and the means of identifying it.

The psychology and the emotions attached to a tense and even tragic situation are these days no longer the main property of atmosphere. This would, after all, mean returning to the psychological or symbolist theatre of the end of the nineteenth century, to an aesthetics that fosters mystery.

The modality and the emotional lighting: the modality of the speakers and their attitude towards their enunciations – in other words, their mode of enunciation – concern only verbal enunciations. It is well established that this verbal enunciation, embodied in intonations and the paralinguistic system, influences the message transmitted and confers on it its meaning and its lighting, thus helping to impose a modality on it, a particular state of mind and mood. Using the systematic and functional linguistics of Michael Haliday, Rachel Fensham suggests that we analyse the attitude of the speakers, i.e. actors playing the parts of characters, to elucidate their motivations: 'Mood encodes the roles of a speaker towards the listener and they include *propositions*, the exchange of information as in statements and questions, and *proposals*, the exchange of goods and services that result from offers and commands' (Fensham 2009, p. 114, referring to Haliday 1994). However, this linguistic analysis applies only to a critique of verbal exchanges, without any presuppositions about the dramatic and stage situation in which these linguistic exchanges occur.

Space is often considered to be the reservoir of atmosphere. Even if we agree with Fischer-Lichte, writing on Böhme (1995), that 'atmospheres may indeed be without place, and yet poured out spatially' (Fischer-Lichte 2004, p. 201), space is not the sole or even the main receptacle of atmosphere. Sound, music and tonality are all just as important and, by definition, they can be propagated without limits.

'*A global impression*' – this is the apt description put forward by Fischer-Lichte (Fischer-Lichte 2004, p. 201). And this, indeed, is a mark of atmosphere: it cannot be cut up into properties and signifiers, any more than we can cut up the fog to put it into different receptacles. But we need to go a stage further, and ask what link or relation the atmosphere weaves with notions that are also very general but more rooted in the theory of performance as a whole, such as the idea of mise en scène or dramaturgy, or performance analysis. Without an overall vision and concrete analysis of mise en scène and of the physical and symbolic actions that impact on it, in other words without an awareness of what, in space-time, constitutes representation and its formal organization, the way we define atmosphere risks remaining subjective and empty. For an atmosphere is an 'ecstasy of things' (Böhme 1995, p. 168); it does not wander around in the air all by itself, but emerges from a structured and describable whole. It is up to us as spectators to seek tangible marks in the whole of the mise en scène, drawing on the more objective tools of analysis associated both with mise en scène and dramaturgy.

This analysis will be all the more relevant if one connects it to the way spectators receive the performance: not only intellectually, but also through their kinaesthetic empathy:* their perception of the actors' movements, their awareness of the sensations and perceptions they are being asked to register. Psychological empathy is just as important in penetrating the secrets of atmosphere, whether it is a matter of the perception of sensations, the impact of affects or the recognition of the effects that belong to different cultures. Furthermore, sensing and analysing atmosphere requires that spectators constantly rethink their own expectations and cultural presuppositions. The categories of good or bad atmosphere, and the reading of cultural nuances, need more than a universalist model of atmosphere; rather, they encourage us to start out from an understanding of our multiform identities so we can then have a better appreciation of how these cultural, ethnic, sexual and economic identities influence the way we decipher atmospheres. It will not be possible to grasp the *je-ne-sais-quoi* of atmosphere unless we think about the perceptions of the spectators* and the interactions between their perceptions and the constitution of the aesthetic object.

AURA

This term was used by Walter Benjamin in 1931 (Benjamin 2005, p. 517) to refer to the authenticity that radiates out from the work of art, considered before the era of its mechanical reproduction (and its reproducibility) – in photography, the cinema and, these days, new media. The work of art's value lies, says Benjamin, in 'das Hier und Jetzt des Originals', 'the here and now of the original', its unique existence in a particular place, its unique and original way of appearing. The work's aura corresponds to its authentic, cultic value.

Theatrical representation, defined by the 'live' presentation of human actions, ipso facto possesses an aura, linked to the presence of actors and the non-repetitive character of the stage event. So it is tempting to apply Benjamin's notion to it, especially since the audience knows full well that the theatre cannot be mechanically reproduced without being destroyed, without it being turned into something else: a recording, film, video montage or images for YouTube. In Benjamin, the loss of aura was not in itself catastrophic, and it even led to the cultural revolution of

reproducibility. In media usage, theatrical mise en scène has not disappeared, but has retained its authentic* charm; however, it has also incorporated into its functioning and stage presentation the possibility of including recorded material of every kind. Nonetheless, as a whole it remains an event that is produced 'live', uniquely for the audience of a particular evening, and thus whatever may be the elements reproduced mechanically and electronically within representation, it maintains its 'overall aura'.

Critique of aura. The notion of aura remains, however, controversial. Its essentialist ability to define a performance as authentic, and thus 'superior' to other media, is disputed. Thus, Auslander criticizes Phelan for limiting performance to what is unrepeatable and thus cannot be recorded (Auslander 1999; Phelan 1993). He himself has no hesitation in stating that 'historically, the live is actually an effect of mediatization, not the other way around' (Auslander 1999, p. 51). Baudrillard makes the simulacrum the sole reality, in the absence of any original preceding it that could be seen as more important.

Far from denying the preponderance of the media, we can still come back to Benjamin's original and epoch-making position: the media do not cancel the 'auratic' work; they simply contribute to a re-evaluation of the new conditions of culture. As for the mise en scène of theatre, it mediates between the auratic work and the media, in other words between the cultic value of aura and its value of exhibition (*Ausstellungswert*). It reconciles – or contrasts – the principle of auratic authenticity and the principle of reproduction and repetition. It does all in its power to appear unique and 'virginal' at every new representation, but it is also and at the same time repeated in identical fashion and it can embrace fixed and repetitive media.

Metamorphosis of the aura. So it is no longer a question of accepting or rejecting the loss of aura in media usage, but of understanding the metamorphoses of this aura. As Anne Cauqelin remarks, 'aura has shifted from referring to the artistic content of the work held at a distance and viewed as sacred, to an aura that accompanies any manifestation of art that assumes the form of an event' (Cauquelin 2007, pp. 86–88). The only thing that matters, says Cauquelin, is now the way in which contemporary art is exhibited, the 'exhibition value' of these arts of reproduction, able to create many places for exhibition and many identical works to be exhibited.

If we turn to the mise en scène, we again find this shift in aura: there are few performances that strive – as, in bygone days, the performances of Artaud, Grotowski and Brook strove – to be unique, non-repeatable works. There are few performances that assume their old cultic, or simply performative, dimension. What we now find in the place of those unique works, with their bright halo of aura, are repeatable events whose value lies in their reproducibility as much as, if not more than, in their content – events that are defined not in themselves but in relation to the spectator's 'perceptive event', in accordance with a boundless subjectivity. Thus, mise en scène no longer produces autonomous, analysable works, but impressions, ideas of works, works 'in a gassy state' (Michaud 2003) that are perceptible solely in their intensity* and their energy, their halo visible only to initiates.

AUTHENTICITY

AUTHENTICITÉ, AUTHENTIZITÄT, AUTENTICIDAD

The term 'authenticity' is found in many types of discourse and contemporary disciplines: in philosophy, from whence the notion originates; in ethnology, whenever the question of the authenticity of a culture or a practice arises; and in artistic life, especially in actors' performances and in various contemporary 'performative' experiments. Such an over-extended and often indiscriminate usage suggests that this essential notion should be subjected to critical reflection.

1. The authenticity of the subject in philosophy

The main concern of the subject aiming at authenticity, especially since the advent of existentialism, consists less in knowing herself than in being herself, having a right to difference, being able to lead her own life as she wishes. If, in Sartre's words, 'hell is other people' (Sartre 1989), this does not mean that the self is heaven. Ever since Heidegger, Camus, Sartre and Lévinas, an ethics of authenticity has called on individuals to stand firm in the face of trials and tribulations, and not to fall or relapse into alienation or inauthenticity, in Heidegger's sense of *verfallen* (Pavis 2013). Every individual must then engage in a 'mise en scène of the self,' a strategy for seeking that self and safeguarding its identity.

2. The authenticity of the artist and the actor

This quest for an authentic self is an activity on which the actor embarks every day, with varying success. In the psychological conception of naturalist performance, actors are deemed to be tapping into the authentic emotions of the characters they play. This romantic aesthetic of originality, individual genius and 'building a character' (Stanislavski) still dominates mass-produced theatre and cinema, fostered by a mythology of the actor's trade that is aimed at the general public; but such an aesthetic is no longer accepted in current experimental theatre or theories of the performance. Only performance (as in 'performance art') and its non-repeatable, unique actions could claim to be authentic. However, this authenticity concerns the 'performers' as individuals, rather than the characters, or the actors toiling to convince us that they are what they are playing and performing. But does anyone still actually believe this? The authentic building of the self, or of the character one is playing, is laid down as one of the aims of cultural consumption and artistic enjoyment. The authenticity of a work of art is gauged, too, by the degree to which creators channel themselves into their work, and channel their desires into their creation.

At present, the idea of the actor prevalent in the mimetic and psychological tradition is being undermined, as actors take pleasure in showing how their roles are crafted, built up, an effect of trickery, and in deconstructing their own so-called authenticity. Instead of feigning a certain authenticity, they bring out the theatricality, stylization and intensity* of the process. The critique and questioning of authenticity is linked with the affirmation of the artificial character of the mise en scène. Fundamentally, actors who pass themselves off as truthful and authentic are in bad faith, as they are actually nothing but an artificial construction that does not deceive the spectators – even though the latter can appreciate the qualities of dissimulation shown by the actors and by the theatre as a whole. In all genres, both in theatre and performance, authenticity is rejected as idealist and impossible, as something that spoils the spectators' critical pleasure and prevents them from identifying with and at the same time distancing themselves from 'that actor/character over there, who both is me and is not me'.

3. The authenticity of another culture

'How should we represent antiquity?' was a question raised by Roland Barthes (Barthes 1993b, pp. 1218–1223). What can be shown on stage of a time and culture as distant from us as the Greeks? How can we represent another culture without falsifying it, but creating instead an authentic representation of it? This question haunts the consciences of anthropologists and, indirectly, of actors and directors when faced with a culture different from their own, or one that seems foreign and distant to them. But can we even be sure that theatrical representation is indeed authentic? Is it not, by definition, a re-creation? And, if we do indeed have access to the real object behind it, who can

judge that it has been presented in a proper and authentic way? Is not authenticity an illusion, an artificial construction for a subject in search of the truth? As Chris Balme has shown, 'any attempt to freeze cultural forms within a matrix of authenticity results very quickly in the folklorization of cultural texts' (Balme 1999, p. 274).

Criticizing directors for not giving us an authentic representation of a foreign culture is always unfair, since it involves accusing them of not being what they never claimed to be – historians and anthropologists. It also assumes that directors cannot lay claim to any authenticity in interpreting a culture for the simple reason that they do not belong to that culture. This criticism is forever being laid at the door of intercultural theatre.* 'Foreign' artists are rebuked for lacking authenticity, they are accused of exoticism, orientalism, Eurocentrism and even neocolonialism. But their critics are forgetting that the notions of authenticity, author, literary and artistic property, faithfulness in translation, and the difference between translation and adaptation are notions that have been imported from the West and are often rejected in countries such as Japan, Korea and China.

4. Critique of authenticity

Authenticity, then, is being subjected to a radical critique by philosophers, artists, actors and anthropologists. Authenticity can never be attained; no one can claim to be 'authentic' (or sincere) without falling into bad faith. Contemporary mise en scène has realized this, and now prefers to insist on *inauthenticity* of the performance and the actor's style. The author and director Joël Pommerat puts it in these terms: 'It is not authentic being that we seek/I would even go so far as to say, in fact, that the meaning of this process lies in agreeing to show *inauthenticity* and *impurity*/Agreeing to unveil what is not authentic in itself./Showing what is false' (Pommerat and Gayot 2009, p. 94).

Rather than authenticity and inauthenticity, we ought to talk in terms of an authenticity effect (as Barthes talked about the 'reality effect'): a stylistic or artistic effect that uses a few details deemed to be authentic and adequate to create an illusion.

5. Theatrical experiences of authenticity

If, in the 1960s and 1970s, performance art turned away from theatrical representation in favour of the stage presentation of performers, this was one last attempt – one that quickly ran aground – to bear witness to the authenticity of the theatre and the human being. The idea was to present performers who do not put on a performance but remain themselves, to make art and life coincide, to celebrate the present moment alone and the performer's pure presence, to see presence as more important than meaning (Gumbrecht 2004).

Forty years after those experiments, the theatre has become sceptical and sometimes cynical; it no longer believes in those spontaneous demonstrations of authentic presence; it prefers to play on the contrasting effects of authenticity and artificiality, whether in the representation of the self, in the appearance of the actor or in scenographic effects. Theatre enjoys mixing it up, alternating authentic, 'realist' moments with false, distanced moments. Quite often, in one and the same performance, there is an alternating of mimetic effects of authenticity and effects of inauthenticity. The actor (rather like the traditional storyteller) says first 'I am playing a role' and then 'I am myself'. In the performances of Rimini Protokoll, we find a mixture of actors and 'experts': witnesses called on to speak in their own names. After a while, even the experts end up resembling actors. Recent experiments in writing have played on this ambiguity of autobiographical witness and pure invention. In *Mi Vida despues* (*My Life Since Then*), Lola Arias relates the end of a love

affair without us being able to say what is autobiography and what is fiction. The French group 'L'avantage du doute' ('The advantage of doubt'), for example in *Tout ce qui nous reste de la révolution, c'est Simon* (*All that we still have of the revolution is Simon*), mixes texts written by actors on the basis of their personal experience and a dramaturgical construction that leaves nothing to chance. In a USC School of Dramatic Arts performance, we also find the parody of a TV soap opera where everything is false and fabricated, but where the empty dialogues allow us to recognize a minutely detailed observation of contemporary everyday life (the script is by N. Kerzenbaum, D. Baronet and I. Jude).

We have thus left behind, once and for all, the metaphysical ground of the true and the false. Effects of authenticity have become aesthetic devices which the stage uses in its own way, according to its needs, without seeking to impose them as a mark and proof of truth or honesty.

AUTHOR

AUTEUR, AUTOR, AUTOR

The playwright, the author of the performance, the theory of authors: all these contradictory expressions prove that the debate on the role of the *auctor* in the theatre is far from being over. In other languages and other contexts, the way it is evaluated (more than its actual meaning) extends from praise (as in the UK) to disapproval (as in France). In the land of Corneille and Beaumarchais, who did so much for the recognition of authors, the playwright has, since the institutionalization of the mise en scène that took place at the start of the twentieth century, been viewed with suspicion: it is now considered that the mise en scène, the theatre production and performance art make the author, if not superfluous, at least negligible. And it is true that certain productions crush the playwright under an over-production of stage languages and special effects that conceal the literary source and the meaning of a work. The notions of work of art, theatre play and intention have become equally suspect.**

Certain critics such as Michael Billington in the UK complain when theatre directors become *auteurs* in the cinema sense, where – unlike in the theatre – the author of the film (the director) became, in the 1950s and then with the Nouvelle Vague, the central figure in it. According to this critical view, the *auteur* is a theatre director who decides everything without worrying about the intentions of the author of the text. Such an *auteur* imposes his or her own trademark on the whole performance.

For a long time, France accepted the verdict of the death of the author (see the articles written by Barthes (1968) and Foucault (1969)). This was justifiable from the point of view of a theory of the subject which gave more importance to structure and writing than to an author supposedly at the origin of everything. For Barthes, the author 'is in the same relation of antecedence to his work as a father to his child. In complete contrast, the modern scriptor is born simultaneously with the text' (Barthes 1977b, p. 131).

All research in the human sciences, and structuralist literary and theatrical theory, were based on keeping the author at bay. There is still considerable suspicion about the idea that the author is the controller of the dramatic text, and more recently this has also affected the world of the theatre, with the director viewed as the author of the mise en scène.

The theory of the death of the author has not failed to impact also on the host of playwrights, or what was left of them in the face of the omnipotence of theatre directors, both symbolically and institutionally speaking. Authors quite justifiably felt they were being very badly treated and relegated to the status of dead weight by the artists of the stage and *écrivains de plateau*.* Starting in the late

1980s, a protest movement emerged in France and Europe. In his *Compte rendu d'Avignon* (1987), Michel Vinaver rallied authors by presenting an overview of theatre publishing in France. Since Vinaver's magisterial intervention, the place of playwrights and in particular their status has gradually started to change. Associations of authors have been set up (the Écrivains Associés du Théâtre or Associated Writers of the Theatre), festivals have been devoted to authors (Mülheimer Theatertage in Germany, Mousson d'été in France) and experimental theatres have been put on an institutional footing (Théâtre Ouvert in France, Royal Court in the UK).

Recently, theory has re-examined the case of the author: the author's status in the workings of text and mise en scène has been reconsidered, something that required a change both in society and theatrical practice. The New Narratology has also contributed to this rehabilitation of the author, demonstrating that the reader cannot read a difficult text without drawing on a minimum of personal experience and without making some hypothesis about the intentional dimension of the work and its author. The institutional and theoretical purgatory in which the author has lingered may be coming to an end. That leaves one nagging question for authors: what can they do to be performed, and where are they to begin if they really do expect to be performed?

AUTOBIOGRAPHY

AUTOBIOGRAPHIE, AUTOBIOGRAPHIE, AUTOBIOGRAFÍA

An author's writing about and by himself or herself, the writing of the self, is a problem notion in the theatre. Autobiography tends to be associated with the novel, the life story,* in which a narrative 'I' relates what a previous 'I' really went through, experienced, thought, concealed, etc. In what Philippe Lejeune has called the autobiographical pact, the author, narrator and character all coincide in one and the same person. In the theatre, in a play with dialogue, a monologue or in a performance where the performer talks directly about him or herself, autobiography is mediated by a series of speakers (*énonciateurs*): the actor's performance, the mise en scène and the arrangement of the different sources from which the words and situations arise.

We can, however, envisage authors relating their lives by dramatizing them with several protagonists or by organizing their narrative themselves, in the first or third person. This is what Daniel Soulier did, in *Derrière chez moi* (*Behind my house*) (2002) and in *Après l'amour* (*After love*): his memories and his confessions take concrete shape in the overall mise en scène. Autobiography becomes more than just a writing of the self; it is a showing-forth (*monstration*) of the self too.

When what is said of the self is simultaneously embodied or shown by an actor (a performer), we call it 'self-performance' (*autoperformance*).* In this case, actors can become performers. Performers claim that they are just being themselves, that they are not representing a character but speaking directly of their own lives: they have exchanged representation for the presentation* of self. For spectators, it is an added pleasure to see a real person in front of them, and not actors imitating characters. It is also a pleasure to observe what the performers allow to be shown of their own selves without realizing it, at least initially. But as soon as performers repeat their skilful performance, they become actors again: they define themselves insofar as what their authors (who may be the same as the actors) tell or advise them to do. In particular, they have to be able to tell stories, get to the essential, retain only what will be of interest to the spectators; in other words, they need to be able to play the part of their characters well. In the theatre (on stage), the act of narrating is linked to the stage enunciation (the mise en scène and the art of the actors). This is basically no different from the situation in the autobiographical narrative, as there is always a difference between

the self that has experienced something (a certain experience of life) and the self that relates this past experience. Now this narrator self inevitably invents something by remembering it. In both cases, theatre and novel, we are already in fiction, in autofiction.*

AUTOFICTION

AUTOFICTION, AUTOFIKTION, AUTOFICCIÓN

1. From autobiography to autofiction

The term 'autofiction' was created by Serge Doubrovski for the back cover of his first novel, *Fils* (*Son*) (1977). Fifteen years or so later it met with considerable success in connection with works of autobiographical intent by authors such as Camille Laurent, Philippe Forest, Chloé Delaume, Catherine Cusset, Hervé Guibert and Marie Darrieussecq, in the domain of the French novel, and Roland Barthes (Barthes 1977a) in the field of theory. In the English-speaking world, autofiction can be traced back to *The Autobiography of Alice B. Toklas* by Gertrude Stein (Stein 1933) and *Up* by Ronald Sukenick (1968).

The position of autofiction, in contrast with autobiography,* is clear: in it, the author talks about real personal facts which are not invented but entirely recomposed, with another chronology, added episodes and an awareness of the needs of narration and fiction. 'Pure' autobiography is deemed to be impossible, since it needs fiction to exist. The self that belongs to the past, 'so-called' (*soi-disant*, i.e. 'saying itself'), naming itself through self-expression and self-exposure to the eyes of others, can do so only by inventing a narrative, falling into fiction. The autobiographical pact between author and reader is constantly being broken by the return of fiction and narration.

Theatrical autofiction is rarer, but it does exist. It needs to use means of dramatization, transposition and the reprise of autobiographical elements from the author's life, elements reconstituted in their unprocessed form into stage actions: this would not be impossible, but it would make huge demands on the time and patience of the audience. Conversely, in most auto-performances, performers, i.e. actors playing their own roles, present themselves instead of representing a character, though it is also possible for them to play other characters, as a storyteller would do (witness Philippe Caubère in his evocations of his youth at the Théâtre du Soleil).

2. From autofiction to autoperformance

It is a good idea to compare the task of autobiographical novelists with that of the performers who act out their lives for the spectators. In their narratives, autobiography starts out from elements of their real lives, but they are far removed from these elements and have to rework them, transform them into a fictional narrative, turn them into a story, inventing reasons and circumstances. In autoperformance, performers – apart from the fact that they are 'in the moment' while onstage – always act out their part to one side of, in succession to or in the place of their character; they are a *persona*, the mask of another person, imaginary and foreign, if only so that they can fabricate the person that they have been and that the spectator demands to see, to have some idea of him or her. Stage performance and mise en scène, insofar as they are the spatio-temporal organization of an action, shift and change the real elements, make them not just fictional (invented, or at least modified and unverifiable), but also staged, ludic, artistic, because they are artificial and beautiful. Thus the performers remain, or rather go back to being, to some extent actors, authors and narrators – even when they are trying to throw people off their scent, making people believe that, while onstage, they are representing themselves alone.

In autofiction, novelists engage in autobiography surreptitiously, as nobody now believes in its authenticity. In autoperformance, actors transform the factual elements, produce them onstage, and also stage their own selves to be convincing for the audience and create an illusion. So actors are always producing autofiction, since they cannot for long remain performers representing nothing. Their ability to show themselves, to play a part, to produce an illusion, to be caught up in a fiction makes them akin to autofictional novelists and enables them to 'invent their own writing of this new perception of the self that is ours' (Doubrovski 2010, p. 393). In this way, every autobiography and every autoperformance is just an autofiction. In each case, the identity of the self is undermined: it is neither stable, nor obvious, nor clearly legible, but in a state of perpetual construction. So we need to proceed to the deconstruction of the subject, to cast doubt on its plenitude (Lacan), to question its origin (Derrida) and to decree the death of the author (Barthes). More recently, post-narratology has put forward the notion of 'experientiality, namely . . . the quasi-mimetic evocation of "real-life experience." Experientiality can be aligned with actantial frames, but it also correlates with the evocation of consciousness or with the representation of a speaker role. [It] reflects a cognitive schema of embodiedness' (Fludernik 1996, pp. 12–13). This means that neither the subject, nor the actor, nor the spectator can understand what is experienced, signified or received in an autofictional work without making reference to their own concrete experience.

3. From autoperformance to live art and body art

If autoperformance is destined to become autofiction and thus to abandon its claim to say and show the truth, this does not mean that performers stop carrying out real (unfeigned) physical actions that demonstrate the authentic* presence of the living, present body of the performer onstage. With this in mind, body art,* or live art,* appears as actions that are really carried out (performed) in front of an audience that can also no longer take refuge in illusion and fiction. Wounding onself in public, risking one's life, deforming one's body, repeating the same lasting action endlessly – all these are indeed autobiographical actions, not to say autobioactive actions, that prove how real is the performer's commitment. The question then becomes one of knowing whether we are still in an artistic or theatrical space, whether we have not moved over into a kind of random performative action defined by doing and not by an imitation of doing.

Other experiments that raise the question of the performer's life or survival do not have the radical nature of body art. This is true when such experiences aim at transforming the spectator into a participant of actions of which one cannot be sure whether they are still actions being simulated by actors, or real social situations that are not fictitious. For example, in the theatre of immersion,* spectators are plunged into a milieu that puts them through a real experience, not one that is fabricated by a mise en scène. Or there is one-to-one performance, where spectators are received individually and cannot be sure whether they are in the theatre, and thus in the domain of lies and sin, or in the serious, healthy reality of their lives – which are suddenly being questioned. Postdramatic theatre likes to mix together in one performance bits of reality, authentic, recorded or live eye-witness accounts and made-up stories. With its experts from everyday life, the Rimini Protokoll group calls on specialists of fields of knowledge or complex techniques who speak in their own names as if they were addressing us in an expert's office or for a television documentary. However, it soon becomes evident that their discourses are impeccably scripted, determined by a very precise neoclassical dramaturgy.

These documentary, autobiographical performances, full of risk for the protagonists, joyfully mix authentic real things with moments of pure fiction. It is not a matter of choosing between truth and lie, but of seeing how they involve and include each other. This strategy does not arise

only from the desire to destabilize spectators, but corresponds to the current state of theory, which avoids contrasting, on principle, veridical testimony with a false and lying fiction. Fiction, conceived simultaneously as narration and as a hypothesis about the real, is a way of contesting fixed, essentialist identities and cut-and-dried, contradictory positions. Our identities are in reality made up of micro-narratives, stories that we tell ourselves – a form of storytelling.*

Autoperformance has not been as successful as autofiction in the novel, but it follows its developments and shares its difficulties. Thanks to the stage and the bodies of the performers, it raises the same questions about fiction, but resolves the problems in a radical, clear-cut and humorous way that autobiographers can only dream of.

AUTOREFLEXIVITY

AUTORÉFLEXIVITÉ, AUTOREFLEXIVITÄT, AUTOREFLEXIVIDAD

When a text (dramatic or not), or a mise en scène or piece of performance art, refers to themselves, they are self-reflexive (another term is self-referential). This self-reflexivity sometimes concerns the fiction of the work (in which case we speak of metafiction), sometimes its construction (and deconstruction*) and sometimes its themes (allusion, theatre within theatre).

In an art such as theatre, which uses so many materials and languages imported from all arts and cultures, it comes as no surprise that mise en scène should allude to itself, showing how it works, or even that it should lend itself to, and encourage, critical deconstruction. Sometimes, the aesthetic of a theatre director chooses this mirror reflexion, this meta-theatricality, as a trademark: Daniel Mesguich, for example, and his famous mirrors and mirror images of every kind. The mise en scène of the classics, the taste for anachronism, the knowing winks to the present day are amusing examples of self-reflexivity, so long as these devices help to illuminate the way the work's architecture and composition may be viewed. A décor in what the Americans call a presentational* (as opposed to representational) style deforms and abstracts reality, so that the spectator and the work to which the mise en scène refers are led to 'reflect'. In Lehmann's view, postdramatic* theatre is constantly self-reflexive, which enables it to allude to all the traditions of the past, traditions it consumes in bulk and quotes with zest. So there is nothing new about self-reflexivity, in particular its variant form of metafiction: after all, in the *stasimon* of the chorus, and the parabasis, Aristophanes addressed the audience directly through an actor. However, the resurgence of meta-theatricality and metafiction in postmodernist and postdramatic aesthetics has a structural rather than anecdotal or comic character, as in the Greeks or, later on, Shakespeare.

For phenomenology, the living body of the actor can turn the spectator's gaze back on itself – a case, perhaps, of the spectator's gaze being self-reflexive. In spite of the solid and objective signs of representation and the semiological constitution of the performance, the body refers to itself; it is a sign that makes the gaze turn back on itself before it signifies the world. This should encourage us to be attentive to the phenomenon of self-reflexivity.

AUTOTHEATRE

AUTOTEATRO

Robert Abirached has described autotheatre as a theatre without any artistic or political pretention, a theatre made by amateurs, for themselves or for an audience of friends and parents (Abirached 2005). The consequence is a tendency that has frequently been observed by critics, namely a self-satisfied and knowing audience, won over right from the start, considering itself to practically own

this kind of production. People play a part for themselves, they are among friends, they seek only immediate sensation and personal pleasure.

In the world of the professional theatre, it also happens that the performance is made more for the producers themselves than for the spectators.* According to the English playwright David Edgar, this is often the case in Germany, and it tends to make theatre 'wilfully baffling, obscure, patronising and arrogant' (Edgar 2004, p. 46). We could give many other examples.

Sometimes, it is the audience itself that is arrogant, when it thinks it knows everything or when it is composed essentially of 'professional spectators' (Jourdheuil 1984, pp. 38–39) who judge the work in accordance with the rules of the trade and compare it unfavourably with what they would do themselves – much better, they think! As for the 'real' audience, neither professionals nor stooges, they will feel excluded from the production. This is the hypothesis put forward by Marie-Madeleine Mervant-Roux: 'the movement of mute withdrawal on the part of the audience could well be a reaction to this image that affects them, a discreet stepping away, a prophylactic measure through which the audience expresses its refusal to be confused with what André Steiger calls, not the "public" but the "pibluc": "the inconstant and non-situated mass of theatre people: practitioners, critics, professional spectators"' (Mervant-Roux 2008, p. 58).

A variant of autotheatre can be found in a self-reflexive, autistic theatre, a theatre which – referring only to itself and its devices – avoids reproducing the outside world or assessing it. In this 'theatre for theatre's sake', all that is left us, warns Philippe Ivernel, is 'Dionysus giving way to a Narcissus in love with his reflection: a flower' (Ivernel 1994).

AVANT-GARDE

AVANT-GARDE, AVANT-GARDE, VANGUARDIA

The theatrical avant-garde needs to be studied in connection with mise en scène and its progressive emergence during the second half of the nineteenth century. The notion of avant-garde concerns art in general, and not just dramatic literature or mise en scène. It is not always clear whether this notion is being used from a historical point of view or as an aesthetic category.

1. Origins of the term and limits of the notion

This military term designates a group moving ahead of the main body of the army, ready to sacrifice itself on their behalf and showing the way forward into battle. It has been used from about 1820 in the sense of artistic avant-garde. In 1850, Baudelaire, in *My Heart Laid Bare*, describes 'the militant press', 'militant literature' and 'avant-garde littérateurs'. Around 1850, according to Roland Barthes in *Writing Degree Zero*, first published in French in 1953 (Barthes 1967), modern writing took over from classical writing. Several artistic movements of the nineteenth century used the very hard-hitting term 'avant-garde': romanticism (1820–30), realism (1840–50), impressionism (1860–70), symbolism and naturalism (1880–90). Then, with the systematization of mise en scène, towards the end of the 1880s and until the fascism of the 1930s, the term was increasingly applied to historical avant-gardes: constructivism, agitprop, formalism, Dadaism, Futurism, surrealism and expressionism. The term's meaning was less military than militant, associated with a political, subversive, even revolutionary project.

As far as the theatre is concerned, the avant-garde is closely linked with the movement of theatrical reform from the end of the nineteenth century to the 1920s (Stanislavski, Meyerhold, Antoine, Craig and Copeau, among others). This movement raised the status of the theatre

director, who became the person responsible, aesthetically and politically, for the mise en scène, with a new set of tasks to fulfil. This novel way of reading and constructing the theatre was still restricted, however, as was an avant-garde confined, like autotheatre,* to an elite of specialists and enlightened amateurs.

We need to distinguish between the historical (or modernist) avant-gardes, up until the 1930s, and the avant-gardes after 1945 linked to postmodernism (in the United States – in painting, architecture, dance and performance art) or attached to the Absurdist movement: 'the self-conscious revival of avant-garde attitudes in the 1960s and early 1970s that found renewed profit from the tradition' (Kennedy 2009, p. 136). After the 1970s (after the experience, in France, of the reviews *Tel Quel* or *Change*, for example), the term and notion of avant-garde tended to disappear. In the case of French theatre, there was little mention of avant-garde after the Nouveau Théâtre of the 1950s and 1960s. We entered a period that worked less on the basis of schools, manifestos and structured movements. With a certain historical distance, we can now gain a more definite understanding of the questions linked to the avant-garde.

2. A definition?

How does the avant-garde see itself? Mainly as being at odds with society and academicism, transgressing ethical, aesthetic and social norms and codes. It imagines itself to be in permanent conflict, in form and content, with existing works of art and the society that produces them. It sets out from the principle that its own disturbing ideas will one day be accepted and adopted, and will indeed become the new norm in their turn. It implicitly lays it down that the aesthetic combat is at the same time a political combat: avant-garde artists are necessarily in the forefront of a political movement advocating change through an experimental, non-commercial art.

How does the avant-garde renew itself? Change is permanent. It cannot be reduced to contents or themes. 'For the avant-garde is a structure rather than an object, a disposition before being a position: it is a form of the work of creation, whose content inevitably changes in accordance with the historical situation' (Heinich 2004, p. 508). Hence the difficulty of foreseeing the next stages of the avant-garde. The only thing we can observe is a tendency within theatre towards autonomy (towards literature), a theatricalization or re-theatricalization of representation, a depersonalization of the actor and a liking for the montage of sequences and their simultaneous presentation, which all culminate in the *Regietheatre* (director's theatre) of the 1960s and 1970s.

How does the avant-garde define itself? It is, as Roland Barthes notes in his 1961 article, 'an essentially relative and ambiguous notion: any work that breaks with the past may have been an avant-garde work in its own day, even if it appears dated to us now' (Barthes 1993b, p. 915). The avant-garde rapidly becomes academic, its temporary modernity being no guarantee of its future.

3. Difficulties of a theory of the avant-garde

Two points of view coincide in this quest for a theory, or theories, of the different avant-gardes. From a philosophical point of view, one can say, as does Derrida, that the avant-garde can be deciphered and thus defined only when it is about to disappear: 'thus the avant-garde effect, if there is indeed one, is the unpresentable' (Derrida 1995). Just as the contemporary* can be grasped only when it is about to vanish, the avant-garde that one is trying to theorize has already disappeared. The other, more pragmatic, point of view consists in historicizing the different moments of experimentation, giving the notion of avant-garde great flexibility and historical, geographical and cultural relativity. Contrary to what has been claimed by Harding and House, studies on the countless European avant-gardes have investigated the performative object (the stage or social

representation of works) and so the two authors are not actually the inventors of 'a performance-based approach to the avant-garde' (Harding and Rouse 2006, p. 2). Indeed, artists and theorists have already questioned the literary character of the theatre on the basis of mise en scène and performance: one need read only Lehmann and many other writers, including historians, to realize this (Lehmann 2006). But it is not the change from a Eurocentric conception of the avant-garde to a transnational conception that will renew and historicize studies of the transnational avant-garde (seen, what is more, through the American filter of Performance Studies). After all, hybridity and 'negotiation' have always been at the heart of the historical avant-gardes and the way they are theorized. This ill-founded quarrel is based on a very biased explanation of European studies of the avant-garde. The allegedly new theory put forward by our two authors is not new at all: the cultural theorization of the avant-garde in the broad sense of the term has already taken place in Europe, right from the moment the different avant-gardes made their appearance and started to be investigated by European scholars.

4. Disappearance of the avant-garde?

If the idea and term of the 'avant-garde' have not altogether disappeared from the critical discourse of the 2000s, they are still much less frequently used. Does this mean that the avant-garde has completely disappeared? Only in part: it is assuming new forms of organization. So how are we to explain the loss of interest in the avant-garde in theatrical life?

Art and theatre no longer need to shock the public, to 'épater le bourgeois': not only can the audience swallow anything, but the bourgeoisie is no longer afraid of scandal, and actually needs it, for reasons of commercial strategy. We are, in the view of Boltanski, in a 'phase when the public space has more or less disappeared, not because of any triumph on the part of authoritarian forms that impose silence and lock things away, but because the boundary between the inside of institutions and their outside is tending to be eroded, so that the operation of revelation (*dévoilement*) is itself losing its cutting edge or becoming impossible' (Revault d'Alonnes 2002, p. 13).

This fading of the boundary between public and private explains how the form of a homogeneous, combative group is losing its clear outlines. The avant-garde no longer needs to provoke, to show the way forward, to construct a group identity. Instead, the idea of participant or immersive* performances offers everyone a personal experience: hedonism and individualism replace – gently and insidiously – the warlike, combative stance of a rebellious art.

The class of intellectuals and well-heeled amateurs which both composed the avant-gardes and supported them at the end of the nineteenth century in Europe no longer exists in the same form. It has since become a class of insecurely employed persons who no longer have time to dedicate themselves to art; or it has joined the class above, which is interested in the visual arts only as a form of investment, and sponsors performances only when they can take the luxurious form of operas or prestige concerts – and none of these displays have anything in common with poor or experimental theatre. So artists are faced with a choice between luxury artistic commercialism, without any aesthetic calibre, and the proletarianization of their profession, whatever may be the quality of their work.

This polarization of the former avant-garde – luxury or financial insecurity – has led to it losing its substance and its pugnacity. It now trails along behind the latest fashion, it has become a post-it note stuck onto the modern, the dramatic, the human, etc. It melts into the postmodern or the post-dramatic, which greets it as yet one more accessory in a globalized aesthetic shop that knows no boundaries. The relativity of these categories of the 'post-' will have been fatal to the avant-garde. The obsession with participation and the hedonistic demands of contemporary spectators have led the avant-garde a long way from the war machine it once was.

See also: Bürger (1974), 'Avant-Garde' in Demougin, ed. (1985), Cardullo and Knopf (2001), Heinich (2004), Harding and Rouse, eds (2006).

AWARENESS

CONSCIENCE, BEWUSSTSEIN

Awareness, intuition, consciousness all refer to the fact of being intimately aware of something, e.g. in the sense of kinaesthetic awareness, of having 'explicit body awareness'. Like Grotowski, we can distinguish between awareness and psychological consciousness: '"Awareness" means consciousness that is not linked to language (the thinking machine), but to Presence' (Grotowski 1995a, p. 189).

According to Lakoff and Johnson, 'consciousness goes way beyond mere awareness of something, beyond the mere experience of qualia (the qualitative sense of, for example, pain or color), beyond the awareness that you are aware, and beyond the multiple takes on immediate experience provided by various centers of the brain' (Lakoff and Johnson 1999, p. 11).

For actors, the awareness of being in contact with their bodies, or of being aware of space, and of others in space, are forms of personal and interpersonal bodily awareness. In Buddhism, the notion of *Naishin* refers to a state of developed, integrated awareness which Zeami calls the actor's unconditional commitment, concentration of mind and resolution.

As for us spectators, 'we are aware of a performance through varying degrees of concentration and relaxation within our bodies' (Beckerman 1979, p. 150). Thanks to body and movement, we are aware of ourselves, and through artistic experience* we have an even more intense sensory awareness than in reality.

B

BIZARRE

BIZARRE, SELTSAM, CURIOSO

'But tell me what bizarre behaviour . . . ?': this is the question Philinte straightaway asks the Misanthrope at the beginning of Molière's play. The effect* of the bizarre, in other words, was not to the taste of the classical era, either in its behaviour or in its aesthetics. For the bizarre goes against the norm, and produces an unexplained unease.

The bizarre has never managed to seem a very practicable notion. People have preferred the eccentric or the grotesque, and later on the *unheimlich* (uncanny) of Freud: what is strange and disquieting. And yet, Baudelaire had noted that beauty needs a touch of the bizarre. This makes the bizarre akin to what Lehmann calls a theatre that can 'disturb' (Lehmann 2006, p. 124). For the author of *The Flowers of Evil*, 'the beautiful is always bizarre. I do not mean that it is deliberately and coldly bizarre, for in that case it would be a monster that had come off the rails of life. I say it always contains an element of bizarreness, a naïve, unwilled, unconscious bizarreness, and it is this bizarreness that turns it into something particularly Beautiful' (Baudelaire 1868). For Lehmann, artists such as Heiner Müller, Robert Wilson, Peter Zadek and Pina Bausch belong to the postdramatic aesthetic, insofar as they call for an aesthetics of perceptual shock and of disturbance: the beauty of images must, said Wilson at the rehearsals of *Hamletmaschine* (by Müller), 'be what "disturbs" its images' (Lehmann 2006, p. 124). Bizarreness, disturbance, perceptual shock – these are the great figures that best describe certain contemporary mises en scène. They do not need to resort to special effects to achieve these ends, as the cinema does: they simply need to display a few bizarre effects.

BODY AND CORPOREALITY

CORPS ET CORPORÉITÉ, KÖRPER UND KÖRPERLICHKEIT, CUERPO Y CORPOREIDAD

The way the body is conceived and used, its specific characters and properties. The term 'corporeality' (or 'bodiliness') seems to be based on similar terms such as 'literality' and 'theatricality'. Nonetheless, it does not necessarily refer to an origin or an essence, either metaphysical or theological, of the human body. The actor's body remains a mystery: is it a public place or a secret garden?**

There are many bodies, or rather many ways of conceiving and speaking of the body. In all the arts, in the human sciences as a whole, the body is a site of knowledge and power. Phenomenology helps us to understand how identities, physical and spiritual properties both concrete and abstract, are incarnated in the human body. Performance, body art and mise en scène have, over the last 20 years, placed the body at the centre of an anthropological thinking revivified by Performance Studies* and the observation of the human body in the most diverse cultural situations and performances. This has led to a new way of theorizing and 'dividing up' the body, distinguishing between the different bodily arts in accordance with the demands of the practice and analysis of contemporary performance.

1. Which body?

According to Roland Barthes (1978/1982), human beings possess several bodies, and different specialists each focus on one of these bodies in their own ways. In the theatre, we can detect these bodies all the more easily as they seem to be concentrated and displayed specifically for us to gaze at.

The *physiological body*: this includes the biological and the anatomical bodies: the spectator has access to the second only through the way it is presented. Apart from the corporeal mime of someone like Étienne Decroux or his disciples (such as Claire Heggen and Yves Marc), the theatre does not focus on the laws of anatomy and movement.

The *ethnological body*: anthropologists and ethnologists describe different races and techniques of the body* (Mauss) specific to different cultures, even if the differences tend to fade with globalization and the impact of the media on people's behaviour.

The *religious body*: the influence of religious practices and prohibitions makes itself felt through rites and ceremonies.

The *sexed body*: sex/gender is marked through culturally coded differences. Sometimes unisex, sometimes highly differentiated, the sexed body plays on all ambiguities. It swings between the erotically implicit and the pornographically explicit (Schneider 1997).

The *aesthetic body*: as soon as it is presented or represented by an actor, with the aid of all those collaborators who have contributed to the creation of its appearance, the body on stage responds to aesthetic criteria. The way it is dressed, lit, revealed-concealed, accompanied by sounds and music, etc., reveals cultural interventions, which are themselves reworked in accordance with aesthetic decisions. On a stage, the body is always 'in effigy', like a reproduction of the body as an image.

The *handicapped body*: even more on stage than in reality, mutilation may shock spectators, forcing them to review their ideas on normality, on what is healthy and what is pathological. Some artists, such as Pippo Delbono, Romeo Castellucci, and the Théâtre du Cristal, insist that we should not exclude the handicapped from our society, or from the stage; and handicap should not be dissolved into fiction and illusion.

The *body of the performer** claims that it is not making an exhibition of itself and represents nothing other than itself. But, apart from the abovementioned categories, performers must tolerate our gaze: we transform them into actors, or even characters, even if these performers are characters performing the role of performers.

2. Movement towards phenomenology

By embodying, simultaneously or in succession, these multiple corporeal identities, human beings, a fortiori actors, construct their bodies, or more precisely are constructed by their bodies. But as phenomenology tells us, 'the body' is '*knowledge embodied and expressed* for itself and for the other [*pour autrui*]' (Simha 2003, p. 207). The analyst's job is to understand how all these identities and marks have been embodied by actors, not just in the space of their bodies, but in the time of their experience. In the phenomenology of Merleau-Ponty, 'the fusion of soul and body in the act, the sublimation of biological into personal existence, and of the natural into the cultural world is made both possible and precarious by the temporal structure of our experience' (Merleau-Ponty 2002, p. 97).

This phenomenological experience involves both actors and spectators in the sensation of their own bodies (body awareness*), in the perception of movement in space (kinaesthesia) and in the haptic* tactility of vision.

3. Performative anthropology

For the past 20 years or so, an anthropology of the actor has started to gain shape and subtlety. This anthropology has itself been able to draw on an unprecedented expansion in gender studies and cultural studies, as well as in the theory of performativity.* Thanks to these disciplines, the

body is situated in, and judged in, the surrounding cultural and intercultural spheres. The different identities of the body (sexual, social, political, ethnic, national, community, professional and so on) provide the main parameters for analysing it. Theatre is an exceptional laboratory for observing the interactions of identities, their neutralization, their appearance or disappearance (as in the work of Guillermo Gómez-Peña and Anne Bogart). As for performativity, it has become the theoretical framework for following the way in which actors perform, in other words act, embody and develop the different roles of a person in society and even more in artistic representation.

The study of the body in theatrical and performative practices has moved away from the semiological analysis of gesturality** or the sociological deciphering of a gestus** on the Brechtian model. There has been something of a tendency to forget the historicity of the human body, even though Baudelaire warned us long ago that 'every era has its gait, its gaze and its smile' (Baudelaire 1986, p. 372). The old analysis was based on detecting the relevant socio-corporeal signs and indices. Once the body can no longer be reduced to a structured set of signs, but affirms itself as a producer of intensity and energy, without any identifiable units, analysis focuses on devices of intensification* and stylization,* on affects* and their impact on the spectator.

4. A new 'cut' to the body?

These methodological changes have repercussions on the way we envisage, analyse and, in a word, 'cut' the human body.

But from what point of view are we to cut it up? What aspects, what parts, what units are we to emphasize? An analysis of gestures, cutting them up into minimal units as in the 1960s, would not produce any significant results if applied to the performance of suspending the body from hooks, as in Stellarc, or the use of plastic surgery on the face, as in Orlan. Nor would deciphering facial mimicry, or para-verbal gestures, in terms of the science of verbal communication, have much sense for performances that are so far removed from psychology and verbal exchange.

On the other hand, the system of gazes, as a metaphor of intersubjectivity, helps us to follow human interactions more closely. The human face, that 'face of the other man' (Levinas), that embodiment of the encounter with the other, has no need of any scientific analysis in terms of kinemes!

5. Represented body, real body, disfigured body: the reasons of the body

The 'intelligence of the body', as the philosopher André Simha tells us, is at once 'the intuitive understanding of one's own body' and 'the integration, on the part of the body itself, of the schemata of action and the movements that contribute to the success of action' (Simha 2003, p. 204). This intelligence is valid for the spectator as well as the actor whose body integrates several systems of signs and identities. This body is sometimes presented 1) as the real body of a performer who is not playing any role; 2) as the represented body of an actor who is imitating a character; or, finally, 3) as a disfigured* body, no longer a person's body but a mere raw material, a thing exposed to every kind of experience (as with the body of the dancer in Butoh). In the first two cases, the intelligence of the body is the recognition of the reason and the 'reasons of the body' (its motivations): 'the recognition of the *reasons* of the body (the set of needs, desires and passions) is meaningful only if it forms part of an ethical project' (Simha 2003, p. 208). In the third case, the disfigured body can no longer constitute itself as a subject, either because the disfigurement* is fatal, or because the other (here, the spectator) cannot (yet?) manage to occupy a posthuman perspective, in a world where the body, while remaining matter, would nonetheless contribute to constructing an aesthetic object. The ethical project is valid for ordinary people, but does it apply

to the body in art? It is always possible to show disfigured, purely material bodies, wounding our ethical sense of the integrity of the human person. This is, indeed, very common these days in war reportage photography, the visual arts and body art.* The humanist, mimetic and moral tradition of the theatre, however, is very reluctant to go along with this dehumanization, unless the latter is a fictional construction that contributes, by a shock effect, to opening our eyes to our openly dehumanized world.

6. The limits of the actor's body

Contemporary actors test our limits (what we can tolerate as we watch them), as well as their own. Just as the human body is, in part, replaceable, each actor seems able to resort to several bodies, as if the body used in the moment were no more than a spare tyre, the essential item being the engine, in other words the brain, at least the brain of the director. Clearly, cinema actors no longer feel altogether responsible for their body and their image, since the camera and the computer can do what they want with them, and even replace them completely. Post-psychological, posthuman actors no longer need to work on their emotions, producing them and setting them in motion. Their task now is to invest their bodies, their images, their identities (sexual, racial, etc.) as the stage or the cinema require. Their corporeal project no longer consists simply in putting on the pounds or changing their hairstyle, but in embodying values, social marks and identities to find the habitus* that best represents them.

The notion of embodiment (other terms are 'incorporation' and 'incarnation') lies at the heart of the debate between actors and the outside world (including the actor's character, if they have one). We have now left far behind the mystificatory conception of actors who are deemed to embody a character. The question is one of knowing whether actors embody their texts and their characters (the classic, but naïve position), or whether actors incorporate themselves into their texts, and in what sense (the paradoxical position). Actors of this last kind do not feel obliged to choose between performing the situation and performing the text. In the declamatory, non-psychological tradition of performance, the actor, as François Regnault wryly remarks, 'feels obliged to say the text, to state the meaning, and his performance follows on, quite naturally, and all the better for it. For the way the actor incorporates himself into texts is not just some vague food mixer where you bung in a pig and a ham comes out the other end, as in the Chicago factories; instead, the actor incorporates himself into the poem – for, until further notice, theatre is indeed poetry, right?' (Regnault 1979, pp. 157–158).

BODY ART

The golden age of body art was the 1960s and 1970s. Once the effect of surprise and shock had passed, this radical art of a new kind soon came up against its limits and sometimes wearied a highly specialized audience that was used to quite different effects. However, at the start of this new millennium, the impact of body art on other genres, such as Butoh, performance art or postdramatic mise en scène, is still very evident.**

1. Changes in art, body and society

If body art is less visible as a practical, autonomous genre, this is perhaps due to an effect of habit: what can one do with the body, and make it go through, that has not been tried already? Is there anything new that plastic surgery and prosthetics have not already tried out? The art of

(mis)treating the body has moved far from the radical experiments of someone like Orlan (and her successive facial operations, 1990–3) or a Stellarc (and his 'flesh hook suspension'). All visible bodily functions, unless I am mistaken, seem to have been tested out onstage.

And yet it is not because of its excesses* that this body art has undergone a profound change, but because new questions are being posed of society and the place given to bodiliness.* Our relationship to the body is changing, just as the relationship between the body and the machine has altered. Body art is not condemned straightaway, while in the 1960s it had appeared as a violent reaction to the alienation of the body in capitalist industrial society.

The feminist question of whether one owns one's body, and the problem of the exploitation of the female body, seems to be less debated, at least in Europe and the Western world. This does not mean that these questions have been resolved, but the debate has shifted from the area of sexual difference to the ethical and medical issue of bodily integrity. It merges with the discussion about the integrity of the person, organ donation and the physical identity of human beings when their bodies are increasingly composed of bits and pieces bought at exorbitant prices in mafia-controlled trafficking.

If the body and its organs can now be bought and sold, if the body is no longer a sanctuary but a zone for free exchange, then body art itself will be diminished, not to say intimidated, beaten on its own ground. 'Once human beings cut themselves away from myths in the name of realism, they are nothing more than hunks of meat', observed Romain Gary in *Le nuit sera calme* (*Night will be calm*) (1976, p. 176).

This 'hunk of meat' is not just literary and stage cannon fodder, but is offered to the gaze. Yet obscenity onstage is not what it used to be: admittedly, the boundaries of what can be shown, of the explicit, have retreated, but live performance cannot resist the private, virtual possibilities of the Internet.

Transgression is also carried out on levels different from those of live performance. Body art is privatized in personal activities that involve one's own body: tattoos, piercings, scarification, the insertion of various diverse instruments, as well as sadomasochistic practices.

Whether it is carried out on oneself or on the other, transgression* has changed in object and value. The audience is increasingly prepared to see others suffer, mutilate themselves, risk their lives. Experiences with fake torture have shown that the audience rarely intervenes to halt them. For body art, after Orlan and Stellarc, the increasingly isolated spectator is not just hardened to the pain of others but also thinks either that 'it must be a trick' or that it is best to leave things be, reject all compassion and give the artist a good lesson. Gómez-Peña and many other performers have had experience of this, and risked their lives as a result.

2. New forms of body art

There is a new social and libidinal conception of the body, and a new art, a new way of representing the body. The current obsession of the human sciences with identities and their embodiment* in the human person brings body art back to questions of representation, just as this art was seeking to deny mimesis to gain access to the body directly present and presented. This return of representation is often dealt with in performance art and photography. Photographer-performers such as Cindy Sherman, or Gilbert and George, use the posed photo and an altered appearance to disorient the observer as to their identities and their 'basic' bodies. The individual body is placed in a certain context, staged, its integrity no longer threatened. The great scenes of Jeff Wall trap the observer in an apparatus* (*dispositif*) that seems close to everyday life.

Body art has become aestheticized as it has lost its radical edge and become unfaithful to itself. The Butoh of Sankai Juku, for example, has moved far away from Ankoku Butoh, the Butoh of

the shadows, dark and disquieting, of its founder Hijikata. As for the bodies of *Je suis sang* (*I am blood*) by Jan Fabre, they too are rendered not in their rude, crude simplicity but in the aestheticizing splendour of a mediaeval or baroque pictorial representation. The old militant body art seems to have given way to purely physical, almost hysterical moments within a performance: this is true of the moments of collective improvisation in the work of Alain Platel (*Tous des Indiens* (*All Indians*), *Wolf*) and Jan Lauwers (*La Maison des cerfs* (*The house of the deer*)). Admittedly, body art lies behind this type of mise en scène, but its metamorphosis is taking it far away from its radical origins to regenerate it.

Body art has indeed fallen behind Viennese actionism, with its radical edge both psychological and political. The corrosively radical work of Viennese artists such as Mühl, Brus and Nitsch is also found in the films of Michael Haneke (*Benny's Video*, *Hidden*) and the literature of Elfriede Jelinek. In the work of these two artists, the body is no longer exposed in a direct, cathartic reproduction, but through discourse and political action (Schlingensieff, for example). Each time, political, dramaturgical and performative representation makes it pointless to expose the body in a direct, performative way. The body is set aside, just as it is by medicine, information technology, video and photo morphing. Is it still body art? Art, perhaps – but body?

BORDER

FRONTIÈRE, GRENZE, FRONTERA

The notion and theme of the border play an ever more marked role in contemporary theory of culture. The image of the border, whether geographical, social, aesthetic, ethnological, etc., helps us visualize and conceptualize the limit, and separation, as constant mechanisms of theatrical and cultural activity.

The border between the work of art and the world is forever changing. The mise en scène overflows into social reality: it is constantly incorporating and quoting fragments of reality, and is often indistinguishable from a militant, activist, political discourse. Representation is in contact with the world through all sorts of media that it can bring in whenever it feels like it.

The borders within the work of art are fluctuating and fugitive: the borders between the arts that constitute the work are themselves already a mixture made up of the episodes or fragments that compose it, shifting and elusive units that cannot be grasped by a purely semiological analysis.

The borders between literary and performative genres are scrambled: there is no longer any meaning to be had from trying to reconstitute a typology for them. Rather, we need constantly to redefine the practices, to mix them up: we are in an 'interactive living museum' (Gómez-Peña). Now the artist, and especially the theatre artist, must not be afraid to look over the fence, to venture out into the territory of other artists or fellow human beings.

Borders in the ethnological or intercultural sense are visibly disappearing, at least if we seek any authenticity and purity in them. The population is used to this hybridity, even if the purists of cultural identity cannot accept the idea of intermixing. Economic globalization has understood this perfectly well, abolishing borders and other customs barriers, so that capital can circulate freely. This means that nothing, no national or international law, no social protection, can control this population, bleeding to death, with open veins, as open as the borders that might have been able to protect it once upon a time.

Identities, whether psychological, social, racial, sexual, professional or national, are transgressed at will, in both directions. Since individuals are now constructed as a conglomerate of identities, they develop simply by modifying borders and deconstructing former oppositions. The

border, or the awareness of limits, helps individuals become aware of themselves, even though they also know that borders are never closed once and for all.

The theatre director, as well as the organizer in the sense of facilitator, has the task of passing borders and helping others to pass them, either by relativizing them or by erasing them. The task of the director and facilitator is to link individuals within a torn or broken community, and sometimes to join together communities that have chosen to ignore one another deliberately or simply misunderstand one another. This facilitator of liminality* is simply in the habit of joining together things that are often separated.

The *borderers*, the *fronterizos* that Gómez-Peña describes, respond to the new world order with a new world border: their art is a border art, on the edge of cultures, political systems, languages and arts; the task of the performer is to 'trespass, bridge, interconnect, reinterpret, remap, and redefine; to find the outer limits of his/her culture and cross them' (Gómez-Peña 1996, p. 12). What is at stake is nothing less than crossing and erasing the borders between art and politics, practice and theory, artist and spectator. The roles of the defector, the trickster, the picaresque hero, the monarch's fool and the activist intellectual seem the way best guaranteed to play with borders and not allow ourselves to be trapped in a territory or an identity that will cling to the skin and suffocate us. His or her role is there to 'unblock' us, in every sense of the term, and ensure we are always on the border of things.

C

CARESS

CARESSE, LIEBKOSUNG, CARICIA

The caress is a symbol and demonstration of love; it gently touches the other without seeking to hold onto, grasp or keep that other. It lays bare the caresser as much as the caressed. According to Emmanuel Levinas, 'the subject who is in contact with another goes beyond this contact . . . the caress does not know what it seeks' (Levinas 1987, p. 87).

A caress is to some extent what actors and the stage as a whole give to the spectators. The former seek to approach the latter, even to 'embrace' them, but they cannot guide the audience, and are content simply to touch them, surreptitiously. The spectators feel caressed, but they also feel vulnerable, opened up to others, at their mercy. If they reject the stage event, or withdraw, more or less unwittingly, then the caress stops, becomes uneasy, turns into aggression and even torture. Often, however, spectators approach of their own free will, and yield to the caress that comes from the stage. If they drop their defences and their prejudices, if they go along with the actors, they expose themselves and willingly abandon some degree of control, and they maintain contact with the performance. Actor and spectator practise a sort of permanent contact improvisation* that goes far beyond psychological identification.*

CHOREOGRAPHY (AND MISE EN SCÈNE)

CHORÉGRAPHIE ET MISE EN SCÈNE, CHOREOGRAPHIE UND INSZENIERUNG,
COREOGRAFÍA Y PUESTA EN ESCENA

Dance and theatre, choreography and mise en scène may indeed have different traditions and strategies, but since the last quarter of the twentieth century, with the appearance of dance-theatre, they have tended, if not to merge, at least to converge.

1. Convergence

It is the notion of creation, of composition, the organizing of the figures or elements of the performance, which lies behind this convergence. Choreography and mise en scène – and this is not coincidence – both assume their modern sense of creations made by an artist at more or less the same time, towards the end of the nineteenth century for mise en scène and towards the beginning of the twentieth for choreography. It has been a good while (the start of the nineteenth century) since the word 'choreography' stopped meaning 'a system for writing down and notating movement'. And it has been over 100 years since mise en scène designated the stage illustration of a text, as it did in the early twentieth century. In each case, the terms no longer refer to the way the writing of movement is noted down, or the text transferred onto the stage; instead they help us to grasp how the work, either choreographic or theatrical, has been conceived, how it is built up and composed of different materials, thanks to the cooperation of the performers under the iron rule of a responsible artist who imposes a particular point of view – one that may well change during the performance, or may to a great extent rely on the spectator's aesthetic judgement.

2. The interest of distinction

Given the mixture of genres, and the diversity of exchanges between the arts, it is often impossible to define the genre of the performance that is produced, or to identify the artist responsible for it:

is this person the metteur en scène or the choreographer? How are we to describe the performance and define the nature of what we are analysing? The main thing is that we know what point of view to adopt to ask relevant questions of the object under analysis. From the choreographic point of view, for example, we will be attentive to the quality and intensity of the gestures, we will seek the link between objective movement and affective gesture. From the theatrical point of view, we will ask about the story, the fiction, the characters and the mimetic aspect of the performance. The same object will look different in each case.

3. Performance – a universal category?

Mise en scène and choreography often come together these days under the aegis of performance.** This term, much more neutral than either of them, is useful as it does not come with any presuppositions about the genre or the type of performance in question, nor does it say anything about its texture and functioning, which means that prior assumptions and confusions can be avoided.

COMMUNITY

COMMUNAUTÉ, GEMEINSCHAFT, COMUNIDAD

1. Community in sociology

A community is defined by what its members have in common, by the identity and values they share. Drawing on the work of R. Williams, G. Yudices defines it as 'an existing set of relationships . . . implying a connection – such as kinship, cultural heritage, shared values and goals – felt to be more "organic" or "natural", and therefore stronger and deeper, than a rational or contractual association of individuals, such as the market or the state' (Bennett, Grossberg and Morris 2005, p. 51: entry on 'community'). Whether it is real or 'imagined' (Anderson 1983), community exists only thanks to the will and imagination of a group of human beings: it is always something of a fiction, with its fragility but also with its power of attraction. It is established in the most varied contexts – family, religious, economic, urban or village, etc. If the notion of community is undergoing a crisis these days, this is because it soon slides over into communitarianism, when cultural communities, or religious or ethnic communities, turn in on themselves, in a sort of neo-tribalism, imposing on their members – or, by proselytizing, on others – laws that fly in the face of the ethical or social principles of the democratic and liberal community of the dominant society.

2. Theatrical community

There can be no mechanical application of the notion of community to the theatre, but this notion is quite rightly at the heart of theoretical discussion. It helps us to think of the state of theatre now and in the future.

There is no theatrical community in the sense of a defined group of producers and receivers of stage events. There is nothing homogeneous about the community of creators; it is indeed completely pulverized, and includes people of very different statuses, and evinces no solidarity between professional categories, extending from 'intermittent' proletarians to the stars of the stage. Audiences are equally diversified and heterogeneous: there is no non-specialist group that will take an interest in the whole range of very varied productions, but at best groups of specialized spectators who are enthusiastic followers of a particular genre and follow its developments. It is only in traditional societies, in Asia or Latin America in particular, that ethnic communities with

strong traditions in music, folklore or the performance still exist. The tendency in Europe and the United States, rather, is to a postmodern levelling, which does not require a homogeneous community but proceeds in a more piecemeal way.

In reaction to the increasingly uniform, specialized and commercialized nature of theatre, 'community theatre' endeavours to bring together a non-professional group (in the United States) or one that belongs to a local community (in the UK) to tackle a subject that relates to the group, appealing to the whole community in a village, a town or a neighbourhood: the preparatory work here can take two years. By enlarging the production team as well as the audience, community theatre aims to make ordinary people more aware of questions of society and of the place of art in everyday life. Sometimes, as in the case of the community plays put on by Ann Jellicoe's Colway Theatre Trust, a well-known author and a professional director are called in to create a performance with the help of several amateurs recruited from the local community. The benefits are not just artistic, but social and psychological as well: 'Community plays always generate new energy and throw up fresh blood. Many participants remark upon a greatly increased social awareness and friendliness' (Jellicoe 2002, p. 171). Native communities, in Latin America for example (in countries such as Mexico and Peru), can see their members gaining in awareness and benefiting from political consciousness-raising.

In France, a more widely used term is '*théâtre de proximité*' (literally 'theatre of proximity' or 'of closeness') – which is not the same thing as community theatre. Proximity means an accessible theatre, open to every audience, a workshop or an acting school rather than a theatre of bricks and mortar. What matters here is going out to the public, getting them to come for more than a quick visit or an evening's entertainment.

In this way, a common theatre and theatre production anchored in the community do not mean – far from it – a drift towards communitarianism, a real danger in secular, democratic societies, as Amselle emphasizes: 'The fragmentation of social groups in the form of communities is the most visible demonstration, if not of the weakening of the state, at least of the transformation of the nation-state endowed with social classes into a communitarian state' (Amselle 1996, p. 172). Theatre, that nostalgic site of the social bond, still perhaps has one virtue: it cannot easily be recruited by the religious or cultural demands of isolated, extremist communities.

3. Community, assembly, network

The question arises of whether theatre in the West is still able to bring a community together, or whether it is now just an assembly without any strong identity, i.e. an assembly in the Greek, political sense of the term, namely a mass of individuals gathered in the same place for a shared purpose. The audience is always an assembly of persons gathered together for any number of reasons, but not necessarily a community. The term 'assembly' applies more to a ceremony or a ritual than to an aesthetic work. The inclusion of Western theatre in the galaxy of cultural performances explains the popularity of the notion of assembly, distinguished from that of public or society (very vague notions), and from that of 'community' which immediately claims to be a substantial, united totality.

Basically, everything depends on the function assigned by artists and politicians to the community. Rancière expresses scepticism about this so-called theatrical community: 'the theatre is an assembly where ordinary working-class people become aware of their situation and discuss their interests, says Brecht following Piscator. It is, claims Artaud, the purifying ritual in which a collective is given possession of its own energies' (Rancière 2008, p. 12). It becomes increasingly difficult to define what the assembled persons have in common. This dissemination of perspectives corresponds to a dissemination of the themes tackled, and the way they are dealt with.

However, once the assembly has been brought together by common aesthetic, ethical or political concerns, it tends to form a body, a solid mass: 'Each individual in a theatre is conditioned by the set of all the others', as Régy notes (Régy 2002, p. 110). Another miracle takes place: the public representation leads everyone individually to reflect on themselves and others. 'An audience', as Sartre put it, 'is first and foremost a gathering. In other words, every spectator asks what he thinks about the play and, at the same time, what his neighbours think of it' (Sartre 1959, p. 94). Thus, in this public space, every spectator senses the opinion of the whole audience, evaluates their reactions and thereby contributes to a gathering, even an assembly, and then a community of emotions and thoughts. Spectators become aware of differences in political evaluation or opinion, and so will feel uneasy if their neighbours are scandalized by something that they themselves do not find shocking. They will perceive the divisions within the audience, the intention in the mise en scène to divide or unite, so they will be sensitive to the implicit debate. Thus, the political assembly will be transformed into a human community, however great the contrasts and contradictions within it.

In spite of everything, the audience tends increasingly to operate in networks. The network – in bygone days the network of the village, the clan or the family, these days the public relations network of theatres, or electronic social networks such as Facebook, Twitter, Xing or Viadeo – gathers virtual sets of spectators before dispersing them again, then reassembling them in the concrete reality of theatres.

4. A new set of ideas about community

Paradoxically, it is just when the community is faced with crisis, and is no longer anything but a torn fabric that is kept together but also destroyed by networks of every kind, that philosophical thinking turns to examine the assemblies and communities of theatre: 'The theatre is the place where, these days, we continue to wonder: how can we produce community, when this community is always a fiction?' (Mondzain 2002, p. 129). Theatre people, specialists in fiction, whether they are authors, actors or directors, have the mission of reweaving this common web, or at least the ability to do so. They are aware they are working to establish this theatrical link, not simply to produce some lovely, strange object, but to anticipate the effect it will have on the community of spectators. The playwright Enzo Cormann immediately wonders what he is writing for: certainly not to produce a sterile consensus or lead his future audience down the wrong path: 'Perhaps it is more a question of establishing the community (around some object) than of producing an object (able to provoke the assembly). How are we to establish an assembly that will not be a consensual high mass, nor a juxtaposition of disparate elements (an atomized crowd) . . . ?' (Cormann, p. 118).

Can we have faith in this theatrical community? This – or so we keep hearing from pretty much every side these days – is supposedly the opportunity for the theatrical community: it arrests the destruction of social community. Instead of the programmatic end of the nation state, it allegedly insists on the strength of supranational groups based on completely new groupings of arts and audiences. It counteracts the fragmentation of social life and knowledge by creating a community of spirit, a concentrated audience seeking global solutions. It is said to oppose the specialization and ghettoization of audiences, and autotheatre,* by drawing on a provisional but tightly knit community open to all the arts and a humanist point of view, seeking new paths. As against the communitarian tendency of fragmented and demagogic Western societies, politically (but superficially) 'correct', it is supposed to put forward a critical, ironic, satirical mise en scène uniting the audience against stupidity and the '*infâme*', as Voltaire called it. But are things that simple?

There is quite clearly a crisis in the notion of community: 'the places of community, to begin with, are in crisis and the notion of community is currently being completely torn apart: the

macrosystem of nationalities, the international sphere, globalization – all the words are there to say that basically we do not know in what way mankind, for example, is a community' (Mondzain 2002, p. 128).

Going back to community theatre, we can see that it is subject to the same doubts: the community in question is '*désoeuvrée*' – idle, workless, 'inoperative' (Nancy 1991): both this philosopher and the aforementioned theatrical artists think that everything needs to be rebuilt, if only so that they can share what they see in the world, or in theatre, that 'distribution of the sensible' which Rancière discusses – a sharing but also a dividing. Things are no longer possessed in common, but we can at least be gathered to forge bonds, share something for a while. But if this audience is itself redistributed, scattered between the theatre auditorium and audio-visual media, this suggests that the community is no longer the traditional one of the theatrical assembly. As Chris Balme notes, in a world where aesthetics is dispersed or distributed, it is difficult to locate theatre (Balme 2010, p. 146). New thinking, especially in the UK, allows us to hope for a renewal of community theatre – and this will also mean a renewal of the experiences that theatre can provide.

COMMUNITY THEATRE

THÉÂTRE DE PROXIMITÉ, THEATER DER GEMEINSCHAFT, TEATRO DE PROXIMIDAD

Community theatre is a theatre that represents a community* through its choice of subjects, or citizens' participation in a project concerning their environment. A mix of amateur and professional actors is frequent. This theatre *of* and *for* the community works to forge closer ties with its audience in the choice of topics, working methods and ways of reflecting collectively on the present and the future.

CONTACT IMPROVISATION

Invented at the start of the 1970s by the dancer and choreographer Steve Paxton, Contact Improvisation gives two improvising dancers the task of maintaining, come what may, some point of contact between two parts of their bodies while improvising. It is a sort of 'dialogue of weight where, through the very essence of touch, an action occurs that leads two people to improvise together as if they were having a conversation' (Paxton 1998, p. 31).

This principle has inspired many choreographers, but also performers who start with the physical or symbolic contact between them, to organize their narratives in accordance with situations generated by unexpected social or personal encounters. In *P.A.D.*, a performance piece by Fabrice Mazliah and Ioannis Mandafounis, the two performers explore the logic of bodies facing one another, contacts both foreseen and random, the collision of bodies launched at one another like billiard balls.

More generally, contact improvisation is characteristic of many experiences of play, based on chance and the logic of interactions between all the different components of the representation.

CONTEMPORARY

CONTEMPORARY, ZEITGENÖSSISCH, CONTEMPORANEO

The word 'contemporary', when used with the words 'theatre', 'writing' or 'mise en scène', is almost always used in a commonplace sense: it is what is being done now, or has been

done for just a very short while; or indeed, quite simply, what is innovative or experimental (Chabot 2007). This is obviously a very vague definition. And in a period of globalization,* are not all societies and groups contemporary?

When people talk about contemporary art or theatre, they are often implying that what they mean is the latest developments in these spheres, and also contrast this with 'modern art', which refers to the avant-gardes of the early twentieth century. It is also a way of avoiding the debate between periods and schools, such as the opposition between the modern and the postmodern, or between dramatic and postdramatic theatre.*

The contemporary is caught between past and future: it can be seen as what has just overtaken the past and thereby constitutes a burning present. It can also be imagined as what will very soon be overtaken, even when we do not know when or by what. Most of the time, contemporary theatre refers to a form, an aesthetic, a practice that stems from a break, a turning point, a period or an experience that have not yet been overtaken or questioned. But anyone attempting to define a contemporary art or aesthetic would soon come up against the impossibility of drawing up a list of criteria.

In current critical practice, contemporary theatre is quite simply what passes for modern, or even hypermodern, what presents innovative or experimental forms and works of art. Of course, a number of frequent characteristics might be enumerated (fragmentation, quotation, collage, document, participation), but this would already mean focusing on experimental contemporary work alone, leaving to one side the mass of what are often not very innovative productions. So it would be better to stick to a temporal, non-normative and non-elitist conception of contemporary works of art.

The whole difficulty then lies in adopting a truly contemporary attitude to theatre, in the modern sense of the term 'contemporary', either as regards the texts we produce on stage or read, or the performances we create or analyse. The contemporary is often what we reject about the past, in other words what we want to go beyond, leaving it behind to move onto something new and as yet unknown. It is also the ability to renew the present, to return to the notion of modernity, for – in the definition of Meschonnic which Claude Régy has drawn on – 'modernity is the work of art that is ceaselessly present to new presents' (Régy 2002, p. 137).

Theatre is the very scene of the contemporary, since 'the present is nothing other than the portion of the unlived in all that we live through' (Agamben 2008, p. 36). Onstage, what we perform and what we perceive is simultaneously what we seek to show, or to discover, and what escapes us, what we do not manage to experience.

COSMOPOLITAN THEATRE

THÉÂTRE COSMOPOLITE, KOSMOPOLITISCHES THEATER, TEATRO COSMOPOLITA

Cosmopolitan theatre, so called after the work of Appadurai (1996), Reinelt (in Gilbert 2007) and Rebellato (2009), tries to differentiate itself from a theatre that is more globalized* than intercultural. The cosmopolitan 'is distinct from the ethics governing globalization' (Rebellato 2009, p. 71). The question remains: how, exactly, is it different?

CREOLIZATION

CRÉOLISATION, KREOLISIERUNG, CRIOLLIZACIÓN

Creolization was originally a term in linguistics. There is a process of creolization when two or several languages in contact get mixed together, resulting in various lexical, phonological,

syntactic and ultimately semantic changes being made in the first language, which gradually becomes a new language. By extension, the concept of creolization, in the theory of culture, designates the transformation that affects different cultures in contact. Literature, theatre and the arts resort to crealization, often with the aim of parodying and subverting the culture of the current or former colonial power.

The notion of creolity comes from a study written by certain writers from the West Indies (Raphaël Confiant, Patrick Chamoiseau and Jean Bernabé) whose essay, published in 1989 as *Éloge de la créolité* (*In praise of creolity*), sets out this notion with reference to the idea of *négritude* in Aimé Césaire and Léopold Senghor (Bernabé, Chamoiseau and Confiant 1993). This reference to *négritude* has been criticized by a younger generation which rebukes the older generation for still situating itself within an essentialist binary schema inherited from colonialism, a schema by which *négritude* is still affected.

For this new generation of West Indian writers, together with Edouard Glissant, creolization is a process of perpetually evolving identities. It contrasts with globalization, which homogenizes and impoverishes languages and cultures. In Glissant's view, poetry, the novel and the theatre are creolized when writing or theatrical representation borrow elements from different cultures, for example the indigenous culture, which has long been gagged by the colonial power. Language and culture emerge from the process enriched, now part of an 'all-world' ('*tout-monde*', in Glissant's term) which is extracted from the 'chaos world'. As against identity conceived as a deep root, a concept that extends from classicism to modernity, Glissant sets up a rhizomatic, nomadic identity (Deleuze). As against globalization (*mondialisation*) as a form of uniformization from below, he sets up *mondialité* which respects the diversity of cultures. In the theatre, diversity is diversity of repertoire, but also involves stage and performance practices. The coming of mass culture always entails a standardization of the forms and types of performance.

This is also an opportunity for us to note that these intercultural investigations into the devices of creolization are poles removed from the standardization of globalized theatre – and Glissant confirms this with his idea that creolization is a struggle against the globalization of the world and languages, so that an identity cannot be both creolized and globalized.

CULTURAL EXCEPTION

EXCEPTION CULTURELLE, KULTURELLE AUSNAHME, EXCEPCIÓN CULTURAL

Cultural exception (or, as it has been called in more recent times, 'cultural diversity') consists in excluding cultural and audio-visual services from commercial negotiations between the United States and Europe, not treating them as commodities like others, subject to the market. Since the General Agreement on Tariffs and Trade (GATT) of 1993, cultural and audio-visual services have been excluded from commercial negotiations. For European and French culture, this protection is vital if they are not to be swept away by a mainstream* creative industry (mainly but not solely North American). Currently, there is also an ongoing struggle against Internet giants such as Google, Amazon and YouTube, which broadcast all sorts of cultural content without any financial outlay. In 2013, new negotiations between Europe and the United States threatened to lead to a liberalization of audio-visual and cultural exchanges. Also, there was a conflict between the European Parliament, the majority of which favoured a cultural exception (or diversity), while the Commission recommended that the market be 'left to structure itself without hindrance'. France's position at the time of writing (2013) was that to guarantee cultural diversity, exception should be extended to the digital realm and the 'new audio-visual services'. Digital and economic globalization,* indeed, have a direct impact on culture and live performances. Live performance

is increasingly dependent, for its preparation, its operation and its aesthetic, on media, Internet and cinema and television production. This exceptional production, of course, does not prevent the 'industrial' manufacture of 'McTheatre' and 'Megamusicals', churned out in a cultural capital such as London and New York, then sold off as a franchise to theatres in other big cities. Performances are mass-produced in the same infrastructure, with the same music, staging and mise en scène (acting, rhythm). Awarding grants for theatrical productions cannot rival these big machines or preserve the least artistic creativity and cultural diversity.

As Derrida noted at the start of the 1990s, there is not much room for manoeuvre between protectionism on the one hand, which is foreign to the domain of the arts and can lead to the promotion of purely national works of art, and a market flooded by homogenizing mediocre products on the other hand. So we need 'to resist this strictly commercial hegemony' by producing works of art capable of resisting competition. But, adds Derrida, 'this would have to happen through a general transformation of civil society, of the state, and for example, where the two cross, a corresponding transformation of civil society' (Derrida and Stiegler 2002, p. 147).

CULTURAL PERFORMANCE

PERFORMANCE CULTURELLE, KULTURELLE AUFFÜHRUNG, EVENTO CULTURAL

This term was invented by Milton Singer (1959) who uses the phrase 'instance of cultural organization' in connection with ceremonies, marriages, dances, rituals, etc. Cultural performance has become a key notion in Performance Studies,* involving as it does all types of performance, but also representations and linked human activities (Singer 1972; see also Shepherd and Wallis 2004, p. 130, and their presentation of Performance Studies, pp. 116–133).

In Singer's wake, Richard Bauman has given a complete definition of the term that has been taken up by Turner and Schechner: In anthropological usage, those scheduled, bounded, programmed participatory events in which the symbols and values of a society are embodied and enacted before an audience – such as ritual, festival, spectacle, theatre, concert – are often termed 'cultural performances' (Bauman in Herman, Jahn and Ryan (eds) 1995, p. 420). To this we might add a long list of other cultural performances: processions, festivals, fights, initiations, funeral rites, weddings and so on.

Theatre and the performing arts, then, are just a rather small part of the field of cultural performances. They are distinguished from it by their shared aesthetic aim: they have been invented to arouse in the spectator-observer a sense of beauty of ugliness, harmony or imbalance, the comic or the tragic, and so on. On the other hand, a ritual or a ceremony do not need to be aesthetic (to aim at beauty), but to be efficacious, in other words to accomplish, to perform, an action that is not fictional but real.

The question is one of knowing which methods to use when analysing all these cultural performances. It seems wrong to apply the same method of analysis to all of them without distinction. The difficulty lies in measuring their social impact by examining how these cultural and performative events are embodied in the bodies, affects and 'feelings' of the performers. Shepherd and Wallis, for example, point out the highly relevant link between cultural performance and Raymond Williams' notion of a 'structure of feeling'. Williams establishes a relationship between, on the one hand, the structure of our experience and our emotions and, on the other, cultural objects defined not as 'propositions or techniques' but as 'embodied, related feelings': and in this sense, the structure of feeling 'is accessible to others—not by formal argument or by professional skills, on their own, but by direct experience—a form and a meaning, a feeling and a rhythm—in the work of art, the play, as a whole' (Williams 1973, p. 10).

CURATOR

COMMISSAIRE D'EXPOSITION, KURATOR, COMISARIO DE EXPOSICIÓN

The idea of the 'curator', taken from the visual arts and museology, is increasingly used to refer to the changing, processual,* organizing and commentating role of the theatre director, whose function has changed considerably since the 1990s. What counts now is the process, the preparation, the preliminary thinking rather than the finished product, the end result or the descriptive analysis. The crucial thing is the spectator's aesthetic experience rather than the consistency and legibility of the work.

The curator's task resembles the theatre director's. Curators are not limited to the material organization of the exhibition: they draw on artists, bit players and set-designers, as would the director of a theatre and other performances. This convergence of functions is intriguing, from the point of view of the evolution of museology and of mise en scène since the turn of the millennium. The differences between the two types of job are clear – so it will be better to insist on the way they have recently started to come together.

Curators assemble works of art, but above all they frame them, bringing them within a certain framework, intellectual as well as spatial. By exhibiting visual works of art, curators choose what they wish to highlight and suggest a mode of interpretation. Theatre directors proceed in a similar way. They create a montage of elements, scenes, sets of gestures and so on: these are all moments when meaning 'coagulates', when the scenes, linked to each other, assume their full meaning. Curators, like directors, anticipate the way the visitors to the museum, or the theatre audience, will include or exclude aspects of the work. The exhibition manufactures meaning with an eye to its future audience. The mise en scène manufactures relations between the elements onstage, between the actors: it sets up a dramaturgy, a strategy of materials and signs.

Since the 1980s, exhibitions have enjoyed juxtaposing very different artists or works of art as a way of suggesting to visitors affinities that they are obliged to accept if they wish to give coherence to the spatio-temporal coexistence that is being imposed on them. Intertextuality, the interartistic relation and hybridity* all reign supreme; they have sometimes become an end in themselves. Theatre is witnessing a comparable breaking down of the barriers between the genres, styles and artistic practices that compose it. The great museums offer tourists and first-time visitors a fast track, encouraging them to consume works of art in an immediate, simplified, normative way; they direct the steps, the thoughts and the awareness of their visitors. Commercial theatres, and those theatres that act as great factories for producing the classics, do exactly the same: spectators are invited to follow the arrows and join the dots in a way that is both simplistic and constraining. The works have been framed and unframed for them in advance. In neither the museum nor the theatre do consumers have much time to think as they are dragged along this manic path, nor can they apply to what they see the least explanatory theory, for this needs time and slowness: theories are there, it is true, countless theories popularized and 'made simple', but there is no longer the time or the space for an overall reflective approach.

CUT-UP

TÉCNICA DE RECORTES

A writing technique invented by the American writers Brion Gysin and William Burroughs in the 1960s, consisting in cutting up a text into fragments before putting it together again as a new text, sometimes adding a few fragments and quotations of texts from different authors (*détournement*).*

This way of recomposing texts is sometimes used to create a dramaturgical assemblage or a stage montage (zapping).* This is how Olivier Cadiot works in *Un mage en été* (*A magician in summer*): he mixes several languages and assembles diverse materials in accordance with a rhythm which then acquires more importance than any understanding of the play.

CYBORG

1. Happy cyborgs

The cyborg (standing for 'cybernetic organism', a name created in 1960) is a hybrid being, halfway between human and machine. This mixed creature is not a mere extension (prosthesis) of the human body, or a machine manufactured by human beings, but an interface, a permanent interaction between two systems that are about to meld into a single new entity. But if the cyborg can look forward to a fine future, it has a lot on its plate when it comes to shaping this new unit, allowing it to gain its independence and take wing. And yet this is, according to Donna Harraway, the situation of human beings: 'by the late twentieth century, our time, a mythic time, we are all chimeras, theorized and fabricated hybrids of machine and organism; in short, we are cyborgs' (Haraway 1991, p. 150).

2. The irresistible rise of the cyborg

The cyborg is a hybrid whose task it is to go beyond all the dualisms that we have inherited from philosophy, especially from Cartesianism: body and mind, but also self and other, man and woman, nature and culture, the human and the inhuman. It has owed its popularity over the last half century to its ability to synthetize notions and elements deemed to be antithetical to one another. The way the body has to yield in the face of the machine, something to which medicine bears witness daily, the desire to go beyond biology in the form of human constructions, the quest for a being that is half-human, half-machine and can draw on both these aspects: all of this makes the cyborg uncannily fascinating.

Theatre has always been attracted to machines combined with the living bodies of actors. Puppets imitate human movement, but the spectator remains aware that they are created and controlled by human beings. Likewise, robots remain under the control of human beings even when they temporarily threaten them (Čapek's *R.U.R*, 1923). The talking masks of Denis Marleau, which simulate humans (*Les Aveugles* (*The Blind*) by Maeterlinck) cannot hide their artificial origins. Contemporary dance often includes dancing robots (for example Bianca Li, in *Robot* (2013), has seven small humanoid robots dancing in a mechanical ballet).

Things are different with experiments in Cyborg Theatre, which try to link human beings to computers which issue orders to them. 'Actors' are now nothing but disembodied, virtual agents – robots in a virtual space. By testing the relation between the living and the artificial (which theatre is naturally equipped to do), an attempt is made to determine whether machines think like human beings, and whether actors think like machines. This is the Turning test: can a spectator asking questions of a human being and a machine still tell the difference between them?

Cyborg Theatre does not place human beings higher than machines, but links the two together and gets them to interact. According to one of the pioneers of this dialogue between one machine and another, and between machines and human beings, the theatre director (or networker?) Jean-François Peyret, dialogue here goes far beyond 'interhuman dialogue'; it 'enhances' the actor: 'Enhancing actors, equipping them with apparatus, is a way of making them artificial and thus,

following Beckett, taking to its limit the process of dissociating body and voice, disembodying the spoken word as much as possible' (Peyret 2011).

3. The postmodern fascination with cyborgs

Really cybernetic experiments, those that have machines engaged in dialogue with human beings, are still rare, and more playful than scientific. Most of the time, the computer is used as a mere stimulating device, triggering a part of the body against the actor's will. Marcel·lí Antúnez Roca, for example, produces a deformation of the traits of his face by impulses sent by the spectators and controlled by computer. Kris Verdonk hangs his performers from wires, so as to manipulate them via computer and take over the movements of the actors, who are requested not to resist. Stellarc 'grafts' a third hand or a virtual arm, electronic prostheses that lie outside the subject's control and will obey the computer program alone. This has led the theatrical cyberneticist to declare that the human body is obsolete and will be replaced in the future by machines.

In spite of these amazing experiments, worthy of a computerized Frankenstein, we are still – in reality as in the theatre – far removed from a cyborg situated at the interface of machine and program, and far from a Cyborg Theatre that has freed itself from the orders given to the body by its 'pilots'. If the actor is indeed 'enhanced', the subject, i.e. the pilot, is still in command, which paradoxically reinforces the division of body and mind. At least we can now see how the subject, the human being and the work of art are decentred:* actors no longer have to construct a psychological double of themselves. They are encouraged to construct themselves from outside, as if they were directing themselves onstage, accepting a 'de-control' of their subjectivity and their corporeality.* The cyborg is still a gadget that links back again to the myth of the Golem, the automaton, the sorcerer's apprentice – all of which threaten the human race. This is why the cyborg is often treated with derision (G. Gomez Pena, Antúnez Roca): it then turns out to be the double of the subject, the reverse image of the other, the fluid borderline zone between self and other, the parody figure of ourselves, of what places us 'opposite a partner who is at once "ourselves and another"' (Breton 2007, p. 274). With the development of computer programs, spectators can control the contents of the performance or the installation in real time: one example is the *sistematurgia* of Antúnez Roca, which always ends up creating a world that is at once iconoclastic and tender.

D

DANCE-THEATRE

THÉÂTRE-DANSE, TANZTHEATER, DANZA TEATRO

Many dance-theatre performances continue to take centre stage, although the term already seems a bit dated and closely linked to the context of the 1970s, and particularly to the work of Pina Bausch (1940–2009) whose *Tanztheater* (which it would be better to translate as 'danced theatre' rather than 'dance-theatre') was a worldwide success, inspiring countless people in the world of theatre and dance. The term *Tanztheater* dates back to Laban and Jooss in the 1920s, before it was used to describe the work of Pina Bausch. The phenomenal expansion of dance, the constant hybridization* of the arts, interartistic and multicultural experiments, all explain the success of dance-theatre and its persistence in other forms and names, such as theatre of gesture or physical theatre.

1. Convergence of theatre and dance

Here more than ever, we will avoid setting up dance and theatre as two rival forms with irreconcilable essences and opposed specificities, even though intuitively it would seem that dance-theatre comes rather from dance and movement* than from theatre and performance, and that it is actually a form of dance producing the effect of theatre, as theatre is implicitly synonymous with mimetic actions, characters and narrative. We must always remember that what is described as a duality of theatre versus dance is not a duality at all in most non-Western cultures, where dance and theatre, not to mention singing, poetry, visual arts, festivals, ceremonies and rituals, are designed and experienced in close association with one another, and are in fact inseparable.

Since the 1970s, the trend in dance and theatre to converge in new practices has become more pronounced. The theatre is increasingly 'moving': it often renounces spoken language, and does not impel characters to be embodied in a mimetic action or in characters. Dance, meanwhile, narrates and speaks, instead of proposing a ballet of choreographed figures or even moving (for example Jérôme Bel or Maguy Marin in *Description d'un combat* (*Description of a struggle*), Avignon, 2009).

This convergence of two practices results in a fair exchange: both theatre and dance require from the spectator a kinaesthetic perception of moving bodies, without giving up the pleasure of telling a story. This is true of the works of Jan Lauwers such as *La chambre d'Isabelle* (*Isabelle's room*) (2004), Wim Vandekeybus's *Blush*, Alain Platel's *Tous des Indiens* (*All Indians*) (2000) and *Wolf* (2005), and Jan Fabre's *Orgie de la tolérance* (2009). Whether danced or acted, the performance requires an increasingly physical, or indeed haptic,* perception on the part of the spectator. As for spoken words, they are no longer understood as the source of everything else, but are fitted into the entire performance at various times and for various reasons; they are perceived as echoing the mise en scène as a whole.

2. Beyond dance-theatre

Does dance-theatre have its future behind itself? If we are thinking of the landmark works of Pina Bausch, Johan Kresnik, Maguy Marin and Jean-Claude Gallota, this is surely the case!

But with the new life brought to it by new alliances, it is far from true! Both theatre and dance can be combined with other artistic and social practices, and this is endowing them with a new lease of life.

First, there is the circus, to which an increasing number of choreographers (Philippe Decouflé, Josef Nadj, Kitsou Dubois) have found themselves drawn, and in which they aim to achieve a complete spectacle – for circus brings magic, marvel, virtuosity and lightness, which dramatic theatre and academic dance are sometimes lacking. The body is used with another virtuosity, a different tension from that of dancers, without the psychological and linguistic refinement of spoken theatre. The high wire, the trapeze, the ropes give the body a magical ease which theatre can only dream of. Aerial* art helps the performers to forget gravity – something that happens in dance for only a few fractions of a second at a time, in a gestural sequence.

Second, we find literature, whether poetry or narrative, reassuming its rights: it is again becoming audible and understandable; it resists the tendency of mise en scène to reduce everything, even literature, to visual or phonic materials. Listening to the text, and not just thinking of the text as a piece of music or as the narrative argument of the story, is starting to be important again, as if the virtues of poetry and literature had just been discovered. In *Fleurs de cimetière* (*Graveyard flowers*), a choreography by Myriam Hervé-Gil, the words, by Dominique Wittorski, are uttered by a narrator down-stage, while on the rest of the stage the female dancers move in their own ways, confirming or commenting on the verbal narrative. The spectator is led to perceive the performance in 'stereo', combining text and gesture.

In the case of the DV8 group, the report or the documentary are recordings that have been transcribed and acted out, or else are directly broadcast by loudspeaker. The dancers perform figures corresponding to the themes (as in *To be straight with you* (2008), which deals with homophobia in the whole world).

Devised theatre* (a kind of theatre produced collectively) creates the text and the story experimentally, during rehearsals, and lends itself well to the mode of production enshrined in the new dance-theatre. *Tous des Indiens*, and *Wolf* by Alain Platel, thus start out from danced and verbal improvisations, which produce constantly evolving material, the only fixed and intangible thing being, in the second case, the music of Mozart.

The new media tend to dematerialize dance, removing it from the world of reality and breaking up the movement. Thus dematerialized, the body acquires a new status. Similarly, intermediality* no longer studies the alleged exchanges between the media; it is more interested in the transformation of media, in their remediation,* and it helps to change our perception of dance. The contrast is no longer between dance and theatre, but between the recorded body (whether broadcast live or pre-recorded and the living body).

Urban cultures, particularly youth culture, provide another source for this block of theatre-dance media. The practice of hip hop, break dance and capoeira, as well as the martial arts, shapes and reinterprets the physicality of the performers in new productions. The fragmented gestures of break dance, as automatized as a machine, confer on human gestures the often irreverent and ironic functionality of a mechanical movement, which enjoys disciplining the body after having 'liberated' it in the 1960s.

The social sciences and their recent developments since the late 1980s have had a marked influence on dance-theatre. This is evident from a comparison between *May B.* (1982) by Maguy Marin and Pina Bausch's *Café Müller* (1978) and *Keuscheitslegende* (*Legend of Chastity*) (1979) on the one hand and, on the other, recent productions of this kind (those of Lloyd Newson (DV8) or Myriam Hervé-Gil, for example).

In the continuum of theatre, dance and media, new and brilliant forms and formulae continue to emerge, attesting to the rich fertility and amazing posterity of dance-theatre.

DECENTRING

DÉCENTREMENT, DEZENTRIERUNG, DESCENTRAMIENTO

1. Decentring of the text or the mise en scène

In Derrida's philosophy, the centre is a metaphor for the fixed origin, the text's point of departure: these are all notions that need to be critiqued and deconstructed,* the suggestion being that the text has no fixed origin and would be better understood as a network without origin or endpoint, without depth or hidden meaning. Applied to a dramatic text, this means that such a text cannot be interpreted and performed as if we had discovered the author's original meaning, but rather as a network of meanings for which the spectator is responsible. The literary or dramatic text has long been conceived as centred, tending towards some central meaning when it is written and when it is read. The appearance of mise en scène coincided with the quest for a centre that it was the director's mission to locate and then to shape.

But mise en scène also decentres, just as easily and 'naturally', the dramatic text and the stage components, since it tries out various options and different approaches that the stage then tests out. The text – and, in the next stage, the mise en scène – thereby finds itself 'de-author-ized' (deprived of author, *auteur*, authority and *hauteur*), as well as being decentred. The mise en scène, supposedly and originally centred on the figure of an artist coordinating all the signs, is decentred when it is no longer constructed in view of a stable, identifiable meaning, when it has lost all hegemony and all philosophical, political and artistic authority.

2. Decentring the actor

In classical or naturalistic dramatic writing and acting, actors must strive first and foremost to 're-centre themselves', to find a harmonious union between body and mind. In postmodern or postdramatic performance, on the other hand, actors no longer seek this union, which is any case impossible; they prefer to dissociate words and acting, as if to demonstrate more clearly their autonomy and their distinct identities. Directors such as Anne Bogart, C. Marthaler, E. LeCompte and her actors in the Wooster Group, and actor-theorists such as David Mamet (*True and False*, 1997) insist on the need to uncouple the word or the gesture from the verbal action which is deemed to arise from the character. This is much more than a mere effect of strangeness or alienation.

3. Decentring the spectator

Gradually, spectators* of contemporary performances are moving away from their old obsession with harmony, central perspective, coherent structure and a stable centre. They allow themselves to be swept away by an aesthetics of overflow, of margins, of liminality.* Their point of view changes completely, as it does when an anthropologist temporarily adopts the other's perspective. Their decentred and even inverted gaze has sometimes led certain theorists to see the spectator as the main author of the performance: a reversal rather than a decentring.

DECONSTRUCTION

DÉCONSTRUCTION, DEKONSTRUKTION, DECONSTRUCCIÓN

A philosophical term in Jacques Derrida (1930–2004). The meaning of a text is open, contradictory, always relative, never stable and definitive. So we need to seek out its ambiguities, its

contradictions, without focusing solely on the author's intentions: this leads to 'supplementary readings'. Deconstruction is a process that consists in undoing the text's hegemonic system, by multiple readings and shifting interpretations (Derrida and Roudinesco 2004).

The term 'deconstruction' is often used by theatre critics in a superficial and negative way, to lambast the supposed excesses of mise en scène. However, it is a very useful notion, since the actor or the director necessarily question the 'truth', the origin and the construction of the text or the production.

Deconstruction is not a style, a literary or theatrical movement, of either a postmodern or any other kind: it is a philosophical technique applicable to theatrical creation and analysis, both of text and of mises en scène.

1. The crisis of representation and 'destinerrance'

To deconstruct means first and foremost breaking the 'closure of representation' (Derrida), opening the dramatic text and the mise en scène to a structure that does not limit them but instead reveals the way they have been constructed. This mainly involves locating the fragmentation, the dissonances, the decentring* of representation. The text or the performance are to be grasped as both a coherent structure and a dispersed set of non-hierarchical signs, for – as Derrida acknowledges – 'at the time I used this word [deconstruction], there was the dominance of structuralism: deconstruction was considered then at the same time to be a structuralist and an anti-structuralist gesture' (Derrida 1995, pp. 211–212) Torn between order and disorder, structure and event, deconstruction is caught up in a *destinerrance*. What is the result for theatre when we use Derrida's notions to interpret the way the text or the scene are produced and received by the creators of the performance and by the spectators?

2. The object of theatrical deconstruction

What can be deconstructed in the theatre? A great number of things, all in all! For example:

The different acting styles, the media, the components of the performance: deconstruction is akin to *Verfremdung* or alienation,** Brechtian or not, which contrasts and relativizes the elements of the performance. It evinces the desire not to make signs converge on a system or a synthesis, not to reduce the performance to a systematic, central point of view. Often, mise en scène proposes the reciprocal deconstruction of different acting styles and media, like a reversed remediation* (Media*).

Dramaturgy,* *especially the character*: in postmodern or postdramatic productions, actors show how the construction or the character are formed of features that can be combined and dismantled (as in the *Hamlet* 'dismantled' by the Wooster Group).

Meaning, origin, centre, final reading of a text or mise en scène: we need to get away from an ultimate interpretation, one that is limited, correct, proven, anchored in an indisputable signified. Deconstruction refers both artists and spectators to possibilities disseminated* in the overall text or scene, for all interpretation is a 'misinterpretation' (Paul de Man).

Deconstruction does not oppose modernity head on (as does postmodernity, with which it is all too often confused). Like modernity, deconstruction is even happy to indulge in critical self-reflection.

The Western opposition between text and performance, mind and body: this opposition is questioned, as it is viewed as the mere product of a metaphysical tradition.

3. The tasks of deconstruction

Deconstruction focuses on what the readings and interpretations of a text or mise en scène have hitherto left out, marginalized or ignored. It seeks everything that may contradict the unifying methods of reading such as structuralism or semiology. It lies in wait for the fault line that will prise open the closed system and the coherent but reductive reading. It emphasizes the margins, notes, second thoughts and mistakes of the playwright, director or actor. It mistrusts the explicit statements of the playwright, director or actor, preferring the *supplement* of meaning that reading or mise en scène will not fail to provide.

Rehearsals, and then the mise en scène, are a permanent construction/reconstruction of the text, the acting and the overall project. They put meaning to the test, its construction and its deconstruction, these being essentially unstable operations, which mean that the work being interpreted can never be frozen. Mise en scène obliges us to 're-author-ize', but also to 'de-author-ize' the dramatic text or the performance as a whole. It is thus a permanent applied deconstruction. It also puts forward several readings. This means that there are no longer right and wrong readings, but strong and weak readings, more or less up-to-the-minute and productive.

Thanks to deconstruction, theory turns out to be useful and indeed indispensable when it comes to inventing a practice of the text or the stage. This practice in turn enables us to discover new theories and thus gain access to hitherto unidentified aspects of this text or this mise en scène.

4. Critique of abstract deconstruction

One might justifiably criticize deconstruction applied to theatre for abstracting the mise en scène or the textual interpretation from the real context of the theatrical enterprise. But after the phase of relative depoliticization of the 1970s and 1980s, during which deconstruction rose to prominence, Derrida seems to some extent to have rectified this (as in *Specters of Marx*, 2006; *Force de loi: le 'fondement mystique de l'autorité'*, 1994; *Rogues*, 2005). Other disciplines (New Historicism) and other fields (Performance Studies) as well as newly politicized genres such as documentary theatre (*verbatim*), citizens' actions (Schlingensief) or the half-real, half-theatrical interventions of the *experts of daily life* of Rimini Protokoll have also made their mark. In all these attempts, or in most contemporary experiments, the *deconstructionist* method still has its interventionist force, defying postmodern and postdramatic experiments by expressly stating its difference from them. Refusing to become an acting style, insisting on remaining a theoretical method and a critical practice, deconstruction distinguishes itself from postmodern performances. Insisting on its tools and on philosophical thinking, it avoids the theoretical weaknesses of the postdramatic.

See also: Pavis (2007), pp. 158–179; Foreman (1992); Vanden Heuvel (1991); Fuchs (1996).

DÉTOURNEMENT

DÉTOURNEMENT, UMWANDLUNG, DESVIO

Détournement was invented by Surrealism, used again by the Situationists, and adopted by the art of the second half of the twentieth century. It is a way of subverting the norm, the meaning and function of a work of art. The French term 'détourner' means 'to take a detour', not to attack frontally, to use your enemies' strength against them, to reassess to your own advantage an unfavourable situation, to change the face of the world, to subvert the work of art, or society, in the hope of influencing and even transforming them.

Situationist détournement aims to escape an ideology, a finished work of art that has 'sold out' to meaning, to norms. An effective détournement questions the society of the spectacle, entails a drift in meaning, a detour towards an elsewhere.

Reversal in art consists in giving the work of art a new meaning, often one that goes against the usual norm or cultural habits. Duchamp *reverses* the Mona Lisa by sticking a moustache on her. In a more subtle, insidious and political way, Brecht reverses Shakespeare's tragedies, adapting them to his own needs: he uses the story from the plays, keeps the same system of characters, but puts forward a particular reading – that of *Hamlet*, for example, which consists in an analysis of the action in which 'the theatre may stand up robustly for the interests of its own age' (Brecht 2014, p. 251).

Détournement in contemporary art resorts to several techniques and occurs in the most varied domains. Performance and theatre draw constant inspiration from this. The following domains and procedures can serve as examples, as they all have a major influence on the theatre:

Caricature: the actor's parodic, exaggerated acting, the extreme ideas and comic devices of the mise en scène.

Photomontage: suppressions, compressions and interactions between images of the text or the performance, especially in its postdramatic and postmodern aspects.

Musical *sampling* and *cut-up**: the mixing and superimposition of texts without regard to their origin or their rank, and often without any thought for the result and the effect on the spectator.

Recuperation: found objects (*objets trouvés*), recycled* objects, found spaces, *art brut*: these can provide performances with every kind of material that involve a move away from literary theatre. In the figurative sense, recuperation is also the idea that every avant-garde, every completely new experience is quickly integrated, normalized and made commonplace by mainstream aesthetics.* Even transgression* is soon absorbed and recuperated for other aims. The theatre of the absurd, which reversed logic and defied classical dramaturgy, was soon recuperated by an aesthetic of derision.

Intermediality: the infinite relations between the media taken at different times, their rapid development and transformation into new media (remediation*) corresponding to the same interartistic and intercultural hybridity.*

Advertising is everywhere in contemporary art (design, photography, the cultural event): theatre struggles to reverse the effects of this, since it does not have the same budget or managerial experience. Only the parody and deconstruction of the ideology behind advertising can find a response that will not ipso facto be a self-destruction of art.

These days, détournement, recuperation, subversion* and transgression have become the rule, and even the norm: a stylistic effect of strangeness, a sign of recognition, a way of saying 'beware!', of shocking or provoking people without really pushing things forward, let alone changing them.

DIFFÉRANCE

DIFFERENZ

A term in Jacques Derrida. The fact of deferring, putting off until later the meaning of a text, until it appears to be impossible to attain any original or definitive meaning: the text is undecidable (Pavis 2010, pp. 164–183).

This is how playwrights proceed, knowing that their texts are neither, nor can be, complete, and will assume a (provisional) meaning only when they are read or staged. This mise en scène is itself simply a provisional, incomplete reading, also subject to a difference or deferral, a destinerrance, 'the possibility that a gesture will not reach its destination, . . . the condition for the movement of desire that would otherwise die in advance' (Derrida 1999, p. 53).

DISFIGURATION

DÉFIGURATION, ENTSTELLUNG, DESFIGURACIÓN

This term is to be taken in the sense of a disfiguration, a suppression of the human figure* and face. In the classical sense, to disfigure a body is to deprive it of its human form, as with the bruised and battered form of Hippolyte in the famous lines from Racine's *Phèdre*: 'Upon these words, this dying hero/Left in my arms nothing but a disfigured body' (Act V, sc. 6, line 1568). This disfiguration of the classical hero cannot be shown directly; it has to be told in narrative form. Only in twentieth-century dramaturgy and mise en scène will it be permissible for the face or body to be crudely exposed to our view.

By extension, and by metaphor, we can talk of the 'disfiguration' of the text and the stage, both modern and postmodern, when these lose their figurative, representational, mimetic character, and bid farewell to their figurative, hidden, symbolic meaning. To disfigure a text or a performance is to read them in accordance with other figures of style, passing from figurative to concrete language, rediscovering the 'concrete language of the stage' that Artaud talked of. Disfiguring implies that we go beyond or deny the figured, symbolic form of the text or the stage and take them at face value: their nominal value, their proper meaning. Actors (like reader-spectators) always disfigure the texts they interpret: they strip them of their initial, traditional meaning, they choose one reading rather than another, they put forward an interpretation that nobody was expecting, that nobody had figured out – or at least not yet. By modifying the rhetorical figures and the figures of the stage, actors and reader-spectators change the face of the world.

DISPOSITION

AGENCEMENT, DISPOSITION, APARATO

It is to Gilles Deleuze and Michel Foucault that we owe the notion of disposition, which they compare to the notion of *apparatus** used by Michel Foucault. Deleuze states that he differed from Foucault 'only on very minors things: what he called an apparatus, and what Félix and I called arrangements, have different coordinates, because he [i.e. Foucault] was establishing novel historical sequences, while we put more emphasis on geographical elements, territoriality and movements of deterritoralization' (Deleuze 1995, p. 150).

Apparatus is a notion that insists on the set of combinations, the internal mechanics of the work, while disposition is linked to an overall space, a geography. Disposition reveals a structure, a collective set of combinations; it is almost synonymous with enunciation (*énonciation*), as the situation (of words or actions) which needs to be viewed as a whole and taken into account if utterances *(énoncés)* are to be understood.

Deleuze gives us a precise description of disposition: 'The mimimum real unit is not the word, the idea, the concept or the signifier, but the *assemblage*. It is always an assemblage which produces utterances. Utterances do not have as their cause a subject which would act as a subject of enunciation, any more than they are related to subjects as subjects of utterance. The utterance is the product of an assemblage – which is always collective, which brings into play within us and outside us populations, multiplicities, territories, becomings, affects, events' (Deleuze and Parnet 2002, p. 51).

If we examine the main notions in this theory of disposition, we realize that they apply directly to the mise en scène as a fundamentally spatial disposition. There is little sense in dissecting representation/performance into signs or recurrent units, as semiology did in its early days; on

the other hand, we do need to investigate the way all these unstable materials are disposed of with the spectator's critical gaze in mind. A theoretical hypothesis changes the appearance of the signifiers of the performance: like the apparatus, disposition organizes signifiers and signifieds. Sometimes we are immersed in the matter of disposition, sometimes we step back and test new theoretical hypotheses.

DISSEMINATION

DISSÉMINATION, DISSEMINATION, DISEMINACIÓN

A term in Jacques Derrida (1981a). The impossibility of localizing and reifying meaning in the text or the work of art – despite our need for coherence, our quest for a centre or an origin. The meaning of the text does not reside in a fixed relation between signifier and signified. There is a constant interplay of signs as between meaning and the deconstruction* of meaning.

When applied to the theatre, Derrida's term 'dissemination' can be seen as linked to the possibility of dispersing the meaning of the dramatic text or the stage in an open field of materials or structures, for example by de-hierarchizing the materials employed. Meaning does not reside in the centre of the text but is disseminated throughout the performance,* in its spacing,* its deconstruction, whatever the contexts and the trajectories of reading.

Every text projected in the space-time of representation is disseminated. Any representation is disseminated too, once it opens itself up to an infinity of readings, those of the collective authors of the mise en scène as well as those of the spectators. In both cases, interpretation is no longer a matter of a comparison between signifiers and signifieds, space and time, displacement and deferral, form and content, but of evaluating the gap between them, the way one refers to the other and regenerates it.

Certain performances or productions (T. Kantor, C. Marthaler, F. Tanguy, E. LeCompte) reject any linear, logical quality and disperse motifs and materials (signifiers and signifieds) in accordance with dramaturgical principles that will not appear until later and that come partly within the purview of each spectator's attention and perception. It is not what the spectators see that counts, but how they see it and what logic they think they can recognize in the dissemination.

In the classical sense of the dispersal of the work of art in different contexts of reception, dissemination leads to a process of constant reinterpretation. The prospect of the dissemination one medium into other media (intermediality)** encourages us to think about the effect produced by the work* on the spectators and on society in the broad sense.

DRAMATIC WRITING

ÉCRITURE DRAMATIQUE, DRAMATISCHE SCHRIFT, ESCRITURA DRAMÁTICA

This is one of several terms currently employed, with all the misunderstandings linked to an imprecise and metaphorical usage of the concepts of 'writing' and 'dramatic'.

1. Plays on words

'Dramatic writing' is an attempt to say two things: 1) *writing* refers to something written, whatever the language or the material support, and it uses a natural language, however reworked it may

be; 2) *dramatic* indicates the form of the text; this form is linked to performance, to the action grasped in its tension, to an action performed by *actants* (acting forces), generally characters.

'Theatrical writing', if this is seen as a different notion, insists on the use of the stage, of performance, of the mise en scène, without these three words being synonymous. The ambiguity comes from this word *theatrical*: is this the classical theatre (in which case the term is synonymous with 'dramatic')? Or is it the stage, the performance?

Writing, between language and style: this is the conception put forward by Barthes (1967). It is a way of expressing oneself, a set of stylistic and dramaturgical devices that concern most dramatic texts.

But writing is also 'the relationship between creation and society, the literary language transformed by its social finality, form considered as human intention and thus linked to the great crises of History' (Barthes 1967, p. 20). The dramatic writing of the Theatre of the Absurd, for example, resorts to a few themes and a few recurrent figures. Postdramatic writing observes a certain number of principles that deny mimetic representation or the use of characters. To read dramatic writing is always to link it back to the period in which it was deployed.

Metaphorically, directors are supposed to have a certain style that is conveyed through the staging: *stage writing* (*l'écriture scénique*), a term created by Roger Planchon, insists on the idea that the mise en scène writes with the stage in its totality and constitutes an autonomous language. *Stage writing* (*écriture de plateau*) or, more precisely, writing from/with the stage, as served up by stage-writers (*écrivains de plateau**), basically follows the same idea: everything starts from the stage, as a space replacing the blank sheet of paper. Indeed, we are here still in the traditional framework of a theatre linked to a space limited and created by human beings.

Another terminology, used by Clyde Chabot, contrasts '*textual writing*' (a pleonasm) with '*stage writing*' (an oxymoron), following the same division (Chabot 2007).

Writer/writer (*écrivain/écrivant*): this other famous distinction drawn by Barthes applies to theatre. The *écrivain* does not write to carry out some task, to produce a material that can be directly and transitively applied. The *écrivain* produces a text, a piece of dramatic literature that has its own value. This dramatic literature does not necessarily need to be translated and extended into a mise en scène. On the other hand, *écrivants* already have some idea of the reasons that impel them to write: their work is utilitarian. The *écrivants* of theatre consider their textual production as a mere canvas, a transitory and transitive scenario in the service of the director.

2. Dramatic writing today

It is a paradoxical state of affairs, but everyone – teachers, cultural authorities and experts – is interested in dramatic writing, and demands the right to publish texts. At the same time, nobody reads contemporary theatre any more: pupils cannot escape the classics, but they manage very well without reading their contemporaries. Primary and secondary schools have difficulty in finding a place for themselves: they often exploit the theatre, using it as collective therapy or as illustrated literature. But mise en scène is neither an unbridled form of bodily expression nor an alembic for distilling the essence of texts.

Playwrights are on the defensive: they are often rejected by 'stage-writers' (*écrivains de plateau*)* and accused of being text-centred, mere littérateurs. (This is clearly the impression that emerges from the interviews of the EAT, the Écrivains Associés du Théâtre, in EAT (2010)). They have been led to believe, as Pommerat remarks, 'that they were not able to direct a play . . . People have fantasized so much about the writer, the author, the great artist, the genius, and set the poet-writer and the text on such a pedestal that they have created a great deal of inhibition' (Pommerat n.d., p. 17). It is true that very few artists possess, as do Joël Pommerat or Simon

McBurney, the art of producing a mise en scène and creating at the same time a text that will then be, not just readable because it has been published, but above all have great literary flair, preserving its force and its enigma. Since the turn of the millennium, there has been a desire to return to the meaning of the text instead of being satisfied with mere effects of meaning: this is both a reaction against the way texts are no longer read and a weariness with mises en scène that completely cannibalize other texts without any evident gain. Danielle Sallenave, who was the literary advisor to Antoine Vitez, goes back to the 1970s, when, in 1975, Vitez put on *Catherine*, after Aragon's *Les cloches de Bâle* (*The steeples of Basel*): 'Brilliant, spectacular, risky, the mise en scène of *Catherine* shows how one might manage to deliver no longer the meaning of the text but simply discontinuous effects of meaning – with the spectator being given in his turn the task of "staging" them in a random fashion . . . We ourselves have become more sceptical about the "rights" of mise en scène: we have realized that they would end up dispensing us from any "obligation" towards the text' (Sallenave 2010). If we can indeed do a great number of clever or playful things with texts, we still need to be aware of the consequences of our actions.

3. The impact of performances and the media on dramatic writing

The broadening of theatre, in the Greek and Western sense, to the boundless set of theatrical and performative practices that can be realized in practice transforms the literary or quite simply textual identity of all these cultural practices. The words of a ritual, a conversation, a piece of role-play do not have the same function as those of a character in Koltès or Sarah Kane. They must be analysed in terms of the action performed, and not of their aesthetic value or fictitious status.

The impact of the media and digital technology on our lives is well known, but the way they have transformed texts in general less so. This transformation is studied by centres of research such as the Centre national des écritures du spectacle at Villeneuve-lès-Avignon, whose object is to grasp 'the shifts or transformations that occur in a time of transition between the culture of the printed word and digital environments'. The hypothesis is that 'digital technology is a central issue for theatre insofar as it contributes to modifying our intellectual technologies. It alters writing, memory and even, it seems, our ways of thinking' (Bauchard 2011, p. 3). The change in the material support of reading, from the book to screens of every kind, has repercussions on the way we write and read, but also on how we listen to and perceive texts in the framework of their representation. Directors are well aware of this: instead of turning the pages of the book like successive scenes or tableaux, they allow their spectators to 'open windows', creating infinite (or almost) possibilities for dramaturgy, perception and reception. These modifications, which are much more than technical adaptations, mean that both artists and theorists need to reviews their mode of production and analysis of texts and performances. Writing, whether dramatic, theatrical or performative, has always been part of an intermediality, but present and future digital media are speeding up the modes of creation and thus reception.

4. What are the trends?

Textual production is too huge and varied, too different from one country to another in spite of the standardization of cultural globalization, for us to be able to distinguish different currents in it. At the most we can observe, seen from a great distance, a few broad tendencies. Media and digitization have a significant impact on the sophistication of the way of narrating, of doing without linearity of story, and of being able to follow and interweave different narrative threads. Paradoxically, the return of storytelling and the theatre of narration* can perhaps be explained by the digitization of our lives and by our art of telling stories to survive. The postdramatic* simply

exploits this faculty and sophistication of narration too – this virtuosity of formal construction that no longer feels obliged to forge any link with political and psychological reality. All these experiences converge in the explicit desire, not without effort, to contrast textual writing and stage writing, or, to put it more simply, in a new conception of text and writing. As Pommerat puts it, with reference to his play *Au monde*: 'I consider the work that goes into the mise en scène as a time of writing in the full sense. I do not feel that I am an author-director but an author pure and simple. When I put the actors to work, I am continuing to write my play' (Pommerat, on *Au monde*).

In every possible form, writing continues to make a comeback. So the word has lost its literal, traditional meaning; this does not mean that it can create a new concept able to register the plastic quality of stage writing: 'mise en scène' does not seem right for current practice; 'mise en perf', 'performise' and 'mise en sensibilité' are all French portmanteau words without any real handle on reality. This terminological confusion expresses the disarray of a Western theory that cannot manage to free itself from the dualism of text and stage, of writing and action, of word and embodiment (Pavis 2007a, pp. 299–311). Only if we think more deeply about the practice of a few author-directors, identifying the stages and the interactions involved in their work, do we stand any chance of moving forward, leaving behind a dichotomy that has always been archaic.

E

ECCENTRICITY

EXCENTRICITÉ, EXZENTRIZITÄT, EXCENTRICIDAD

This means being removed from the centre, being in a position of decentring.* In the theatre, this situation is frequent and indeed it constitutes the theatrical relation. In this respect, theatre simply reproduces the situation of human beings vis-à-vis their bodies and the whole world. This is how, according to Massumi (in his re-reading of Spinoza), affect* produces an exchange between the body and the world, since affect is 'a state of passional suspension in which it [the body] exists more outside of itself, more in the abstracted action of the impinging thing and the abstracted context of the action, than within itself' (Massumi 2002, p. 31, quoted in Reynolds 2012, p. 128).

This eccentric position of human beings is also, par excellence, that of actors. In his *Anthropologie des Schauspielers* (*Anthropology of the actor*), Helmuth Plessner shows that these human beings, and actors first and foremost, are always at a distance from themselves, which is clearly expressed in the difference the German language draws between the body one has (*Leib*) and the body one is (*Körper*). Actors, whatever theory we follow, are always situated between interiority (they believe or make believe that they are the characters they are playing) and exteriority (they take up a critical or ironical distance from what they are deemed to be representing).

The theory of kinaesthetic empathy,* as propounded by Dee Reynolds, confirms this separation between subject and object, in a place, a 'zone of indeterminacy' (Grosz 2008, p. 72, quoted in Reynolds 2012, p. 128) where sensation is established, where affect is always in a state of becoming between the subject and the external objective world. By identifying with a movement, individuals replay within themselves this movement and this intensity,* which is the condition for them to perceive and understand it, being affected by it as if by a movement stemming from within themselves. Thus perception, like theatre, is the ability or the art of changing place in one's imagination, leaving oneself, and thus, in the proper sense of the word, experiencing 'ec-stasy' (*ex-stasis* or the action of being beside oneself).

EFFECT PRODUCED

EFFET PRODUIT, WIRKUNG, EFECTO PRODUCIDO

1. Origin and transformation of the notion

The notion of the 'effect produced', an expression that translates, via the French 'effet produit', the German word *Wirkung* (the effect, the action on something), was not used much until the work carried out on reception aesthetics by the School of Constance, such as Jauss (1982) and Iser (1978, 2012) in the 1970s. In the French tradition, this effect produced has been exclusively studied under the name of literary effect, as the power to act on the reader: not as an aesthetic or sociological effect, but as an influence on the reader's personal life.

According to the school of reception aesthetics, theatre seems to have been studied mainly in its productive aspects and in its productive phase, focusing on its textual dramaturgy: this led to a neglect of the performance itself, considered to be merely accessory, and also to a sidelining of the actual audience and its way of receiving the mise en scène. What does reception theory have to say? It claims that, from the Greeks to the bourgeois performance of the eighteenth century, we have been stuck in an aesthetics of representation (*Darstellungsästhetik*) or, at best, an aesthetics of effect (*Wirkungsästhetik*). Nowadays we need boldly to adopt the point of view of reception and

found an aesthetics of reception (*Rezeptionsästhetik*). But is it as simple as that? And can we limit ourselves to noting the effects produced without asking which subject is analysing them?

It does seem clear that the effect produced (*Wirkung*) is at the same time a question of production (what effects do artists plan?) and a question of reception (what consequences will these effects have on the reading of texts or the analysis of performances?). So we need to tackle the work of art both from its productive side and from its receptive side. However, this balance is not so easy to maintain. Thus, works of art do not reveal their political dimension directly in their effects, but in the way receivers situate themselves with regard to these effects and the fashion in which they analyse them: 'The political dimension of works of art cannot be derived from their *effects*, but depends on the *relation* with the work, the place assumed, in the work or in relation to it, by the reader, spectator, television spectator, etc. This is the way the receiver can *form part of* the work which insofar as it sets up a relation to other people, is political in the true sense' (Servais 2013, p. 178).

2. The effect produced on the spectator

It is not easy to assess the effect produced by the performance on the spectator. Categories as imprecise as those of pleasure and entertainment, or as technical as catharsis or kinaesthetic empathy,* do not necessarily help us clarify the idea of reception. Furthermore, we ought to begin by specifying what the reception of a work of art or event actually consists in. The effect is often unpredictable, varying from one audience to another, and even from one spectator to another. Creative artists cannot gauge the exact effect that their work will produce on an audience or audiences, in different contexts, etc.

The extreme variety of different works of art almost obliges us to look at examples on a case-by-case basis, or, if necessary, genre by genre: this discourages any attempt at theorization or generalization. For works of art need to be viewed as part of the set of performative practices and cultural performances. Given the difficulty of describing these works in a coherent and detailed fashion, there is a great temptation to metaphorize the notions of performance and spectator, turning them into a neo-baroque, theological metaphor for the human condition. This is, to some extent, what Guy Debord did in his *The Society of the Spectacle* (1967, English translation: 1994). And Jacques Rancière comes to a similar philosophical view in his 2008 work *Le spectateur émancipé (The Emancipated Spectator*): 'so what interests me, first of all, and echoes what I have called the "distribution of the sensible" is not the "arts", "the history of the arts" and the way the arts have to involve themselves in good or bad politics, but the models that run through particular arts: models of doing, seeing, looking, understanding, acting' (Rancière 2013, p. 9).

So how can we recognize the effect produced on the spectator? This effect involves a certain systematic organization of materials, a mise en scène that anticipates the spectator's reactions: while the spectator's reactions cannot be foreseen with any precision, we can still have *some* idea of them. So it seems an exaggeration to say, as Sophie Proust does, that 'creation is determined by the artist and not by reception' and that 'only at the end of rehearsals can the audience really be taken into account' (Proust 2006, p. 103).

To test this view, let us adopt the point of view of the spectators: they need a few guidelines to construct a hypothesis and put forward a possible interpretation. An interpretation is not necessarily an understanding, but simply the possibility of organizing one's perceptions. The general organization of perceptions, signs, stage actions, is nothing other than dramaturgy. For what, effectively, is an effect? What is an effect produced on a spectator? It is not just the individual, subjective reaction, in terms of impressions, emotions, affects and kinaesthetic empathy. It is also the interpretation of actions, the story they tell, the meaning(s) that can be discerned within them. However, the fact that we cannot fail to interpret does not imply that we always interpret

in accordance with what the mise en scène and the dramaturgy seem to suggest. Nor even that this is desirable. Contemporary stage works are so diverse and open that they produce the most erratic interpretations and the most divergent effects upon us. Our reactions seem to be almost the effect of chance. So do we then need to persist in theorizing about such a changeable being as the spectator?

3. The reassessment of the spectator's role

Over the first 15 years of this millennium, many publications have attempted to define the spectral figure of the spectator.* Perhaps it is time to assess the role of spectators not in general or philosophical terms but in a more differentiated and historicized way. Perhaps spectators, who enjoy the democratic right to evaluate a performance, have seen their role (like that of democracy) move away 'from the idea of collective power and to refer solely to individual freedom' (Gauchet 2003, p. 424). The role of spectators changes from one period to the next, depending on what is expected of them; when society is in constant evolution, theatre is renewing itself, and explanatory theories are panting along behind. This comes across as an ever-increasing differentiation of forms, genres and experiences. In every case, and at every moment, spectators discover new rights, but also new duties, that are increasingly difficult to read. Here are a few examples of this countless variety of performances:

Nonverbal performances (dance, mime, theatre without words, a performance where the text is treated as a pure sonic material) are becoming increasingly common. Spectators can no longer use language to reconstruct a familiar world or a linear story based on language. Recent investigations into kinaesthetic empathy will help them feel how they 'absorb' gestural language, movement and rhythms. This school of movement and of the gaze is contributing to the training of a different type of spectator.

*Promenade performance** can involve a trajectory through a certain space or the discovery of a town by following instructions through headphones: these give the spectator a 'breath of fresh air'. Not always, it has to be said, since spectators are obliged to renegotiate their new trajectories outside the stage or narrative structures they thought they were in full control of. In fact, instead of a breath of fresh air they might feel they are suffocating if the trajectory leads to immersion,* in accordance with the new genre that creates for them an ambiance and a world into which they are invited to plunge. In so doing, in travelling through reality or immersing themselves in it, spectators are, so to speak, freed for a while from the scopic drive* that forces them to see everything, and from the interpretation of the external world which suggests that they should understand everything.

With *street theatre*, spectators continue their ramble off the beaten path of 'enclosed', 'caged' theatre that is frozen into the tradition of playacting or literature. The street turns out to be a laboratory for spectators, but we cannot draw up a typology of spectators and their behaviour, as we could by studying the way that pedestrians walk.

A *mixed, non-identifiable object*: this is how contemporary performances present themselves. They enable actors to coexist 'live' in the same event, with audio-visual recordings, a soundtrack, computers with Internet access and objects in an installation. Spectators swing between isolation and community:* their isolation is soon filled, indeed filled to overflowing, and the community involved is often peopled by solitudes.

With all these media on, around and off the stage, spectators are not always in live contact with the performance. Sometimes they do not see the actors, or there are no actors to see, since they are hidden from sight or replaced by objects or recordings. These extremely varied performances cannot fail, of course, to produce extremely varied reactions among spectators, given the diversity of their attitudes and expectations. And yet we are witnessing a process of homogenization, as

a result of globalization. In a globalized society, where people are open to all types of cultural performance, spectators are increasingly becoming consumers, opportunistic practioners of DIY rather than being the alter egos and confidants of artists. This means that spectators can be called by all sorts of names, and given the most varied roles, under the pretext of increasing their area of competence and the powers at their disposal (Pavis 2012, pp. 388–393). The interactions between the many facets of the spectator and the boundless spectrum of contemporary performances are countless and unpredictable. However, we need to be wary of the way spectators can be misunderstood. In particular, it would be an error to medicalize spectators, turning them into conductors for a barometer of kinaesthetic empathy, a measurable body that can be shaken and recharged like an electric battery. We need to ensure that spectators are not reduced to consumers, customers who need to be kept happy, credit cards to be charged.

4. Redefining the theatre or the spectator?

Given the explosion of theatrical and performative experiences, and the metamorphoses of the spectator, do we need to redefine the theatre, or the spectator, or both? Should we stick to the age-old, universal definition of theatre: an encounter between an actor and a spectator in real time and in a common space? There are many experiments in theatre that no longer fit these criteria. A torrent of mediatizations (intermediality**) among both producers and consumers is leading to uncertainty about the origin of actions and tasks, a confusion between the artist and the visitor. The object of theatre is evaporating and those who had come to watch a performance are themselves being turned into a performance. They have lost any definite, marked identity, whether sexual, national, linguistic, cultural, professional or familial. Globalized spectators swallow everything wholesale, they reach everywhere, they do not manage to concentrate and so they disperse. Globalization gives them the illusion that they are connected to different networks (the networks of its identities), and the social networks to which it wishes to belong. Without them realizing, their horizons of expectation, their tastes, their fads and their dislikes have been shaped by all these networks. Previously, in the twentieth century, people complained about the ephemeral nature of the performance that did not survive the spectator taking it all in at a glance; these days, it is rather the spectator who is ephemeral and elusive, while performative objects can be downloaded at will. The perceiving subject is slippery, the perceived object is cunning.

5. The spectator in flight

Contemporary spectators have a choice between two types of flight. There is a flight under the protection of the community, where they think they can find themselves in an assembly that can be made into a true community by the grace of representation. Or a flight into the abstraction of networks, where the spectators' likes and choices lead them ineluctably along, establishing communication and ensuring the commercialization of the performance proposed, co-produced by consumer-spectators. In both types of flight, spectators feel protected by the community or by the network; they no longer feel bound to understand everything, but they are encouraged to produce their own emotional experience. This discreet injunction leads them back to affects, including the affects of catharsis, namely pity and terror. They join the cohort of artists and other spectators, but this time, in the new era of a capitalism of 'artistic critique' (Boltanski and Chiapello 2007), they are responsible for the *affective labour*, 'labor that creates . . . an emotional response', or 'that produces or manipulates affects' (Hardt and Negri 2005, p. 108). Labour and affect, education and pleasure: we are back with the classical poetics of, for example, Horace, but this time it is the spectators who are given the task of managing their affects* properly.

EKPHRASIS

ÉCFRASIS

A Greek word meaning 'description' (*ek*: coming from, and *phrasis*: saying, speech). So it is an ex-planation, an ex-pression, a de-scription of a visual phenomenon.

This notion, taken from classical rhetoric, was applied to the presentation of a visual image through words. *Ekphrasis* was the name given to any description of an event, a battle, a funeral, etc. It involved describing something in detail, presenting a visual situation, showing an object (the shield of Achilles in the *Iliad*, for example). Later on, the term was restricted to the description of a work of art, or even a meta-discourse and a pedagogic exercise in composition. It is in this sense that Heiner Müller suggests, in *Bildbeschreibung* (*Description of a picture*), a lengthy description of a painting, creating a narrative from the picture, for readers or spectators.

The *theory of the image and visual studies* draw on *ekphrasis*, as this is always a 'verbal representation of visual representation' (Mitchell 1994, p. 152, n. 1; Hefferman 1994, p. 3). The tendency in current investigations is to criticize 'the idea that narrative and imagery are essentially different cultural expressions' (p. 632). This is also the tendency to insists that 'narrative and image need each other as much as cultures need both of them' (Bal 2005, p. 632). At the intersection of the visual and the verbal, many media rely on *ekphrasis*, which makes the image speak, even when the image is deemed to be ineffable. *Ekphrasis* turns the image into a discourse, with words that can be noted down to reassure the observer who has now become a reader or listener.

Historically, it was only in the second half of the eighteenth century in Europe, with Diderot and Lessing, that description ceased to rely on the mimetic imitation of the real, but started instead to argue in terms of signs (cf. the *Laokoon* of Lessing, 1766).

Spectators of theatre or dance also like to be reassured as to the meaning of images and their verbalization. They enjoy what the stage is depicting for them, and sometimes they enjoy what it is describing to them even more. They also feel that painting and discourse can never coincide. But do they know that this is precisely the source of their pleasure and that their desire to know is constantly being aroused and then rejected?

In the studies of performance analysis and in post-performance conversations, ekphrasis, in its long tradition and in its practice of the description of a visual work of art, can be used as a tool for the analysis of all the visual elements of representation. As Christopher Balme notes, 'every performance scholar engaged in describing and analysing performance is by definition performing ekphrasis: trying to render the fleeting images of bodies and spatial arrangements in a sculptural language that probably by definition moves towards metaphor (Balme 2006, p. 125). Ekphrastic description returns to its original meaning and practice: to evoke an object, but also to get the reader or spectator to share this emotional experience even when they have never been in contact with this object or this situation. Description cannot be objective, of course, whatever efforts it makes. Individual experience can hardly be transmitted, however great the spectator's empathy.*

We still need to *formalize the ekphrastic 'writing'* of critics, spectators and theorists: how do they use words to evoke fleeting impressions and fragile memories, over and beyond visual works of art that are perfectly tangible? Matthew Reason (2012) has started to test out this type of writing on groups of spectators who are requested to indulge in 'free flow writing', resorting to poetic expression, sharing their memories and impressions. This reactive writing, or what Phelan (1997) calls 'performative writing' is a first, decisive approach to preserving an emotional and even kinaesthetic trace of the spectator's experience.

It is clearly difficult to *theorize the creativity* of writing, whether literary or poetic, and even more so to establish the relevance of this writing with regard to the performance being evoked. Spots of

indeterminacy,* of ambiguity, of ineffability resist deciphering. And yet they are necessary to the reading and the pleasure of the text. Also, those who have the task of composing an ekphrasis do not just face a pillar of salt or an advertising poster, but human bodies in movement, living and changing. To describe is not just a matter of talking to paper: it also means writing on that paper, adapting, recreating and prolonging an image that has fled forever. It also means finding the kinaesthetic force of the actor's body. It is less a matter of reliving (in the manner of the Stanislavskian actor) than of re-incarnating, rediscovering an acting impulse, a gestus** or an unconscious trajectory* of movement. Finally, and most importantly, we need to accept the fact that the performance is forever changing under the impact of memory, that all commentary places us in an infinite intertextuality and intermediality.* We should not fall prey to the illusion that we are finally going to manage to recreate the impulse or the original emotion. Ekphrasis is often just a paraphrase, a smokescreen, with, from time to time, a few flashes of lightning – but how dazzling they can be!

See also: Derrida (1987), Krieger (1992), Hefferman (1994), Mitchell (1994), Wagner (1996), Bal (2005), Balme (2006), Klarer (2001), Reason (2012).

EMBODIMENT

INCARNATION, VERKÖRPERUNG (INKARNATION), PERSONIFICACIÓN

The French language cannot really render the English term 'embodiment', as the translation *incarnation* has too many religiously connotations, while *incorporation* is either theological and slightly archaic or else limited to psychoanalysis, or indeed military service. Freud's term *Einverleibung* refers to the 'process whereby the subject, more or less on the level of phantasy, has an object penetrate his body and keeps it "inside" his body' (Laplanche and Pontalis 1988, article on 'Incorporation', p. 211). Admittedly, theology and psychoanalysis help us to imagine this process of personification, of penetration into the body, but they do not suit the problematics of the actor, what could be called the actor's 'getting into a body'. It might be possible to translate 'embodiment' as *médiation de corps* (a mediation of the body), which does clearly indicate the way that everything human beings do is carried out in and through the body, and their relation to the world is based thereon. One should by all means avoid the naïve way of saying that the actor is incarnated in a role, which is a mystical way of suggesting that the actor changes his or her body, so as to enter the fictitious body of the character.

The process of embodiment is more prosaic and useful when it comes to understanding the phenomenon of theatre. It is the way in which the human body in general acquires a practical know-how, assumes a concrete form on the basis of social determinisms, goes beyond its purely material dimension and materializes possibilities and potentialities. 'One is not simply a body, but in some very key sense, one does one's body' (Butler 1990, p. 272).

When it comes to the theatre, we could apply feminist theory in this way: the body of the actor, the dancer, the performer is the result of a process of fabrication, a setting in place of conventions and techniques of the body that make it effective and expressive, integrating it into the ensemble of the group, and then into the performance as a whole. The play, the text, the discourse need to be placed within the thinking bodies of the actors, and not in a position of superiority and precedence. In this way, everything becomes embodied in performing bodies – even power and capital, in Bourdieu's view. Performers, especially dancers, have accumulated, 'capitalized' techniques of performing, they have made certain physical choices, shaped a certain gestuality,** formed and deformed the bodiliness that they receive and recreate at the same time. We do not need to go as far as Body Art,* suspending our own bodies from hooks or electrocuting them like Stellarc, or

operating on them periodically to make them undergo a change of identity, as Orlan endeavours to do. We just need to use the body, to train it, to test out its bodily techniques so a whole culture may be embodied in it. Neither incarnate body, as a biological essentialism would have it, nor a body that denies all materiality and all biological roots in favour of social constructivism: this is how a dialectical conception of embodiment would present itself.

EMPATHY

EMPATHIE, EINFÜHLUNG, EMPATÍA

This term from psychology is also used in the theory of theatre, in the sense of identification.** It is the ability to identify with other people, to put oneself in their place to feel what they are feeling and to share their sufferings. Actors identify with a character, but also with a dramatic situation and a developing mise en scène, through empathy. Spectators, in their turn, identify more or less with the character embodied or signified by the actors and, through them, with the artistic world and what it is referring to. As with identification with a person, we identify with someone, but always insofar as that person is a specific individual: identity (social, sexual, cultural, etc.) plays a decisive role in the recognition of the other. So we must always wonder from what point of view, both conscious and unconscious, the spectators identify with and link themselves to the actors and the performance as a whole.

In the more recent framework of an emotional and cognitive theory of empathy and affects,* there is a tendency these days to view identification more as an affective encounter than as a relation between a subject and an object. In the contemporary aesthetics of the visual arts, or of the performance, artists often work with raw materials and abstract forms, non-psychological figures. Identification with characters is no longer required. It has been replaced by a dialectic between an aesthetic of psychological identification and abstract formalism. This brings us back to early philosophical thinking on empathy, in the work of Worringer, who contrasted empathy and abstraction, as aesthetic sensation is contrasted with abstract form (Worringer 1953). In the analysis of a mise en scène, we pick up the references to human elements, to a recognizable referent. But at the same time we can make out lines of force, structures, geometrical figures with which contemporary theatre works, following a sort of schematic and abstract radiography of the work. It is with these apparently cold, empty structures that spectators have gradually learned to identify.

Thus, empathy does not simply address the psychology of actors and spectators. It concerns the structure of works of art. It also applies to movement, with each person being able to identify a movement and imagine how it might be experienced, followed and reconstructed: this is the phenomenon of kinaesthetic empathy.* Dee Reynolds calls it ‘affective empathy’ when affect is linked to kinaesthetic empathy: ‘linking kinesthetic empathy with affect means that it can be viewed as embodied intensity that impacts the spectator kinesthetically’ (Reynolds 2012, p. 132). Empathy is a key notion in contemporary aesthetics. Linked to affect, to the perception and reconstruction of movement by every spectator, it opens up new prospects for the creation and reception of works of art.

ENDING

FIN, ENDE, FINAL

Does everything have an ending? Yes, and especially in the theatre. We always remember this ending, much more clearly than we remember the details of the story. On stage, the last

seconds of the action before the curtain falls or the lights come up remain particularly vivid in our memories. And we always have the hope that if we understand the ending, all that went before will be illuminated as if by miracle. This is an illusion, of course, but it is one that encourages us to study the ending of plays, even if this runs the risk of erroneous generalizations, especially for a postdramaturgy that defies all the rules of narration.

The notion of an ending is still very vague, which explains why it has often been replaced by more technical terms such as *clausula*, *dénouement*, *conclusion*, *punchline*, *point* and *epilogue*, which are terms that are far from interchangeable. If we continue to use the word 'ending', this is because there are no other words to refer to the set of problems of composition and mise en scène.

1. The imprecise ending

The most technical term to refer to the ending of a literary text is *clausula*, but it applies only to verse drama, that of Racine for example, a drama where the rhythmic or metrical form of alexandrines is particularly elaborate. The clausula is 'the end of a sentence to which particular attention has been paid, from a metrical, rhythmic, and syntactical point of view, or all three at once' (Aquien 1993, p. 83). As 'a fixed disposition of rhythm at the end of the line of verse' (Souriau 1990, p. 456), the clausula brings the work to an end by conferring on it an established form and a great force of significance. In poetry and in music, the clausula designates 'a way of closing off a sequence of sounds; in other words, a disposition of sounds (musical and articulated) that takes us from a dynamic impetus that requires a continuation to a concluding position giving an impression of stability and completion' (ibid., p. 405).

If dramatic poetry, especially in its classical guise, takes particular care over its clausulae, dramatic theatre, once it has become realist, makes no attempt to draw attention by such formal devices, preferring to create the illusion of a prosaic imitation of reality. Thus there is nothing in formal terms to tell us we are in the presence of a clausula. So we need to talk, in more common terms, of the ending or denouement, which are not always clearly detectable or isolatable. For where does the ending begin, where is the point of finalization, in other words the beginning of the ending?

The point of finalization indicates a change that might be annunciative (making an announcement), final (bringing an action to an end) or suspensive (concluding without concluding). This point of finalization must not be confused with the four following distinctions:

The point of no return: the moment where the conflict, especially the tragic conflict, cannot go backwards and leads necessarily to the catastrophe.

The culminating point: the *climax*, when the tension is at its height and the action is at its zenith, just before the catastrophe.

The catastasis: the halting of the action, in a 'state of tension where the action is provisionally immobilized' (Souriau 1999, p. 318). The catastasis coincides with the 'the anguished awaiting, the reciprocal blocking of forces, and the false dénouement (p. 318): for example, the last words of the drug dealer ('So, what weapon?') at the very end of the play by Koltès, *Dans la solitude des champs de coton* (*In the solitude of cotton fields*).

Closure: in the sense of the 'closure of representation' that Derrida refers to in connection with Artaud (Derrida 2001, pp. 292–316). This is not the last part of the text, but the idea that the system is necessarily closed once we have analysed the way it operates.

2. Endings in the theatre: a specific system?

How should we apply the *laws of narratology* to the theatre? The question is one of knowing whether there is a specific means of ending for the theatre. The dramatic text and representation

are analysable in the same way as any narrative, following these obligatory phases: 1) Résumé-announcement; 2) Orientation; 3) Complication; 4) Resolution; 5) Closure. The ending of the play includes the two last phases 4) and 5). It is always possible to analyse the text and performance by observing the concrete boundary of the work, the book or the stage. The limits of a representation, at least in the Western tradition, are the curtain, the darkness and the lights in the auditorium that go up at the end, as well as the applause.

What specific characteristics mark the ending in the theatre? 1) This ending is either *conclusive*, in other words it has a dénouement or 2) *arbitrary*, and thus motivated by no provisional logic. It can take the most various forms, sometimes very clearly marked, such as the punchline. 3) The cadence in poetry is the final part of a line of verse that sums up and brings to an end, in a condensed and attractive form, the development of the poem. 4) The *pointe* is another example of the lapidary formula, as in the epigram or the biting remark, a formula that theatre practices in the form of the coup de théâtre or the brilliant formula ('At the end of the envoi, I strike', warns Cyrano de Bergerac): the *pointe* is the subtlest weapon possible, a sharpened blade, the invisible trace of a witty sally that stands out from the rest.

In classical dramaturgy, it is relatively easy to study the formal organization of the closure of plays. In particular, any examination of forms would investigate the following points: the reprise of a statement; the thematization of the riddle; the place and identity of the epilogue; the ritualization of the conclusion; apotheosis; radical endings; resonances; false conclusions; preparation and manipulation of the conclusion.

3. The ending in contemporary theatre

The extreme diversity of contemporary experiences of theatre and performance wrecks any hope of a poetics or a dramaturgy of the ending in this type of work. The reason for this is simple: these experiences do not necessarily involve the text and its dramaturgy; they appeal to the whole apparatus of the stage and the bodies on it. Hence the need to think about movement, if only to verify the extent to which a theory of movement defers and completes the theory of a dramaturgy of plays.

According to Guittet and Bara (1996, pp. 58–59), all movement involves five points: the point of impulse, the point of decision, the critical point, the point of completion, the point of shock absorption. Every narrative is constructed on the basis of this schema of movement, which in turn is based on the universal structure of narrative. We know (and we need only think about the way our limbs are put together) that the shock of movement needs to be absorbed, but we often forget that the ending of a play also needs to deaden the shock: the shock inflicted on the solitary spectator, after the departure of the protagonists and before the return to reality. This shock absorption is also the cancelling of a debt, in the sense of a gradual paying off of the debt, the sum due: it means that the narrative can be brought to an end, before bouncing back, finding its balance. This physical structure of movement and its deadening is very common in contemporary theatre, which calls for kinaesthetic empathy from the spectators.

When theatre sets out to present a documentary account of the world, when it calls in experts rather than actors playing characters, the performance is never really completed; it is simply interrupted for the needs of the inquiry being pursued. And it is also impossible to tell with any certainty when it really started, since the present scene is just a pale reflection of the preliminary inquiry, an inquiry which often occurs several years after the facts being related. The performance spills over on both sides (past and future) towards the public sphere, a sphere to which it constantly refers. As a result, it has no ending.

ENTERTAINMENT

DIVERTISSEMENT, UNTERHALTUNG, DIVERSIÓN

Entertainment, distraction, pleasure – this is what theatre, performance art and cinema (even more than the visual arts) are deemed to provide spectators with. It is what spectators are ready to pay for so they can be 'entertained', rid of their worries for a while, 'amused', and so diverted from a more distant or more serious objective. Laughter,* the smile, relaxation and daydreaming: this is what the spectators seek. Everyday subsistence, the upkeep of the corporeal and social machine, would find a necessary counterpart in a 'gratuitous' entertainment that is nonetheless indispensable for human beings, something meant 'to entertain the children of the scientific age, and to do so with sensuousness and humour', as Brecht says in the 'Short Organon for the Theatre' (2014, pp. 229–262, p. 254), nicely juxtaposing *Unterhalt* (what sustains) and *Unterhaltung* (what entertains) (ibid., p. 255). But the cultural upheavals of our era make it necessary to reconfigure the relationship between entertainment and avant-garde arts* (see: mainstream*).

Entertainment is also, and increasingly, the entertainment industry, the mass manufacture of pleasing, simple, standardized products, that provide audiences with a sense of pleasure, from whatever strata of the population and whatever country. This manufacture, more evident in the cinema than in the theatre, rests on a complex organization that leaves nothing to chance. The culture industry, as heavily criticized by the Frankfurt School in the 1930s, or theorized by the creative industry or the content industry, as it is currently known, is able to organize the production of works of art guaranteed to entertain the greatest number. That leaves us with the task of describing a few mechanisms of this organization. Everything is centred on the spectators: works of art flatter their liking for laughter, but they do not put forward any forms that are too new or too puzzling. Anything that gets in the way of the identification with the characters on stage is avoided. The effects are predictable, the jokes easy to understand, the codes simple and familiar. The construction of the performance is transparent. However, this does not exclude some of the main characteristics of modernity and even postmodernity such as quotation, so long as it is easy to recognize, and the play-within-a-play or deconstruction, so long as their mechanisms are embodied in characters or situations that justify them.

Entertainment does not just use existing genres and traditional art; it is transmitted by every kind of media, television, the Internet, video games and mobile phones. The notion of culture and distraction adapts to these new media and can thus invent new forms of entertainment. Audio-visual advertising can be entertaining if we have learned to watch it while neutralizing and ignoring its commercial message, concentrating instead on the narrative and visual devices.

Cultural studies have helped to rehabilitate popular productions or genres that have long been neglected by research and relegated to mass consumption. These studies reassess the social and aesthetic function of the art of mass entertainment, demonstrating its complexity and retracing its ideological and anthropological construction. The distinction between popular, entertaining, vulgar art and learned, refined, distinguished art is questioned by these cultural studies and by the change in the conception of culture, less linked to cultivated culture or high culture, and more rooted in the anthropological notion of culture that tends to include all creative human activity in the cultural field. At the same time, this distinction between the popular and the elite is still powerful, like a border in taste and class separating the two cultural fields. As Pierre Bourdieu observes, 'the negation of inferior, coarse, vulgar, venal, servile, in a word natural enjoyment, involves the claim to superiority of those who are able to take satisfaction in sublimated, refined, disinterested, gratuitous, distinguished pleasures' (Bourdieu 2004, p. 411). Be this as it may, entertainment

remains one of the raisons d'être of the performing arts, a quality and a pleasure that no artist could manage without.

ETHICS

ÉTHIQUE, ETHIK, ÉTICA

Since the end of the 1980s, in other words since the start of the crisis in theory, the ethical question has returned to centre stage after almost vanishing from any attempt to think about literature and the arts. This comeback is the result of a return of the subject, of the author, of the humanistic conception of literature and art. This is a quite welcome return: it would be wrong to think that it marks the end of theory and the restoration of old-fashioned humanism. Quite the opposite: it demonstrates the need for a more wide-ranging theory, perhaps even a globalized theory, one that includes the formal demands of theory and the concrete experience of the receiver. Readers, spectators and observers now actively participate in the constitution of the work of art. So we need to investigate the ethical effect of these receivers on the work of art, and vice versa.

1. Definitions and range of application

Morality and ethics: it is not very easy to distinguish between ethics and morality. André Comte-Sponville helpfully contrasts 'morality and ethics as the absolute (or what is claimed to be such) and the relative, as the universal (or what is claimed as such) and the particular'. He adds: 'By *morality*, I mean the normative and imperative discourse that results from the opposition between Good and Evil, considered as absolute or transcendent values. Morality is made up of commands and prohibitions: it is the set of our duties. . . . And by *ethics* I mean a discourse that is normative but not imperative (or has only hypothetical imperatives), the result of the opposition of *good* and *bad*, considered as immanent and relative values. . . . In short: morality commands, ethics recommends' (Comte-Sponville 2013, pp. 366–367).

Ethics in the practice of the theatre: ethics is the almost obligatory theme of any dramatic text and any theatrical work. But it is not this theme (linked to the characters' moral conflicts) that is of interest to us here; it is, rather, the ethical dimension of any theatrical practice and its reception by the spectator.

How does the contemporary practice of the stage and performances of every kind treat ethical values? It no longer relies on the celebrated classical formula of 'pleasing and instructing': nor does it, as Schiller once did, go so far as to demand that theatre should be a 'moral institution'. The demand for education through art is no longer voiced except by the proponents of popular education and cultural and artistic workshops. Postmodern aesthetics, as well as postdramatic mise en scène, are very mistrustful of committed or political theatre, and do not think they can act – at least not directly or enduringly – on socio-political realities. And yet, ethical questions have not vanished from the way people think about the theatre: since the 1990s, the years of the crisis and the post-crisis in theory, different disciplines within theatre studies have taken an ever greater interest in them. Here are a few examples of these disciplines and the performances that correspond to them:

2. The place of ethics in a few disciplines of theatrical studies

Narratology, or the study of narratives, whether applied to the novel or the theatre, observes the way that texts (or images) construct and reconstitute effects of meaning, by appealing to the

emotions and the affects of readers, their world views, their ways of being and their systems of values. 'This kind of criticism does not merely discuss the moral standpoints explicitly thematised in a work; what is more, it claims to trace the *ethos* implied in the whole composition' (Altes 2005, p. 143).

Ethos, a notion taken from Aristotle, is the way a person or a dramatic character expresses himself or herself, the way people behave, their personality, their character, their point of view, their way of being, as for a real person. Reading and interpretation stem from the encounter between the ethos of the narrator and that of the reader or listener – a process of 'co-duction', in Booth's term (Altes 2005, p. 143). According to this hypothesis, there is always a negotiation between the ethics represented in a fiction and the ethics of receivers.

It is the texts that are deemed to be the most difficult, or even unreadable – Beckett's, for example – that demand from readers the most definite commitment, a comparison with their own personal experience and intuition, sometimes *a contrario*, often by requiring hypotheses of reading that go against their habits, provoking their intimate reactions and their moral sense (on Beckett's *Lessness*, see Pavis 2012a, pp. a1–a21).

Deconstruction as practised by Derrida, and indeed any highlighting of a place of indeterminacy* or a phase of undecidability* in a text, have also undergone a change of attitude towards the ethics of reading. After an initial phase of undecidability and différance* in texts, Derrida's deconstruction, towards the end of the 1980s, endeavoured to become more responsible, i.e. capable of responding – 'response-ability', *Ver-Antwortung*, as Lehmann notes (2006, p. 184), over and above what was thought to be undecidable. Derrida then turned to questions of guilt, law and justice, towards an ethical thinking preoccupied with what is possible and responsible. As Geoffrey Galt Harpham shows, Derrida 'systematized the ethical commitments of deconstruction' in a 1988 essay, *Afterword: Toward an Ethic of Discussion*, where he 'outlined a normative process of deconstructive reading in which a "level or moment" of "doubling commentary" establishing the "minimal consensus" on the "relatively stable" meaning of a text and its relevant contexts was to be followed by a second, "productive" layer or moment of "interpretation"' (Harpham 1995, p. 391). Once we seek a minimal consensus on a text, we enter an ethical and political relation: this seems to have happened when formal deconstruction was left behind in favour of a thinking of alterity of the kind Levinas had always embodied in his metaphor of the human face and responsibility, since 'I am responsible for the other without expecting the opposite, even at the cost of my life' (Levinas 1982, pp. 94–95).

In the theatre, unlike literature and the arts, deconstruction has not been much drawn upon, except – in the 1970s – by radical directors such as Antoine Vitez, Richard Foreman and Peter Zadek. Why? Perhaps because of a certain scepticism about how radical it really was and because directors did not wish to neglect the ethical and political dimension of theatre plays and performances. For re-readings of the classics, in France and Germany, however deconstructed they may have been, did not neglect an ideological re-reading and a direct confrontation with the moral implications of the story. There was never a radical break with the metaphor of the face or the ethics of the other proposed by Levinas.

This face of the other, as discussed by *Levinas*, is exactly that which makes me realize that I am responsible for the other, that which universally founds any ethics. At the same time, face, body and language also harbour the different identities of the subject. So we must avoid treating as irreconcilable the ethics of the face according to Levinas and the social and psychological identities of individuals. Levinas cannot be criticized for founding his ethics on an abstract exchange of glances, when every face is concrete, bound up in history and sexual or ethnic identity. With this ethics of identities, we find ourselves faced with an alternative: a philosophical face to face in the style of Levinas, or a political process that runs the risk* of disfiguring, de-facing or facing

down individuals, by increasing the number of their identities. However, this alternative may turn out to be a productive contradiction. For while there is an absolute demand for ethics through the encounter with the other, this encounter is always political, in other words relative and particular to a group, a culture, a period.

Theatre seems to have internalized this encounter. Instinctively, the spectator seeks the face and gaze of the actor amid all the stuff onstage, seeking identification, dialogue, exchange. He seeks the other and aspires to recognize himself in the other. Often, he finds no face that will reply to him; increasingly, as in reality, the human dimension is missing from the stage, replaced by an image manufactured by the media, relegated by the camera to an untouchable virtual space. The face hides itself, the relation to reality is concealed, and nobody seems to be responsible for or responding to anything. This was the situation at the end of the last millennium, with its postmodern, posthumanist and postdramatic proclamations. And yet, here again, the ethical demand is making a comeback. From deconstruction it takes the critique of representation and from identity theory the possibility of analysing the subject's facets in all its guises. Autoperformance* and postcolonial theatre* refer to an ever-changing reality, but one that is close to the reality of how individuals and society function.

3. The responsibility of the spectator

The spectator* is, in the final analysis, responsible for the way she is involved in the theatrical activity. Everything in contemporary practice is designed to encourage the spectator to feel part of the performance: she is called to witness, 'immersed' in a situation where she feels called upon and becomes an active participant in the action: immersion and participation have become her daily bread. As a result, her ethical responsibility is engaged: should she let the actors give themselves up to violent and sometimes self-destructive actions? Should she submit to this, should she answer the questions that assail her? Should she accept the risk* that the theatre forces her to run?

ETHNIC THEATRE

ETHNIQUE (THÉÂTRE), ETHNISCHES THEATRE, TEATRO ÉTNICO

The expression 'ethnic theatre' may be rare in French ('*théâtre ethnique*'), but it is used in English in the multicultural* context of North America and the UK for plays or performances by cultural minorities who have their own traditions of acting or for whom authors or directors, themselves usually members of these minorities, create new works. Examples: Amerindian theatre in Quebec, Yiddish theatre in New York, Asian American Drama in the United States.

Ethnicity is what defines a people or a community by nationality, language, religion, customs, history and being part of a cultural framework. This distinguishes it from race, which itself is defined by physical characteristics. In practice, ethnic identity is often confused with racial identity.

Multicultural societies give subsidies that encourage ethnic experiments aimed at giving these groups, more or less politically active, a certain visibility and identity. There is a historical irony here: until the 1930s, in the United States, ethnic theatre was a pedagogic tool, a laboratory for helping new immigrants to integrate. In every period, 'ethnic theatre, where the living body of the actor shows a racial identity which is mainly defined as physical difference, has been the most rapid and living laboratory for experimenting with multiculturalism, that hypothesis and ideal of America' (Choi Sung-Hee 2006).

Ethnology has, since the 1960s, become a key discipline in cultural studies and theatrical studies. The researcher and, to a lesser degree, the spectator behave vis-à-vis the performance in the same way as an ethnologist facing his or her object: an object that is not exotic,* but aesthetic and anthropological, in which observers have to immerse themselves to understand the norms, rules and effects of the work. For, as Philippe Descola points out, ethnology 'is not so much defined by its object, but by a singular mode of knowledge: an external observer is, over a long-term period, immersed in a community of practices' (Descola 2013, p. 8).

EXCESS

EXCÈS, EXZESS, EXCESO

Excess is something to which dramatic writing, acting and mise en scène often aspire. It is also a useful philosophical concept for interpreting contemporary aesthetics, especially theatrical aesthetics.

1. Dramaturgical excess

In classical dramaturgy, excess is the immoderation that affects the tragic heroes when they act without due consideration, without taking into account the warnings of gods or mere mortals (*Hybris*).** In comedy, characters often succumb when they are afflicted by some dominant failing – the Miser, or the Misanthrope for example. Contemporary writing, too, is often at its most dazzling in its excesses: there is an accumulation of invectives in Thomas Bernhardt, Koltès has long, complex sentences, we have the series of neologisms in Valère Novarina, and the repeated violence in the situations staged by Edward Bond and Sarah Kane. Each time, the same principle is pushed to its limits; repetition and exaggeration become the norm. By abandoning action, story and the characterization of the protagonists, this writing seeks its identity in excess, far removed from the harmonious rules of classical performance.

2. Excess in acting

When actors and directors resort to a forced presentation, the devices are systematized, repeated; the acting style is overburdened, artificial, non-realistic, and 'baroque'; the gags are repeated and extended (Castorf), the rhythm is slowed down (Marthaler) or immobilized (Régy), the stylistic marks ('trademarks') are underlined and reiterated (Kriegenburg, Mesguich).

This exacerbation of form is a mark of the work's poetic nature, an insistence on the palpable face of signs, as Roman Jakobson would have put it. It does not rule out the opposite: a stylized, working sketch. This was already true in Grotowski, and this is also the way Eugenio Barba organizes his mises en scène today. In an author-director such as Joël Pommerat, the artist feels attracted to 'the outline, a maximum economy of form' and also to 'another, decidedly more baroque aspect, that forms part of the desire for profusion, excess and even waste' (Pommerat and Gayot 2009, p. 27). Excess is not always disorder, and indeed is often the complete opposite.

3. 'Exceeding the concept'

Literature (like theatre) may have the ability, tested out by poet-philosophers such as Artaud and Derrida, to push philosophy beyond its limits, to unhinge it, to 'exceed the concept'. It then shows itself 'capable, when it transgresses what had been accepted as its limits, of taking over from

strictly philosophical thinking and thus disturbing it enough to determine the way it is taken further' (Demougin (ed.) 1985, p. 1246). Excess, what Bataille called the 'accursed share', is an expenditure of pure loss displayed in liberated sexuality, sacrifice, the feast, excessive theatrical performance, the exaggeration of all extremist avant-gardes and all acting that strives to attain some kind of paroxysm. These bodies, whether they involve an 'accursed share' or 'unproductive' or 'glorious expenditure' (Bataille), feasts, ceremonies and performances, the potlatch,* baroque or sublime exaggeration, the 'dilated body' (Barba) or ecstatic* body, the obscene 'explicit body' (Schneider 1997), or 'waste' (Pommerat), all exceed theatrical representation. They touch a dimension that conceptual philosophy alone could not grasp without the help of the imagination or the madness that arises from the stage. Excess, as a result, is no longer merely a figure of style, but a heuristic device for figuring and signalling the real onstage.

EXOTICISM

EXOTISME, EXOTIZISMUS, EXOTISMO

1. Origins of exoticism

We call 'exotic' what appears foreign to us, what seems strange, far removed from our own worlds, and yet in spite of everything familiar. This contradictory attitude has always been noted by observers of exoticism. Thus, for Marc Augé, exoticism in Western consciousness, in the eighteenth or nineteenth centuries, 'proceeded from a twofold sentiment: a feeling of strangeness, distance, coupled with a sense of familiarity' (Augé 1999, pp. 13–14). Thus, in Montesquieu's *Persian Letters*, the Persians express their amazement in the way they describe the customs and manners of the French of the eighteenth century in small everyday scenes, deemed to show the naïvety of the foreigners, but also revealing the sharpness of a very 'Persian' view of French civilization. We are always exotic to the other.

2. Metamorphoses of exoticism

Exoticism, that 'praise without knowledge' (Todorov 1993, p. 265), is not viewed very positively. It is generally associated with an idealization of the noble savage (Rousseau, Bougainvilliers, Bernardin de Saint-Pierre, in the eighteenth century), and an orientalism* quickly taken up and extended by nineteenth-century colonialism* and imperialism. Like some shoddy backdrop, exoticism is exhibited in painting (Gauguin) and travel literature (Loti); in the theatre, it infiltrates decorative stage design, in acting inspired by oriental traditions (Balinese theatre in Artaud), and in intercultural theatre. It takes an interest in other cultures only insofar as they are able to 'enrich' Western views: 'Exotiocism involves the use of indigenous cultural texts purely for their surface appeal, but with no regard to their original cultural semantics. They mean little else than their alterity; they are no longer texts in the semiotic sense, but merely signs, floating signifiers of otherness' (Balme 1999, p. 5).

Twentieth-century theatre, when it takes an interest in other cultures so as to represent them on stage or in its written dramaturgy (which is, after all, quite rare), is aware of this danger of orientalist exoticism, it mistrusts stereotypes and feels that its duty lies precisely in fighting against them. Even the so-called intercultural* theatre of the 1970s and 1980s, contrary to a deeply rooted prejudice, was mistrustful of exotic representations. With postmodernism, and as a result of globalization, the exotic loses all ethnological value: its only use is that it can sell, in commodity form, globalized cultures and economies.

3. The re-evaluation of exoticism

The function of exoticism has varied across the centuries. We can see a sort of re-evaluation of exoticism, at least in the arts and in literature. In his posthumous book, *Essai sur l'exotisme* (*Essay on exoticism*), first published in 1913, Victor Segalen already viewed exoticism as an education for becoming more aware of the other and gaining authenticity (Segalen 1978). This was a little too optimistic, perhaps, but it is true that in the twenty-first century, 'the "others" are in fact not so very different, or rather, their otherness remains, but the prestige of their erstwhile exoticism is gone' (Augé 1999, p. 14). So who can still boast of being exotic, for whom and for how long? These days, nothing strikes us as external and thus exotic any more. Only the catalogues of travel agencies persist on playing on the desire of tourists for elsewhere, but in the end these tourists pick their destination on the Internet, in virtue of the current price, availability and level of sunshine . . .

Theatre is always an incarnate experience of alterity and in this regard it is very aware of the distinguishing marks and variations of exoticism. Here too, we can note a clear difference between the orientalism* of the early twentieth century and the mises en scène of between the 1920s and the 1960s. If mise en scène wishes to be exotic, it should, says Barthes, be in a position to 'transform the spectator physically, to make him uncomfortable, to fascinate him, to "charm" him and not to relegate the dramaturgical aim invariably to being just a picturesque accessory ('Comment représenter l'antique?' in Barthes 1993b, p. 1219: Barthes is here discussing Jean-Louis Barrault's production of the *Oresteia*). And finally, we have the postmodern period, which no longer aims at a faithful reproduction of cultures and periods. In the phase of decolonization in the 1960s, the representation of the other culture became much more prudent, more 'politically correct', as people later put it. Exoticism was denounced as the acceptable face of colonialism, as a technique of representation. Under the sway of economic globalization, in the 1970s and even more in the 1980s, exoticism became a sales technique for products that were standardized even though they were adapted to different local markets (glocalization).* This development can be observed for example in the way stage design, in the course of these years, moved from an idealized figuration (with allusions to the social classes and the cultures of the world) to a greater postmodern abstraction. Even post-absurd and post-Beckettian writing experienced the same development towards a supranational dramaturgy, one that was non-mimetic, non-situated, universal in its postmodern and postdramatic devices.

4. The new clothes of theatrical exoticism

The generalization and increasingly commonplace nature of exoticism particularly affect the world of the performance. Hybridization,* syncretism* and the intermixing of cultures becomes the norm, since postmodernism encourages a blithe mixing of languages, arts and races. Under the cover of a dialogue between different cultures, and friendship between different peoples, together with a peaceful multicultural coexistence, this mixing neutralizes an exoticism that had hitherto been directed solely against a minority culture, unrecognized and powerless. Thanks to a deliberate neo-colonialism and neo-exoticism, the former 'exotic' countries again display themselves as exotic, so as to encourage tourism and trade. They have no other means but to sell themselves, endorsing the exoticism and the primitivism with which the West had saddled them in the eighteenth, nineteenth and twentieth centuries. They also have to provide the European or North American public with the type of choreography, visual arts and performances that the international art market and the need to tour the productions expect from them.

Against this diktat of globalization, however, theatre is not short of ideas, even if the struggle is being waged on unequal ground. Irony, humour and derision are the only remaining weapons,

often blunted by the moral stance of political correctness. Only stand-up comedians, humorists, performances that resort to apparent naïvety and provocation (such as Rimini Protokoll, She-She Pop, Miramas and Franchement, tu) are still able to overturn the moral smugness of the West, to mock the stereotypes that spectators all use, to various degrees, in their multicultural, diasporic and compartmentalized societies. They excel at parodying exoticism, racism and sexism in a way that thumbs its nose at the taboos of good taste; they play with the stereotypes of the moment: the Gallic shrug, the Japanese tourist, the Chinese *nouveau riche*, the investor from Qatar.

But neo-colonized and 'neo-exotic' cultures can counterattack thanks to a policy of reterritorialization (march).* This means taking culture, style and aesthetic norms out of their usual environment, placing them ironically or parodistically in the context and territory of the Western audience where they are forced to appear, parodying and taking apart the construction of the work, and finally adapting these norms to an international audience with a taste predetermined by the rules of Western culture. The question then arises of whether this ironic reversal of neo-exotic forms has any chance of expressing itself and then gaining a place in the globalized context of the international audience, while preserving some of the identity and pugnaciousness inherent in these forms. This conflict between exoticism and identity lies at the heart of intercultural exchange, and it is vital for the invention of new forms of theatre.

F

FESTIVALIZATION

FESTIVALISATION, FESTIVALISIERUNG, FESTIVALIZACIÓN

The ever-increasing number of festivals in most countries is another symptom of globalization. Rather than talking about 'festivalization', we should call this an acute attack of 'festivalitis'! In 15 years, the number of festivals in Europe has increased to 30 times what it was. In Berlin, for example, there are over 400 per year! We could rejoice at this increase in the supply of culture and theatre, if it did not always occur at the expense of regular programming in theatres. For festivals are not just a summer matter but extend throughout the seasons. The point is not, as it was in the 1950s, to introduce an audience to new genres, but to bring in a politics of the event, of a perfunctory and transient kind. It is all over in a flash: the festival is set up, is seen and is over.

For some groups, attending a festival becomes a *modus operandi*. Some young companies run up huge debts at the fringe festival at Avignon, without any guarantee that their work will be bought by programmers whose only concern is turning a profit. The artists' preparatory work is carried out with a view to the festival, which has often commissioned the piece: the choice of plays or performances for a future audience, often both international and new to this kind of material; the reduction of the linguistic and textual aspects; simplified intertitles; the use of English; a simplified message; the tendency to resort to street theatre, 'gestural' theatre, and so on. The festival becomes a shop window or showcase for professional tour organizers as well as lovers of such touring productions to come and do their shopping. This is also the explanation behind the somewhat blasé attitude of the consumers of these showcases for professionals. As for the spectators at festivals, they always have to choose which of a huge number of performances suits them. Indeed, at a festival it often happens that just one main performance is programmed for the evening, with the day being left to the fringe or local productions: at least this means the audience has time to draw breath.

The secondary effects of festivalization are far from negligible: the programming often obeys the dictates of fashion, a universalization, simplification and globalization of hackneyed themes and aesthetics that are soon outmoded. Every group adapts the theme of the year to its own taste; it erases over-specific, 'strange' cultural asperities that are unexpected and difficult to understand; it tends to pander to the audience's taste for reliable values, with an exoticism and local colour that will not shock anyone. In a festival you can no longer really party wildly, or attend an immutable ritual: it has deteriorated into an ephemeral and superficial event.

The festivalization of culture is a phenomenon that is more worrying than festive. This is true of old Europe, but increasingly true of other continents, too: according to Jean Jourdheuil, Europe, formerly a place of culture, has become a place for festivals, and the programming resembles the schedule of a television channel. Could festivalization be a kind of 'more means less'? Contrary to what the appearances might suggest, the plethora of festivals on offer is deceptive, for it is often the same productions, or their variants, that circulate from one festival, country or theatre to another. The state and the various territorial collectivities involved are tempted to pull out of an annual schedule that promotes quality and long-term coherence in favour of events and media 'coups' that attract the attention of electors but do not provide citizens with any nourishing fare.

This is a festivalization of culture, and even of life, as if this massive dose of theatre taken for just a few days then had to suffice the audience for months at a time. 'Festivalitis': an attack of indigestion in between two periods of famine, an illusory community lasting for just a few days, instead of a community that shapes itself throughout the course of a whole year. The audience is

not taken in by this: they joyfully 'zap' from one production to another, accentuating even more their penchant for distraction in every sense of the term.

The audience can no longer be taken for granted, and there is no security for artists, technicians and organizers. The management of the festival has to call on an intermittent, flexible and fragile personnel. The degradation of employment shares in the decline of culture: could festivalization be a symptom of cultural globalization? A sign of 'glocalization',* an organizing of local festivals, with the sole aim of appearing global? Festival is not always something to feel festive about!

See also: Autissier (2008), Hauptfleisch et al. (2007).

FIGURE

FIGURE, FIGUR, FIGURA

Over and above figure (from the Latin *figura*: form, configuration, effigy, manner of being) in the sense of figures of style in rhetoric,* the notion of figure has enjoyed a considerable career in aesthetics, philosophy, the human sciences and the visual arts. Figure was originally both an imprint in wax and a geometric pattern, the design for a choreography, the way actors were deployed on stage (the floors markings or blocking), and the dream image in its plastic dimension. Figure is what emerges from representation, what is placed in the foreground and stands out against a background. It is also the external aspect, the outline of the things that we perceive.**

In philosophy, the figure is a 'scheme or image-scheme, neither general nor particular. In other words, it is both a general image and a sensible concept' (Agacinski 2000, p. 107). The notion of figure enables us to understand the simultaneously discursive and visual operation of theatre. 'Everything in the theatre is figure – in the double sense of concrete belonging and rhetorical play – and everything there acts as a sign' (Corvin 2008, p. 1339). The contemporary practice of performance art, mise en scène and the visual arts makes huge use of the notion of figure. The figure, in the classical sense, is first and foremost an attitude, a silhouette noticed in the distance, a figurine or effigy. It is also a habitus,* what Bourdieu calls 'a learned mode of behaviour': 'The actor's silhouette is first and foremost what Mauss and Bourdieu would have termed *habitus*, a learned mode of behaviour' (Shepherd and Wallis 2004, p. 193). The figure means something like an attitude, in the concrete and abstract sense of a stance: the taking up of a position. It proves useful for the actor and the theatre director when they have to find the attitude and figure (the silhouette) of the characters, their gestural and discursive way of expressing themselves and appearing: 'Each historical period and each social class within each period seems to have a characteristic stance, a stance that is the product of some prevailing image of man in the world' (ibid., quoting Beckerman 1979, p. 228). In this way, figure and attitude are close to the notions of Gestus** (Brecht) and Habitus (Bourdieu).

1. Choreographic or gymnastic figure

Onstage, the first figure we find is that of the movements of actors and objects. As this figure has been conceived and executed by different artists, it forms a pattern that is both mobile and stable, once the spectators have grasped its design (and purpose): 'in its gymnastic or choreographic acceptation; in short, in the Greek meaning: σχήμα is not the "schema," but, in a much livelier way, the body's gesture caught in action and not contemplated in repose: the body of athletes, orators, statues: what in the straining body can be immobilized' (Barthes 2002, p. 4). Dance, theatre

and performance art: figures provide the spectator with a way of highlighting actions and movements against a more or less constant background.

2. Figure in the phenomenological sense

Figures, when perceived in accordance with their aspect and outline, their silhouette, are sometimes analysed in accordance with the terms of phenomenology. The mises en scène of Robert Wilson are celebrated for the way the silhouettes of the singers and actors are set against a cyclorama that is subject to all possible variations of light and colour. The slowness and sometimes even immobility of movements intensifies* the impression of a Chinese shadow, something cut out (as for *Katya Kabanova*, Prague, 2010). More generally, the task of the actors or performers is to be able to put themselves forward or move into the background, to help spectators to focus on a relevant aspect.

3. The figure in Deleuze

In *Francis Bacon. Logic of sensation*, Gilles Deleuze situates his conception of the figure in 'the law of the diagram, according to Bacon . . . one starts with a figurative form, a diagram intervenes and scrambles it, and a form of a completely different nature emerges from the diagram, which is called the Figure' (Deleuze 2003, p. 156). The figure always mediates between concrete figuration and abstraction.*

4. Figure and figural, figuration and disfiguration, the figurative

As the visual representation of a form, figuration is what appears on stage, as opposed to discourse. For Jean-François Lyotard, the figural is to be contrasted with the figure and even more with discourse. The figural deconstructs discourse and figure, if we recognize their form too easily. The figural is an event, an emergence that does not assume a precise meaning, but indicates the urgency of desire. On the stage, in theatre and performance, everything that belongs to the order of the textual or the easily 'translatable' image is perceived as a contrast with the figural with what is not reducible to language.

Lyotard distinguishes between three types of figures: the figure-image, the figure-form and the figure-matrix (Lyotard 2011, pp. 274–276).

The *figure-image* is visible, such as a perceptible movement or form, an action given to be seen and recognized. It 'comes into view on the oneiric or quasi-oneiric stage' (p. 274). The scene appears readable if not logocentric.

The *figure-form* 'upholds the visible without being seen: the visible's nervure' (p. 275). Spectators have to make an effort to discover links between the elements, to vectorize (in other words to link and guide) the signs perceived towards other imperceptible or unconscious signs.

As for the *figure-matrix*, it refers to the invisible and the unconscious: 'Not only does it remain unseen, but it is no more visible than it is legible' (p. 276). Vectorization, the relating together of operations comparable to the dream, highlights the work of the dream, of the figural, of the mise en scène as produced and as perceived, and also highlights the condensations and displacements, the primary processes and the repression of desire. This is the usual situation of the spectator-analyst forced to face materials whose unconscious logic is not immediately accessible.

In all figuration, there is always a *disfiguration*,* 'all graphic presentation that tends to force the figure of appearances to dissemble – the same figure that it is deemed to be "rendering" in this system' (Vouilloux 2007, p. 200).

All these terms need to be distinguished from that of *figurative*. The *figurative* is sometimes the symbolic, the allegorical or symbolic interpretation, and sometimes, on the contrary, what an object represents: in this case, we use the term 'figurative art', which represents and figures its object, as opposed to an abstract* art that gives a non-realist image of the world. This category of the figurative/non-figurative is rarely applied to the theatre. And yet it would be useful in the theatre, as a way of expressing the opposition between presentational* and representational. Figurative theatre imitates persons and actions, while the abstract theatre is solely concerned with forms and ignores the contents. This latter case is that of a symbolist, formalist theatre (Kirby 1987), one that is, in the last third of the twentieth century, postdramatic.*

5. Figurability

Figurability (a translation of the Freudian term *Darstellbarkeit*, which means, literally speaking, the possibility of representing or being represented) is a term these days also rendered as 'presentability', in the sense of the ability to make an absent object present by an image. Like Freud in *The Interpretation of Dreams*, the stage analyst endeavours to start from images, and from the pictorial language of the stage, so as to get back to the unconscious abstract ideas.

Given that theatrical representation or performance shape the stage and the actions as materials 'to be figured', the stage work, like the dream work, involves what Freud calls *Rücksicht auf Darstellbarkeit* (literally: the taking into account of, or taking into consideration of, the possibility of representing). Spectator-analysts need to account 'visually' for what, facing them and in front of them, is constituted as a representation, and makes sense for them.

Visual theatre, especially the theatre of performance art, uses this device of figurability a great deal to show, without naming them, the conscious and unconscious processes.

6. Figures and trajectories of the unconscious

This whole conceptual apparatus, stemming from psychoanalysis, can be directly used by mise en scène, which has simultaneously to manufacture these figures and to offer them to us to 'read', or more exactly to interpret like a rebus or (for a Westerner) like an ideogram. This is how Vitez writes of what the unconscious of the actors sketches out onstage: 'Since the stage is the place where we literally *read* the trajectories of the passions that set the roles against one another, notation in the form of drawing is almost inevitably an ideogrammatic figure' (Vitez 1998, p. 67).

7. Figure instead of character

The same process of abstraction can be observed in the treatment of characters in contemporary dramaturgy, from Beckett to Koltès. Instead of psychological characters, we find abstract figures, *personae* (masks), *schemata* in the Greek sense of gestures, attitudes and *habitus*, but also 'textual figures' (Vinaver) which are repeated and organize the dramaturgy as a whole. These figures are defined and constructed from outside, like silhouettes, drawings for colouring, or theatricalized forms to be filled in. Fernand Léger envisaged the human person not as a mimesis of emotions, but as a plastic figure, for, as he put it in a 1946 lecture with the title 'Le nouveau réalisme en art' ('The new realism in art'), 'we should consider the human figure not for its sentimental value, but for its plastic value'.

See also: Léger (1997) and Les Essif (2001).

FILM PERFORMANCE

PERFORMANCE FILMIQUE, FILMPERFORMANCE, ACTUACIÓN FILMADA DE LOS ACTORES

'Film performance' refers to the occasions when onstage, or in any other place, the actors are filmed live and their image is transmitted to the audience, without them necessarily being visible 'in the flesh'. It is indeed a film that is shown, but the action is produced and broadcast live. In its extreme form, we never see the actors, except when they take their final bow!

This genre has existed in various forms since the 1990s. Frank Castorf practised it at the Volksbühne. Often the idea is to complement the work of actors by filming them very closely, when they are not directly visible or they try to evade prying eyes. In *Nobody*, based on Falk Richter's texts, Cyril Teste films his actors, who play the anonymous individuals of a contemporary business company. The form of the piece is at one with its content. This is what many directors are attempting, using all media in accordance with their aesthetic and political project.

According to Teste's guidelines, film performance is a 'theatrical, performative, cinematographic form', 'staged in real time as the audience watches'; 'music and sound must be mixed in real time'; it 'must come from a theatrical text or the free adaptation of a theatrical text'.

FLASHMOB

Flashmob, a lightning crowd, a sudden mobilization: a group of participants* – dancers, singers, actors, performers, organizers and activists – intervenes at a given signal (via mobile phone or Internet) to dance or sign in a public place, before vanishing. The passers-by, involuntary witnesses and spectators, are invited to this completely new performance, while the city or the department stores continue at their own speed.

Apart from *commercial motivations*, the flashmob reveals the desire and the pleasure involved in *writing art into the social fabric* of city life, as a surprise effect, like for a happening,** so as to call on passers-by and artists (usually amateurs) to take part and add a touch of art and a moment of poetry into the dull daily life of our towns and cities. It may also take the shape of a simple gathering, a freeze party: the participants freeze, carry out some minimum ritual action, and become an ephemeral community* in the public space that has been, for a moment, reconquered. (Walking.*)

The flashmob is not just a new social phenomenon facilitated by mass communications; it becomes a unique work of art, a properly organized performance* that leaves room for an often easy-going humour and random acts of kindness. This kind of gratuitous action, so unusual in everyday social life, becomes an opportunity for a new awareness, a theatricalization and aestheticization of life for an ephemeral community,* one that is 'inoperative' (Jean-Luc Nancy), that disperses as soon as it has gathered.

The *motivations of this mob-ilization* are many and varied: what appeared to be an act of protest, admittedly a mute and ambiguous one, quickly becomes a way of making a tourist site known, attracting the attention of the media, who are in at the start, promoting a brand or encouraging a fun way of consuming stuff painlessly. Commercial urban space, which was once the arcades frequented by the flâneurs and described by Walter Benjamin, recaptures the globalized attention of artists, life becomes a permanent festival,* consumers can again enjoy a social space in which to play. The flashmob is sometimes a political demonstration that goes back to the techniques of street theatre or urban intervention.* It is also frequently the occasion for a big brand or a region, or indeed a nation, to advertise a dramatic brand or culture, advertising that is both global and local (glocalization).*

FLOWER

FLEUR, BLUME, FLOR

A term used by Zeami (1363–1443), the Japanese author and theorist of Noh. The flower is 'the sense of the unusual as experienced by the spectator'. It is ephemeral, linked to the actor's age, at 'some time before the actor turns thirty' (Zeami 1960, p. 79). It is also the ideal image of the performance described in its transitory and mysterious beauty.

This rather elusive notion has been drawn upon by contemporary thinking about the theatre, when this strives to free itself from a semiological theory of the signs of representation, as in Lyotard: 'Under the name of flower, what is sought is the energetic intensification* of the theatrical apparatus' (Lyotard 1973, p. 98). The actor and representation are then no longer analysed as systems of signs, but as 'affects of very high intensity' (p. 99) The flower becomes a convenient metaphor for moments when 'theater magic takes place', for 'the rare moment when what the actor is doing and what the audience is doing come to a point where there is a real flow of life – like the act of creation – when out of nothing something is created' (Croyden 2004, p. 33).

The flower is one of the most beautiful images we can use to describe what is ineffable about actors, the intensity and the pleasure of their encounter with the audience, the unusual moment of fusion between performance and spectator.

FOLD

PLI, FALTE, PLIEGUE

According to Gilles Deleuze, re-reading Leibniz, 'matter is endlessly folding back in on itself, and more generally, the world is folded. . . . To unfold the folded is possible, but it's an operation of abstraction. What is folded exists only as enveloped in something' (Deleuze, lecture at the University of Paris VIII, 16 December 1986: see also Deleuze 1993). These aphorisms are easily translated into the language of theatre practice, turning the fold into an image-concept that unfolds many of the tangled questions of dramaturgy and mise en scène.

A text, especially a literary and dramatic text, has been folded by its author into a box called a 'work of art'. Words, phrases, monologues, speeches – as well as all kinds of stage materials – have been gathered there, compressed into units sometimes called scenes, and sometimes acts, spoken actions, etc. Thus, they have been subjected to a series of folds, more or less visible – folds that we now need, for the purpose of reading or performance, to unfold and deploy so as to decide how they should be presented on stage. To locate the lines of force or rupture, folds are useful but insufficient, partly because one is never sure of finding the right folds, but mainly because, no sooner have we unfolded these sequences than we have to re-fold them again into another box, the box of the stage this time, in which we will necessarily create new folds, depending on what our reading and our eyes imprint on the text as it unfolds for a moment in our heads – even if this is just to decide where the voice pauses, where the actor poses, and on what the actor supports his or her body and phrasing. The mise en scène – and it matters little whether it sets out from a text or from invented images or stage actions – is built on this fault line, this line of folds. Ultimately, it is the actors who, by their way of situating themselves in space and managing time, sometimes letting them carry them along, sometimes mastering them for a moment, are responsible for the unfolding of the mise en scène. Whether we call the result a musical score, a mise en scène, a deployment, an apparatus,* a spacing* or an unfolding is largely irrelevant. What is important is to understand

and show what pulsation, what rhythmic pattern now organizes the sequence of folds, how this pulsation will be received or rejected, negotiated or rejected by the spectators, what effects they will perceive and how these effects will meet the folds of their bodies and their imagination.

FREAK SHOW

EXHIBITION DE MONSTRES, FREAK SHOW, EXHIBICIÓN DE MONSTRUOS

In the nineteenth century, the freak show was put on in the circus, fairground or museum, where real persons were exhibited, with the aim of creating a comic effect among the audience: a dwarf, a giant, a mentally handicapped person, a bearded woman, etc. In *Freaks*, an immensely moving film made in 1932 but banned until 1962, director Tod Browning showed a dwarf in love with a trapeze artist in a circus milieu that includes both freaks and non-freaks.

Our attitude towards the handicapped and towards illness in general has changed, of course, since the twentieth century. Some directors, such as Romeo Castellucci, Pippo Delbono and Jérôme Bel, work with people who are ill or gravely handicapped, but this is never with the intention of making fun of them – quite the opposite.

A fascination for these 'abnormal' bodies lingers on. The idea might be to put non-actors onstage, whether they are 'experts in everyday life' (those specialists on whom Rimini Protokoll and She-She Pop draw, and who bear witness in their own names), or amateurs who hang out with professionals. The audience, always avid for authenticity,* tries to spot what distinguishes them from the 'others', what makes them 'real' people and not the bearers of fictional characters. But does not every non-professional, every amateur, every person making a debut onstage then become a sort of freak? Are they not unknown monsters who need first and foremost to demonstrate (or 'de-monster-ate') that they are actors just like the others?

G

GENETICS

GÉNÉTIQUE, GENETIK, GENÉTICA

Genetics, as applied to theatre studies, is a fairly recent notion: it is the study of the processes of creation of a dramatic text or performance (rarely of a cultural performance). Its origin lies in the study of literary manuscripts, their genesis as a project or idea up until the moment of publication. The public presentation (the premiere) of a stage work after rehearsals can be said to correspond to the publication of a text.

1. The genesis of meaning: a new discipline?

A major overview, *Genèses théâtrales*, immediately asks the right question: how can we reconstruct the process of genesis of a work? Theorists, and sometimes directors too, reply to this query by describing their practice. Even artists then take time to consult their notes, prod their memories, open their archives, their 'auto-archives' (Chloé Déchéry), if it is a matter of a 'live' explanation of their own way of proceeding (Grésillon, Mervant-Roux and Budor (eds), 2010). But there is another anxiety that eats away at the reader or spectator: should we, can we know how the work was conceived and what were the intentions of the author or director? And finally: were these supposed intentions followed up by any effect?

The scientific term of 'genetics', or the biblical term of 'genesis' ('creation'), may seem surprising: we can imagine a science of genes or laboratory for genetic manipulations; and then we find ourselves in the midst of an exegesis of sacred texts. Perhaps the two scenarios are not so far removed as we may suppose.

More simply, genetics is concerned with the process of fabrication of the text or the performance, the study of everything that precedes the published text or the mise en scène presented to the audience. This new discipline can still intentionally be part of a long Western and logocentric tradition, since it examines the interaction between writing and playing/acting, and also, quite often, the move from writing to performance. Thus, Almuth Grésillon conceives genetics as an interaction between dramatic writing and acting, an interaction – she notes – 'whose source can be found in the generic structure of theatre: 1) a certain space that is distinguished – materially, or by simple tacit convention – from ordinary social space; 2) an actor who bears the text and is not a mere storyteller, but part of the fictional space; 3) a dramatized action, whether or not this is expressed in a performed dialogue; a spectator who is distinguished from a mere passer-by, and accepts the fictitious pact' (Grésillon 2008, p. 6). This conception of theatre, one that is overall a Western view, gives us a good definition and a sound basis for envisaging the different objects of genetic inquiry and the methods of analysis that correspond to them, and also, perhaps, for deciding whether these methods can also be applied to mises en scène and other types of performances, dramatic or cultural.

2. Textual genetics and theatrical/cultural genetics

As its name indicates, textual genetics, as Grésillon and her collaborators define it, bears on the different written versions of a dramatic text, a scenario or any material using written language. Grésillon distinguishes between the *object*, the *method* and the *aim* of this type of genetics: 'Its object: literary manuscripts, insofar as they bear the trace of a dynamic process, that of the text as it comes into being. Its method: the stripping bare of the body and the course of the writing, along

with the construction of a series of hypotheses on the operations of writing. Its aim: literature as a process of making, as activity, as movement' (p. 8). These three notions need to be taken up, so that we can examine how they might be adapted to a genetics of the performance or the cultural performance.

1 The textual *object* can, of course, be easily apprehended, but the forms it adopts go beyond the mere readable or spoken written text: stage directions, but also notes of intention, preparatory dossiers, documents requesting financial grants and so on are documents that cannot be neglected. As for the 'dynamic process of the text as it comes into being', how is this to be established, and towards what is it tending? Is not the text always 'coming into being', since it has to be read and re-read, and because it is forever taking on new meanings? This dynamic process is not absolute, it is based not simply on the erasures and emendations, but on the mise en scène that will provide the text with its provisional ending.

   In the case of a performance, how are we to proceed? What, in the rehearsals, corresponds to the rough drafts of texts? Actors launched into a certain space with bits of spoken text stuck onto them; actors systematically requested to 'revise their homework', viz.: suggest other movements, other rhythms, other interpretations of situations and actions onstage. Actors who grasp the space, drawing a figure while systematically modifying it wholesale. Actors whose preparatory work is a first draft, a three-dimensional sketch. Each stage in the rehearsals or improvisations contributes to the solution that is itself adopted when the director decides to keep it, at least provisionally. In retrospect, it will not be possible, or indeed useful, to distinguish between the different sketches in the hope of tracing their genesis. The erasures, the fumblings and the contradictions can no longer be reconstituted, as all trace* of them has vanished. And even if this were possible, what would we do with these traces, except maybe understand how they have led to a performance for the audience?
2 As regards the *method*, Grésillon gives us no indication of this 'stripping bare of the body and the course of the writing'. We might imagine that genetics is here dealing with the question of the corporeality* and performativity of the dramatic text, but the theory of these matters is far from complete.

   What would be the counterpart of this stripping bare of dramatic writing in a genetics of the performance? We do not really know how the director, the actors, the stage designers and the technicians work. The best we can do is propose hypotheses, formulate conjectures on the creative processes in each individual case without ever being sure of their validity. As for the object and the aim, we have to be content with imagining the dynamic process behind each decision: why was this or that element erased, or some other element highlighted? What was being sought? Where did it lead us? How was the performance constructed, as if of its own volition, and what was the logic at work behind this? The director 'sets out', clarifies, fixes the 'turning points' of the stage action; the spectator (the geneticist) will do the same thing, but in the reverse order.
3 If the *aim* of literature is defined as 'a process of making, as activity, as movement', then even more is the mise en scène forever in a state of movement, in action (in embodiment and performativity). The aim is thus the activity which consists in inventing a stage practice that leads spectators towards an experience that they had not anticipated. The process of making, the movement, indicate what the mise en scène is getting at, what subtext it is creating and how the spectators will interpret this on the basis of their concrete experience both of their lives and of the production that they are watching. Aim is similar to intention, but it is not as yet aware of itself, it is directing its gaze at the final result, the goal. It is still a 'pre-shape' (Peter Brook), a prefiguration that gradually, from one rehearsal to the next, assumes a clearer form, a proper shape.

Here too, the genetics of the performance is unable to reconstitute this process from tangible documents. The traces of prefiguration disappear as the figure envisaged takes shape.

The notion of aim may be useful when we are trying to grasp the sense (the direction) of a creation, but it sometimes turns out to be counter-productive in the case of non-'teleological' artists – those who are not obsessed by the ultimate purpose of their work, by the anticipated effects, and basically care little for an initial idea that they are striving to realize to achieve their ends. Genetics must then modify its methods and its attitude: it should cease to look for a logic of the process, a logic guided by a predetermined goal, but rather describe the stages of the work in a formal, neutral, cold manner, and keep a diary of these fortuitous encounters. Robert Wilson is the undisputed master of this method, going back from the abstract to the concrete. 'I start – Wilson tells us – with rather abstract things, without worrying about questions of content or of meaning, but rather as a visual composition, almost an abstraction; then I begin to cover it over and fill it with meaning. But only afterwards!' (Wilson 2013).

3. The interest and difficulties of genetics for research and creativity

The distinction between a genetics of texts and a genetics of performances is justified and definitely necessary. Studies and analyses of performances will benefit from the perspicacious analysis of the processes of creation – so long, that is, as the goals and possibilities of the genetic method are clearly defined. And we need to start by questioning the ruinous traditional distinction between the textual and the staged (the visual): the text is supposedly stable, the stage ephemeral; the text is supposedly analysable thanks to philology, the stage is said to be resistant to precise analyses. This contrast still depends on the cliché that the written word remains while the spoken word, and the image, are fleeting. In reality, every text is forever shifting, like shifting sand: as soon as we read it, as soon as we step on it, it absorbs us. The onstage action may indeed be ephemeral, but no more than the text – especially as, these days, we can call on all sorts of techniques for recording and then 'dissecting' it. Genetics is not exempt from the criticism that it focuses too much on the written word and reduces the onstage event to a literary and written description of the visual and auditory. But this is not the sole danger that threatens it: genetics, concerned to preserve the objective dimension, conceives texts and images materially, as material traces, leftovers to be gathered up, documents to be archived, and not symbolically, as a symbolic work on meaning, as hypotheses about a mode of functioning, in short as prolegomena to an interpretation (dramaturgical analysis or performance analysis) – in short, as something *other* than genetics But if we take the text and the stage as systems forever changing their meaning, we will need to apply to them coherent and explicit theories, and there are countless such theories, although they are not much used in current research. Grésillon, apparently, is aware of this deficit of theory in the area of genetics, hence her programme, justified if a little utopian, in which she calls for a 'scholarly community in which – without rejecting any of the previous methodological results, but situating and transforming them in different ways – new collaborative fields will open up' (Grésillon 2008, p. 23).

From genetics to the analysis of performances

One of the positive consequences of the rise of genetics and the analysis of the processes of creation is thus the way they revise the existing theories, in particular performance analysis. One of the criticisms levelled against performance analysis is that it seems to remain content with the final result, and fails to incorporate into the analysis a genetic dimension in which the processes of preparation of the performances would appear. For Josette Féral, for example, 'We cannot

analyse a theatre work without taking into account the process in which it is integrated. This process includes, of course, the performance, but it is also and above all the work in the course of its production, in other words the phases leading up to its public presentation' (Féral 1998a, p. 55). Of course, it all depends on what meaning we give to this process:* if it is the preparatory phase, the working methods, everything to which the 'ordinary' spectator or critic have no access, then the process will be largely unknowable, since it will be limited to the 'experimental period'. On the other hand, if the process is also and above all the system of the mise en scène as the spectators reconstitute it, with the aim of incorporating as much as possible the signs, materials and information that they are gathering, then an awareness of the process is useful and indeed essential. It is then necessary to evaluate the imprint, the trace of the process, from the general structure to the analysis of the performance. The choice of the mise en scène, the structural regularities, the texture, the abstract visual composition of the mise en scène form an evolving system that can be equated with the processes mentioned by Féral.

4. Criticisms and proposals

One of the merits of genetics is that it raises – from the dead, as it were – a methodological debate that had been lying quite dormant, if only by demonstrating the necessity, if it wishes to survive and bear fruit, of calling on various theories or methodologies. There are at least three of these: hermeneutics, history and phenomenology.

Hermeneutics forces us to link together the phenomena of rewriting, of putting on new productions* and new interpretations of classical works of art. Reception theory helps us to compare the interpretations of one and the same classical work at different moments in history. Sometimes, thanks to the documents, we are able to compare styles of mise en scène and interpretations. If we consider that the series of mises en scène forms so many versions, rough drafts, stages towards the final version-interpretation, then genetics becomes a study of the coming into being* of the work, a process of rewriting of the work, the revitalization of a work from the past. The role of genetics is less one of reconstituting this past than of rediscovering its potential, reflecting (on) the way reinterpretation and revitalization are ultimately part of the work that is being read or staged.

Historicity encourages us always to place the work back in its context, so as to understand how it is in a state of perpetual genesis. This phenomenon is one that Michel Vinaver has called the 'catalytic operation' carried out on the classics: 'There is the big universal repertoire, the classics, through which directors can express themselves in an intimate fashion, create a personal, up-to-the-minute work through a catalytic operation that consists in forcing elements from the present to react by applying substances from the past, or reactivating the past by injecting matter from the present day' (Vinaver 1988).

In this way, the mise en scène and genetics help us to re-read the old classical text, for we have to imagine the series of transformations and modernizations that has led us up to our own day and brought about new ways of re-performing it, reinterpreting it, rediscovering it.

A third theory, *phenomenology*, could also come to the aid of genetics. Mise en scène, in its preparatory phase, is a process of appearance* of possible meanings and different kinds of significance that evolve over history.

Genetics is a discipline of the future – so long as we are not content with looking backwards, but embrace the whole of contemporary theory, in accordance with the utopian project of Grésillon and Féral, and Thomasseau too (2005). Contemporary theatre and performance have the task of reminding genetics that theatrology is not restricted to the study of dramatic texts, drafts and manuscripts, and that it has to develop a methodology for the analysis of rehearsals that goes beyond a

minutely detailed but merely positivist description. If the postdramatic is a flight forwards, genetics must not become a flight 'back to the past'.

GLOBALIZATION

GLOBALIZATION, GLOBALISIERUNG, GLOBALIZACIÓN

We could give the name 'globalized theatre' to all theatre in the era of globalization, whether it be the result of, or the source of resistance to, this worldwide movement. But in that case, is not all theatre more or less globalized? What distinguishes 'globalized' from 'normal' theatre? And how should we differentiate it from its brother and enemy, intercultural theatre, which emerged and was theorized in the 1970s? Increasingly, ever since the beginning of the 1990s and the end of Communism in Europe, theatrical productions have been strongly influenced by the worldwide tendency to globalization. And this leads us to think about the impact, both economic and aesthetic, of globalization on the world of theatre and performance.

1. Globalization

A. A brief history

Globalized theatre (if this neologistic term can be allowed) is not a new genre as such, but rather a type of dramatic and dramatic production that bears the traces of the new economic and cultural conditions of globalization, especially since the turn of the millennium.

Globalization is linked to the formation of a world society resulting from the global formation of economic as well as cultural, political and social phenomena. It is accepted that the world economy has now become globalized, but the hypothesis of a cultural globalization is open to debate, especially as regards its causes and its effects on the creation and evolution of cultures and arts. Generally speaking, we will define globalization in the same way as does Roland Robertson: it is 'both the compression of the world and the intensification of consciousness of the world as a whole' (quoted in Steger 2009, p. 13; see also Robertson 1997, p. 75). This globalization of trade goes back to the sixteenth century, to the intercontinental voyages and gradual formation of nation states. It greatly intensified in the last quarter of the nineteenth century, with the rise of international relations and colonialism. The following phase, the 'take-off' of the years between the 1870s and the 1920s, coincided in literature and the arts with the movement of modernity and, in the case of European theatre, with the affirmation of the system of mise en scène; globalization was characterized by an increasingly international dimension to the relations and conflicts between states, the formulation of human rights and the integration of worldwide trade. According to Robertson, ever since the 1960s, and more rapidly since the start of the new millennium, globalization has penetrated every domain of socio-economic and cultural life (Robertson 1992, p. 59).

B. Towards a unified culture?

In the domain of culture, the main thesis is that the globalization of exchanges of every kind leads to a unified culture in which cultural differences have trouble surviving, or survive only thanks to an ideology that is both postmodern and consumerist.

The global village of McLuhan was still just an interconnected village of a mediatized society. Globalization, the '*tout-monde*' (Edouard Glissant), the 'culture-world' (Lipovetsky 2008 and

2010), the 'one-world-culture', are much bigger and bolder constructions: we are 'in a period of globewide *cultural* politics' (Robertson 1992, p. 5).

However, from another point of view, cultural flows produce varied and contradictory effects. With Michel Wievorka, we can observe in globalization both a homogenization of culture and a fragmentation. Globalization is thus defined in turn as a 'cultural homogenization under American hegemony', and as 'cultural fragmentation. Hence the logics of withdrawal into one's own community and closure within one's identity, with nations and cultures closing in upon themselves'. Weighing things up, Wievorka indicates that 'there is admittedly an extension of American culture, but that does not mean it holds a monopoly. There is fragmentation (one need only note the surge of nationalism throughout the entire world) but also a circulation of cultural identities, a globalization "from below"' (Wievorka 2009, p. 307).

C. What politics?

The difficulty lies in providing for globalization an explanation that is not simply negative (or positive) right from the start, but that describes the possibilities within it. The political dimension of globalization cannot be denied: it mainly rests on economic factors. The most obvious of these economic factors is the shift from national economies (in nation states) to a global economy. In political terms, this takes the form of a shift from national sovereignty to an 'empire' (Hardt and Negri 2000). This empire, controlled by finance and the globalized economy, is more economic than political (or, if you prefer, its economic strength is immediately translated into political decisions favourable to it). The result is a profound change in the conceptions of the political sphere and a retreat of politics. An analysis of the ideological mechanisms of consumption will enable us to observe how a political slogan such as 'difference' is often reduced to mere consumerism (Brossat 2008, p. 171).

2. Intercultural theatre, globalized theatre

A. Historical context of the distinction

The main difficulty in understanding the novelty of globalized theatre lies in distinguishing it from intercultural theatre with which it is often and misleadingly identified. We need to note their differences, if we hope to grasp what is new and irreversible in cultural globalization, at this turn of the millennium.

The intercultural domain as a productive encounter between two civilizations in the arts and literature has existed in Europe since the eighteenth and nineteenth centuries. But only since the end of the nineteenth century, up to the 1930s, did theatre really endeavour to create intercultural exchanges, especially through the acting style and the mise en scène (Artaud). The intercultural domain then formed part of post-Baudelairean modernity, and experimented with the enchantment of a mise en scène that had just been 'invented' and systematized. Willingly or not, the intercultural domain is inseparable from exoticism* and even colonialism. It is often criticized for its Eurocentrism, including in the theorization it puts forward to account for the experiments carried out by Peter Brook and Ariane Mnouchkine in the 1970s and 1980s. It is accused, sometimes with a certain demagoguery, of appropriating defenceless cultures.

Globalized theatre sweeps away this kind of criticism since, being far removed from the 'culture of links' evoked by Brook, it defines itself right from the start, unashamedly, as a transcultural product for international audiences (see Oh Taeseok, quoted in Singleton 2009, p. 183).

B. Two parallel lines that meet?

To observe more closely how the two great trends, the intercultural and the globalized, those two parallel lines, end up meeting, we first need to describe them in a contrasting manner:

The intercultural vision still draws on the notion of an authenticity* in culture, whether this is the 'culture of links' of Brook or, conversely, the 'collision of cultures' of Bharucha (1993). It lays down the principle that we should always reconstitute culture in its unique aspects. On the other hand, the *globalized vision*, that for example of a 'culture of choice' put forward by Schechner, denounces any quest for authenticity or origin. It considers that there is no pure culture, but solely a hybrid mixture of cultural elements. To the supposed universality of the ethical and intellectual values of the intercultural believer, the globalized world replies: flexibility, free trade and the malleability of the market.

While the idea of intercultural theatre, as found in Artaud for example, could still pursue the fantasy of being able to 'rejuvenate a European theatre that had lost its roots' (Singleton 2009, p. 182), *the globalized work of art* abandons any claim that it can return to its origins and any idea of redemption through art, concentrating instead on the transcultural efficacity of the product, a brand product, if possible, that the audience is invited to consume for its pleasure alone. The globalized work of art becomes a standardized product, a registered trademark. It replaces the original, unique work by its style and by the artist's signature, whether this artist is the author or the theatre director.

The ego of the intercultural artist would exist in contrast with yet another ego – that of the other artists or that of the spectators; but globalized subjects, whether artists or spectators, have become beings with multiple and variable identities: they need to be endlessly redefined and redrawn as a result of their different modes of belonging (cultural, ethnic, sociological, political, professional, sexual, etc.).

Between interculturalism and transculturalism there is a crucial difference. The *inter*cultural insists on the exchange between cultures, the space that separates them and distinguishes between them. The *trans*cultural refers to what other cultures share, to their 'links' (Brook). The *global*-cultural refers to the non-hierarchized accumulation of cultural elements, the hybrid nature of a genre or a practice, the simplification and homogenization of cultural characteristics.

The intercultural was linked to *modernity* at the turn of the nineteenth and twentieth centuries: it still operated in accordance with the categories of modernity, on the contrast between the rooted and the uprooted, the familiar and the foreign, the near and the far (Fischer-Lichte 1990). Globalized culture circulates freely within *postmodernity*. Sometimes, indeed, it does not hesitate to go back to a pre-modernity that is still foreign to classical and modern identities.

This pre-modernity assumes the name of *intercultural* when the artist or theorist seek, within their own culture, elements that are now effaced, but can be recovered as a result of practical or theoretical investigations.

Cultures are not opposed like distinct entities, but they are to be found in the general sphere of the cultural, which is perceptible only as fragmentation, as the superposition of cultural elements. Global culture is defined precisely by its heterogeneous and indeed hybrid quality.

3. Globalization in production and reception

A. The object of globalization

How can we observe the phenomena of globalization in the domain of theatre? A few examples will shed some light on the specific way globalization impacts on theatrical production.

International coproductions are the most eloquent example of globalized theatre. This is often presented as a coproduction between several international partners, whether on the occasion of

one or two festivals, or for a performance that can be put on with different partners, and in other structures that may invite it to share a platform.

Another example of a global production would be that of a *musical*, or even a *mega-musical*: conceived in one place, generally in a big capital city, it is then put on throughout the world or else it is sold off to theatres on condition that it is reconstituted exactly as in the original version, especially as regards the stage design or the mise en scène, a phenomenon that Dan Rebellato has eloquently analysed in regard to 'Mctheatre' and 'megatheatre' (Rebellato 2009, pp. 39–49).

If we leave to one side this phenomenon of a globalized production turned into a profitable commodity as with absolutely any international business, we can instead focus on observing the effects of globalization on every level of theatrical activity. Two examples from among many others include contemporary dramatic writing and mise en scène.

B. Production and reception of the globalized mise en scène

Globalized theatre also changes its *working methods* for the preparation of the stage production. The theatre director is now less frequently called upon as an artist constantly involved in experiment than as a manager in charge of production or as the organizer of an apparatus. The reduction of the time required for preparing the performance, and the suppression of the function of the dramaturge, both contribute to taking mise en scène back to what it used to be before it assumed its new importance at the end of the nineteenth century: a mere solving of technical problems.

What is appropriate for the *standardized production* of a musical comedy will not be so for a text-based theatre or an experimental theatre that works in nuances and cultural allusions. Mise en scène, in fact, is forced to invent a local solution that can be understood in that context alone. It will easily renounce luxury settings and a 'middle-of-the-road', easy-to-understand interpretation. On the contrary, it seeks the best way of telling a story, with a simple, luminous acting style that can never be reduced to a formula representable by the media.

So we have an *intercultural modernist* mise en scène as against a *globalized postmodern* production: it would be better to keep the term 'mise en scène' for a theatre performance that is localized in space and time, specially prepared for a local situation. This, at least, was the meaning and function of mise en scène in the era of modernism, at the end of the nineteenth century in Europe: a closed, local system, meant for an audience that was constantly changing, reframing the performance as a whole for each singular situation. Once the intercultural dimension had been added to modernism as one of its variant forms, or even as its apotheosis, mise en scène was forced to adapt itself to reflect the source culture and the target culture: thus it endeavours to enable these two cultures to communicate with one another. This is when the problems start, since neither of these two cultures will accept the idea that another culture can comprehend it (grasp it and incorporate it); even less will any culture agree that it is not very interested in the global harmonization of cultures and intercultural understanding between different peoples . . . The problems become even more acute, or else they evaporate, when the globalized theatre imposes its norms of middling and universal legibility, proposes signs adaptable to other contexts and organizes the performance (we no longer dare call it the mise en scène) in a systematic, mechanical, malleable way. The globalized work seems to express itself in a very general way, in a sort of aesthetic and philosophical Esperanto, adaptable to every context.

Mise en scène is always a local putting into play (*mise en jeu*) of theatre: it is bound up with particular circumstances, and it does not obey general principles, whether universal or supranational. So it finds it hard to transform itself into a globalized practice, reproducible and applicable throughout the world, unless indeed it is reduced to a production, a purely technical operation, both efficacious and reproducible. Globalization is always a challenge to the spectator. It forces

us to distinguish between what is carried out for aesthetic reasons or arranged out of economic necessity. The mise en scène needs to bear in mind the fact that everyone in the audience has seen the same TV series, recognizes the same media references and so on.

C. The forms of globalization in the theatre

A new order? We still need to mention the forms assumed by globalized production in contemporary theatre. It may indeed be the case that globalization has attained such perfection, and is so discreet, that it can now barely be noticed. Or that the answers of artists, philosophers and politicians are not very visible or very spectacular, or that they express themselves belatedly, or abandon the attempt to do so. After the fall of the Berlin Wall (at the end of 1989), the new reality soon started, in every context (whether well-established Communist or capitalist contexts), to express itself in the form of a theatre deprived of the support of public grants, now in thrall to the laws of the market and delivered from the duty of overcoming every kind of alienation.

Neoliberalism and postmodernism: According to Marxist philosophers such as Tony Negri and Michael Hardt, postmodernism is the equivalent of neoliberalism and globalized capitalism: 'Postmodernism is indeed the logic by which global capital operates. Marketing has perhaps the clearest relation to postmodernist theories, and one could even say that the capitalist marketing strategies have long been modernist *avant la lettre*' (Negri and Hardt 2000, p. 151). How do things stand with the globalized theatre? To be transmitted clearly and to the greatest number, this standardized theatre puts forward easily accessible and easily dramatizable texts, often classics, whose mise en scène is limited to confirming a humdrum reading, one that will not disturb anyone, adapted to every audience. Most of the time, marketing strategy consists in refusing to impose any reading that is too novel, while creating the illusion that the renovation of representation is already proof of its modernity. Cultural allusions are advisable only if they are easily translatable or if they add a harmless touch of exoticism, or else if every spectator will feel they can find some of their own cultural references included. Hence the impression, at times, of a Tower of Babel . . .

As soon as theatre tries to emerge from the purely commercial, private circuit, it cannot manage without subsidies. Only the state, at least in democratic countries, can ensure that artists have a certain independence that the private sphere cannot guarantee. Admittedly, this state, whichever state it may be, will not accept being violently criticized, or indeed taken to pieces, but at the same time the grants it will award nonetheless comprise a compensation mechanism against the effects of liberalism and globalization in its mercantile aspect.

Mixtures of every kind and in every sense: this is the impression that emerges from globalized performances. However, this does not mean that the arts, theatres and literatures of different cultures are becoming uniform. Quite the opposite: what we are seeing, in literature and the theatre, is a resistance to this process of uniformization imposed by globalization. National traditions continue to weigh on every genre, and they are not converging on a mainstream, a world literature or a world theatre similar to world music.

The American model of cinematographic production is not reproducible as such for the theatre. There is a simple reason for this: in theatre, there is no equivalent of a mainstream* culture, a blockbuster that can be exported everywhere with the same takings and the same success (Martel 2012; Odello (ed.) 2013). The apparatus of mechanical reproduction in the cinema is not as such transferable into a theatrical model: onstage actions are live, the system of enunciation is completely different. Every new theatrical mise en scène based on a film, or on a 'master' mise en scène that has been exported, needs to reappropriate for itself a space, an actor's performance, his or her nuances and connotations in both words and gestures. In spite of this incompatibility, certain producers have tried to transpose musicals or hit shows into other linguistic and cultural

contexts. As Mark Ravenhill has shown with the example of the producer Cameron Mackintosh, the theatre, which had once 'always had an element of "craft", . . . was now being reimagined as a Fordist industrial enterprise. This allowed its products to be globally recreated and franchised on a McTheatre model' (Ravenhill 2013, p. 23; this special issue is dedicated to the memory of David Bradby). And: 'Mackintosh's new model dispensed with the star system and created performances that were strictly choreographed, heavily electronically amplified and used computurised and mechanised scenic spectacle' (ibid.). Thus, once the choreography, sound system, lighting and stage design of musicals such as *Les Misérables*, *Cats* and *Phantom of the Opera* have been fixed, these musicals could be exported and turned into a franchise in their 'original' mise en scène. Stage hits such as *An Inspector Calls*, directed by Stephen Daldry, or the adaptation of a novel such as *War Horse* by Michael Morpurgo, can be reproduced and handed over, with everything included, to other theatres throughout the world. The simple and indeed simplistic idea – one that is, however, hugely profitable – is that everything is transposed: not just the scenographic, musical and sound infrastructure, but also the actors' style, their movements, their gestures, their emotions and effects. This means that we are now in an aesthetic system that is perfectly adapted to the laws of the global theatrical market, in accordance with the same devices and with minimum local differences.

D. Global final thought

In the work of theatre, for the artist as for the spectator, there is constant two-way traffic between the near and the far, the local and the global. In the theatre, we are always situated in a concrete place, we are caught up in a real event, surrounded by actors. But we use this place as a trampoline to head off somewhere else, an imaginary, distant world. It has always been thus. The only difference is that, thanks to media such as the Internet, we can at any moment send this 'here and now' across the whole world. One day or another, everything is known: all our little secrets. Should we rejoice at being put in contact with the whole world like this? In the case of theatre, will this ability to send it out across the whole world form a new community? Do we gain anything when we swap a small spatial community with just a few spectators, gathered together one evening around a glass of wine and a small stage, for a virtual, infinite but intangible community?

GLOCALIZATION

GLOCALIZATION, GLOKALISIERUNG, GLOCALIZACIÓN

1. The appearance of the glocal

Many changes in contemporary theatre can be largely explained by the way globalization dominates our lives, by 'both the compression of the world and the intensification of consciousness of the world as a whole' (Roland Robertson, quoted in Steger 2009, p. 13). And yet, theatrical activity cannot be reduced to or equated with this global homogenization. A great deal of its time and energy is, indeed, expended on the attempt to counterbalance this standardization of social and artistic life. However, in this desire to return to local conditions, it is not always the artists who play a decisive role, but rather the specialists in marketing. Since the 1980s, the latter have realized that the value of a product increases if it is adapted to local market conditions. The result is the Japanese neologism – or should we say globally Japanese neologism? – 'glocalization': the mixture of the global and the local. Many critics deny that globalization can be understood as a form of 'homogenization in which everything becomes the same (whether that means Westernized or

Americanized or, perhaps, Japanized). Instead, globalization has to be seen as more of a process of negotiation, hybridization, or glocalization' (Grossberg 2005, p. 149). Does the same phenomenon apply to the theatre?

2. Theatrical glocalization?

This phenomenon of glocalization is also found in theatre: more than being a corrective to globalization, it is a new trend.

A performance that is conceived, more than it is actually created, in the Disney Studios can be adapted and prepared in different countries: the United States, Europe, China, Japan (Martel 2012, pp. 66–70). In this way, a global mainstream culture is manufactured. However, each country receives an adapted version.

This *theatrical glocalization* consists essentially in taking into account the local requirements of the audience: what type of story does the audience need at this moment of its history? What does it understand of its situation? What detail in clothing or music, what accent, what local allusion will best help us situate the action? After the abstraction and stylization of postmodern and postdramatic writing and mise en scène, a return to a situation more deeply rooted in a reality familiar to the audience will certainly help it recognize itself in everything that it is being told and that it might find difficult to grasp.

For a long time, theatre has been local: performed within a particular place, language and human group. However, the dramatic action maintained a certain abstractness, it sought to be universal (as in the case of tragedy). There was a certain balance between the particular and the universal. In Europe, it was only halfway through the eighteenth century that theatre started to become rooted in the bourgeois social milieu, and to take an interest in the economic world, becoming more global. With the development of worldwide trade, there was a gradual opening up to the world, but in Europe it was not until the end of the nineteenth century that theatre directors began to take an interest in and incorporate acting techniques and traditions from outside Europe, so as, timidly, to carry out intercultural experiments. And not until the final third of the twentieth century did the theatre become aware of the globalized world and use, willy-nilly, a few of the techniques of global communication.

On the scale of the global economy, administration and governance, and of universal theatre too, glocalization is conceived as a last-chance miracle solution. And basically, we might say, why not? For what does local, global, glocal matter, if we can escape the 'goldfish-bowl-cal', that is: being locked in, suffocating for lack of oxygen? But how can we escape the suffocating world of the goldfish-bowl? Why not try the theatre?

3. What solutions?

Globalization ratifies the split between, on the one hand, a mass theatre, commercial and profit-orientated, subject to economic demands, and, on the other hand, an experimental theatre that cannot survive without public or private support and is subject to what Nathalie Heinich calls a 'regime of singularity'. This regime of singularity is 'the idea that the avant-garde or innovative art is necessarily better than art that contents itself with working in a state of "involution" rather than "evolution"' (Heinich 2007). Theatre feels traditionally marked by a regime of authenticity, in the sense of the work of art before 'the age of mechanical reproducibility' (Benjamin). By requiring a theatre director and thus an autonomous and free creative subject, this pre- or antiglobalization theatre goes against postmodern ideology, which instead advocates the disappearance of the creative subject, the spectator's freedom of choice, and the mediatization of the stage event. What

results is a divorce between a theatrical art that is authentic and 'auratic' (Benjamin), centred on the mise en scène, and a postmodern or postdramatic, *performative* theatrical production that plays along with the media and globalization, and is no longer interested in the art of mise en scène, but rather focuses on the *apparatus*,* especially that of the media. However, we must beware of seeing the theatre as a rampart against globalization and against mass culture. Theatre too, to various degrees, is taken up into the process of globalization. The more theatre is turned towards profitability and commercialization, the more it will be subject to the rules of productivity: it will need to create the production as economically as possible, for a maximum number of spectators buying their tickets at the highest possible price.

For the state or for sponsors, it is less expensive to subsidize a globalized art supported by the culture industry, than personally to support a few individuals engaged in exclusive mises en scène, or artists employed as casual workers in the theatre world. The crisis of such transient workers, in France, has been – in the words of Marie José Mondzain – 'the decisive symptom for the world of arts and artists, signalling that the collapse of the political might be an expression, first and foremost, of the death of culture. And conversely, that if culture allowed itself to be eaten alive within its own ministry, the Ministry of Culture was now becoming the major organ in the collapse of the political' (Mondzain 2007a, p. 23). This collapse of the political in the very heart of a Ministry of Culture, a phenomenon that can be observed throughout the world, especially in right-wing governments, is to some degree confirmed by the collapse of culture within globalization, for globalization exists, precisely, on the ruins of national and political states. For on this global level, there is no longer any political authority that can regulate unfettered economic liberalism.

Globalization is not simply a cultural industry (even renamed 'creative industry') that controls the financing of culture in accordance with the sole principle of profitability; it is also, on the ideological and aesthetic side, a globally middle-brow art, a petit-bourgeois taste. Indeed, the neoliberal economy that leads to the globalized theatre swears by the laws of the market alone and relies on the petit-bourgeois taste of a middle-brow art that is enjoyed by the greatest number, a 'popular' art that, into the bargain, takes on the task of belittling elitist art, that of the art theatre of the past or the experimental theatre of the present.

This middle-brow art would be in France, for example, boulevard theatre, and in Korea the musical. It is of course a political choice, deciding what should be given priority support: a sector of the elite that is in difficulties, or the mass of commercial performances. Deregulation and the end of subsidies for the sector in difficulties echo a liberal ideology that would like the market to decide on values, including artistic ones. Thus the globalized theatre often plays the role of gravedigger for experimental theatre and the system whereby artists are paid. It needs only to invoke the ineluctable laws of the economy and to allow a middle-brow art and culture take over: these will please everybody and have a democratic air about them.

There is an explosion of cultural tourism in every developed country, creating museums about everything and anything. Theatre does not escape this museification of culture, which wants every type of performance to be presented, to be preserved, taken up and completed by new works of art.

H

HABITUS

'Habitus' in medicine refers to the appearance of the body and what it reveals about health. The sociologist Pierre Bourdieu adopted the notion to refer to the body in its social dimension: attitude, posture, gestures, facial expression and voice, as well as clothes and bodily hygiene, i.e. the 'civilized' aspect (Norbert Elias). According to Bourdieu, subjects incorporate social structures, values, contradictions, norms – a whole social ideology and affiliation. The resulting habitus is an often unconscious way of behaving, using one's body (techniques* of the body), a way that is largely determined by social reality. If, as Lakoff and Johnson believe, thought does indeed possess a physical basis, difference and social distinction are also written into the body. The actor shows a body that is constructed, sociologically coded, whose bodily inscription in social space (its incorporation or embodiment) can be grasped.

On the contemporary stage, the notion of habitus is indispensable if we wish to explain how actors incorporate, in and on their bodies, indices of their physical and moral situation in the world.

Habitus extends and expands gestus.** Brecht's gestus provided a socio-economic and political reading of his characters, but this reading rapidly became too sociological, a heavily and grossly simplistic interpretation of exploitative social relations. Habitus is still a sociological point of view, but it can better explain anthropological data (in the context of Performance Studies),* and helps us grasp the intensity of movement. It provides us with a link between body and ideology, as well as identity.* Habitus brings together physical and psychological inclinations embodied in bodies, and is the 'product of the embodiment of regularities' (Bourdieu 1994, p. 172). The choreographies of Pina Bausch are one example of the concordance between the political gestus of the story and the intensified, sexualized, embodied habitus of movement. Likewise, the pieces for dance by Jan Lauwers (*La Chambre d'Isabelle*) and Alain Platel (*Tous des Indiens, Wolf*) extend the sociopolitical moment into an intense movement of the embodied social body (Pavis 2000a, pp. 77–93).

HAPTIC

HAPTIC, HAPTISCH, HAPTICO

From the Greek 'haptein', to touch.

1. The haptic sense

To use the haptic sense is to have an experience of objects in space by touching them. We perceive with our hands, and thus with our whole body. The haptic sense is the sense of touch. Like blind people feeling their way through space with their hands, feet and whole being, we can touch space. This is what actors do, as well as their directors and partners when they are preparing a scene and seeking their reference points and marks. This physical contact is fundamentally no different from that of sculptors with the clay they are moulding. Gilles Deleuze, in *Francis Bacon. Logic of Sensation* (1981), gave the word 'haptic' its current status. Drawing on the work of the Austrian philosopher Riegl, Deleuze contrasts the haptic with the optical: according to Riegl, art evolves from the haptic (the sensation located in the skin) to the optical, to the eye that tends to turn reality into something abstract. Deleuze contrasts the tactile* with the optical: together they produce, in a sort of synthesis or oxymoron and dialectical contradiction, the haptic.

2. Haptic, tactile, optical

Even if, in the Western tradition, spectators are not supposed to touch the performers, their relation to the stage is never purely visual, but tactile as well: the observation of bodies and objects on the stage leads to a perception that is sensitive to movement, to matter and the texture of everything that is presented to them. They have an intense* experience of this contact with the reality of objects and bodies: 'We do not feel our body so much when it is at rest; but we get a clearer perception of it when it moves and when new sensations are obtained in contact with reality, that is to say, with objects' (Schilder 1950, p. 87). Like the painter, in Merleau-Ponty's view (1968), or the sculptor according to Deleuze (2003), in the theatre the eye and the hand act in concert, both in production and in reception. The contrast between the optical and the haptic marks the contrast between a theatre of images, visible and seen from a distance, and a physical, tangible representation based on a physical engagement of gesture and bodiliness.

3. Double perception

Often, performances appeal to both these types of perception. In *Voyageurs immobiles* (*Motionless travellers*) (1995–2010), a performance by Philippe Genty and Mary Underwood, this duality of optical/haptic is clearly perceptible: it is underpinned and confirmed by the selection of sound (music, noises, voices). In the haptic moments of this piece, spectators seem to get up onto the stage to confront, in a live and tangible way, bodies and materials and voices; they take part haptically in actions and the noises of the crumpling of paper. In the other moments when the 'hovering' music of Torgue and Houpin is heard, the same spectators seem to take off, rising above the concrete situation, subject to an effect of optical distancing that opens the way to fantasies and images from the unconscious (Marks 2000): between heaven and earth.

HEIGHTENING/INTENSIFICATION

INTENSIFICATION, ÜBERSTEIGERUNG, INTENSIFICACIÓN

The English term 'heightening' is a good way of expressing the notion of intensity and the process of intensification that characterize contemporary mise and scène and performance when they move away from everyday realism, concentrating their effects as if in a crucible or a concave mirror, giving an exceptional density and intensity to the form.

1. The object of heightening

One first, and fundamental, dramaturgical heightening is produced when we have people (a family a group, a household) whose actions are limited in time and space in accordance with the old rule of the three units. *Heightening* also bears on all the components of the mise en scène, with the systematic and perceptible strategies that distinguish it throughout the performance, together with the necessary variations.

It is in dance and choreographic gesture that the process of heightening can best be observed. Dance, indeed, is movement perceived as reworked, redesigned, remade in a framework specially created with this purpose in mind. Daily movement acquires an aesthetic and kinaesthetic dimension, a refinement and precision that greatly increase its value and its force. The affects* of the dancers and actors becomes perceptible to the spectators, whose affectivity is powerfully mobilized.

Actors are potentially able to present their system of gestures and their diction with an effect of stylization. Hence, sometimes, a certain mannerism, an artificiality, a way of imparting the sensation of the 'palpable face of signs' (Roman Jakobson). As Denis Podalydès notes, the 'pleasure of uttering the language' is a device that leads actors, especially French actors, to be criticized for artificiality, while it is simply a form of heightening: 'People say that they [the actors] sing, that they listen to themselves talking, that they are no longer natural. The French theatre is reproached for giving too much emphasis to language, to diction, for "playing the words", as they put it, reifying the language and thickening it where it ought to be fluid, to dissolve, to be just one element in the meaning' (article in *Le Monde*, 14 May 2010). A heightening of this kind is an aesthetic and rhythmic stylization,* not a psychological one. It entails an exacerbation of form that sometimes leads to heaviness; it can be ridiculous, with the result that the spectator rejects it. But this stylistic device, this stylization bring out the form and deepen the aesthetic experience.

Spectators too sometimes have an experience of heightening, an experience that is felt as unique, unrepeatable, difficult to put into words, intense, like a kind of illumination (satori*). Movement helps them to heighten their auditory and visual senses, to perceive their identity and their relation to the other more clearly.

2. Aesthetic principle

The intensity of the lived experience is contrasted, in the theory and practice of contemporary theatre, with the significance of the meaning received. If significance is the result of a semiological analysis of the signs of representation, intensity is not linked to the sign, but to the energy deployed. Energy and intensity may indeed be vaguer notions, but they better explain recent theatrical experiences. They are displayed in the flow and vectorization of affects* and impressions, and not in the development of a hidden or symbolic significance. The intensity of the lighting in a piece by Robert Wilson, the 'almost supernatural intensity' of light in Claude Régy's mise en scène in *4.48 Psychosis* or *Ode maritime*, the associations of sounds and images in the Théâtre du Radeau by François Tanguy, the montage of film images and fragments of live acting in the Wooster Group's productions, are so many examples of these vectors of intensity which do not aim at the construction of an objectifiable meaning but at a heightening of the spectator's sensations.

Such a theatre of intensities, an 'energetic theatre', says Lyotard, 'would produce really discontinuous events' like the actions of John Cage. Such a theatre 'does not need to suggest that this means that; nor does he need to say it, as Brecht wished. It needs to produce the highest intensity (by excess or lack) of what is there, without any prior intention' (Lyotard 1976, pp. 109 and 110). Contemporary theory has never stopped seeking this possible theatre of intensities, as if to evaluate the aesthetic experience more accurately, over and above its initial meaning.

HYBRIDITY

HYBRIDITÉ, HYBRIDITÄT, HIBRIDISMO

In the sense of biology, hybridity is a mixture of races or species, in the animal or vegetable kingdoms. It might be regretted, as Amselle suggests, that we 'are unable to think of cultural phenomena in any way other than in biological terms' (Amselle 1996). Indeed, the biological metaphor is not very useful to us; admittedly, it does not claim to go beyond the idea of a fusion of influences in language (creolization*) and in form. Postmodern performances are often described as 'hybrid productions'; and yet what we have here is not, in the real sense of the term, any intermixing between races, but a mixture of cultural elements and even their juxtaposition

(multicultural*). In what does this hybridity consist? In the 1990s, in a direct line from the 1980s when ‘everything was cultural’, hybridity and intermixing practically became the norm. The French Ministry of Culture insisted on the right to difference. In countries like the United States, artists or performers are often, like Guillermo Gómez-Peña, citizens who straddle two or more cultures, able to defend themselves against the dominant culture by accepting their outsider position. This ‘version of the hybrid is cross-racial, polyliguistic, and multicontextual. From a disadvantaged position, the hybrid expropriates elements from all sides to create more open and fluid systems’ (Gómez-Peña 1992, p. 12).

In other contexts, hybridity is mainly artistic. Every art can be conceived as autonomous and specific; autonomous, according to Adorno, if it resists the pressure of the media, of social determinisms; specific, according to certain art critics such as Greenberg, who noted that ‘the unique and proper idea of competence of each art coincided with all that was unique in the nature of its medium’ (Greenberg 1974). But for the proponents of artistic hybridity, postmodernism, thanks to the skill with which the mixture of genres and materials is marketed, leads to a hybridity or an intermixing of arts or techniques. Dominique Bacqué points to the complete difference between postmodern hybridity and modernist montage such as that used by Eisenstein or Vertov in cinema and Brecht in theatre: ‘While the montage of the twenties was solidary with the notion of the avant-garde, contemporary intermixing is postmodern. In other words, it intervenes after the modernist schemes have become worn down: in addition, it no longer believes in the possibility of producing a new, original image, but militates in favour of the quoting and recycling of images, and the reappropriation of styles’ (Baqué 2004, p. 233). The choreographies of Hervieux and Montalvo are characterized by these hybrid quotations: they deploy different morphologies for the dancers, different skin colours and choreographic styles. However, these differences disappear into a choreography that integrates them.

I

IDENTITY

IDENTITÉ, IDENTITÄT, IDENTIDAD

1. The notion of identity

Individual identity (that of a person) and collective identity (that of a social group or nation) are defined by permanence, continuity and unity. This is what enables us to recognize an element as being unique and identical with itself. But the notion of identity does not exist in isolation from that of difference and change: how could it be maintained, when individual and social reality is plural, heterogeneous, moving and almost impossible to grasp?

As far as the individual subject is concerned, its identity is being questioned: we are a long way from the Cartesian definition of a solid, unified ego. Buddhism goes so far as to reject the concept of a stable self, and emphasizes the flow of awareness, the instability and illusory quality of all identity. One and the same subject concentrates the most varied identities, successively or at the same time: a multiplicity of identities that are contradictory, transient and incoherent.

2. Identity of the theatre

More than all the other arts, contemporary theatre seems to have lost all identity. But did it have one? It has lost any sense of being a theatre to be read, of being dramatic literature, or even of needing to be piously performed as the faithful representation of a text. It has opened up to the infinite set of actions and performances, both human and extrahuman. So there is no longer anything in common between all these performances: no indisputable mark of identity. Therefore, there is no longer much sense in setting out in quest of the essence of theatre (Gouhier), as people still did in the 1950s, or even, as in the 1960s and 1970s, of trying to define theatricality or the 'theatrical sign'.

3. Types of identity in the theatre

Far from such an essentialist conception, it would be better to examine what types of identity come into play in the fabrication and consumption of theatre.

National identity: with the end of nation states and national traditions and literatures, the idea of theatre or national repertory, a cultural crucible for an ancient or newly formed nation, loses its force and even its meaning. Theatre production is often multinational and globalized. The techniques and materials, the actors and the artists come from the four corners of the planet and belong to different worlds. The linguistic, thematic and institutional origins cannot be traced, and lose any relevance for theatrical production and reception.

Ethnic identity: of course, it would be quite possible to tackle the performative practices of different ethnic groups, but the result would run the risk of being restricted to an enumeration of forms and practices. The enterprise would be useful for ethnologists, but disappointing for the historians and theorists of theatre. In any case, Performance Studies* are often happy to stay at this level.

Cultural identity: it has become almost impossible to distinguish between specific cultures, as they are now so mixed up. The debate on national identity is taking a purely political and polemical turn.

Community identity: few theatres claim to represent a certain community, in any case an ethnic or religious community. Some 'imagined communities' (Anderson 1983) might draw on a certain

type of theatre, but we hardly find any schools, movements or even styles characteristic of a specific community these days.

Social identity: social class is less recognizable from marks of identity. Brecht's Gestus** is less often used to embody relations of force or social classes. We are in a phase where there is little difference between the characters (they are abstract figures): multi-identification makes any precise social identity unrecognizable.

Gender identity ('social relations of sex'): this is conceived and produced as 'a performative accomplishment compelled by social sanction and taboo' (Butler 1988).

Professional identity: apart from the differences in the training of actors and the methods of mise en scène, there is, as Barba has noted, a professional identity 'rooted in specific technical values or, rather, laws and principles, that are the foundation for any performer facing a spectator in an organised performance situation' (Shevtsova and Innes 2009, pp. 25–26).

This proliferation of identities in competition replaces the open conflict of ideas and ideologies from the 1960s to the 1990s. A wider range of parameters enables us to grasp more fully the social and psychological phenomena involved, but the result of all these conflicts is far from being clearly established, in particular from a political* point of view. This, perhaps, is what explains a hardening of antagonistic political positions. Either we unhesitatingly accept the interweaving of interminable different identities as the mark of our postmodern era, which runs the risk that 'the increasing number of identities entails the incommensurability of different individuals and a loss of the responsibility they bear' (Amselle 1996, p. vi); or else we stiffen into a reactionary attitude that promotes national, or nationalist, identity alone, rejecting everyone who is not a 'national', a 'local born and bred' – anyone who claims to have another identity. But it also happens, as André Bercoff has noted, that those who claim to have multiple identities and set themselves up as the defenders of minorities use the term of (national) identity as an insult: 'Identity: an obscene word in the view of the choir of virgins who sing the praises of Queen Difference and King Minority; a word to be banned in the view of those who, in their angelic purity, shed bitter tears of compassion and spend their time seeking excuses, explanations and alibis for anyone who chants that France is a "tart asking to be screwed", or makes similar polite remarks' (article in *Le Monde*, 6 May 2010).

Just staying with the question of ethnic identity in France, we will note, with Amselle, that two types of identity can coexist on one and the same territory and within the same political context, as in the case of France: 'On the ethnic-cultural level, two main bodies are being set up: on the one hand, the identity of the French nation, composed of "French people born and bred", which can thus be identified with an ethnic group or a race, and on the other hand the ethnic minorities and communities that act as a foil to French identity' (Amselle 1996, p. vi).

A certain fatigue in the discourse on identities can be sensed, or even a rejection of this set of problems, given the gradual disappearance of states, borders and marks of identity.

4. The opportunities of the theatre in the age of globalized identity

All these contradictions within ethnic identity do not directly affect theatrical productions. The spread of the notion of identity, in fact, is something positive: it helps us to produce and to understand theatre in these globalized* times. Theatre, or more exactly performance in all its forms (cultural performances*), have become a zone for experimenting with these competing identities. By widening types of identity, globalization has enabled the theatre to extend its domain to many other dramatic practices and to accept other theoretical investigations. By abandoning a purely Greek and Latin identity, European theatre has gone beyond the logocentrism of dramatic literature, but it has also got past the obstacle of the first stage in the history of mise en scène too

closely linked to the vision of a director considered as a full, unified subject, and it has opened itself – some would say dissolved into – Cultural Performances. In this way, theatre has become a laboratory for intercultural* and inter-identity research. It tests unexpected interartistic* alliances: literature/dance, music/song/textuality, sociological inquiry/playacting (Rimini Protokoll), and antiglobalization protest/video creation (Gómez-Peña).

By refusing to play the game of national identities, in the temple of ethnic purity, theatre and performance art win (and win for us, too) an unhoped-for freedom, unthinkable in social and political reality: the freedom to experiment on new forms of identity and to modify our relation with those identities.

IMMERSIVE THEATRE

IMMERSION, EINTAUCHEN, INMERSIÓN

Immersion consists in plunging spectators, individually or collectively, into a place, an environment, an atmosphere or a situation that will make it easier for them to discover or rediscover the world, make them experience an intense, authentic moment in contrast with their everyday lives, paralysed as these are by banality and habit. Every effort is made to give spectators the impression that they are the object of special concern and that they are going to have an experience that will change their lives, or at least the way they look at their lives. Actors address them in their own name, treating them as individuals and not as an amorphous mass, inviting them to interact, asking them personal and even intimate* questions. Thus summoned and immersed, the spectators find themselves in a real world where they are called upon to react personally, offering their bodies and their individual case histories to the art of theatre and the science of theatrology.

Immersion theatre is more complete than mere participation or an interactive game, as it baptizes and bathes the spectators in an emotional water that is supposed to regenerate them. The choice of the place, the way the experience is adapted to a site-specific performance, create the illusion of a parallel world more interesting than the everyday world. Often, the path followed is virtual, accompanied by the directions guiding you round an interactive visit to an Internet site, a building, or a city. Immersive theatre, however, is not always a Fountain of Youth, it aims (as in *Sleep no more*, the free adaptation of *Macbeth* by the English group Punchdrunk, in a performance put on in New York), to go beyond the limits of what spectators can be forced to endure. These spectators are provoked, their voyeurism is encouraged, the sight of real or pretend suffering is inflicted on them so as to make them face up to their ethical responsibilities: what are they prepared to see, to undergo, to tolerate? But is it not a little naïve to think that critical spectators will be shaken out of their passivity by this, and emerge from the experience as active, critical citizens? In any case, this type of immersion is not really comparable with the immersion of the ethnologist, which is necessarily a more long-term and cautious affair. In the theatre, it is rapid and limited, fictitious and superficial, remote-controlled by the team of the 'host' actors.

Be this as it may, immersive theatre crystallizes several ethical and political questions that lie at the heart of our thinking as researchers, artists and cultural analysts. This theatre lays a wager on art's ability to change life: everyone chooses the scenes and places, everyone is responsible for the 'montage' of the scenes and thus the narrative invented. Is this a crystallization of the mental blocks of our times, or a naïve form of political thinking reduced to a vague desire for change? Every person must make up their own mind about this, on the basis, if possible, of the analysis of works of art and the devices they use.

INDETERMINACY

INDÉTERMINATION, UNBESTIMMTHEIT, INDETERMINACIÓN

Places of indeterminacy: In every text, and by extension in every representation, performance or mise en scène, we can make the hypothesis that there are spots of indeterminacy. This hypothesis comes from the phenomenology of Ingarden (1973) and his notion of *Unbestimmtheitsstelle* (spot of indeterminacy). In these places of the text, several meanings are possible, without our clearly being able to decide between them. The identification of these spots depends on our overall reading of the text or the stage, especially the story or the narrative that we think we can recognize.

Process of indeterminacy: thus, indeterminacy depends on the ambiguity of the narrative, and vice versa. It is expressed through the contradictions between several interpretations of the same material, or between the different systems of signs of the stage, which can be constructed in opposition with each other (for example between sound and sight). It always leads to different readings of the story as a whole, or of individual narratives within the story, or what is presented as non-narrative. There are always gaps in what is said, shown and suggested: moments of undecidability.

Undecidability: with this last notion, due to Derrida, we reach a point of no return in interpretation, as now not only can the gaps not be filled, but we cannot decide on one reading rather than another.

Crossing borders: the contemporary practice of the stage and the non-stage, even more than that of literature, is able to extend its borders* or to decide that is not restricted by any borders. Indeed, the stage is not just the frame of the performance, but extends to other media in which it is included, and so on *ad infinitum*, in a Russian doll arrangement of media (intermediality*): undecidability becomes truly cosmic. In this way, the text to be performed is contained in the performance of an evening, and this performance is part of the system of mise en scène, which itself is but one medium among others. All these circles are part of public space.

INSTALLATION

INSTALLATION, INSTALACIÓN

Installation has become a highly prized mode of presentation among creators, not only visual artists, sculptors and architects, but also photographers, musicians, video artists and film directors, performers and theatre directors. Objects arranged in space appear to have been installed there with 'an idea in mind': in accordance with the meaning and actions that the artist(s) aim to generate.**

What is an installation? An installation invites the visitor-spectator-viewer to relativize, and even question, the identity of theatre, its claim to grasp the essential or to fall back on the convolutions of a text or delve under the unplumbable facets of a body, to accept only the authority of the so-called specificity of theatre, presence, the 'live' dimension, etc. By installing itself in a space, given or constructed, installation affirms that it is visible, visitable, repeatable and possesses also its way, or rather ways, of showing the human body and getting it to speak, inviting countless other ways of telling a story, breaking up the notion and the frameworks of theatrical performance and, more generally, of artistic representation.

Interactive installation leads the visitors to react to what they see, to put an extra spin on the momentum of the installed object. Through tactile screens, the audience, often a very young or playful audience, gains access to texts, and triggers mechanisms that make them think about past events (Christian Boltanski, Alain Fleischer). In *Babel Poésie* (Berlin 2004), Jean-Pierre Balpe

'dreams of a performance in which the spectator would be entirely enfolded within a three-dimensional text in dialogue with the actors' (Balpe 2007, p. 62).

Variant forms of installation: recently, installation has come to be associated with performance art, even the theatrical mise en scène or the promenade performance.* The audience strolls through dioramas, which sometimes 'include' performers who jump out and surprise the visitors. In 1992, for the 500th anniversary of the discovery of America, Gómez-Peña and Coco Fusco locked themselves up in a cage, pretending to be savages discovered on an island and exhibited to the public, as was commonly done right up to the nineteenth century in colonial exhibitions and human zoos. Thus type of live installation uses 'real people' who are actually present: professional actors or, more often, walk-on parts specifically recruited for this project. It is sometimes called a 'delegated performance' when non-professionals are asked to act out an aspect of their lives and their identities (Bishop 2012, pp. 219–239).

Installation of the spoken word: it sometimes happens that the text and the spoken word are used in the form of texts, lists, audible or visual. In the metaphorical sense, it might be said that actors speaking a text can heighten it, distance it, pronounce it in a way that brings out its rhetoric and its stylistic devices. Sometimes, indeed, the text is not translated into meaning, action or human presence, but rather shown, displayed, in short installed as a visual work of art, like a sonic or visual materiality that has not yet been translated into signifiers.

INTERACTIVITY

INTERACTIVITÉ, INTERAKTIVITÄT, INTERACTIVIDAD

Interaction/Interactivity: we need to distinguish between these. Interaction is an action between two people. In the theatre, there is an interaction between an actor and a spectator, which until recently comprised a way of defining the theatrical relation. The term 'interaction' is used more specifically when one of the two terms of the relation addresses the other. Theatre has always had a place for this type of interaction between actors addressing the audience or playing with spectators in the auditorium. Sometimes, rather glibly, it is stated that theatre where the audience is no longer seated, but supposed to move around, is an interactive theatre, which would be a proof of dramatic renewal and the disappearance of old-fashioned theatre with its audience sitting properly, facing the stage directly.

Interactivity is the relation between an IT system and its environment. Interactivity occurs with a human or non-human agent: a machine, but also nature, and the environment. The media, and video games too, encourage and control interactivity. Theatre is drawing more and more on these.

Interactive arts set up a visual or sonic interaction between work and audience. 'Interactivity is an endless dynamic principle that impels one to obtain from the computer answers that are ever more subtle and immediate. Hence the ceaseless quest to improve the machine's technical reactions, hence a return to the first objectives of cybernetics: the simulating of behaviour and perception, an intelligence close to human intelligence. . . . While the first version of interactivity focused on interactions between the computer and human beings on the model of stimulus-response or action-reaction, the second version is more interested in action insofar as it is guided by perception ("enaction"), in embodiment and sensori-motor processes, and in autonomy' (Couchot and Hilaire 2003, pp. 97–99).

The paradox of digital technologies and the body in the theatre: technologies 'thus aim to give back to communication all the potential of emotional multi-sensory experience, which the technology of print and paper had tended, ever since Gutenberg's invention, to reduce to a visual, abstract language' (Fischer 2010, p. 1157). An actor moves, thereby activating a synthetic little figure on

the screen, which reproduces his movements exactly. By establishing contact between human beings and simulations, the interactive arts galvanize the entire body of each participant, and give a central role back to the body.

INTERARTISTIC

INTERARTISTIQUE, INTER-ARTÍSTICO

The notion of the interartistic sphere, which has been used more and more since the 1960s, covers very different realities:

The gathering of the arts: this is the banal idea that the theatre, the performance and performance art are made up from all the other arts – with a different mixture depending on the historical period and in line with the essentialist idea that each art possesses specific and immutable properties. Performance art has long been defined as the use, by the theatre director, of all the other arts linked together on stage. The list of arts and techniques is endless. Hence the impossibility of giving a 'comprehensive' definition of theatrical art and contemporary practices.

The system of arts: every period (though less so at present) has tried to define this, by hierarchizing systems and materials. The system is constantly being questioned: a new medium, a new artistic practice represses all the others, or includes them (remediation,* intermediality). We have moved a long way from the idea that the arts have established their properties and their borders, as Greenberg (*Art and Culture* 1961) still maintained in the 1950s. The barriers between the arts are gradually coming down.

New categories are constantly appearing, and they tend to question the previous ones. Thus, the visual arts consider that the performing arts, performance art in particular, are part of their domain, as one possibility among others.

The synthesis of the arts: this is realized in certain aesthetics (Wagner's *Gesamtkunstwerk***). In this synthesis (essentially: music, text, acting, dancing), we sometimes speak of 'brother arts', or 'sister arts' in German (*Schwesterkünste*, as the word for art in German, *Kunst*, is feminine). In bygone days, the term 'united arts' (*arts réunis*) was used. In any case, nobody these days insists on the specificity of the arts, as reality shows daily that the arts are associated with each other and do not exclude or ignore one another.

The fraying (or frazzling, for Verfranzung) of the arts is the idea put forward by Adorno, in his *Aesthetic Theory*, that the outlines and limits of the arts are losing their definition, becoming tattered and torn, so that they are growing closer – but also losing their identity.

Application of one art to another: the principles of an art are projected onto one or more different arts. For example, we speak of the mise en scène of a picture, or the theatrical diction in a filmed scene, or the influence of mise en scène in staged photography. All these experiences of transferal go against the essentialist idea of specificity.

Sometimes the art in question reacts: Robert Bresson thought that there was nothing more inelegant and less effective than one art conceived in the form of another. These days, performance art and installation, as well as the mise en scène of texts, enjoy quoting and even adopting techniques and aspects of other arts, especially cinema, the visual arts, architecture, photography, the 'presentational'* acting of performance art (where the performers no longer represent a character, but 'present' themselves).

The *components* of an art can also be the object of a new relation with the original art or with another art: thus, stage design sometimes assumes a certain autonomy and sets itself up against the mise en scène, whether theatrical or choreographic, suggesting that it be considered in its relation with it.

The interartistic sphere joins intermediality** once the concrete performance arts are mixed and contrast with the virtual worlds that computers can create on the stage or at its margins. The most common case is that of living actors confronted with images of themselves or of the external world projected onto screens.

INTERCULTURAL THEATRE

THÉÂTRE INTERCULTUREL, INTERKULTURELLES THEATER, TEATRO INTERCULTURAL

Does intercultural theatre still exist? The question seems paradoxical, even provocative, at a time when cultural exchanges of all kinds regulate our daily lives and absolutely any artistic project claims to draw from the most varied sources and audiences. But the fact is that there has been a big move away from the intercultural experiments of the 1980s, those of Brook and Mnouchkine, for example. And there is no longer any debate, as formerly, about the legitimacy of intercultural experiences. Interculturalism, a recent concept (the 1970s), once controversial, has become quite commonplace. So it is worth seeing what it now covers and whether it is still useful for describing current productions in theatre and performance art, especially in these globalized times. Should we talk about the intercultural sphere as something past?

1. Crisis or normalization?

A. Recent historical reference points

The fall of the Berlin Wall and the end of Communism in 1989 marked a turning point for intercultural thinking. This thinking meant the disappearance of the principle of universality, the principle of Western humanism as well as that of proletarian internationalism (that tarnished jewel of socialism). It put an end to an ideology that maintained by force the states of Eastern Europe and claimed to keep nationalities under its sway (USSR, Yugoslavia). Intercultural theatre becomes the formula best equipped to deal with a world without any open political conflict between nations or between classes, the most appropriate, subject as it is to the laws of the market, and more in line with the gradual disappearance of borders and nation states (Appadurai 1996). Since the early 1990s, boundaries have seemed to spin out of control: from 1989, political and geographical boundaries became fluid; after 2001, terrorism could no longer be adequately monitored; since 2008, capitalism too has seemed virtually uncontrollable. Many migrations, more or less organized by nation states, are changing the identity of cities and cultures around the world.

In the 1970s and 1980s, interculturalism was given quite a warm welcome by the political powers of right and left, as it seemed to establish a bridge, a dialogue between separate cultures or ethnic groups unfamiliar with each other. (Some writers, in their overviews of intercultural theatre today, still present it in these terms: for example, Rick Knowles still trots out the same banalities on the advantages and dangers of the intercultural sphere (Knowles 2010, e.g. p. 1).) After 11 September 2001, however, a fear of unfamiliar cultures might have led to a certain degree of mistrust towards intercultural performances. Perhaps this was a sign that the metaphor of the exchange between one culture and another, between the present and the past, no longer works very well and should be reviewed, at least in the way it is theorized. The theory and practice of intercultural theatre in the 1980s seem outdated given the state of the current mise en scène and performance. It is as if we can no longer think of them in terms of national or cultural identity.

B. 'The theatre that is foreign to society'

According to Robert Abirached, theatre has become foreign to contemporary society: 'Until about 1970, the audience was aware of its unity. It was national. A popular national theatre was a theatre of the nation, and its objectives, reference points and collective symbols were held in common. This culture was shared by the people and the bourgeoisie. This society has fallen apart, for several reasons: there has been a differentiation of an increasingly brutal kind between the suburbs and the city, between people from outside, with their own culture, and French and European culture. In place of this coherent audience, many micro-societies and micro-audiences have appeared, which have spawned their own theatre' (Abirached 2009, p. 241).

Interculturalism also works (though this is often forgotten) in the other direction: an extra-European culture draws on European classics while using its own theatrical traditions (e.g. the mises en scène of Shakespeare by the Korean Oh Taeseok or the Japanese Ninagawa). One would also have to start a debate on how these cultures/nations/theatres tackle European authors and themes: the presuppositions, intentions and prohibitions that weigh on them as they approach this task. In Europe, just as elsewhere, intercultural theatre has not succeeded in becoming a genre that brings all the others into one federation: it has become reduced to a theatre for experimentation and mise en scène and, paradoxically, it has also been transformed into a globalized* theatre.

C. Crisis of national identity

This transformation is due in large part to a change of cultural as much as national identities. With the ending, in 1989, of the situation where two political blocs were in competition, with the domination of a global* and supranational economy, different nations and identities are 'waking up', and no central power can now control them. At the same time, they are losing their economic and symbolic power, since they now depend on a supranational global economy. The slow but inexorable erosion of nation states (in terms of real power, at least) confirms the disappearance of separate cultures, linked to nations or states, 'hooked' onto separate entities. Therefore, the intercultural domain has almost become the general rule; it is no longer controllable or manageable by nation states and intellectuals who claim (in vain) to represent these nations. As in the evolution of the world population and its migrations, says Appadurai, cultures and TV spectators are now 'deterritorialized' (Appadurai 1996, p. 4). Instead of separate entities, we now find different 'communities of sentiment' (ibid., p. 8).

Faced with this loss of identity, two opposed reactions are emerging: either a stiffening of identity, a tense and critical resistance to any change, an attitude that rapidly turns reactionary and even racist, seeking to restore national identity at all costs; or, on the contrary, a postmodern laisser-aller, a neoliberal economic laissez-faire, an acceptance of the changes in the times, a disabused rejection of any resistance and any explanatory theory and finally an acceptance of the commodification of culture.

2. Political and theoretical crisis

A. The crisis of political correctness

An original sin weighs on intercultural theatre, and this argument is constantly being repeated by the self-proclaimed defenders of the non-European cultures used by European directors: they claim that interculturalism shamelessly exploits foreign cultures, that it behaves like a colonizer. Thus, in the view of Dan Rebellato, 'in recent years, theatre scholars have tended to consider it an instance of theoretical "interculturalism": the contested and controversial history of Western

theatre's attempt to co-opt (usually) Asian theatre forms to reinvigorate its own culture' (Rebellato 2009, p. 3) – and we meet with the same demagogic language in Knowles (2010). People remember the attacks made by Bharucha (2000), for example, against the orientalism of Peter Brook and against the Western theoreticians of this movement. Each time, the attacks targeted the West's colonialist attitude towards defenceless countries; theatre directors were 'plundering' themes and styles regardless of their original cultural identity. Interculturalism, it was said, was a desperate effort to use foreign forms to revitalize an anaemic and even moribund Western culture. This was the intention of Artaud, claimed these critics; according to Knowles, this colonialist attitude was prevalent right from the early twentieth century, in Yeats, Craig and Copeau, Meyerhold and Reinhardt (Knowles 2010, pp. 11–12).

These attacks may have curbed the intercultural research of artists or cooled the ardour of theorists, but they have obviously failed to stop an unstoppable movement. They partly explain the failure and the slowing down of this trend in theatre production. We must also admit, with Denis Kennedy (2009, especially chapter 6, 'Interculturalism and the global spectator'), that intercultural theatre has not always been able to find its proper place between the traditional mises en scène of the classics, and more deconstructive approaches.

Times, too, have changed: mise en scène no longer tries to signify metaphorically one country or era through another culture distant in time or space. It no longer feels the need to make domestic theatre confront forms it would consider exotic, like the Balinese theatre that once so inspired Artaud. It no longer dares to say too loudly that 'theatre is oriental' (Mnouchkine). The relationship with cultural otherness has become considerably more complicated. If artists have a natural and uninhibited relation with other cultures, politicians, some intellectuals and the representatives of political correctness are terrified at the idea of making some faux pas in the representation of the Other and in the way they assess the other culture.

B. The crisis in theorizing

The theory of cultural exchange and interculturalism is undergoing a crisis because the model of exchange, communication and translation, but also the model of giving and sharing, do not work very well when it comes to describing these hybrid or even globalized works. The texts and performances of our globalized age no longer feel the need to be defined as a confluence of cultures; it is as if this were self-evident. And indeed, what sense would interculturalism have, if cultures are already 'entangled'? The old distinction between the intracultural and intercultural is not always easy to establish. The distinction between cross-cultural and intercultural (and transcultural) is useful but purely theoretical: 'cross' indicates mixture and hybridity (as in cross-breeding), while 'inter-' or 'trans-' signals passage and universal similarity (Lo and Gilbert 2002), in the way favoured by Grotowski, Barba and Brook.

These three directors were criticized, for example, for seeking theatrical universals in the abstract, whatever the culture involved; their lack of any concrete political or historical analysis was lambasted. Brook, said the critics, had an essentialist view of human beings, reduced to a bond and an essence that were perceptible in whatever circumstances. Barba, they said, resorted to the pre-expressive sphere to find characteristics that would be supra- or pre-cultural, common to all existing forms of acting and dance. The criticism is not unjustified, but it applies much less to the recent productions of Barba, Mnouchkine and Brook. Theory certainly remains predominantly Western (Anglo-American), but the West now has no monopoly on theoretical reflection, even if the countries where interculturalism is practised do not have the same expectations and concerns that interculturalism had in the 1970s in the West, and practise their own borrowings from Western culture and literature without fear of being accused of imperialism or neo-colonialism (China, Korea, Japan, etc.).

Intercultural theatre has two temptations: either to produce a universal and even universalist vision of human beings, and thus draw on their heads the ire of those who extol cultural difference; or, on the contrary, to emphasize the particularism of each culture, rejecting any rapprochement or synthesis, and thus slipping into an extreme particularism, which quickly degenerates into a multiculturalism or sectarian communalism. As Ernesto Laclau shows, the Left, and democratic thinking, have long hesitated between these two positions: 'Democratic discourse had focused on equality over and beyond difference. This is true of the general will in Rousseau, of Jacobinism and of the emancipatory class in Marxism. Today, however, democracy is related to the recognition of pluralism and difference' (Laclau 1996, p. 8). Intercultural theatre cannot avoid this debate. It can neither evade the question of its socio-economic roots, nor lose interest in a political and economic analysis of the changes brought about by globalization.

C. The transformation of intercultural experiments in the world of performance

These days, one is struck by the great diversity of intercultural theatre and the genres that are related to it. The label 'intercultural theatre' is less and less common. Intercultural theatre is distinguished from the following genres, of which it often forms variants or specializations:

Multilingual theatre,* in multilingual regions such as Catalonia and Luxembourg which count on the bi- or multi-lingualism of the audience to change language constantly, with a knowing wink to one part of their audience. An Algerian comedian such as Fellag, when performing his routines, skips from French to Arabic or Berber depending on cultural allusions or untranslatable idiomatic expressions.

'Original language' theatre is very often subtitled, allowing for an original and adapted reception, but allows the original text to be heard while giving the audience the possibility, admittedly a rather uncomfortable one, of reading the intertitles.

*Syncretic theatre** uses textual, musical and visual materials borrowed from many cultures, including indigenous cultures mixed together with European forms, often dealing with the problems of colonialism or neo-colonialism.

*Postcolonial theatre** makes playwriting, that of Derek Walcott or Wole Soyinka, for example, part of the language and culture of the colonizers, while enriching their language and culture. The mise en scène is inspired by the original culture's acting techniques, which are contrasted with the more European practices of the former colonizer.

Creolized theatre* and, more frequently, *creolized poetry* seek an encounter, a difference, a relationship of writing 'in the presence of all languages of the world' (Glissant) to better fight against globalization and standardization. They refer primarily to the enriched language of a 'Tout-Monde' that is certainly chaotic and unpredictable, yet far removed from multiculturalism. (Hybridity*)

*Multicultural theatre** is a theatre that combines several cultures, languages and traditions within the same play or the same performance. In the strict political sense, multicultural theatre does not exist insofar as it would deny any contact or beneficial exchanges between different cultures. Similarly, a communal theatre locked into one culture, religion or closed community would be visible only from within.

Community theatre (the theatre of proximity), on the other hand, is created for the local or regional community* in the broad sense, and not for a community closed in on itself.

Minority theatre is not necessarily intercultural. It is aimed at ethnic and linguistic minorities that cannot or will not isolate themselves from the often multicultural society in which it develops. This includes various playwrights from Black and Asian minorities in the UK, such as Roy Williams with his play *Joe Guy* (2007), or in the United States, for example Sung Rno with w(A)ve.

Theatre for tourists is of course not advertised as such, but is very present in countries that live off tourism and wish to give Western tourists an accessible, exotic and 'presentable' image of their culture (Kennedy 2009, especially ch. 6, 'The spectator as tourist', and Balme 2007, especially ch. 7, '"As You Always Imagined It": the Pacific as Tourist Spectacle').

The *theatre for festivals* is aimed at an often international audience, sometimes composed of real connoisseurs. It seeks to adapt to the modes and expectations of the moment, and strives to make its culture accessible to the public by all sorts of compromises (festivalization).*

The *cosmopolitan* theatre*, so called as a result of the work of Appadurai, Reinelt and Rebellato, aims to stand out from a theatre that is more globalized than intercultural theatre. The cosmopolitan theatre, indeed, 'is distinct from the ethics governing globalization' (Rebellato 2009, p. 71) – but how?

These categories that are more or less part of the intercultural movement frequently overlap and this list is not complete. They all feel the impact of globalization. Perhaps intercultural theatre is being reduced gradually to a 'globalized theatre'?

We can wager that, if it is to extend itself or even just to survive, intercultural theatre will need to get back its sense of humour (if it had one . . .): it must not take itself too seriously, it should be able to joke about itself, its limitations, its future and its origins, however sacred they may be, and above all it needs to remember that it is ultimately just a kind of theatrical art.

See also: http://www.revuedumauss.com.fr/media/GDI.pdf (Laclau's text 'La guerre des identités').

INTERPELLATION

INTERPELLATION, INTERPELLATION, INTERPELACIÓN

This term was used by Louis Althusser (2010) to refer to the mechanism by which ideology transforms people into obedient subjects, enjoined to think and act in a socially and politically correct way, at least in the terms of the dominant ideology of the moment. This theory corresponded to the time when Brechtian dramaturgy and politics held sway, in the 1950s and 1960s, and when Marxist theory was reinvigorated in the 1960s.

Applied to the theatre (as it was by Althusser himself, in his discussion of Brecht and the theatre director Giorgio Strehler), the notion of interpellation is useful for observing how, through a set of conventions and orders (even implicit), the spectator receives the performance 'in the right way'. (In French, *interpellation* both means 'hailing' and 'arrest'). Spectators of the 1970s and 1980s were sensitive to the social contradictions of texts, including the classics. They could demand that mises en scène reproduce and denounce the mechanisms of social and psychological alienation. How do things stand at the beginning of the new millennium?

Spectators as subjects are admittedly still in thrall to the same ideological controls, almost as constrictive as if regulated by the police, but ideological state apparatuses are no longer as powerful since they are themselves now subject to supranational, economic and financial mechanisms. Nowadays, we do not really know who is doing the 'interpellating', or for what purpose. As these subjects have many blurred and partial identities, they hesitate before responding to interpellations, or rather to mercantile or advertising incentives. It has become difficult for them to position themselves when faced with a flood of demands on their attention, from different sources. Thus the so-called postdramatic* theatre is struggling to respond to the old authorities and structures: subjects, persons, actions, messages and imitations have gone their way, or are unrecognizable. Instead of this, spectators must try out random potential readings that may be more or less productive and consistent. Since the 1990s (since the fall of the Berlin Wall?), it is no longer necessary

for the police to interpellate or arrest passers-by, even if they are dressed as protesters. Nobody now addresses you as a responsible or directly political subject. Interpellation has become more discreet, but also more devious. Politics has changed meaning; even its objects have changed. It aims, for example, to be a 'politics of affects'; it seeks to 'rebuild relationships and meaning', so that 'politics . . . takes its validity . . . only from those operations that invisibly bring together those who want to construct meaning' (Mondzain n.d., p. 4). This quest for a lost community (a way of escaping communalism, perhaps?) has almost replaced interpellation; or else the latter has no other purpose than to attract spectators on the basis of a group identity, a community of interests or even an autotheatre,* in the best case a community resolved to come together as a political group: 'Without the theatre, there is no foundational site to regulate affects which can be shared out in an emotional and aesthetically pleasing way, bringing citizens together as neighbours and helping them come together politically' (ibid. p. 6).

Thus, the person interpellated no longer belongs to an ideology, to a type of discourse, but to a series of communities under construction or reconstruction, often imagined communities that would find it hard to respond to normative and authoritarian interpellations. Althusser's tool will regain its effectiveness when used in the new context of globalization and all that this involves in terms of obsessive control, but also in terms of the re-evaluation of socio-economic mechanisms and the ways by which the community can control them.

INTERSUBJECTIVITY

INTERSUBJECTIVITÉ, INTERSUBJEKTIVITÄT, INTERSUBJETIVIDAD

1. In philosophy

The concept of intersubjectivity is borrowed from phenomenology (Husserl's *Ideas* was first published in German in 1913) and hermeneutics (Heidegger and his 'being in the world through language'). It refers to relations between subjects: exchanges, shared points of view and feelings, but also debates and conflicts. Going beyond their individualism and even their solipsism, individuals seek to understand each other, to interpret and construct the world together. We live in a community, we 'set up in common an objective spatio-temporal fact-world as *the world about us that is there for us all, and to which we ourselves none the less belong*' (Husserl 2012, p. 55).

Intersubjectivity raises the face-to-face relation between two people to the level of a primordial face-to-face of language: 'meaning is the face of the Other and all recourse to words takes place already within the primordial face to face of language' (Levinas 1968, p. 206). The face-to-face of Levinas, and Sartre's contrast between 'subjective object' and 'objective subject', are all intersubjective encounters. The intersubjectivity of language and understanding needs constantly to be constructed, and not just deconstructed, as Derrida would have it.

In linguistics, intersubjectivity is the intersubjectivity of the speaker, who always addresses another person, explicitly and implicitly.

Taste is also intersubjective; judgement is neither objective nor completely subjective: 'as has been known since at least the age of Kant, aesthetic judgments are not "objective", and thus are not mechanistically deducible from the material properties of the works; but that does not mean that they are subjective, i.e. left to the individual's free choice. Taste is "inter-subjective", in other words it lends itself to an argued debate that may lead to a consensus' (Todorov 2010, p. 36).

Intersubjectivity allows individuals to communicate, share concepts and values, create a community* or a cultural identity, and to understand more or less the same connotations in the perceived work.

2. In the theatre

Everything in the theatre is a matter of interaction, exchange and dialogue (verbal or not), a relation to others: an interaction between actors, between characters, between the items on the stage, between the stage and the audience and finally between the spectators. The author, director, actors and performers all strive to respond to the (unformulated) questions of their time. They are in dialogue with someone else, within the public sphere described by Habermas, that 'broken intersubjectivity' that must always be patched up by what he calls 'communicative action' on the part of subjects in dialogue or in conflict. This is true, however, especially for 'dramatic' theatre, based on exchange. This type of theatre means that spectators share a number of conventions and can pick up the same connotations in the work of art that they receive in common. The postdramatic* sphere, conversely, abandons the idea of subjects in conflict, and even in dialogue, as these subjects would still be subjects able to understand one another.

In the dynamic process of dialogue, each person must in any case see things from the other's perspective, using language as a medium of exchange and communication. The spectators must manifest their intersubjective abilities twice over, trying to understand how the dialogues (or texts) were arranged. This ability is manifested in empathy* for a character or a situation, in identification** with another person. According to Habermas's theory of 'communicative action', our tastes, our perceptions, our disagreements can be debated; subjective views can be brought closer, or even discussed, argued and placed in the context of different argumentative communities (Habermas 1987). The subjectivity of people can be to some extent *demonstrated* by an argumentative discourse and the reference to an interpretative or cultural community. However, according to Derrida, the literary or philosophical text can only be *deconstructed*, just like subjects with multiple identities. These deconstructed subjects are then considered in their relativity and their differences, and not in their ability to find common ground through intersubjective agreement.

In intercultural* theatre, intersubjectivity makes possible a dialogue between the self and the other: self-knowledge and understanding of the other, the near and the far. The point is not to see the other culture as something simply different from me, but also to perceive what brings me closer to it.

The notion of intersubjectivity, as yet not much used in the analysis of theatre, is a necessary first approach to the phenomenon and the way spectators make words circulate between the work of art and themselves, between the external work and the intimacy* of the individual.

INTERTEXTUALITY

INTERTEXTUALITÉ, INTERTEXTUALITÄT, INTERTEXTUALIDAD

This is the idea that a text, written or oral, can only be understood through others, that it lies at the junction of all others. The intertext, says Barthes, is 'the impossibility of living outside the infinite text – whether this text be Proust or the daily newspaper or the television screen: the book creates the meaning, the meaning creates life' (Barthes 1990, p. 36).

We need to draw a distinction between intertextuality** and the study of sources or influences of a text. Intertextuality affects all relationships that the reader can establish between texts, both chronologically and diachronically. Any text can be understood only if one takes into account its relationship with all the other texts; it cannot be completely original or complete or independent of the readings of the speaker, author and receiver (reader or spectator). We can never trace its origin with any certainty (Derrida).

Other artistic and social elements can also be textualized and thus caught up in an intertextual network of allusions, reworkings and rewrites. Intertextuality studies how a text is adapted,

quoted, parodied, pastiched and imitated (in the classical sense of a rewrite). It is particularly useful for literature, both modern and postmodern, which feeds on all texts to exist: here, the text is an irreducible plurality of meanings (Barthes) which tends to escape from the control of any *author-ity*, that of the dramaturge, playwright or theatre director.

The notion of intertextuality, created by Mikhail Bakhtin (1984), who called it 'dialogism', and popularized by Julia Kristeva (1980), appeared in the 1960s (in Western Europe). It was meant to be different from the notion of intersubjectivity,* which was seen as too psychological, too tied to emotional exchanges, real or perceived influences and sources. Intertextuality concerned the contributions and exchanges between statements, textual signifiers. It quickly came to designate the relationship between literary texts and between cultural references. It also extended to the media (intermediality*), the arts (the interartistic* sphere), and cultures (the intercultural* domain). These new 'interrelations' have no units comparable to words, discourses or ideologemes as in the theory of Bakhtin and Jameson (1981), but they provide a framework that helps us to gain a better grasp of their developments.

In the theatre, any element used on stage is taken up in countless intertextual, intercultural* and intermedial* relations. Intertextuality has become universalized, at the risk of losing its rigour and relevance, if indeed these terms still have meaning in a globalized and interconnected world. Postmodern and postdramatic forms exist only in this tangle of texts, styles and artistic practices (hybridity*).

INTERVENTION

INTERVENTION, INTERVENTION, INTERVENCIÓN

The theatre of intervention has a long history behind it. It took over from the agitprop of the 1920s and experienced a revival in the early 1960s (Ivernel and Ebstein 1983). Its mission is to intervene outside the official theatre in public spaces: streets, occupied factories, shopping centres, all places in which the public generally has no access to institutional theatre.

Since 2000, another type of intervention (and theatre) has developed, often called the 'theatre of urban intervention' or 'artistic intervention in urban space' (Röttger 2012, p. 127). This new form tries to stand out from the ancient theatre of intervention or street theatre. Its goals and its effects are different. The intervention takes place on a large scale in a city, a neighbourhood, a shopping centre, in neutralized spaces, those non-places mentioned by Marc Augé, those places affected by international trade and globalization. We find this kind of global intervention in many countries, including Germany and Latin America: in Brazil, it has become a very popular experience with the Teatro Vertigem of Antonio Araujo in Sao Paulo or André Carreira's group at the Universidade do Estado de Santa Catarina State University (UDESC) in Florianopolis. In Argentina, intervention is often 'a global project against globalization', in the words of theatre director Emilio Garcia (quoted in Röttger 2012, p. 136).

Located at the intersection of performance, the visual arts, installation, activism and the political rally, this new intervention is both political and artistic. All positions are possible, depending on the case, but some restraint is observed in the formulation of political conclusions: there is no superior external viewpoint, suggesting solutions and even offering an analysis and subsequent action. Instead of this, passers-by/spectators attend dramatic urban actions, not related to a text, a story or characters as in the traditional theatre (flashmob*). The point, rather, is to grasp the city in its global and globalized reality, suggesting its contradictions, but always in an almost imperceptible way, implicit and subversive: this is not an intervention (or operation) in the military, police or surgical sense.

INTIMACY

INTIMITÉ, INTIMITÄT, INTIMIDAD

The *intimate theatre* of the 1920s, including that of Henri-René Lenormand and Jean-Jacques Bernard, focusing on the inner life of the characters, has disappeared in its psychological form, with its quest for innuendo and subtext in the dialogue. But the issue of intimacy in the theatre survives and has resurfaced in various forms and under various names:

The *dramaturgy of the intimate* continues to set itself up, in contrast to political theatre, as a writing centred on the concerns of the individual or couple (Pascal Rambert's *La Clôture de l'amour* (*The Closure of Love*), or the pangs of mental illness (Sarah Kane's *4.48.Psychosis*), or any troubled relationship to others. This writing of the self is often expressed in a monologue, a dialogue or an autobiographical account.* It is no longer limited, as was the Intimate Theatre founded in 1907 by August Strindberg, to 'intimate theatre' as a meeting place between the ego of the author and the world (Sarrazac 1989, 1995). Rather, it questions the self that is stretched to breaking point between the desire to reveal everything and the inevitable distortions of writing. (Autofiction.*)

'*The epics of the intimate*': this eloquent expression, put forward by the author Roland Fichet, and often used by Philippe Minyana, is a good way of thinking about the reversal in the representation of intimacy these days. Many authors, from Fichet to Minyana, from Noëlle Renaude to Patrick Kermann, describe the human soul in the same way a battlefield was described in the nineteenth century, with the same attention to detail and the same distance: no longer with a view to accuracy and completeness, but showing an ability to observe, isolate and transform into words the little things of life, and ultimately create an epic of human beings. This distancing of intimacy is probably due to the suspicion of any psychology of the authentic* self and any intersubjectivity.*

In performance or autoperformance,* performers are frequently led to talk about themselves, rejecting the mask of theatrical performance for the 'presentation of self in everyday life' (as in the title of the book by Goffman 1959). This desire for authenticity* in performance requires an intimate relationship with spectators, even when the latter are not prepared for such confidential remarks about personal life. In this relationship, spectators must at least show some understanding for others. They must thus enter into a relationship of positive emotional participation vis-à-vis the performer. Finally they need to accept that this intimacy offered by the other does not remain foreign to them, but reveals hidden sides of their own personalities. The 'live' physical presence of the performer induces a sense of intimacy in the spectators, if the latter will accept the emotional closeness. Identification is made, however, only with the characters, with what their emotions are imagined to be; identification occurs through the actors who play the part of the characters and not through the performers who present themselves as real people and not just bearers of a character or a face, as masks worn just while the performance is being put on. The filmic presence of the film actor's body on the screen will provide a different type of sensation, linked to the scopic drive; it will induce a voyeurism more powerful than that of the theatre, if only because there is no danger of being 'really' touched by the film actor and therefore of entering into an intimate relation as induced in the theatre and in performance art. That is why immersion theatre* or the theatre of participation* are now experiencing such a success, because they require an ability to accept, if not to share, a certain emotional intimacy instead of remaining content, 'just like before', with a conscious and unconscious identification with the character up there on the stage. In a world where 'spectators' want to immerse themselves, the intimacy of 'actors-performers' invades the personal lives of the spectators, unless it is the spectators who invade the intimacy of the actors who are transformed into therapists in spite of themselves.

IN-YER-FACE THEATRE

THÉÂTRE COUP DE POING

The expression 'in-yer-face' was originally a derisive exclamation in American sports slang of the 1970s, and quickly came to mean behaviour that was aggressive, provocative, insulting. It was taken up by English critics in the 1990s to refer to authors such as Sarah Kane and Mark Ravenhill (Pavis 2004), who were quickly translated: in Germany, this type of hyper-realistic theatre was a great success. Other authors include Anthony Neilson, Martin McDonagh, Patrick Marber, Joe Penhall, Naomi Wallace and David Eldridge; apart from Xavier Durringer, there are fewer examples in France.

However radical and daring this dramaturgy and its acting style were, they followed on from experiments which had, in their time, had the same effect and were likewise spurned. In the nineteenth century, 'brutalism' was a school of thought that advocated a raw realism. It led to the naturalism and slice of life presented by Zola and Antoine in the late nineteenth century, the Kitchen Sink Performance in the UK of the 1950s, the generation of the Angry Young Men in the same decade, German neo-naturalism (F.-X. Kroetz) and its French equivalent in the 1970s, not to mention the English tradition of documentary film. As for the 'brutalist' architecture of the 1950s in England, it rejected all aestheticism and emphatically called for the use of raw materials such as *béton brut* (Le Corbusier) and technical processes. This raw, brutalist aesthetic shares some of the aims of 'in-your-face' theatre, which rejects any compromise and just hurls its actions out at the spectator. Cruelty and brutality are often compared – Antonin Artaud and Sarah Kane are very similar in this respect (Rykner 2010, p. 27).

Words and acting style strive to outdo each other in provocation, transgression* and excess:* these are all attitudes to which the audience has become accustomed through the mass media, but when manifested onstage, they affect the spectators with a physical intimacy, and aim to put them in an extremely uncomfortable position, breaking every imaginable taboo. By showing things in a harsh light, adding sordid details, drawing both on foul language and on abject* realities, in-yer-face theatre shocks the audience or puts it off forever: after all, spectators are always able to distance themselves and reject the ill-treatment being inflicted on them. According to Aleks Sierz, the best historian of this aesthetic: 'Crucially, it tells us more about who we really are. Unlike the type of theatre that allows us to sit back and contemplate what we see in detachment, the best in-yer-face theatre takes us on an emotional journey, getting under our skin. In other words, it is experiential, not speculative' (Sierz 2000, p. 4). We still need to evaluate this treatment: what effects does it produce on us, beyond the shock or disgust? What extreme and visceral* emotions does it arouse? Does it really reach the goal usually assigned to this technique of horror, violence and abjection?

It remains difficult to subsume these experiences into existing generic or aesthetic categories, even that of neo-naturalistic theatre. Is it a political theatre, a theatre of the real*? Not always, because the message is often inaudible. A psychodramatic theatre? Not in the sense that the spectator becomes a performer in a piece of role playing. It would be better to talk of 'psychopathic' theatre in Freud's sense (Freud 1985): a theatre that shows psychopaths in their relation to violence and madness (Sarah Kane). The common thread seems to be violence, either physical or psychological, in an unmediated form, almost like in a horror film, but also pain, suffered or inflicted on others. These experiments are defined more by experience,* sensation and transgression than by the recognition of a dénouement or a moral (the Greek *anagnorisis*). This is a category of reception, based on the pain and the passivity of the audience. This pain is not, however, cathartic because it is not linked to any pleasure that spectators would actively be

seeking through a purgation of their own passions, particularly terror and pity. In this respect, we are far removed from classical and neoclassical tragedy. The rules of classical Greek tragedy and European performance after the Renaissance required that violence and death not be shown directly on stage: not just for reasons of propriety, and respect for the suffering of others, but because to benefit from catharsis,** the spectators must imagine and identify with the terrible events, then recognize their own selfhood and distance themselves, in a process of denial.** However, with in-yer-face theatre,* in this anti-caress,* we do not have time to see the blow coming, we take it right in the face, in a form of shock treatment; we are barely prepared for it by the telling of a story in which we are given to understand how the character has become a psychopath. Indeed, François Regnault's analysis of Freud's text is relevant here: 'the hero must become psychopathic in front of our eyes, the situation must break open repression, the repressed instinct must re-emerge, but in a displaced form, so that we do not recognize it. If, on the other hand, the hero is already psychopathic, we do not identify with him (he is just sick), and we see his illness up close' (Regnault 2001, pp. 108–109).

Such are the limits of in-yer-face theatre (and more generally any naturalistic performance): theatrical performance, its theatricality, our awareness that we are witnessing a fiction, a fabricated story, are necessary for identification, the return of repressed, and the ambivalent pleasure of catharsis. Otherwise, we would remain at the pre-symbolic stage of real things that have not yet reached our consciousness, presented without the distance, the dynamic process and artistic reworking inherent in theatrical performance. If we are directly shown the violence or precisely analysed neurosis of dramatic characters, the mediation of dramaturgy, of theatricality, do not work: we may indeed be watching psychiatric cases or raw facts (economic or psychological, it hardly matters), but we do not see how we got to this point and the theatrical fiction no longer operates as it should, showing both the repression of the spectators and the cathartic lifting of this repression through denial.**

K

KAIROS

A Greek term meaning the right time, the propitious occasion, the most favourable moment for action. This is the brief moment when we must act for the good, for the success of an enterprise, when the world and the subject of the action have a chance to change, at least momentarily.

This favourable moment is something that all artists seek, especially actors and theatre directors, at the instant* when they intervene and embark on a reply in the dialogue, begin a monologue or a piece of stage business, or forge the link between two stage actions. The instant is also, for the spectator, the time to engage in a particular sensation or explanation, a timely opportunity to better understand our world.

KINAESTHESIA

KINESTHÉSIE, KINESTHETIK, KINESTESIA/CINESTESIA

Kinaesthesia is the perception and internal sensation of movement and body parts, regardless of speech. It has to do with the sensation of movement, space, the bodily tension of the other person, the energy of the actor and the performance.**

As shown by Shepherd and Wallis (2004), the notion of kinaesthesia was already known in the late nineteenth century, but mainly in connection with the philosophical discussion of relation between body and mind, or the training and education of the bodies of the dancers and actors (Jaques-Dalcroze in 1919). It is only more recently, in the work of Polanyi (1967) and Beckerman (1970), followed by Susan Foster (2011) and Matthew Reason (2012), that kinaesthesia is envisaged as a response to movement and as kinaesthetic empathy.*

1. Back to origins

This phenomenon of kinaesthesia was already being mentioned by, among others, a dance critic of the 1930s, John Martin (1933, 1936): he speaks of 'inner mimicry'. Before him, a theorist of movement, Jaques-Dalcroze (1919), noted how 'rhythmicians (*rhythmiciens*) enter into intimate communion with the performance they attend' (1919, p. 141). For over a century, kinaesthesia played a key role in the understanding and perception of human movement.

Meanwhile, great teachers of the body like Alexander, Feldenkrais, Polanyi and Lecoq placed movement (and the practice of movement in workshops) at the centre of their concerns. For them, the point was often to reconstruct a body crippled by civilization and alienating work.

Mathias Alexander (1869–1955) also proposed a rehabilitation of the body, by testing and correcting postural and muscular attitudes of his subjects, teaching them to adapt to their environment in a kinaesthetic manner.

Moshe Feldenkrais (1904–84) also re-educated the kinaesthetic sense through a training meant to restore the motor patterns of the individual on the basis of simple, visualized movements.

Michael Polanyi, in his book *The Tacit Dimension* (1967), took an important step forward: 'by elucidating the way our bodily processes participate in our perceptions, we will throw light on the bodily roots of all thought' (Polanyi 2009, p. 15). This idea would become one of the main theses of cognitivism.

2. Application to the theatre

The American theorist Beckerman was one of the first to link these kinaesthetic theories with theatre and performance analysis. Taking up the work of Polanyi, Beckerman indicates that the kinaesthetic perception of the performance still works even when we cannot follow the story or see where the action is taking us. The perception of bodies in space, the impression of time and rhythm, contribute to our kinaesthetic response, to our emotional participation and to the onstage events. We must therefore distinguish between a semiological and intellectual reading of the story, with its narrative logic, and a kinaesthetic participation in the event, one that is physical and direct. Performance analysis must absolutely, therefore, distinguish between the two modes of reception: semiological and kinaesthetic (and also between conscious and subliminal). With subliminal perception (or subception) we react physically to stimuli.

Maps and mapping help dancers (or actors) to assimilate the score or script they have been given, by working on their kinaesthetic sensations as if they were a map from which they could then develop the full score of their roles and the image of their body as seen from the outside. There is, thus, a 'formation in the consciousness of a kind of map of the energy circuits that makes the image of the body seen from the outside correspond to kinaesthetic sensations' (Gil 1989, p. 77). We can understand how kinaesthesia is a reduced model of a complete movement, deployed in space-time; Gil continues: 'The construction of the map of the body in movement is accompanied by an abstraction, a reduction of effective movements and motor sensations.'

For dance and nonverbal contemporary performances, kinaesthetic analysis is becoming ever more central a part of performance analysis. If, as claimed by Shepherd and Wallis, 'kinaesthetic response occurs before the semiological response' (2004, p. 210), we should focus on the analysis of movements and the sensations they produce. This shows the importance of a phenomenological approach, which, among other things, centres on 'the appearance of the subject to itself' (Cornier 2007, 'Corps', p. 179). An initial description of a performance will endeavour to evaluate and reconstitute the quality of gestures and movement:* the categories suggested by Laban prove very useful in this respect. Are the movements continuous or jerky? 'Natural' or artificial? Then there are the effects of nudity on any part of the body; the highlighting or concealment of sexuality, etc. We can distinguish between a variety of movements: those of the visible body, but also of the voice. Chanting, the rhetoric of the sentence and its rhythm, the melody and accents of the sentence – these are all micro-movements that build meaning and produce an immediate sensation in the spectator.

This research into kinaesthesia is all currently leading to the question of communication with other people, via the observer's gestural empathy for the observed: kinaesthetic empathy. Much recent work is devoted to kinaesthetic empathy*: this includes what John Martin called 'inner mimicry', the 'tacit knowledge' of Polanyi, the 'movement contagion' of Susan Foster and the replay (*rejeu*) of Jacques Lecoq. The notion of kinaesthetic empathy involves not only our perception of the movement of the actor or dancer but also our understanding of the role of the stage space in the mise en scène and the marking out or 'blocking' of the bodies on stage.

L

LANDSCAPE

PAYSAGE, LANDSCHAFT, PAISAJE

The notion of landscape, used more and more frequently in theatre and 'performative' studies as well as in the humanities in general since the 1980s, is not so much evidence of a 'spatial turn' in all these disciplines as a convenient metaphor for surveying and looking down from a distance on a phenomenon that involves the point of view on the textual and stage landscape. The walker sometimes stands over and above the work, and sometimes moves through it, as if immersed in it.

The metaphor of the landscape, a metaphor at once spatial, dynamic and relativistic, helps us deal with the most diverse objects with the same airy lightness. An ethnologist who has specialized in the global economy and migration, Arjun Appadurai, proposes that we name the five dimensions of global cultural flows as follows: '(a) ethnoscapes, (b) mediascapes, (c) technoscapes, (d) financescapes, and (e) ideoscapes' (Appadurai 1996, p. 33). He could have taken a more conventional track and talked in terms of ethnological, media, technological, financial and ideological factors. But the fact that he has chosen to redefine them as landscapes indicates – beyond the mere trendiness of the approach – that we cannot at present define in any static and rigid way disciplines that are being completely reshaped. Landscape, in fact, by its earthly (or lunar) nature, lends itself to the relativity of the route followed by the observer, to its varying volume and perhaps to the unexpected beauty of the viewpoints from which it can be admired.

The same has been true in Performance Studies since the 1980s. Landscapes are also being studied – not just land art, but how to approach a text, a plastic work, a sound creation.

Very early on, acting as a pioneer for littérateurs and performers/stage designers, Gertrude Stein conceived her plays either as landscape plays or as audio landscapes, as texts where the reader is invited to wander freely, off the beaten track and away from the royal road of a universal interpretation.

For the playwright Michel Vinaver, 'working in writing means going towards landscapes that do not yet exist . . . going towards landscapes rather than making machinery work. A landscape comes into being as soon as one theme, and then another and then a third, up to tens of themes, come to combine or collide, carrying elements of stories, elements of characters, elements of situations. . . . The landscape is the world in the process of being created: individuals participate in it, they belong to it and at the same time they can see themselves within it' (Vinaver 1998, pp. 95–96). Landscape, for authors, may thus be what is in the process of formation, changing within the work under construction as they walk through it. This walk will be taken again later on, although necessarily in a different way, by the reader, the director or the actor, and finally by the reader or spectator.

When we talk of textual landscape (textscape, *Textlandschaft*), we are suggesting that the text depends on the point of view, on the gaze, on the ability to move through the landscape, on the inside-out duplication produced by reading (or by the activity of the spectator,* by 'spectating'). Only when reading or staging puts things in perspective can we gain access to the textual landscape.

The soundscape is an area with different sound sources, an environment provided with a sound system so that an audience can listen while immersed in a 'sound bath' from which emerge organized sounds in a musical composition. The task of the sound designer is to invent an apparatus* that, in its configuration, resembles a landscape. Thanks to the endless possibilities of the computer, the actors' voices can be modified, reworked in real time; the soundtrack provides listeners with an auditory and almost physical experience, further enhanced by the visual aspects of lighting and onstage changes. Far from the sound effects or background music of the days before computer technology, the soundscape becomes a work in itself, a state within a state, which attracts people to

it and colours the rest of the performance. The risk, admittedly, is that it will become too autonomous and no longer play with the other elements of the performance.

LANGUAGE-BODY

VERBO-CORPS, WORTKÖRPER, LENGUAJE CORPORAL

We might hypothesize that there is a specific relationship between a language and the way it is pronounced vocally, i.e. physically, by the speaker. This word-in-the-body, in the sense of a relationship between the sounds of words and their entry into the body of the speaker, is useful when we consider how words are borne, coloured, constituted by bodies.

This relationship between words and the body is obviously not fixed. It depends on the enunciation, affects and meaning that speakers put into their message, either deliberately or not. For actors, 'finding their character', as a Stanislavskian would say, always involves imagining how to 'trans-port' (or trance-port?) their text into a vocal, physical, onstage enunciation. For the translator, especially of dramatic texts written for the stage, the language-body can be useful: 'in order to effect the translation of the dramatic text, we must have a visual and gestural picture of the language-body, of the source-language and source-culture, in order to appropriate it from the language-body of the target-language and target-culture' (Pavis 1992, p. 152 and 1990, p. 151; on the language-body, see Pavis 1992, pp. 136–159).

Translating theatre always involves imagining this metamorphosis, sometimes linguistic (semantic), but also gestural and cultural, between one text or culture and another. Nonetheless, it remains to be established how the stage performance and the translation can pass through this exchange of language-bodies: this is the eternal task of the actor, the interpreter and the translator.

LAUGH AND SMILE

RIRE ET SOURIRE, LACHEN UND LÄCHELN, RISA Y SONRISA

Since ancient times, philosophers, rhetoricians and writers have studied the mechanisms of laughter and comedy. Aristotle's conception (we laugh, without malice, at a deformity) recurs in the classical theory of Bergson (1911, first published in French as *Le Rire* in 1900). According to Aristotle, 'a comic mask is ugly and distorted but does not cause pain' (Aristotle 2013, p. 22). Bergson seems to echo this, insisting that the deformity is imitated, not real: 'A deformity that may become comic is a deformity that a normally built person could successfully imitate' (Bergson 1911a, p. 13). These two definitions are valuable in terms of the theatre, where we judge as comic any deformation or deviance from the norm. From the point of view of laugher, this implies a sudden relaxation after a period of psychic tension in the face of an apparently blocked situation. Kant summarizes this in a formula as eloquent as it is fundamental: 'Laughter is an affection arising from a strained expectation being suddenly reduced to nothing' (Kant 1979, p. 199).

These three classical definitions of the mechanisms of laughter can still serve as the basis for a discussion of the use of laughter in the practice of contemporary performance and theatre.

1. In contemporary theatre

Laughter in retreat: at the risk of over-generalizing, it has to be said that we do not laugh much in contemporary performance. Or, if we do laugh, it is often half-heartedly and self-consciously, as if

we fear opening up to the world too much and exposing ourselves to blows. Authors, from Beckett to Adamov and from Koltès to Lagarce, no longer care to correct others or indeed to exercise the least influence on the world. Derision, superiority and contempt are no longer their desired effects. Authors no longer give us any lessons, and they make no suggestions. Admittedly, there is not much that is considered sacred or ridiculous nowadays. Direct and radical attacks appear to have become the province of comedians and humorists who do not shy away from making fun of the defects, including the physical flaws, of politicians or celebrities. The great comedy of Molière and Sheridan disappeared long ago: the comic genre no longer involves the dramatic structure as a whole, a defect or a flaw that the story would seek to denounce. It is preserved in a few witticisms or isolated actions, effects designed to 'wake up' the audience. Laughter seems to have taken refuge in the monologues of humorists or comedians, in the facile effects of Broadway or the feats of the circus and its clowns. 'Literary' playwrights distrust the monologues and comic effects of humorists; they want to avoid these trivialities at all costs.

The themes of contemporary playwriting are often more serious and sinister than comical and playful. The existential isolation of the human being hardly lends itself to bursts of laughter. The irony or humour of Koltès or Vinaver often go unnoticed. The black, sardonic humour of Beckett tends to suppress the body and the hearty laugh that accompanies it. The more heartily we laugh, the more we laugh with our whole body.

Performance art, or what remains of it, no longer has the humour of its early days or the jokiness of the happening. Durational art quickly tires its audience, even the most accommodating. Body art scares people more than it relaxes them, especially when the performer's body is harshly exploited. The many faces of Orlan, after frequent cosmetic surgery aimed at giving her many different appearances and racial affiliations, do not really make us laugh, or at least no more than the appearances of Frankenstein.

2. Hearty laughter?

Fear of ridicule: it is not so easy or so common to utter a hearty, unhindered laugh. Molière was not wrong: 'A good way of attacking defects is to expose them to the ridicule of all. It is easy to suffer reproofs; but nobody will put up with ridicule. People are happy to be wicked, but nobody wants to be ridiculous' (Preface to *Tartuffe*). A fortiori, in these times of political correctness (PC) when everything seems to be increasingly subject to 'PCification', it is no longer allowed to mock and ridicule people because of their excessive religious zeal, their strange or foreign behaviour, or their sexual, social or ethnic identity. Self-censorship hangs over playwrights and, since the 1990s, over cabaret singers and comedians too. This is a schizophrenic situation for comedians: the limits of political or ethical transgression are constantly being pushed back, but laughter is increasingly monitored, evaluated and sometimes punished.

'Politically incorrect' satire is strongly discouraged or prohibited. Western society has become more intellectual and cerebral. After a 'civilizing process' (Elias 1994) that began in the eighteenth century and focused on the control of bodily functions, this society lost its popular vitality. It is therefore less likely to laugh at farcical effects or to take frank amusement in the coarse devices of a physical, 'natural' type of comedy. This lack of corporeality, this disappearance of physical, burlesque comedy, this drying up of any massive laughter, may explain the appearance of different therapies that draw on laughter, and the spread of laughter clubs.

Laughter clubs are an unexpected but timely answer to the lack of organic laughter. If laughter is indeed something corporeal, a spasm affecting the thorax and the face, a reaction as uncontrollable as a reflex, we must be able to act directly on its physiology. However, laughter is not only physical but also psychological: it is a heart that we must reach out and touch. According to

Clémantine Dunne, head of one of these laughter workshops, what is necessary is to find 'in all of us, this changeless place, this Heart of Laughter that gives life its pulse'. The therapist's work, like the artist's or indeed anyone else's, consists, she continues, in 'gaining access to it and then, as assiduous as a meditator, living as much as possible in the Heart of Laughter'.

3. Is laughter shifting its ground?

A. From literature to variety show

It has been claimed that laughter is shifting its ground and moving into other territories. Farce is getting rarer, and has been relegated to the café-théâtre or comedy skits on TV. Laughter has deserted literary theatre, literature as such and experimental stage practices. It is resurfacing in variety shows, one-(wo)man shows, and especially in the broadcast media such as radio and television. The comic resides as much in the performance as in any textual invention. Performers (whether comedians, i.e. actors who play characters of their own invention, or humorists, who criticize society and its failings from their own perspective) produce laughter through their performance, and combine personal writing with performance. The stand-up comic, who flourishes mainly in the countries of English tradition, especially in pubs, tells a more or less invented story from a 'personal' point of view, improvising on the basis of audience responses. Humorists and comedians make us laugh at them: they invent a funny character whose woes they then recount and act out. With their eloquent 'politeness of despair', they make fun of themselves. For example, Pierre Desproges, a writer and comedian, already stricken by his illness, would provoke his audience by exclaiming, 'Cancer? – I could die of laughing!' In the tradition of Czech humour (Hašek, Hrabal and, in German, Kafka), humorists handle irony, self-deprecating humour and banter to brilliant effect. All these characteristics are lost in translation or when they are transferred to other cultural contexts.

B. Salvaging the burlesque

Apart from ever-popular television skits, with tried and trusted recipes, burlesque survives thanks to the talents of actors trained in physical theatre and mime (such as Raymond Devos, Jérôme Deschamp and his Family Deschiens, and Simon McBurney). Gestural burlesque is different from comedy: it avoids mockery and contempt, its laughter is not a contemptuous laughter that excludes others, but the laughter of human sympathy. Burlesque, unlike comedy, contributes to laughter, but never arouses contempt. One example is the Deschiens, those characters created by Deschamp and Makaïeff, who have made us laugh so much – happy idiots, so ordinary and dumb but also friendly and human; and then there are all those who, like the Picaro, survive every new boss and all the latest rules of globalization. The French audience, by an effect of natural sympathy, of good humour and benevolence, always ends up identifying with them.

4. New sources and forms of laughter

What makes our contemporaries laugh, from Seoul to Beijing, from Avignon to Edinburgh? The fashionable themes, types of speech, genres, attitudes and targets vary widely, but the desire to make fun of a comic and ridiculous weakness and the pleasure in doing so continue, as before, to arouse laughter.

What ridiculous flaws have continued to exist despite changes in society, political regimes, periods and lifestyles? Satire is found in every period: it is inexhaustible, since, as Horace said,

it ‘tears away the shining cover with which everyone, parading before the eyes of others, covered his or her own inner ugliness’. The means whereby people can be stripped bare are unlimited. Satire sometimes goes in for ad hominem attacks and ‘racial profiling’, as when it mocks ethnicity or some physical defect.

Today, we hardly ever come across any great comedy that has set out on a mission to satirize a vice or some ridiculous flaw in a society. Nor, but for opposite reasons, is there much farce or any kind of performance that appeals to a universal, unanimistic, thundering laugh, in which an entire society would come together in a hearty burst of reconciling laughter.

Could this be the end of *the unanimist laugh*? In a society that is fragmented into hermetically sealed classes, with many different interest groups, clans and multiple identities, we cannot expect to find any recognizable and common target. In the past, until the end of the golden age of popular theatre and mise en scène (in France, until the 1950s), the audience could still all laugh at the same time, ‘as one’, and for the same reasons. You just need to look at the photos that Pic took of ordinary French audiences in the 1950s to be convinced of the fact. Now, whenever laughter does create a certain democratic equality, it is only for a few seconds. Most of the time it has become a class-based laughter (as with French boulevard theatre, or British comedy), or it constitutes the laughter of groups that mark out their identity on the basis of what is supposed to make people laugh or cry, or to leave them cold. This specialization of laughter discriminates against and excludes others, instead of gathering and uniting them.

5. Hardened and vulnerable audiences

Chastising morals no longer means what it used to. It is no longer a matter of correcting vices and individuals who are at fault, but of the political correctness which artists are supposed to demonstrate so as not to offend any group.

The *audience* is the sole judge not only of what is funny, but of what it is permissible to say. If it is true that ‘we can laugh at everything but not with just anyone’ (according to the famous formula of Desproges), the author and comic artist need to consider their audience. Laughter, often ‘purveyed’ by the mass media, is increasingly controlled, and thereby defused and self-censoring. It loses its strength and even its meaning.

This emphasis on the pole of reception has an inhibitory effect on comic writing, including that for public theatres. It obliges authors and performers to adapt to national and cultural contexts. We do not laugh in quite the same way: we have different expectations for a text written in French but read or acted in France, Belgium, Switzerland, Quebec and Morocco. Not to mention the contexts of different traditions: a type of comedy such as stand-up can be exported from the UK only with difficulty . . .

6. The forms and nuances of laughter

This new situation explains the predilection of the comic for a certain number of ways of speaking, which share a victory of the mind over the body, and of witty satire over physical burlesque.

Parody is the most frequent comic form in contemporary playwriting and among comedians and humorists, probably because it allows one to advance wearing a mask. Sometimes it is the dramaturgy as a whole that is parodic, sometimes a particular, inventive new expression. Parody sometimes relieves the author of the obligation to present or explain the object being parodied; the aim instead is simply to ridicule or even destroy it.

Humour and wit go together but differ. Humour, the ‘art of making someone smile with you’, reveals a complicity between those who laugh and their victims, and it ‘resides in the sense

that those who laugh are part of the same world as the laughable thing; they smile as engaged spectators, both remote from and attuned to what they find amusing' (Moura 2010, p. 16). Wit demonstrates the superiority of the laughers over their prey, and the joke does not give this prey the opportunity to defend itself or fight back. 'Humour and wit . . . do not differ at the level of the verbal techniques employed, they differ with the circumstances in which the joke is made. There is humour if the state of tension precedes the joke, and wit if tension results from it' (Pollock, in Marzano (ed.) 2007, p. 820). Theatre finds it difficult to highlight the cleverness of its jokes or the wittiness of its characters, because it does not (usually) allow a narrator to string jokes together (as Sacha Guitry used to in his films). On the other hand, humour is suitable onstage once it suggests, in the way it is performed, what the text or the situation really can say, or mean.

Railery, mockery, sneer, sarcasm, persiflage – these are all additional rungs on the ladder of comic techniques directed towards satirizing and criticizing an individual and a society. In the sequence of these five terms, we find a progression toward an increasing malice: mockery and ridicule, as shown by Molière towards his ridiculous characters for example, show the classical and still tolerable superiority on the part of the playwright or the narrator over their character. *Persiflage*, a term that arose in France around 1735, adds an extra spin, emphasizing the impertinence of the laughers, in this case a more cynical and acerbic criticism of others' behaviour. Sarcasm is a mordant raillery, disenchanted and hurtful, often attacking weaker people who cannot defend themselves. It is akin to the sadistic laughter which forgives nothing and aims to annihilate one's enemies by making them hopelessly ridiculous. The theatre of the absurd practised sarcasm when it suggested that human beings are nullities that nothing can redeem (Ionesco) or a silence that savage laughter presents us with, to fill with our imaginings (Beckett).

The question is knowing how the laughter of each spectator expresses all these theoretical nuances and how critics or theorists of laughter perceive and interpret them in their overall reception of the whole work. But neither group is immune to this overall analysis in which laughter and its expression are merely an indication, however crucial, of the way the performance is to be understood.

Beyond sarcasm and cynicism, will we ever rediscover the classic virtues of the physical laughter of ordinary folk, a liberating laughter chasing away anxiety, and restoring vitality and cohesion to the community of spectators? Should we not, first and foremost, rediscover the smile?

7. To end with a smile

This would mean being able to distinguish between the smile and the laugh, extract it from the body, and regenerate its powers.

Smile and laugh: If laughing often means laughing *at* someone, almost to the point of wanting to eliminate them psychologically and even physically, smiling means rather smiling *with* or *thanks to* someone, another spectator, another human being at our side: the human being who amuses us and moves us. This does not of course mean that smiling is just a cheaper form of laughing, it is not 'half-laughing' (in French, laughter is *rire* and smile is *sourire* or 'half-laugh'). Smiling is laughing under laughing, laughing without laughing, laughing below, from below.

The body half-opens: In the smile, the body half-opens, but not to the point of bursting into a laugh. Barely moving, the body cracks a faint smile. The smile makes the body enter itself, while laughter externalizes it. In the kindly smile, lips move slightly apart, they allow the world to enter us, they accept it with its weaknesses and its merriment. A smile may be discreet, but this does not guarantee that the smiler's attitude is necessarily positive and benevolent (as it usually is): you can put on a smile, a knowing pout. The mouth then spits out its venom in sarcasm.

Physiognomy of the smile and the laugh: It is tempting to resort to the rather dubious theories of physiognomy to observe what parts of the body are mobilized in laughter, the smile (in French, *sourire* comes from Latin 'subridere' to 'sub-laugh') and all the nuances in between the two. It seems that for every form of the comic, and of the spectator's reaction, part of the body, of the face, is particularly affected. The corners of the mouth rise in the smile (in a 'wry' or 'sideways' smile). The eyebrows are raised and the forehead wrinkles in irony. The mouth and lips stick out (in *persiflage*), hence the association of this word with the action of whistling (*siffler*), though the two words are not etymologically linked. Only laughter spreads to the entire face, the trunk, and soon the whole body. It is always a good idea to shake this body like the trunk of a tree, even at the risk of uprooting it.

The smile as repressing laughter: Laughter is visible, but noisy and hard to control. The smile is subtle, to the point of often passing unnoticed. Only the actor in a film can convey a smile; onstage in a theatre, it will hardly be noticed. Whether in the auditorium or onstage, laughing and smiling always go together: the spectator passes constantly from one state to the next, from one extreme to the other. The art of playwriting and mise en scène is to make the audience navigate between these affects, which are related but opposed – to make the spectators externalize their emotions in laughter, or internalize them in a smile.

8. Better to laugh

Our age no longer really raises the question of the acceptability of laughter or of whether a smile can correct others' behaviour. It tends, especially in media representations, to indulge in a generalized derision. The absurd paved the way, often with a few blows of the hammer, for this theatre of derision. Beckett made some adjustments and subsumed these contradictions in a barely perceptible humour and irony. After Koltès, writing has returned to the postures of the 'derisory', a hackneyed term from everyday language that expresses the ambiguity of laughter and illusion.

Any study of these mechanisms requires us to put ourselves in the historical context and decide at which moment in the process of civilization we find ourselves.

Will we still be able to laugh in the theatre of the twenty-first century? Maybe: we should not despair! As to laughing really heartily, we must not get our hopes up. Derision and sarcasm have led us onto a slippery slope and a benevolent smile is becoming increasingly rare.

If laughter is a survival mechanism, the smile is a sign of acceptance of this life that awaits us. So let us start with a smile: the rest will inevitably follow.

LECTURE-PERFORMANCE

CONFÉRENCE-SPECTACLE, VORTRAG ALS PERFORMANCE, CONFERENCIA ESPECTÁCULO

The idea consists in making a lecture into a performance and a performance into a lecture. This recent hybrid creation, the 'lecture-performance', is a matter of pedagogy as much as art. Contemporary pedagogy, which is often experimental, strives to make a potentially arid historical or theoretical presentation more attractive, providing concrete examples that the lecturer can illustrate and – why not? – dramatize a theme. Theatre is increasingly called upon to explain its own intentions, to give instructions for its own reception, in short to provide ever more demanding customers with an after-sales service.

Lecture-performance has become a recognized and particularly popular genre that has found favour with practitioners as well as theorists, audiences as well as artists.

1. The pedagogy of art

Education has always striven to transmit itself in a pleasant, efficient and aesthetically attractive way. A lecture is concerned to be a performance in every sense of the term: it struggles with the difficulty of getting complicated ideas over; it is an action that impacts on its listeners by claiming their attention, and it is a dramatic act invented by the lecturer. Education, and more especially the public lecture, is an artistic experiment. It uses the means of rhetoric to touch its listeners, persuade them and even guide them towards a certain action. The hypotheses and results of research gain in clarity, and can be better remembered, if they are dramatized, embodied by characters. The new pedagogy suggests that we can teach something well only if we do not really know it yet ourselves, that the best teacher is the *ignorant teacher* (Jacques Rancière). Lecturers who can make the best use of uncertainty and surprise are sure of making their subject exciting: they will have a captive audience.

One important trend in theatrical studies, 'practice as research',* rests on similar principles and methods: practical creation and theoretical reflection are closely bound, in the phase of preparation of a performance as well as in the transmission of the results obtained to a jury, from an empirical and theoretical point of view. Both the final production and the viva at a doctorate are a cheerful mixture of practice and research. They set out their results while parodying them, while endeavouring to reassure the jury about the project's scientific credentials, if possible by making the jury laugh.

2. Art as lecture

There is a strong temptation for artists to transform into a performance something that is announced as a lecture. Thus we may see actors, mimes or singers illustrating their remarks with concrete examples. This, after all, is the principle of the master class, which gives artists carte blanche to explain and demonstrate their art, while getting students and novices to work. The lecture-performance transmits several principles of the theatrical art (witness the actresses of Barba in their solos) and of mime (for example Jacques Lecoq in *Tout bouge* (*Everything moves*) and Yves Marc in *Faut-il croire les mimes sur parole?* (*Mimes: should we take them at their word?*). More recently, professors and teachers, whose job it is to talk and to hold forth in public, have gradually created a new genre that straddles pedagogy and art: they set out to make their talks livelier by using audio-visual means (projections, PowerPoint presentations, the Internet). The boldest of them, and those who are nostalgic for art, theatricalize their verbal performances and transform their discourse into comic actions. The lecture-performance announces and introduces the ritual of verbal presentation so as to shift over into a made-up story, with unexpected actions. The fake lecture is transformed into a true performance, explanations are replaced by playful demonstrations. The pleasure of play replaces the seriousness of study. Artists (real artists) have duly seized on this new form, and play the role of lecturers who slip irresistibly into comic effects and end up creating a play. Charles Massera (*We are la France*; *Bienvenue dans l'espèce humaine* (*Welcome to the human race*), Jos Houben (*L'art du rire* (*The art of laughter*)), Éric Didry and Nicolas Bouchaud (*La loi du marcheur* (*The law of the walker*)) all start with a very serious lecture. From the dramaturgical and aesthetic point of view, the lecture-performance shows great theoretical sophistication and artistic virtuosity. Admittedly, it repeats the classic contrast between showing and performing, imitating and narrating, the dramatic and epic genres. But there is constant and ambiguous two-way traffic between the two principles; they lie at the heart of this work, just as the confrontation between theory and practice has become a central issue. The lecturer is a virtuoso performer whose task it is to stir up trouble: this is as much a pedagogic as an artistic task.

The lecture-performance should not be confused with the performance of author-poets reading out their own texts in public. The pioneers of performance art in the 1960s did indeed mix discourse and art, explanation and demonstration, but the idea of comparing and contrasting lecture and theatre is much more recent. It also comes from those working in the visual arts and choreographers (Jérôme Bel). They can always be taken as a critique of artistic and educational institutions and they display a desire to be more than just an artist, but an activist too, a political militant, a committed spectator.

See also: Peters (2011).

LIFE STORY

RÉCIT DE VIE, LEBENSBERICHT, RELATO DE VIDA

The life story, usually narrated in the first person, focuses on *the trajectory of a life*, told by an individual from a certain distance. It is not specific to the theatre or to literature: it is quite universal and has been studied by anthropology, history, psychology and medicine. Theatre, including contemporary theatre, imitates, transposes and reinvents the way we tell stories. The life story can be provided by a character, not necessarily by the actor, the storyteller or the performer. (See autobiography,* autofiction.*)

We will put forward the hypothesis that each culture has its own way of telling stories: it is not the same in France, Italy, the UK or Korea, despite certain general narrative structures common to all of them. The themes, the focus, the degree of familiarity, the conception of identity and the definition of the self differ greatly from one context to another. The theatre plays on this rich diversity; it endlessly varies the situations of narration, the points of view on the world, the purpose of the story and the way it is listened to. Do narrators, playwrights and dramaturges hope or feel they are reconstructing a coherent, complete story, from a coherent point of view or a consistent self? Or do they defend a postmodern conception of identity of the self, a self considered as an unstable entity, a subject buffeted by the intermittent promptings of desire, changes in society and an aesthetics of the fragment and of the ephemeral? The possibility and the form of a life story depend on these parameters.

1. What types of life stories?

There are countless forms of life story, as anthropology shows, and the history of theatre seems to have tried them all. We need to try to recover the evolution of the life story from its anthropological origin (as an innate and universal structure) to the contemporary forms of narrative theatre (the *teatro di narrazione* in contemporary Italy, for example). It has changed from being a form born in an archaic, rural, backward-looking society to a theatre of narration, a political genre that is adaptable, open to economic changes and able to analyse them critically. Between these two extremes lies a rich palette of narrative experiences, including:

The theatre in the tradition of the *dramatic poem*, a form sometimes still found among poet-novelists such as Peter Handke in *Walk About the Villages* (*Uber die Dörfer*) (1981). In this work, some speakers use long tirades, which are not really dialogues, to compose mini-narratives which add up to give us a picture of the village society of the past.

The *adaptations of novels* in which characters talk about their fate in the medium of prose: here the adapter (often this is the theatre director) selects long narrative sequences from the novel, either taking them as they are or dramatizing them. Lydie Salvayre's novel, *The Company of*

Ghosts (1997), for example, was adapted and staged (by Monica Espina, in 2002) on the basis of the stories told by the protagonists. Most often, in adaptations, there is a mixture of a story to be read, a text to be spoken, and actions to be performed.

In a more experimental *poetic-dramatic-novelistic kind of writing*, Noëlle Renaude, for example, produces masses of considerably reworked narrative materials which are not necessarily attributed to specific characters. The accumulation of these, their 'fermentation' and their rhythm, eventually recreate possible lives, by imagining the genesis of the individual or the cosmogony of a social group. In *La Mastication des morts* (*The Chewing of the Dead*), Patrick Kermann makes the dead in a cemetery speak, thus restoring the trivial life of a small community.

The *return of the autobiographical story* is now well established as a way to gain an understanding of neoliberal globalized society (as in Falk Richter), or as a confession of the pangs of love (in Angelina Liddell). In Richter's work, the narrative is that of a sentimental and political education: in it, we cannot always distinguish between the autobiographical perspective and the essay in political morality.

2. The revival of theatre of narration

In its radical form, narrative theatre** goes back to Antoine Vitez and the very deconstructionist period of the 1970s. But it has experienced an impressive renewal, particularly in Italy since the beginning of the twenty-first century, with the *teatro di narrazione* (with Ascanio Celestini and, in Sicily and Calabria, Emma Dante, Massimo Barilla and Salvatore Arena). This form is linked to the tradition of the popular storyteller in all human societies, a tradition echoed by Dario Fo in the 1960s. In the case of Celestini (in *Radio Clandestine*, for example) as in most of the numerous solo-performances, the *narrattori* (narr-actors: both narrators and actors) are returning to the old folk tradition. They appeal to collective cultural memory, through the ethnological activity of recording songs or folk tales. This ethnological research is itself part of a whole school of cultural memory, as analysed by Stephen Greenblatt in his work on culture in Shakespeare's time. The 'narr-actor' immerses us in a past life, in a popular foreign culture. But this is not enough: the narrator still needs to establish the link between this culture and topical, political issues, addressing controversial questions through this type of performance.

Is the theatre of narration an archaic form with a future? It is to be hoped so. As it is currently running out of steam, and given its economic bankruptcy, its moral and political disorientation, it is to the advantage of theatre that it can function without heavy technology or stifling bureaucracy, can easily be transported from one place to another, and above all, like a guerrilla attack, can strike and then camouflage itself in other forms, in other experiments. A narrative theatre of this kind fits in with current needs, it is constantly renewing itself, questioning itself: it does not have time to ossify into lumbering shapes and facile recipes. It appears linked to decentralization, from capital cities to the provinces, but also from cumbersome forms to lighter and more mobile experiences. It is as if the theatre of narration had the power, or might at least hope, to affect marginalized groups, far from the central authorities, without falling into folklore or into nostalgia for the good old days, into the bucolic and the pastoral. It can be a popular, portable, adaptable theatre, able to change with new socio-economic circumstances, and immediately responsive.

Comparing this form, so active since the 1990s, with other types of experiment with political theatre, we can see that there is here a desire for a lighter, more incisive theatre, one that has broken away from official, institutional theatre, and has also distanced itself from a fossilized avant-garde. A general study of the topic is Pineau and Le Grand (2007).

LIMINALITY

LIMINALITÉ, LIMINALITÄT, LIMINALIDAD

1. The mechanism of liminality

The notion of liminality (threshold) is linked to the rite of passage as defined by the anthropologist Van Gennep in 1909. 'The practices by which traditional societies sustained and reproduced themselves were characterized by "in-between" or "liminal" states, after *limen*, the Latin word for threshold' (quoted in Shepherd and Wallis 2004, p. 110). For example, 'trance is a liminal state, between consciousness and unconsciousness, or between everyday reality and that of the gods' (ibid.). We also talk of the rites of passage from adolescence to adulthood.

All societies have rites of passage, for example between very different groups, or else to facilitate the transition from one phase to another. We can distinguish three phases in this process: preliminal, liminal and postliminal; these correspond to 1) separation from society (separation from a place or a state); 2) a marginal state, an intermediate stage, a time suspended between two worlds; 3) reintegration into a new reality. The anthropologist Victor Turner (1982) took over Van Gennep's schema. His social drama* includes the same three phases: the breaking of social norms; the liminal phase or crisis during which the break tends to grow; the recovery and reintegration of the disturbed social group, or social recognition, or the legitimation of an inevitable schism.

2. Application to theatre

The *narrative structure* of several plays includes this liminality, in three phases: deadlock, break, reintegration.

Actors are in the liminal state: between the private and public (Pickering 2010, 'Liminality', p. 235). In Barba, the 'decisive body' is the body of the actor just before starting to act. According to Merleau-Ponty, 'in movement, the relations between my decision and my body are magical ones' (Merleau-Ponty 2002, p. 97).

In the tradition of psychological theatre, actors go through a series of decisions. There is a liminality of actors: they are not quite themselves, and they are not yet another person either.

Spectators have to enter the imaginary world and then come out again. They make frequent trips back and forth between the two. They hesitate between staying outside representation or, conversely, becoming absorbed in it. Performance plays with their reluctance to intervene if the performer seems to be in danger, or is hurting him- or herself. Spectators are destabilized, neither in the real world nor in fiction; this state of uncertainty, this being in suspense, this threshold condition – they are all liminal states. At the end of the performance, the spectator rediscovers external reality, but for a while retains a few traces, a few impressions of the performance (liminal state). This spectator has been the subject of a transformation, as (according to Turner) happens in ritual and theatre.

LIVE ART

This English term has been used in the UK since the early 1980s, and more recently in the United States, where it tends to be called performance art (Allain and Harvie 2006). It is difficult to translate, at least into French. It is sometimes erroneously translated as '*spectacle vivant*'*. It is often used in the sense of performance art ('*performance*' is the term used in French), although it appears to have been created precisely in contrast with this (Ayers and Butler (eds) 1991).

Live art is not a new genre; it welcomes practices that are known to, but excluded from, literary and visual theatre. A non-exhaustive list of such practices would include:

Performance art* as invented in the 1960s in museums and non-theatrical alternative venues.

Body art:* the performers use their own bodies for actual experiments to test their limits, and ours (Stellarc, Orlan, Franko B., Gómez-Peña).

Visual arts,* installations,** visual theatre (Laurie Anderson).

Dance,* 'physical theatre', mime as in Decroux.

Autobiographical art.*

Site-specific performance.*

Political actions,* theatrical activism*, Action Art and Post-Viennese actionism.

Live art: an umbrella term, or rather a 'lightning conductor' term.

LIVE BROADCASTING OF PERFORMANCE

RETRANSMISSION EN DIRECT D'UN SPECTACLE, LIVE ÜBERTRAGUNG,
RETRANSMISIÓN DE UN ESPECTÁCULO EN DIRECTO

A new beginning? From the early days of radio, theatrical performances were broadcast to an audience eager to follow the actors live on a Parisian stage. The idea of broadcasting live a high-definition image onto the big screen of a cinema and the technical possibilities for doing so are, however, very recent. The initiative came from the Metropolitan Opera in New York that broadcasts live HD operas, always with a very prestigious cast. Other major opera houses followed: the Royal Opera House in London, the Bolshoi, La Scala in Milan, etc. In this way, opera can find a way to make exorbitantly expensive operas pay when subsidies can no longer keep them afloat.

Democratization or standardization? Opera has always been a luxury item, especially the opera put on in the major opera houses. With the explosion of costs, it is only affordable for a clientele of rich tourists or entrepreneurs for whom a trip to the opera is an extension of business by means of theatre (on the question of subsidies, see Ravenhill 2013, 'Funding,' pp. 23–25). The possibility for an audience of modest means to take part, albeit remotely, in this performance gives it access to a consolation prize, while providing a high-quality broadcast. The spectator enjoys a quasi-cinematographic image, with a precise and sophisticated filmic montage. The performance and the voices, being live, preserve the fragility of theatre.

Can theatre also be broadcast in this way? It seems unlikely, with some exceptions (the National Theatre in London). This is unfortunate, because the theatre would find not only a potentially boundless audience, but it would also continue to approach the media, by combining a live show with recording and physical performance.

LIVE PERFORMANCE

SPECTACLE VIVANT, DARSTELLENDE KUNST, ESPECTÁCULO VIVO

This term reveals how the theatre is on the defensive against the media. It suggests, rather superficially, that we can clearly distinguish between the theatre with actors present in front of us, and performances that almost exclusively use the media. Of course, people still go to performances with actors whose bodies and voices are perceived without mediation, but this has become the exception rather than the rule.

The notion of 'live' is ambiguous, or at least can have many meanings: it often simply refers to something which does not resort *to t*he media. But the meaning of 'live'* is different: it does not

mean living bodies of flesh and blood, but bodies shown in the moment they are perceived by the audience. A body filmed on video and transmitted immediately on a screen is live, even though its presence is mediated.

The body on stage is certainly visible, but (usually) non-tangible. Mise en scène plays with our uncertainty about the real status of such bodies: are the actors really there or just their hyper-real image (see *Les Aveugles* (*The Blind*) directed by Denis Marleau)? Sometimes actors show themselves 'for real', sometimes they just present an image of themselves (as with the same dancers, both real and filmed, of the choreographers Hervieux and Montalvo).

It is sometimes hard to have visual proof of bodies. Often the face remains hidden and the actor disappears entirely behind the stage or behind an onstage partition (in Castorf and Pollesch).

The theatre has fun playing with our contradictory perception of life and presence, and this should not surprise us. But maybe it should worry us.

M

MA

A Japanese term from the Chinese ideogram representing a sun between two doors. *Ma* is the space-time between two people, two things or two spatial or temporal events. In Japanese thought, space and time are not clearly separated, they are interdependent: one cannot perceive space without taking into account the passage of time and conversely time exists only in relation to a movement in space. *Ma* is also a category of experience, of awareness: a comprehensive and intuitive way of perceiving the quality of the space between individuals.

This notion is often used by contemporary directors (Barba, Bogart, Wilson) to explain to actors, and by extension to the audience, that attention needs to be paid for the way their positions are 'reversible' in space-time. 'Find your *Ma*', Butoh dance masters say to their pupils, suggesting that the latter find the right way of moving in space, at the right rhythm (Barba and Savarese 1991, p. 18). Western stage directors say the same thing when, along with their actors and collaborators, they seek the interval, the gateway, the tuning, the relationship between space and time. They can also draw on the notion of chronotope,** as theorized by Bakhtin. But even more than the chronotope, *Ma* is conceived by intuition, not by any conscious and measurable thinking.

Ma, for the contemporary creative arts, means the intermediate space, what Derrida called, in another context, spacing* or difference: the deferring of the expected meaning until later or further away.

Visual artists like Robert Wilson and Robert Lepage and choreographers such as Jiri Kylian are sensitive to *Ma* as a basis of movement and stillness, as an intimate relationship of space and time – as in the latter's *Kaguyahime*, to a musical composition by Maki Ishii (1936–2003).

MAGIC (NEW)

MAGIE (NOUVELLE), ZAUBERKUNST, MAGIA NUEVA

The art of conjuring or magic has a long tradition that owes nothing to the theatre, although according to one of the creative artists of the nineteenth century, Robert-Houdin (1805–71), 'the magician is an actor playing the role of magician'. With the 'new magic' (*nouvelle magie*), theatre and performance have, since the 1990s, welcomed a new genre that continues to grow.

Magic is rarely used in the theatre: its sense of illusion clashes with the stage illusion, and it has different and irreconcilable goals. The illusion of magic is never complete, because the spectators know that magicians use clever 'tricks' to impress their audience, while actors are trying to create a new world in which the spectators must believe, at least for a while. Magic is linked to tricks, theatre to the riddle and the rebus, to poetry and the unconscious.

When magic was used on a stage within a performance, this was for a one-off effect, as a trick and never as an end in itself. When theatre directors called in a magician, this was only for special effects, to solve a problem or demonstrate their virtuosity. Magic did not deliver its full potential, because of its ancillary and despised role within the performance.

With the 'new magic', things change in two ways. First, the old magic has become theatrical, it uses dramaturgical elements, it tells a story, it invents dramatic situations. On the other hand, the

theatre, in turn, is inspired by the devices of magic to renew its effects, to invent another way of acting, of staging, of creating an illusion.

New magic preserves the main properties of its aesthetics of origin. As indicated by Raphaël Navarro (a leading magician and theatre director in this trend), the new magic 'is working to divert the real within the real by disrupting the perception of the world, the perception of space and time. Through visual and auditory illusions, it plays on the limits of our five senses, around major themes such as appearance and disappearance, flying and gliding' (Boisseau 2012). Aided by new technologies (projections, holograms), the new magic brings benefits to theatre, dance, and installation. Magic is the exaggeration, extension and intensification of mise en scène.

Like new circus, new magic is not after purely technical performances. It is no longer in the service of another art, it has become a fully fledged art itself, a writing in itself. In France alone, there are about 30 troops. Artists who are both magicians and theatre directors such as Raphaël Navarro and Clément Debailleul (*Vibrations*), Etienne Sanglio (*Le soir des monstres*), Adrien Monfort (*cinématique*), Thierry Collet and Jean Lambert-Wild (*La mort d'Adam*) have given a new fillip to this theatre of magic.

MAINSTREAM

CORRIENTE (TEATRO, CULTURA), DOMINANTE

Mainstream culture is the culture addressed to the general public. This Anglo-American term 'is used for a medium, a TV programme or a cultural product that aims to gain a wide hearing' (Martel 2012, p. 19). The notion applies mainly to cinema (the blockbuster film, designed to sell the greatest possible number of tickets worldwide), publishing (the worldwide bestseller), song (the hit) and music (pop music, K-pop). We rarely talk about mainstream theatre, except in reference to the recent musicals produced in London, New York and Los Angeles and then exported as franchises to other countries and other theatres which take over the show with the same mise en scène and the same technology, changing only the actors. We use the term 'general public', a term which emphasizes the reception as much as the aesthetic devices used to address the public.

The *mainstream* is always contrasted with an elite art, an art of research and experimentation. In military terms, it is the blockbuster (the bomb capable of blowing up a block of houses or a blockhouse) as against the avant-garde* (the detachment of elite soldiers guiding the bulk of the army). This avant-garde is not necessarily elitist: it is also formed in response to culture, as a counter-culture (one that is not afraid of, or even seeks confrontation with, the dominant culture) or a marginal subculture. Often a subculture, after resisting the dominant culture, ends up being recuperated by it. Or else it is defined not just as resistance, but more as a community of tastes and practices ('taste culture'). For example, in theatre and performance, marginal forms such as hip hop or rap are incorporated by choreographers and directors recognized for their productions – productions that are both mainstream and of a high artistic level. It is difficult to say whether the mainstream feeds off the subculture of young people or if this subculture is absorbed and legitimized into the dominant culture of the mainstream, giving it a veneer of respectability but also, ipso facto, the kiss of death.

Be that as it may, the mainstream is also where the stream is strongest, where, if caught in the middle, artist-swimmers are most likely to be swept away or drown. But it can also be the major trend in thinking, of a movement, of a medium, the sum of small streams that use the force of the mainstream to be defined in contrast with it and to progress by challenging it. If small streams make big rivers, small avant-gardes and subcultures fear being absorbed by the dominant and majority art.

Theatre exists prior to the mass media, to the mainstream culture that tends to simplify and homogenize everything. Theatre is still caught up in the traditional cultural contrasts: between the elite of creators and the mass of consumers, the authenticity of the stage presence of the actors and an alienation of and through the media, artistic, aesthetic and moral education, and 'entertainment'.

However, another trend has been emerging since the beginnings of performance art (often American) in the 1960s, with the arrival of Cultural and Performance Studies a few years later. It involves ceasing to contrast, ontologically and definitively, high and low cultural productions, and no longer distinguishes in any absolute sense between mise en scène and performance art, literature and the visual arts, aesthetics and everyday life. These divisions have indeed been challenged by postmodern culture and postdramatic theatre.* Thus we can see the old barriers between cultural activities such as theatre, literature, the visual arts, film, video, architecture and urban planning falling down; styles get mixed up, and the boundary between art and entertainment fades away.

MATERIALITY

MATÉRIALITÉ, MATERIALITÄT, MATERIALIDAD

Is not the *matter* of the theatre everything that is onstage, in the bodies of the actors, in the public space where the performance occurs? Everything that seems to exist independently of the (artist's and spectator's) mind belongs to matter. But matter is full of all the *materials*, visible or sensory, that have been summoned onto the stage of the theatre or the space where the performance takes place. The list of such materials is endless and sometimes unexpected: the body of a Butoh dancer looks like building material (plaster, cement, mud) more than human flesh; it is a form of matter that presents itself as inhuman.

The *materiality of the stage*, of the body and the voice of the actor, of sound and space, does not represent or mean anything in itself, it is a material available to directors, or other predators, for them to make of the actor what they will, unless they decide to leave the materials in their raw state. For the spectator, this mass of material can also remain just material, a signifier lacking a signified. Visual artists and, increasingly, 'performers' or stage-writers (*écrivains de plateau*)* seek materiality as a departure point and as a reserve for their artistic explorations. Kantor talks about 'Urmatière' or 'Ur-matter', a 'fluid, living matter', 'filled with energy' (Kantor 1977, p. 131) without intentionality and outside the artist's control. Deleuze and Guattari suggest that we 'proceed by "blocks of wrought matter." It is no longer a question of imposing a form upon a matter but of elaborating an increasingly rich and consistent material, the better to tap increasingly intense forces' (Deleuze and Guattari 1987, p. 329).

The materiality of the text is primarily its sonic material, its musicality, its rhetoric, everything summarized by the term 'textuality' (Pavis 2011, pp. 6–10) or 'texture'.* It is also its microstructures, its concrete verbal facture, its mode of enunciation. As these 'blocks of matter', the words, rhythms and sonic vibrations are a raw material that still needs to be worked on – a music, an aesthetic experience that the intellect and the concept cannot as yet grasp. Thus, materiality goes against the concept in the sense of a discourse, a signified known from the start, an effort to explain and translate everything. The materiality of the text is, for example, this music of words or this poetry that are resistant to the concept, and that the mise en scène should under no circumstances explain to the audience. This is a principle that Peter Brook has always applied to his own work, including on Shakespeare: 'the music of the words is the expression of what remains elusive in a

conceptual discourse; human experience cannot be reduced to concepts, but it can be expressed through music. Thus we have poetry, with its subtle relationship between rhythm, tone, vibration and energy' (Brook 2014).

Material cultural history should not be confused with the aforementioned use of a stage or textual materiality that challenges and inspires the artist in its production and the spectator in its reception. However, material cultural history shares the same concern to start out from material remains so as to reconstruct a period and a work of art, for the past work, just like the onstage or verbal block of matter that subjugates the contemporary spectator, is an initially unreadable block, a meteor from another time, a material mass that questions us. But the assumption of Cultural Materialism, and the New Historicism of Stephen Greenblatt, is that this strange meteor is a history that we must imagine and that is 'historically subject to the present on which it is built' (Greenblatt 2005, pp. 1–3). This is the central thesis of Stephen Greenblatt, with his *Material Cultural History* and *New Historicism*: the interpretation of cultural texts help us better understand history (and not just vice versa): 'Cultural analysis has much to learn from scrupulous formal analysis of literary texts because those texts are not merely cultural by virtue of reference to the world beyond themselves; they are cultural by virtue of social values and contexts that they have themselves successfully absorbed' (Greenblatt, 'Culture', in Lentricchia and McLaughlin (eds) 1995, p. 227). We cannot guarantee, thinks Greenblatt, 'a secure distinction between "literary foreground" and "political background" or, more generally, between artistic production and other kinds of social production. Such distinctions do in fact exist, but they are not intrinsic to the texts; rather they are made up and constantly redrawn by artists, audiences and readers' (Greenblatt, *The Power of Forms in the English Renaissance*, Introduction, in Leitch 2001, p. 2254).

The material traces of these works of art from the past help us to reconstruct the history of this meteorite, to open the archives, to make this apparently mute matter speak.

MEDIALITY AND INTERMEDIALITY

MÉDIALITÉ ET INTERMÉDIALITÉ, MEDIALITÄT UND INTERMEDIALITÄT,
MEDIALIDAD Y INTERMEDIALIDAD

Mediality is interested in the system of different types of media, without going into the technical details of their operation, but reflecting on their constitution, their possibilities and their evolution. What are the tools and components of mediality?

1. Medium and media

A distinction, albeit one that is tending to disappear, between medium and media sheds some light on the matter:

The *medium* is a set of artistic techniques or materials suitable for an art, a means of expression. It is both the field and the technique typical of an art. Thus we speak of the medium of painting. The 'medium' of theatre (an expression that is admittedly not much used) would be the way of using the stage, the actor and possibly the dramatic text.

The *media*, by contrast, is a communication system for transmitting information. This opposition overlaps with the distinction made between 'semiotic media' (the medium, e.g. language, sound, image) and 'transmissive media' (M.-L. Ryan in Herman, Jahn and Ryan (eds) 1995, p. 289), the media used to convey messages (media such as television, radio, the Internet).

A medium can evolve and change its material basis, while remaining a medium. Thus the cinematographic medium 'has long been film; today it is more abstract, with the development, and soon the hegemony, of digital shooting' (Aumont and Marie 2008, p. 148).

2. The media

A. General definition of media

Frédéric Barbier and Catherine Lavenir have defined as media 'any communication system enabling a society to fulfil all or part of the three essential functions of conservation, the communication at a distance of messages and knowledge, and the updating of cultural and political practices' (Barbier and Lavenir 1996, p. 5). Theatre and most performances meet these three criteria: playwriting means that messages can be preserved in writing and transmitted; mise en scène concentrates and preserves for a while the choices made and the relationships between systems; when it is taken up or recreated by another team, it updates cultural and political practices, adapting them to a new context and a new audience.

B. Media, sign system, material, genre

We can see the theatre as a medium, but not as one of the mass media, if we ignore the McTheatre and Megamusicals that are gradually invading our capitals. This medium is itself composed of various media, varying in number and kind. So we have to study it as a mobile configuration of media in its various historical appearances. The difficulty is to distinguish clearly between the media of systems of signs, materials and genres.

Systems of signs are defined by the nature of their signifiers: space, sound, various materials; these signifiers are already shaped; possible signifieds are attached to them.

Materials belong to every order of the sensory world: visual, auditory, olfactory, kinaesthetic, tactile, etc.

Genres are defined as sets of conventions, more or less stable according to the time: literary conventions, but also theatrical, visual and musical conventions.We speak for example of the genre of the Western or the genre of the musical.

In contrast to these three categories, the media is defined as a set of technical rules, of potentialities, and not as a set of rules to follow.

Theatre and performances cannot be defined by the obligatory presence of certain systems of signs, materials or genres. There is nothing specific about the theatrical medium. We find at most that each period seems to focus on a specific way of glimpsing its object: performance as against text in the France of the 1950s and 1960s; the quest for the specificity of theatre, the theatrical sign and theatricality in the 1960s and 1970s; mise en scène as a structural or semiological term in the 1980s; performance and performativity in the 1990s and 2000s.

C. Audio-visual media, mass media, new media

We always have some difficulty in placing the theatre within a theory of media, especially since this term is used to mean audio-visual media or mass media or 'new media' (which by now are no longer so new). That is why the spectator still sometimes feels that the presence of the media and technology on the stage is intrusive. The theatre belongs to our current world, and to the media; this obliges it, like it or not, to take into account the influence of the media on the world. If theatre is to exist beyond its momentary situation and its supposed immediacy, it must find a place for itself in the interactive game of the media.

3. Intermediality

A. A new theory?

At the risk of being tautological and pleonastic, we speak of intermediality, as if, by definition, the media were not already connected and connecting. Intermediality studies the interactions between the media, either in cultural and artistic history, or within a work of art. For example, the influence of film editing on playwriting and fiction in the 1920s or 1930s is noted; or, more specifically, when analysing a moment in a mime, the spectator will check whether the body language is borrowing from other arts such as painting or film to figure the movements.

Strictly speaking, intermediality is what connects the media with each other. In practice, it is not always easy to distinguish between media, genres, materials or systems of signs. A theory of adaptation can try to list all conceivable interactions, but it will face the same lack of methodological precision. The very broad definition of intermediality given by Chapple and Kattenbelt does, however, have the merit of sketching this intermediate space where thoughts and processes are exchanged: 'the intermedial is a space where the boundaries soften – and we are in-between and within a mixing of spaces, media and realities. Thus, intermediality becomes a process of transformation of thoughts and processes where something different is formed through performance' (Chapple and Kattenbelt 2006, p. 12).

This process of transformation is none other than performativity as the fusion of materials or dynamic juxtaposition of materials. In both cases, what we have is a mise en scène of the elements of the performance.

B. Adaptation and change of medium

It would be wise to distinguish between intermediality and the adaptation of one medium (or genre) to another, what the Germans call *Medienwechsel* or change of medium: not the way one mediality takes over from another, but the passage, i.e. the adaptation of a work of art from one medium to another: from book to film, or from stage play to radio play, for example.

C. 'Remediation' or remedy?

We cannot establish a general theory of media, especially not of their interactions. However, we can conceivably conduct case studies that observe the transition from one medium to another, the way they are taken up and transformed. Jay and Grusin have proposed a theory of remediation that goes so far as to define all media as already a remediation, the reworking of media from previous media, much like the way we read a text intertextually, by rewriting earlier texts: 'A medium is that which remediates. It is that which appropriates the techniques, forms, and social significance of other media and attempts to rival or refashion them in the name of the real' (Bolter and Grusin 2000, p. 65).

D. Questions of analysis

We will limit ourselves to a few questions about the analysis of these tangled media: 1) How can we identify the media? Are they clearly visible or do they advance wearing a mask? 2) Are they produced 'live', or prepared in advance? 3) Do we see, or hear, human beings? Are they filmed? Live? 4) How do the media cooperate? What traces of remediation are there? 5) Do they help us to perceive the world differently?

4. The media, society and politics

A. The reassessment of media

The example of theatre is just one case that nevertheless makes us aware of the role of mediality in our lives. It is estimated that we spend 15 years of our waking lives, one third of our whole existence, engaged with audio-visual media, music and Internet browsing. Our attention, our imagination, our beliefs, our experience of the world are saturated with them. Virtual reality, in which we increasingly take refuge, makes us doubt any stable identity, any authenticity. Yet our relationship to the media is less timid than before. The Frankfurt School (Benjamin, Adorno, Horkheimer, Fromm, Marcuse), established in 1923, exiled to the United States in 1933, resettled in Germany in 1953, has not lost any of its radical edge in the eyes of contemporary researchers (such as Habermas or the heirs of critical theory as well as of cultural studies), but the latter are aware that the idea the media are just tools for dumbing-down needs to be qualified. The question now is not so much what are the media doing with us, but what are we doing with them.

5. Extension of types of performance

In the case of the theatre, we accept and even appreciate experiences where the media assume an increasing importance. We seem to have taken note of how the mass media prepare the ground and affect our brains, our expectations and our physical, kinaesthetic and sensual experience of any performance. We might consider the media as an extension of different types of cultural performance, of which mise en scène in the theatre is only a particular case. These media do not generally replace the live event; they open the dramatic text or the cultural practice to a plurality of performances, with varying identities and yields.

We lack a history of mentalities written in the light not only of techniques (something that has been repeatedly done), but of the media. An examination of them might indicate changes in the perception of the spectators* over the centuries, depending on the available media.

MEDIATION

MÉDIATION, VERMITTLUNG, MEDIACIÓN

Between the general public and the art work, there sometimes is such a gap or misunderstanding that mediation, in the form of a preparation, an introduction or a facilitation, seems essential. Whether consciously or not, spectators have always benefited from mediations in their encounters with works of art.

1. Places and methods

Making a work of art such as a play, a mise en scène or a cultural performance accessible does not mean explaining it, taking it to pieces and putting it back together again: this is the thankless task of the university. Rather, it means making it accessible by unveiling some rules of its operation, adapting it to the cultural level of the receiver. The mediator seeks a balance between the (autonomous) aesthetic requirements of the work of art and the artistic (civic) education of the public.

But where and how are we to learn to read, to watch, to see, to listen, to evaluate? There is no miracle place, even if schools, from kindergarten to university, should be the natural place for this gentle process of learning, this ‘aesthetic education’ (Schiller). One thing is certain in any

case: access to an artistic work or a cultural practice is neither easy nor natural, neither automatic nor universal.

There is no school of mediation, yet every school worthy of the name helps to create a link between the individual who is relatively uneducated or insensitive to art and works of art in various cultural institutions. The organizations of popular education have long played this role of cultural and artistic consciousness-raising: they still do so, but their impact is less obvious, for reasons that would need to be pondered at length. Other mediators, not officially approved but ubiquitous, such as the Internet and social networks, forums, blogs and discussion groups, now assume this mediating function, albeit without consulting others, and without any method or pedagogical concern. As a result, individuals looking for cultural, artistic, theoretical or practical information are almost always left to themselves, since neither the traditional pedagogical institutions nor the (traditional) family is going to give them a hand. It is as if they all had to become their own mediators in a self-service restaurant, helping themselves ever more hurriedly to ever less nourishing fast food. Organizers, sometimes called 'facilitators', merely mark out the field, providing access to new technologies that are meant to help people teach themselves.

For lack of the time and space required to tackle this basic and permanent problem, we should rethink the goals and priorities of these mediators. If we limit ourselves to raising awareness of the contemporary performing arts, not to practise it ourselves directly but to introduce people to it, it will be useful to examine why spectators resist experimental works. The resistances are of several types:

Cultural resistances: spectators are disoriented less by works from foreign traditions than by strange forms and unfamiliar performances. They must agree to put themselves into a context which they are obliged to accept as a new experience, without any cultural reference points. Mediation is then a matter of relativizing cultural assumptions by comparing them with one's own, gaining acceptance for these unknown forms, describing them technically and thus desacralizing the work of art, bringing it closer to a 'domestic' production. Mediation teaches spectators to differentiate between emotional judgement and value judgement.

Methodological resistances: facing a culturally and artistically different performance, spectators might not be brave enough to make the effort to adapt. There is indeed probably no tool known to them (or even, quite often, to specialists) that will help them place this pioneering work in their system of expectations and sketch out a description of it before proceeding to analysis and interpretation. Trying out various methods is a first basic mediation that does not necessarily require an academic knowledge of methods: mediators simply indicate what each methodological approach allows us to glimpse; they give an example, they accustom the novice to ask simple questions of the work of art; they explain to learners what they are entitled to expect from a particular type of analysis. A semiological explanation of signs? The relation of the work of art to society? Its physical impact on spectators? An upwelling from their own unconscious?

Unconscious resistances: these are undoubtedly the most difficult to overcome, or rather to accept in ourselves, when placed in the uncomfortable position of an observer shaken by provocative themes, taboo subjects, human situations that generate anxiety or despair and force us to question our own conscious and unconscious situation. There is always a time when individuals must take personal responsibility and cannot take refuge in an external explanation, a traditional morality or a pedagogy.

Having a mediator accompany you is tricky (on this critical activity, see Vaïs 2006) because the resistance of an exposed spectator is both physical (and aggressive) and unconscious (and thus painful). Spectators are always a little hesitant to judge the performance with their bodies and their unconscious. And yet, as Christian Ruby notes, 'from each work, the spectators, if they are prepared to be welcoming, ultimately receive the suggestion of a rule for their bodies,

their sensibilities . . . as readers, listeners, etc. To the highest degree, these spectators then find themselves involved in a succession of questions in which they themselves are being questioned' (Ruby 2002, p. 66). Should mediators be psychoanalysts to accompany their 'patients'? Without going to this extreme, mediators are indeed able to prepare the ground for the spectators' self-analysis; mediators help spectators to accept and identify these moments without denying or repressing them. But is this the role of mediators?

This is where mediators become aware of their limits: most of the time, they persist in 'protecting' their pupils, and help them to ignore the transgression,* provocation, excess* and violence conveyed by the work; they refuse to accompany their pupils in the painful process of disclosure that this aesthetic experience offers them. But does the spectator gain anything from this protection?

2. The narrow path of mediation

Mediators, especially when it comes to contemporary experimental works, tread a narrow path these days. Faced with the classical work of art, they could clearly imagine their task as helping the spectators to become aware of their different alienations, providing them with the necessary tools for their emancipation, facilitating their reception of the performance. This assistance quickly degenerated into a rather paternalistic way of lecturing students so as to bring them up to speed. Faced with an avant-garde work of art, it is not so easy to explain how one is to read the works: mediators find themselves almost in the same situation as their students. Added to this is the fact that the transgression, excess and violence of many performances are part of their strength and that there would be little point in mitigating these without depriving them of all vitality. If mediators still attempted to make things easier, for fear of leaving the spectators alone with this senseless violence and forced to call on their unconscious, to lower the guard of their defences, these mediators would deprive their pupils of the shock treatment of the work and thereby of its aesthetic and cathartic experience.

Thus mediation becomes a double-edged sword: either it degenerates into pedagogism, with the school becoming the tomb of an indocile and sometimes barely presentable work of art; or they abandon their protective role, exposing beginners to every danger, with the risk of their getting injured due to a lack of experience. In both cases, mediation finds it very difficult to tackle contemporary problem works. And this, after all, is hardly surprising.

See also: Gaudibert (1997); Saada (2011).

MINORITY

MINORITÉS (THÉÂTRE DES), MINORITÄT, MINORÍAS (EL TEATRO DE LAS. . .)

In some countries (USA, Canada) where minorities have a status clearly defined by a multicultural policy, the theatre of these groups has official support, which encourages playwrights of these different groups to work, if not in their language, at least in their culture. In other nations, such as France, where there is no official idea of ethnic minorities, where the notion of postcolonial* literature is not often used or is rejected even by those who could lay claim to it, the situation is more ambiguous. Without official support, without the willingness of artists to stand out from a production that is too mainstream or too controlling, these ethnic groups have trouble finding a specific identity. In France, for example, playwrights of African ethnic origin (Marie NDiaye, José Pliya or Koffi Kwahulé) do not claim to belong to any particular minority (see the interviews and analyses in Turk 2011, pp. 38–60, 220–237).

While in France the theatre does not often directly address these minority groups, the cinema is much more concerned about the colonial past and the fate of groups that have 'emerged from immigration', as in the films of Abdellatif Kechiche (*Games of Love and Chance*, 2003), Rachid Bouchareb (*Days of Glory*, 2006) and Nabil Ben Yadir (*The Marchers*, 2013). The one-(wo) man show (i.e. stand-up comedy) is better suited than is the theatre in the strict sense to tackle such issues as integration, discrimination, racism and minorities. If minorities are becoming more visible, they are not always audible, that is to say not always able to enter the political and artistic arena.

Among the humourists and comedians, we should note Maïmouna Gueye's *Bambi, elle est noire mais elle est belle* (*Bambi is black but beautiful*), Jamel Debouzze, Booder, Smaïn, Sourai Adele and Dieudonné's *Émeutes en banlieue* (*Riots in the suburbs*).

MIXED-MEANS PERFORMANCE

SPECTACLE AUX TECHNIQUES MIXTES, ESPECTÁCULO CON TÉCNICAS MIXTAS

This expression must be carefully distinguished from 'multimedia'. In the broad sense of 'mixed media', we find this genre in painting and art from the early twentieth century (Picasso, Braque) onwards, and later in the Dadaists and Surrealists. It refers to an assembly of artistic objects and theatrical means as pioneered by the American and European avant-gardes of the 1960s and 1970s. It describes a practice of visual and theatrical arts that in those years aimed to go beyond the conception of the theatre as a mise en scène centred on a text, emphasizing instead the elements of stage practice such as light, sound and the physical actions of the actors. As stated by one of the inventors of the concept of mixed-means performance, Richard Kostelanetz: 'A mixed-means piece usually opens with a sound-image complex that is instantly communicated; and rather than resort to the linear techniques of variation and development, the piece generally sustains or fills in its opening outline' (Kostelanetz 1994, p. 8). Mixed-means performance (we also, in more recent times, find mixed-media performance) indicates that one is in the presence of live performances and/or performances transmitted by film image, video, computer graphics and all kinds of projections.

This form was found in experiments carried out by Robert Wilson, Meredith Monk, Richard Schechner, John Cage, Michael Kirby, Laurie Anderson and many others in the 1960s and 1970s. It has continued into the twenty-first century with postdramatic theatre in Europe. The use of the most diverse and inventive media has made it 10 times as powerful, while often taking the performance far away from the objects and concrete materials of the old avant-garde.

MODERNIZATION

MODERNIZATION, MODERNISIERUNG, MODERNIZACIÓN

From the Western point of view, modernization means improving and renewing a thing, a technology, or an institution: it involves making something modern when it was no longer, or not yet, modern. One can easily understand the need for technical modernization, but the need for artistic modernization or modernity is less obvious. The 'modernizing' of a theatrical work in its mise en scène, a term often found in place of the more accurate term 'updating it', involves bringing a text (usually a classic) up to date, giving it a contemporary look, either by modifying or simplifying its appearance (changing sets, costumes, types of behaviour) or by adapting it to a new audience,

improving it and making it more attractive. The re-reading of the classics, from the 1950s to the 1970s, led to many changes in the conception of the works that were performed and directed, but modernization is only a very general and far from technical term.

From the Asian perspective, especially that of the Japanese, modernization (often called 'Westernization') has, ever since these countries opened up to the West, consisted in becoming modern, adopting all the components of the Western tradition (from Shakespeare to Ibsen), imitating them and thereby transforming the existing Japanese forms. Everything is done from the perspective of the Japanese artist and Japanese spectator, as to assimilate the best Western techniques in accordance with local needs. As Mitsuya Mori remarks (2002), this modernization differs with each component, because assimilation will be more or less possible in any case: the onstage space, the costumes and the system of mise en scène will be easily modernized; but the writing of the play, its dramaturgical system and even more its contents and themes will be more difficult to transpose.

Care must be taken not to confuse modernization with intercultural theatre.* The latter combines and reworks cultural elements from various sources; it contrasts and assimilates different cultural traditions. Modernization occurs from a single point of view, that of the 'importer'; it is not intended to produce a new 'inter-culture', whether hybrid or universal, but (it is hoped) an improvement in the existing system by virtue of Western techniques.

MOVEMENT

MOUVEMENT, BEWEGUNG, MOVIMIENTO

In the gallery of different cultures and arts, the study of body movement remains a central concern for researchers from different backgrounds. What has changed, however, since the 1980s and the emergence of postmodern dance and postdramatic* theatre is the overall direction of this research, which is no longer obsessed with the desire to educate through movement (Delsarte, Jaques-Dalcroze, Copeau, Decroux, for example) or to assess its quality (weight, space, time and flow in Laban). It addresses movement in the broader context of a performance or the use of the body in everyday life and in sports or even in a general theory of action and performance – in every sense of the word.

1. The current state of the theory of movement

According to the recent hypotheses of cognitive psychology, motion takes place in both the environment and the mental representation of the person perceiving the movement. According to the still somewhat hazy theory of mirror neurons and kinaesthetic empathy,* the representation of movement uses the same neurological structures as those activated by actual movement. It is also known that the perception of motion is as visual (in that it detects crossover points and figures) as it is kinaesthetic* (felt by the muscular sense and inner ear).

A. Motion

Motion, the passage of a body from one place to another, the action of moving the body or any of its parts, has become the object of general attention: but we still need to define all the rest, including the passage of time. For cognitivists, 'motion appears to be primary and time is metaphorically conceptualized in terms of motion' (Lakoff and Johnson 1999, p. 140).

B. Movement and pre-movement, shadow movement

To perform a movement or to analyse it, we need to be sensitive to its pre-movement, 'this attitude towards weight or gravity, which already exists before we move, just by virtue of standing up; this attitude will produce the expressive power of the movement that we will perform' (Godard 2002, p. 236). This invisible pre-movement determines the realization and the emotional and aesthetic quality of the movement.

We must distinguish between this pre-movement and what Laban calls 'shadow movement', which consists of 'tiny muscular movements such as the raising of a brow, the jerking of the hand or the tapping of the foot' (Laban 1971, p. 12). These shadow movements 'are usually done unconsciously and often accompany movements of purposeful action like a shadow – hence the term' (ibid.). If it is difficult for the dancer to control pre-movement, as it is largely unconscious, it is even more difficult for the observer to read it and feel it. However, as noted by Hubert Godard, 'the meaning of the movement is played out as much in the spectator's body as in the dancer's' (Godard 2002, p. 239).

C. Movement and gesture

Godard makes a clear distinction between movement and gesture: 'we can distinguish between movement, understood as a phenomenon relating the strict movements of different body segments in space – just as a machine produces movement – and gesture, which lies in the difference between this movement and the subject's background of tone and gravity: that is to say, pre-movement in all its affective and projective dimensions. This is where the expressiveness of the human gesture resides: a machine lacks this' (Godard 2002, p. 237). Theatre and dance are concerned with gestures, but postmodern dance can choose, as if taking up a challenge, to treat the body as a machine producing movement, i.e. preferring cold and geometrical movements (as in break dance) to gestures charged with affectivity. Once movement becomes expressive, as soon as it intensifies,* it becomes an aesthetic gesture.

2. Movement in stage practice (the 1990s to the 2010s)

The study of movement forms less a homogeneous theory than a project still under construction. It requires that we settle a number of problems, of which we will list a few:

Finding character through movement: by focusing their work on the execution of movements in accordance with a precise score, actors and dancers tackle their characters in accordance with their movements and bodily postures. Thus, according to Mikhail Chekhov, actors have to test several types of gestures linked to a certain emotion so as to find the *psychological gesture* that seems best to characterize the character they are playing. This character, however, may be just an abstract figure, drawn with perfect clarity, preferring the geometry of motion to the expressiveness of gesture.

Overcoming the division between the theatre of dramatic text and the theatre of gesture: there is little sense in contrasting a text-based theatre where movement is absent from a physical theatre without story or narrative. Practice constantly reminds us of this, on a daily basis, by blithely mixing the two 'genres'. So it is better, from a theoretical point of view, to mix the two points of view. We can analyse the rhythmic movement of the text, its gesturality, the way the voice manipulates it, pushes it away or brings it closer. And conversely, in the physical theatre we can seek the stages and conventions of a story, the first sketches of a characterization.

Decentring space: instead of defining space and movement starting from the actor or dancer, as their extension, as Laban does, for example, choreographers and dancers view it from outside, as a geometric projection, within which the performers can act. What the Bauhaus of Schlemmer had imagined and sketched out was often achieved by the radical postmodernity of a Cunningham or the syncretistic abstraction of a Forsythe.

Choreographing movement: the figures of moving objects (actors, decorative elements, verbal or musical rhythms) are repeated, reworked and decided under the gaze of directors/choreographers. They look at things from the outside so as to imagine, visualize and shape the movements; they apply a series of directives and directions to bodies in movement. What was once done by a ballet master arranging a ballet at the royal court, organizing it from an outside, geometrical and disciplinary point of view, and what Schlemmer imposed on the hidden dancers of his Triadic Ballet, is nowadays realized by the actor in the service of Bob Wilson or the dancer in break dance, organizing their own bodies and their movements in space.

Musicalizing movement: ever since Meyerhold and Doris Humphrey (her succession of 'fall and recovery'), people have contrived to give to movement the rhythmic structure of music. Ensuring the musicality of movement and more generally of the mise en scène is the main task of artists like François Tanguy and Josef Nadj. The time and space of movement are a malleable material that can be composed musically.

Slowing or stopping movement: some forms such as Butoh dance or the famous slow motion techniques of Robert Wilson go so far as to neutralize any visible movement. Butoh seeks a foetal state which produces in both dancer and spectator a discomfort that fades only with the acceptance of another body, slowed down or inert, which movement, and perhaps life itself, have deserted. As for Wilson, he seeks a 'natural' time that is slow rather than slowed down, where the spectator has the impression of floating.

Going beyond dualisms: performance art and many productions created in the early years of the twenty-first century, in dance as in theatre, are not in the service of a text to be staged, a passion to be expressed in a certain attitude or a meaning to be conveyed. The movement does not necessarily refer to an identifiable psychological motivation. Thus, the performance goes beyond the dualism of inside/outside; the vertical is no longer preferred to the horizontal as in classical dance; up is not declared superior to down. The metaphysics of the passions and its modern avatars (the four elements – air, earth, fire and water – of Mikhail Chekhov, Mary Wigman and Martha Graham, for example) have given way to a theory of pure movement, a Limb's Theorem in Forsythe. Far from any interiority, 'movement itself is expressive, regardless of intentions of expressivity, beyond intention' (Cunningham).

Reworking movement through the media: the camera records, live or pre-recorded, the body in all its movements and motion in all its forms. The camera reworks them instantly and feeds them into the live performance. The live 'performers' tend to disappear behind the images that have been enlarged or embellished by the media.

Dissociating movement and voice: the performer and director/choreographer can dissociate the verbal rhythm and the gestural rhythm, or mount a new text on a set of gestures originally planned for something else. The effect of discontinuity between text and movement is a distancing element that draws attention to the two logics involved and takes us away from the well-made play as much as from the well-made mise en scène, i.e. a play or a mise en scène which are so well coordinated that they seem redundant. Where postmodern dancers, those of the *Tanztheater* of Pina Bausch for example, manage to separate diction and gesture, actors themselves often find this very difficult: 'this distortion between vocal expressiveness and the expressiveness of the gesture would be very difficult to obtain for actors, whose mastery seeks the opposite, namely a transparency as between the speech (the text) and the bodily attitude' (Godard 2002, p. 238).

Thinking about movement has become central to an understanding of the relationship of dance and theatre. Movement is at the heart of the production and analysis of the new theatre and all its experiments. The study of movement can expect a great deal from cognitive psychology. Conversely, it is fair to say that the often anarchic and anti-theoretical experimentation found on the contemporary stage is significantly advancing our understanding of movement and the body when they are involved in the activity of representation.

MULTICULTURAL

MULTICULTUREL, MULTIKULTURELL, MULTICULTURAL

Care must be taken not to confuse multiculturalism and the multicultural work of art. The first is a political doctrine, the second a work composed of elements from various cultures. Multicultural is not the same as multi-ethnic (a common language, common customs, and common cultural practices) or multiracial (physical characteristics).

Multiculturalism promotes equality between citizens of different ethnic groups within a state, ensuring everyone enjoys the same rights. Since 1971, Canada made multiculturalism part of its constitution. Other Western countries like the United States, Australia and the UK claim to promote multiculturalism, although this policy is now being questioned, because of the risk of the disintegration of the nation state, the difficulties of assimilation of immigrant populations, communities becoming unruly and religious fundamentalism. Each country in its own way finds the delicate balance between republican universalism and the communitarianism sometimes demanded by cultural, religious and ethnic minorities or identities. The growing influence of globalization* forces us to reconsider ethnic and cultural demands in the light of supranational economic considerations. Since the first decade of the new millennium, multiculturalism has been criticized or questioned by the governments in power (the UK, Germany and France, among others), as it encourages a ghettoization of society into groups poorly integrated into the nation, or into religious communities that no longer recognize the authority of the state. Many critical intellectuals also see multiculturalism as a way of diverting attention to identities without considering political struggles and class struggles. This rejection of the multicultural solution probably explains the lack of interest shown by theatre people for performances in which separate, closed cultures and identities coexist simultaneously.

We cannot speak of multicultural theatre as the result of a multicultural policy that brings together different communities to work in common: this would fundamentally go right against the spirit of separate cultural development. The only meetings between communities are held at multicultural festivals in which we compare the food of other cultures, watch folk dancing or theatrical performances focused on the beauty and exotic allure of the costumes, see people parading by in their traditional dress, and in the evening buy a few local craft products.

It is in the form of intercultural,* more than multicultural, endeavours that theatre and the arts draw on different cultures. This is probably because dramaturgy, and what happens onstage, change cultures into something else, something fictional and aesthetic, regardless of ethnic accuracy or political correctness. With globalization and the mixing of cultures, transforming cultures into marketable goods becomes the rule. It is now the law of the market that rules, much more than the power relations between dominant and dominated cultures.

The theatre seems overwhelmed by these cultural upheavals and the new balance of power. It struggles to find the right response: not only because of the intrinsic difficulty of formulating problems in cultural and ethnic terms rather than, as usual, in aesthetic and artistic terms. The theatre is suspicious of cultures closed in on themselves, of the ethnicization of minorities, of signs of

religiosity or belonging. So much so that theatre sometimes advocates establishing a colour-blind casting, refusing to take into account the skin colour or ethnicity of the actors: Hamlet, in Brook's production, will be a 'Black British' actor (Adrian Lester), a graduate of the best London acting schools. This kind of casting is not always accepted by theorists of multiculturalism such as J. Lo and H. Gilbert, who criticize it for often being 'a politically conservative practice that gives the appearance of diversity without really confronting the hegemony of the dominant culture' (Lo and Gilbert 2002, p. 33).

Multicultural theatre is at the heart of our globalized but disoriented time. It manifests itself in other areas, in various forms and under other names: community theatre,* ethnic theatre,* theatre of the border* (Gómez-Peña) and intercultural theatre, nowadays increasingly replaced by globalized* theatre.

MULTILINGUAL THEATRE

THÉÂTRE MULTILINGUE, MEHRSPRACHIGES THEATER, TEATRO MULTILINGÜE

We need to distinguish between: 1) multilingual theatre, written and performed in several different languages; 2) multicultural theatre that brings together several cultures in its themes or acting style; and 3) intercultural theatre,* which connects or unifies different cultures.

Multilingual theatre where the performers each speak in their own language is relatively rare despite the various international coproductions that have been put on. The choice of languages is obviously tailored to the audience: is it monolingual or bilingual, does it speak the local language and a language that is the product of colonization, or of the hegemony of English or Spanish? Giving roles to actors speaking different languages will make it easier for the performace to go on tour. For example, *Jeu de cartes* (*Playing Cards*) by Robert Lepage (2013) is performed in French, English and Spanish, depending on the logic of the scenes and their characters. When actors have to change language for the same reasons (coproduction and international tours), this can cause serious difficulties. Thus, the actors in the mise en scène of Derek Walcott's *The Odyssey: a Stage Version* had the painful experience of having to learn their lines in four different languages (Laera 2003).

If the audience is bi- or trilingual, for example in the case of 'postcolonial' performances by authors-actors-storytellers writing in the language of the colonizer (English, French, etc.) in one or more 'local' languages, the performance can play on several levels, keeping for the local audience allusions or jokes that most of the audience does not understand, which causes the 'native' audience to laugh even louder (see the examples in Balme 1999, pp. 106–145). A Franco-Algerian storyteller such as Fellag sprinkles his monologues in French with a few words or jokes in Arabic or Berber, which produces the same effect.

The monolingual audience is often reluctant to attend a performance in one or more languages that it does not fully understand. Not just for fear of missing the nuances and because reading surtitles quickly becomes irritating if they are unclear, but mostly (though the spectator is not always aware of this) because the dramaturgy, the perception of the story and its subtleties, tends to suffer from having many different languages in play, and the losses this entails. The difficulty for a unilingual audience lies in grasping the affective value of a language other than its own, in not feeling left out and sidelined. It is already difficult to understand the cultural and gestural connotations of a translated language; it is even more difficult for the audience of a multicultural performance to pick up the nuances, the differences in the language-body* of different languages in contact, when the spectators cannot grasp the semantics and confront the gaps and shifts between these languages.

MULTIMEDIA

MULTIMÉDIA, MULTIMEDIA, MULITMEDIA

The term and the notion appeared in the 1960s, and refers to performances involving mixed media* that use one or more electronic media (film, video, computers, projections). More recently, multimedia works draw on video games and CD-ROMs.

Multimedia works try to integrate image, sound, text and computer technology in one project (intermediality**). Theatre and performance are rediscovering the old idea of a merger, synthesis or coexistence of the arts in the performance, combined according to the needs of the mise en scène.

MUSICALIZATION

MUSICALISATION, MUSIKALISIERUNG, MUSICALIZACIÓN

Universality of music: Music was considered, from Aristotle onwards, as one of the six elements of performance, and in fact it has always been present in all cultures, in all types of performance and in the most diverse forms. In the theatre or in other forms of performance and performance art, music tends to pervade all other stage materials, imposing itself as 'natural'. In the words of Richard Wagner, quoted by Adolphe Appia (1975), 'where the other arts say, "that means", music says, "that is"'.

What musicalization is not: the term does not refer to musical illustration, the ornamentation of a text or a mise en scène by a few musical interludes, and even less a soundscape, as in a shopping mall. Ever since the beginning of 'autonomous' mise en scène, especially in Meyerhold, musicalization has consisted in making music or rhythm, which 'always constitutes the canvas of the movements, whether music is really present in the theatre, or imagined, as when it is hummed by the actor performing on stage' (Meyerhold 1973, p. 244).

Contemporary musicalization: which has had an increasingly high profile ever since Heiner Goebbels and Christoph Marthaler, is marked by 'a shift of emphasis of how meaning is created (and veiled) and how the spectrum of theatrical creation and reception is widened' (Kendrick and Roesner 2011, p. xxv). This type of musicalization introduces a spacing* of the text, a certain rhythmicalization, the transferring to the stage of devices and mechanisms borrowed from music. Thus we are no longer concerned, at least not directly, with the production of a textual or logocentric meaning. Valéry advised actors not to emphasize the words, not to translate everything into meaning. This was a case of musicalization of the text as opposed to a psychological reading: 'Abstain from emphasizing the words: there are no words as yet, there are only rhythms. Remain in this pure musical state until, when the meaning gradually starts to come in, it will no longer be able to harm the shape of the music' (Valéry 1926).

Musicalization of theatre and theatricalization of music: the two trends converge and even merge. Sounds and images are processed using the same parameters. For example, we examine density, spacing, the rhythm and rhythmicization of sounds in the stage performance. We assess their structure in space-time and their texture*: how they form a set of regularities, of homogeneous microstructures. Thus, a new kind of perception is encouraged, a perception linked to the place, the site and the unfolding of the performance. The relation of seeing and hearing is experienced differently by the spectators, the 'spectaudience' as it were (spectators-and-listeners). The theatre (stage) is treated as if it were music; the music (sound) is treated as if it could be shown and staged, as if in a mise en scène – as if it could be set up and set out on a stage. The space of

these operations (these ‘operas’) is not only frontal space: it is social and public space, and also virtual space.

Music, language, choreography and architecture are all connected differently; they are no longer opposed to one another, or even cooperating together: they are, rather, in a homologous relationship: we create and read the one with the properties of the other. ‘The world is a reverberating machine’, as director Richard Foreman opportunely remarks: he himself combines different artistic disciplines. This world is also factory of rhythms, sonorities, movements and metaphorizations.

Electro-acoustic music can transform sonorities and their arrangement, reorganize them according to other architectures and recompose the whole.

Musicalization is often the work of artists from the world of music, and thus masters of the techniques of their art, as in the case of Christophe Marthaler and Heiner Goebbels. In the mises en scène of the latter, for example, the group of extras suddenly becomes a chorus or choir producing an almost academic, and then parodic, effect, given the circumstances and comically banal appearance of the singers. Musicalization is also a theatricalization, a spatialization of the text and the acting through the assiduous and melancholy, often mute and amorphous chorus of the singers.

N

NARRACTOR

NARRACTEUR, NARRAKTOR, NARRACTOR

Italian narr-attori are narractors, storytellers** (narrators**) who are also actors. In this new genre of the 1990s, Italian actors, in the footsteps of Dario Fo, returned to the ancient tradition of the popular storyteller, but they now write and perform in the most varied places, including the media, texts that are political, committed, critical and comical. Their *teatro di narrazione* (theatre of narrative*) challenges the tradition that tends to separate the theatre from storytelling, the actor from the storyteller. Above all, it transcends a popular, almost folkloric theatre that could be satirical or critical but hardly political. It invents a writing and a way of contradicting that is political and even militant, serving citizens and activists to fight for causes that have seemingly already been lost.

According to *the Western, Aristotelian, mimetic conception*, we need to distinguish between mimesis and diegesis, imitation and narrative, character and narrator. The narrator is excluded, reduced to being a chorus, a master of ceremonies, a solo narrator (in opera or music). It is only recently, since the 1990s, that contemporary playwriting has not only introduced narrators (whose status, admittedly, can vary considerably) but also placed them in tension or in competition with the actors and their characters. In some dramatic texts, there is no longer any hierarchy between narrating and embodying, between storytelling and stage action. The same performer can move without warning from the role of narrator-commentator to that of character, as in the theatre of Joël Pommerat or Mike Kenny (*Walking the Tightrope*). This change of role does not require any dramaturgical justification, apart from the justification of surprising the readers or spectators, of never letting them settle down into a system. Narrators were supposed to reorganize and delineate the story, but they are now also capable of covering their tracks. This is also a way of questioning the opposition, taken too long for granted, between the *logos* of the narrator, supposed to identify and explain, and a *mimesis* supposedly able to show something without passing any comment on it. In the evolution of the theatre, the narractor will definitely play a key role.

NEODRAMATIC

NÉO-DRAMATIQUE, NEODRAMATISCH, NEODRAMÁTICO

This term is used by Hans-Thies Lehmann (in connection with the author Falk Richter) and by various critics in response to the term 'postdramatic',* from which the neodramatic wishes to distinguish itself and indicate a new trend in international playwriting, one that dates back to the beginning of the twenty-first century. Anne Monfort sees in the neodramatic a 'theatricality where text, characters and fiction are the basis of the stage work, even if the text is de-structured, the characters dislocated, and the fiction put in doubt' (Montfort 2009). Falk Richter, Anje Hilling, Joël Pommerat and Mike Kenny would be examples of this type of writing that often uses the form of the theatre of narrative.*

NEW DRAMATURGY

DRAMATURGIE NOUVELLE, NEUE DRAMATURGIE, NUEVA DRAMATURGIA

We are witnessing both the triumph and the disintegration of dramaturgy, not just dramaturgy in the sense of dramatic writing, but of dramaturgical analysis too, that reading

and that preparation carried out by the literary or artistic advisor of the director, called *Dramaturg* in Germany, and 'dramaturge' in France, in the UK and in most English-speaking countries. A survey of the state and the current methods of dramaturgy, as well as its recent transformations into countless specific dramaturgies, gives us a glimpse of a landscape that is rich and varied, but also confused, troubled and uneven.

1. Classical dramaturgical analysis extended and deepened

The grid of analysis: since the Brechtian and especially the post-Brechtian era, i.e. since the 1950s in Europe, dramaturgical analysis has perfected a rather sophisticated method of reading and interpretation for theatre plays, and has benefited from the efficacious tools offered by the human sciences. Analysing the dramaturgy of a play consists of preparing the details of a future mise en scène, whether this actually takes shape or not. It means – or should we say it meant? – resorting to the disciplines of history, of sociology, of psychoanalysis, linguistics or semiology. But it also sometimes means imposing on the director a grid of reading that he or she may feel is too limiting. Hence the crisis in dramaturgy, just as it is institutionalizing itself more or less everywhere and is seeking new directions.

The tasks of dramaturgy: we need to come to some agreement about the tasks of dramaturgical activity, since these tasks vary considerably from one country or institution to another, so much so that we are justified in wondering whether the same activity is involved in each case. In Germany and in France, playwrights, together with directors, look after the historical and political interpretation of the play; in the United Kingdom, they often help out with encouraging dramatic writing, or else they take part in the collective creation of the play (as in Devised Theatre); in Belgium or in the Netherlands, they often focus on dance, or performative forms linked to the visual arts, etc. A difference in the label also indicates huge differences in practice: while the dramaturge is often linked to the practical arrangements in collaboration with the director, the literary or artistic advisor is someone who paves the way by finding new texts or is an expert in contemporary art. The facilitator helps theatre-lovers or participants to get organized.

Rather than enumerating the tasks of the dramaturge, which soon leads to a normative list of activities, however boundlessly diverse, it would be better to investigate the function of dramaturgy throughout history, to take an interest in the mise en scène rather than in the director (*metteur en scène*), the spectating function (perceptive, intellectual, participatory, etc.) rather than the spectator.

To define the expression 'dramaturgical analysis' more closely, it might be useful to mark its difference from a 'simple' reading of plays, an individual reading made without regard to the aim of a future mise en scène. We should note that the expression 'dramaturgical analysis' refers both to the reading of a text and the way the spectator, and a fortiori the analyst, receives, interprets and describes the performance, usually in words, by reconstituting its principles of composition.

2. The new dramaturgies

Dramaturgical inquiry was born from a reflection on the effectiveness of theatrical representation: this has always been obvious with authors who were also men of the theatre, such as Shakespeare and Molière, but found its theoretical formulation only in the second half of the eighteenth century, with Diderot and Lessing. The effectiveness of dramaturgical analysis was confirmed at the end of the nineteenth century, with the invention of mise en scène and the re-reading of the classics, and it continued afterwards, becoming established in several countries outside Germany after World War II, culminating in the 1960s under the influence of Brecht's methods. With the arrival of the postmodern and postdramatic relativist ideas of the 1970s, dramaturgy went into retreat or

was transformed. It grew increasingly distant from its critical and political origins, and from its loyalty to Brecht. It did not, however, disappear: it has shown countless ways or renewing itself, destroying itself or camouflaging itself so as to be born again. We will limit ourselves to a few examples of these new dramaturgies.

Devised theatre is a form of theatre that consists less in collective creation than in collaboration. Dramaturges do not (at least in theory) have a position any different from that of their peers: all the functions of stage creation are open to each and everyone, especially, and strategically, dramaturgical intervention.

Educational dramaturgy is a way of initiating children, teenagers and amateurs into reading and acting. It builds a bridge between the world of education and theatrical creation.

The actor's dramaturgy: this expression, created by and in connection with Eugenio Barba, is an apt description of a working method in which the actors, or more often the actresses, choose their own vocal, gestural, textual, clothing etc. materials and gradually put them together in the course of individual improvisations, usually a process that takes several months (Pavis 1999). The actor's dramaturgy is basically a normal mode of theatrical work in which actors are required to put forward materials that they have already shaped, and are then dispossessed of them, more or less willingly, in virtue of dramaturgical choices or theatrical applications. However, it would be better to keep this label for performances that are put together on the basis of vocal or rhythmic improvisations before being 'filled' with texts and narration, and finally staged by a director who does not feel bound by a clear narrative contract or by a demand for narration that could be subsumed into a story.

Postnarrative (or postclassical) dramaturgy, to which the example and the work of Barba and Beckett rightfully belong, is another category that includes texts and performances that are deprived of (or freed from?) any story, any narration, and are thus different from classical dramaturgy, not just that of dramatic form but also that of epic form (whether Brechtian or post-Brechtian). This category of the postnarrative, admittedly a bit of a catch-all notion, one that is just as vague as the category of the postdramatic (albeit much more fully studied from the theoretical point of view), is linked to postclassical narratology, without being chronologically situated 'after' narratology, but rather as a way of continuing and questioning it. Postclassical narratology is able 'to group the various efforts to transcend "classical" structuralist narratology, which has been reproached for its scientificity, anthropomorphism, disregard for context, and gender-blindness' (Herman and Vervaeck 2008, p. 450).

The theory of dramaturgy is forever endorsing this postnarrative phase of dramaturgy, though it also anticipates a return of narration (Pavis 2012b). However, it hardly ever draws on the postclassical theories of the narrative, unfortunately leaving that discipline in the shade, even though it is experiencing a period of renewal. Joseph Danan, for example, in his excellent *Qu'est-ce que la dramaturgie?* (*What is Dramaturgy?*), never refers to narratology, whether classical or contemporary. To explain the revolutions in postdramatic theatre or performance, he simply mentions non-action (Danan 2011, p. 46), as in Beckett, the weakening of mimesis (p. 47), and the absence of any causal relation between the different incidents within an event (p. 47). He does not get as far as any direct reflection on narrativity (Fludernik 1996).

Visual dramaturgy: this expression, coined at the beginning of the 1990s by Arntzen (n.d.), is the one most commonly used these days to designate a performance without any text and based on a series of images. This may be the 'theatre of images' as with Robert Wilson's early work, or dance-theatre, musical theatre, the theatre of the gesture (known as 'physical theatre'), performance art or of any performative action.

The criterion of visual dramaturgy is not the absence of any text on stage, but a stage performance in which visuality is dominant, and indeed goes so far as to comprise the main characteristic

of the aesthetic experience. Visuality has its own laws, and is not subject to those of the story or the narrative, but seems to set itself apart from them, as if in contrast. Visual dramaturgy and mise en scène present themselves as a visual block, 'placed' on the stage without any comment – whether this block is autonomous, or facing a more or less audible text.

Visual dramaturgy makes a major use of view and visibility, where text and hearing were once dominant. What it preserves from classical dramaturgy is the idea that the principle of composition is still valid for analysing a purely visual scene and that this visual scene has its own laws and rules of composition, impact on the audience and organization of the sensory sphere. The visual dramaturge proceeds in the same way as a visual artist: he or she starts from movements, images and also sounds linked to space and images, but also to the unfolding of time. When a text has been kept, and is still audible, it is worked in a different way; it now plays out in a space, in accordance with certain images, and is treated as a phonic, rhythmic and musical matter, and not just as meaning to be consumed. What has changed is the status of the visual: the visual no longer accompanies the hearing of the text, and is no longer limited to illustrating it, making it explicit or clarifying it. Sometimes it might even be a matter of making it ambiguous and more complex. Space, and the visual aspect, are now a signifying matter, a basis for abstract spatial and formal relations, an apparatus, and not a signified at the service of the text or of meaning. The *Dramaturg* needs not just to recognize these formal structures but give them a cultural and ideological meaning, and thereby attach them to history.

This visual dramaturgy still seeks its theory. It is looking for a *Dramaturg* and a type of dramaturgical analysis that will be able to deal with this mode of visuality, this organization of the image and above all a visual semiology of which Mieke Bal has given us the basis and the modus operandi in the field of painting.

The notion of visuality enables Maaike Bleeker to envisage a theory of visual dramaturgy: the different manifestations of visual experience provide her with a valuable tool for understanding this visual kind of thinking. The point is to link those who see more closely with what they see. This is opportune: this is precisely the task of the dramaturge, forever essentially faced with a world that needs to be perceived, and made available for the future spectator to perceive. Bleeker's aim is 'to expose how visuality consists of an intricate intertwining of the one seeing and what is seen as a result of which we always see more, and always see less, than what is there to be seen' (Bleeker 2008, p. 7). With the aid of this theoretical basis, visual dramaturgy hopes to develop a system that is comparable in its precision with classical textual dramaturgy. It focuses its procedures first on a visual and postnarratological semiology, and second on a phenomenology of the body, the embodied gaze and kinaesthetic empathy. This is the very programme of 'natural narratology' as put forward by Monika Fludernik (1996): a new way of narrating and a physical experience of interpretation. Visual narratology, especially the notion of focalization, can provide playwrights with valuable precision tools for describing visual dramaturgy. Visual dramaturgy leads us straight to a dramaturgy of dance, which has developed to a considerable degree since Pina Bausch and now comprises an entire swathe of contemporary performance: the theatre of gesture and movement, and physical theatre.

The dramaturgy of dance constitutes the most serious challenge for classical theatrical dramaturgy, the way it is read and then embodied in texts. From the earliest *Tanztheater* with *Der grüne Tisch* (*The Green Table*) of Kurt Jooss in 1932, the possibility, and indeed the necessity, for a playwright of dance made its presence felt, if only to systematize and clarify the political message of the work, and above all to judge the choreography, to describe the movement in accordance with its own laws, in the same way as visual dramaturgy. We still need to investigate the different ways theatre and dance can be envisaged.

What is the main task of the dramaturge in dance? It mainly focuses on the nonverbal aspects and movement, and not on the dramatic actions and the characters. The playwright's work is a

matter of reading movement, making it visible and getting it to tell a story. The readable, the visible and the narratable aspects are, however, neither guaranteed nor indispensable. When the dramaturgy highlights them, they give the future audience a sense of security. When movement is rendered more readable for the spectators, the choreography becomes more effective and memorizable, and even memorable. When the visible aspect stands out clearly, the spectators become more aware of their physical position in space and of their bodies as they look at the embodied ideas, for an idea onstage has meaning only if it is embodied in moving bodies, singing voices, a physically situated diction. Finally, when the narratable is accessible as a way of 'narrativizing' the choreography, it assumes an unexpected and transmissible force. In all three cases – readable, visible, narratable – the playwright translates ideas or hypotheses into sensible forms which the director (or the choreographer) tests out in the course of rehearsals.

But the work of the dramaturge does not end here. The spectators will need to interpret the work in accordance with their interpretation and on the basis of their own worlds. This translation, this transposition of actions and decisions, is the aim of all dramaturgical action. The stage-writer (*écrivain de plateau*),* the person who works alongside the director, explores the material worked on by the choreographer so as to grasp its conscious and unconscious structures.

How is the choreographic composition organized, and the analysis? Choreography works on the basis of movements, and not on the mimetic actions of actors playing the part of characters. The dramaturgy consists in producing and, later on for the spectators, heightening the composition of the rhythms, the tensions, the changing positions and attitudes. This dramaturgy is not in search of signifieds, but establishes formal principles, a 'logic of sensation' (Deleuze), a structure of composition.

The dramaturgy of the spectator: to return to dramaturgy or mise en scène, we could say that these consist both in what 'they' (the artists) have done and do for us, and in what we as spectators do with the performance through our way of engaging with it.

However, we need to note two things, two differences: 1) the difference between what the artists seemed to want to do and what they have actually done; 2) the difference between what we see in the result produced and what we would like to see in it.

The further we move away from dramaturgy as written by an author (in accordance with the classical rules) or the dramaturgy thought out and realized by the *Dramaturg* (in the modern period, i.e. from Lessing to Brecht), the more we will need, ultimately, to create our own dramaturgy (postmodern or postdramatic) on the basis of a result that is often unreadable, the more we will be in a dramaturgy of the spectator. The more the dramaturgy of production, for example the dramaturgy of the actor (as with Barba's actresses) is unreadable, the more we will need to 'rewrite' it ourselves, and the more we will need in consequence to act as spectator-playwrights.

Performative dramaturgy: performative dramaturgy is being insistently called upon to help show how several social facts are the object of a construction, of an action based on convention, and of a way of carrying out an action on the world.

What Peter Stamer calls 'performative dramaturgy' brings us back to the idea of a neodramaturgy reactivated by the desire to move beyond simply applying some preconceived schema to the play or the performance, instead putting forward this dramaturgical analysis through a creative act of the playwright whose creativity is the equal of that of the director. In fact, it becomes difficult if not impossible to distinguish the function of the playwright from that of the director (or choreographer).

The 'Ten notes on dramaturgy' by Peter Stamer persuasively promote this idea of performative dramaturgy. The point is to create dramaturgy instead of passively experiencing it, or imposing it from the outside, 'for dramaturgy does not structure pregiven meaning and applies it to the work, but rather creates sense that has not been revealed so far' (p. 257). Performative dramaturgy,

whether visual, gestural or musical, takes up this idea of a creative intervention that emerges gradually, rather as in devised theatre, and not as a programme to be realized. It emancipated itself from descriptive and prescriptive theory; it presents itself resolutely as an artistic activity: 'the work of dramaturgy is a practice of theory as opposed to analytical theory such as writings of critics or performance analysis' (p. 257). 'Performance dramaturgy doesn't start with the rehearsal process; the work process of rehearsing is already informed by artistic decisions the basis of which has been laid out earlier during the artistic process' (p. 258).

We need to register the *Copernican revolution* that has taken place in dramaturgy and mise en scène. This reversal and decentring can be located in the 1960s for literary theory and the 1970s for theatre. This revolution corresponds to the death of the author announced by Foucault, Derrida and Barthes. If the author dies, the dramaturge soon follows. But the dramaturge's resurrection and metamorphosis are all the more spectacular. Many other types of dramaturgy can be conceived, depending essentially on the creative approach of actors, directors and spectators. Dramaturges will lose their scientific aura, but they will gain the pleasure of really producing meaning: as an artist among artists, the dramaturge of production is no longer an anxious, depressed documentalist. Even the spectators, who are dramaturges of reception, as it were, are not left behind in the process, as it is now their task to complete the production of meaning. All the world's a dramaturgical stage.

NEW SITES

NOUVEAUX LIEUX, NEUE ORTE, NUEVOS ESPACIOS

Of the once industrialized and militarized Western world, there now remain factories, warehouses and disused barracks, which are sometimes made available to artists in the visual and performing arts. Robert Wilson has his Watermill on Long Island, Robert Lepage his *Ex Machina* barracks in Quebec, Ariane Mnouchkine and other directors their Cartoucherie de Vincennes, the prestigious Odéon has its Ateliers Berthier, François Tanguy his Fonderie at Le Mans, etc.

Many artists enjoy the space and tranquillity of these ghost ships, and prefer them to traditional auditoria, because they want to reorganize them, rebuilding areas for rehearsal and performance, creating an atmosphere that refers more to the industrial world than to the codes of bourgeois theatre. Without necessarily using these 'found spaces' (in the sense of 'found objects' or *objets trouvés*) for any site-specific* mise en scène, they enjoy great freedom in using these spaces, reviving and recuperating them. Many trends in the production of contemporary performing arts have created in these wastelands a first draft of their experimental work.

O

ONE-TO-ONE PERFORMANCE

SPECTACLE ENTRE UN ACTEUR ET UN SPECTATEUR, EINZELNER SCHAUSPIELER-EINZELNER ZUSCHAUER AUFFÜHRUNG, ESPECTÁCULO ENTRE UN ACTOR Y UN ESPECTADOR

The theatre seems to be getting closer and closer to spectators, entering their intimate spaces, provoking them and addressing them personally and individually. When there is only one spectator left, and one performer to talk to him or her and look after his or her needs, are we still dealing with the theatre, or are we back to reality? Have we left the stage, fiction and representation behind?

One-to-one performance plays on the ambiguity of this relationship and the transgression* it involves. Inside a performance or a show open to an unselected audience, this experience is usually scheduled as a brief head-to-head, two to eight minutes long on average, during which the 'performer' assumes the task of asking the spectator more or less personal questions, in isolation from the rest of the artists and the audience, so as to establish an individual communication. The spectator-customer feels at once vulnerable and flattered that anyone is taking such a personal interest; he/she had imagined they were enjoying the immunity of the art consumer, but lo and behold, the very foundations of their inner life are being invaded!

What is demanded from such a spectator? Nothing, basically, that they do not wish to do or say. The only convention, often explicitly formulated in the theatrical contract, is that one thing alone is forbidden: physical contact, touching, acting out, any public display of sexuality. Promiscuity is banished, otherwise a change in genre and category would be implied. But the dialogue, usually initiated by the actor/actress, is set out, reduced to a few facile and acceptable confessions or provocations that make the relaxed consumer smile and laugh instead of scaring away the showbiz punter.

The experience that spectators seek from this theatre of immersion* is a valuable one, testing the boundaries of art and reality, challenging public and private boundaries, defining the limits of privacy, raising the awareness of those social and psychological codes that control social life. This is an ethical risk,* as well as a psychological and political one, since the one-to-one asks questions about what we can erect into social and political rules in the broad sense.

Using the techniques of speed-dating (but without the risks of the romantic relationship or of marriage), the one-to-one forces the spectator to expose him- or herself for a while, to take 'reasonable' risks, to take from a visit to theatre (what Karl Valentin called 'the obligation to attend the show') a personal experience that is entertaining, rewarding and destabilizing: all values that are promoted by contemporary art, values that it sometimes turns into its stock-in-trade, under the pretext or renewing artistic practices. So the ways theatre goes off the rails are perhaps what ensures its survival and provokes a new public interest among consumers that have seen everything, experienced everything, and, before long, bought everything.

ORIENTALISM

ORIENTALISME, ORIENTALISMUS, ORIENTALISMO

In the nineteenth century, Orientalism was the science of the Orient, its languages, literature and culture. Its domain was the Arab and Islamic world, Turkey, the Middle East, but also China, Japan and other countries in the Far East. Since this time, Orientalism has also included whatever imitates or is influenced by 'oriental' culture and civilization.

The history of this relationship of fascination and ambivalence between this mythical or exotic Orient and an expansionist Occident is well known. However, it was not until Edward Said's *Orientalism*, published in 1978, that we had a very detailed study that helped us understand this key concept in postcolonial studies.* Said here defines Orientalism as 'a way of coming to terms with the Orient that is based on the Orient's special place in European Western experience' (Said 1978, p. 1). Orientalism is a discourse the West produces about the East as it imagines it, with a mixed sense of fascination and superiority: this contributes both to strengthening its identity and to justifying its imperialist and colonial views.

1. Is intercultural theatre Orientalist?

Orientalism refers to the whole culture and literature of countries that have been 'reduced' to being merely 'oriental'. Taking just theatre as an example, we could go back to the way Racine imagines the Orient in *Bérénice* ('In the deserts of the Orient, I pined my life away!', I, 4) or the way Voltaire imagines China or the country of Muhammad: these were both Orientalist visions, long before the word was coined. And if we focus just on mise en scène and the representation of distant and exotic lands, we enter the fragile world of intercultural theatre, a theatre that flourished in the last quarter of the twentieth century. Most directors who have experimented with interculturalism (Brook and Mnouchkine in particular) have been strongly criticized by non-Western critics themselves (or critics who are Western by accident: by their upbringing, their studies, an education in the United States) for creating a distorted view of a culture that is not theirs and that they 'orientalize' without respect for their sacred texts and without any knowledge of their spirituality.

As for the (Western) theorists of interculturalism, they have not been spared either: they have been accused of arranging the source culture as required by the target culture of the Western audience. The adaptation of one culture to another is, says Knowles, a simplification, a distortion: evidence of the imperialism of a 'presumably monocultural West' (Knowles 2010, p. 26). This criticism of individual works of art and this aggressively anti-theoretical stance refuse to find any justification for intercultural theatre, condemned from the start for its aggravated Orientalism. Unfortunately, critics such as Bharucha, Chaudhuri, Dasgupta, Knowles, Lo and Gilbert make no theoretical counterproposals: they just condemn the very principle of intercultural theatre. So Ric Knowles does not explain what he understands by the categories of culturalism, critical studies, critical race theory, critical cosmopolitisms, whiteness studies or diaspora studies (Knowles 2010). Apart from the fact that these disciplines are now said to be critical, we will not learn anything from Knowles about their methods: instead of any proper theoretical programmes, we are just fobbed off with labels.

This is all the more regrettable as these critics demand, with reason, a more political and economic approach to cultural exchange, and this at a time when, in the 1990s, globalization is reshuffling its intercultural cards and calling for a socio-politico-economic model of exchange. Not without irony or cynicism, the arguments of Bharucha (who saw the mise en scène of the *Mahabharata* by Brook as 'specifically designed for the international market') become the criteria required by 'globalized' performances. From a Chinese or Korean perspective, this situation would be ideal, in full accord with the intentions of the theatrical business. So we are no longer within Orientalism, any more than we are within its symmetrical opposite, an Occidentalism as seen from the perspective of China or Japan. We are in a globalization that erases specific cultural traits, that requires the reversal of the orientalist perspective of the past, that balances trade with all these once colonized and exploited countries that are currently coming together in a globalized politics, economy and culture, when it is not a form of colonialism. While colonialism does indeed

still exist in the world, it has now become, as it were, delocalized: it no longer needs gunboat diplomacy to prevail; it operates from a distance on delocalized populations, or exploits them at home. Thus the delocalization of work and cultures makes it possible to rethink and reinforce the colonization of the other.

Globalization tends to blur the distinction between Orientalism and Occidentalism. In the conclusion of his 1978 book, Saïd warned the reader that 'the answer to Orientalism is not Occidentalism. No former "Oriental" will be comforted by the thought that having been himself an Oriental himself he is likely – too likely – to study new "Orientals" – or "Occidentals" – of his own making' (Saïd 1978, p. 328). Though he did not go into the question of globalization, which was less visible than it is at present, Saïd presciently suggested that Orientals would gain nothing from creating their own version of Orientals, thereby repeating the same racial, ideological and imperialist stereotypes. Perhaps one might add today that globalization, for better or for worse, is increasingly turning Orientals into 'globalized' Westerners, whose geographical and cultural background no longer matters.

What about the practice of theatre? Has the theatre become so globalized that it no longer distinguishes the West from the East, so that Orientalism has become an Occidentalism, and vice versa? Luckily, things are not yet quite that bad!

2. Orientalism and the postcolonial, today

Certainly, the Orientalist attitude towards society and in the arts can still be found, but much less in the grossly exaggerated form that was familiar until the mid-twentieth century. Decolonization and (since the 1980s) globalization have encouraged artists to show more nuance and less condescension in their attitudes to foreign cultures. The success of postcolonial theatre, especially in multicultural* countries, has given the public a more subtle view of things, but this theatre hardly reaches beyond the narrow circle of connoisseurs or communities concerned. In European countries, the theatre of immigration still attracts only a limited audience. It is not for lack of public support: the authorities gladly encourage such initiatives that highlight the positive role of immigration and integration.

However, according to Gerard Noiriel, a historian of immigration into France, theatre of immigration too often restricts itself to launching a frontal attack on native French people, intellectuals, teachers and the middle class. 'For fifty years, the theatre of immigration has never managed to obtain the recognition it deserves, because its supporters have not considered the question of the *legitimacy* of their cultural practice' (Noiriel 2009, p. 152). Noiriel's analysis of the performance by Mohamed Rouabhi called *Vive la France!* shows that postcolonial productions sometimes raise citizens against one another: 'this performance was supported by the Cité nationale de l'histoire de l'immigration (National Centre for the History of Immigration) and by regional and national cultural institutions in the name of the so-called policy of "integration", while Mohamed Rouabhi is calling for an art that divides and sets some of the French against the rest' (ibid., p. 153). This experience is not typical of postcolonial theatre in general, or of the experiences of the theatre of immigration, but it is counter-productive. It also reveals the inadequacy of political thought and the dramaturgical means of implementing it, while avoiding direct and inflammatory rhetoric that does not help raise the awareness of audience or actors. When the theatre produces no more than a simplistic activist art and discourse, it risks losing its political effectiveness and turning away an audience that also expects a greater artistic ambition. The solution for this type of political theatre is certainly not to retreat into an art turned in on itself, even a postmodern or postdramatic art, but to find a balance, a tension between artistic research and the political critique of postcolonial society.

P

PARTICIPATION

PARTICIPATION, TEILNAHME, PARTICIPACIÓN

Participation is the activity of the spectator who, by taking part in the development of the stage or social event, leaves behind his or her supposedly passive status as a spectator. With the political theatre or the happening** of the 1960s, participation was akin to a political intervention. Theatre became conspicuous for its obsession with freeing spectators from their prisons and their obedient and servile attitudes. Since the 1960s, art has become ever more participatory in its production and its reception, which both require the active intervention of the participants, even a 'co-creation'. It is a thinly veiled threat: 'participate, or else . . . '

Traditional categories of identification, admiration or communion are rejected in favour of a direct action on the part of the participants, as if this were a festival, a ceremony or ritual. In a festival, as previously noted by Jean-Jacques Rousseau, and nowadays in street theatre, the audience became participants. They participate in the event, and therefore they do not have the necessary distance they would have when faced with a representation. Sally-Jane Norman asks whether this is still a kind of theatre: 'what happens to the actors and the performance when the audience dissolves into a celebration or self-celebration? Can they contemplate a scene when they are themselves part of it?' (Norman 1998, p. 97, quoted in Gonon 2011, p. 151).

However, when wandering through a place partly defined by the choice of the route, participants turn their movements and the increased use of their bodies into factors that constitute the performance's meaning and its new centre of gravity. In a more contemporary version, related to the use of the Internet, the theatre of participation becomes interactive theatre, with the possibility that the spectator can respond by email, commenting on the progress of the performance. Participation does not always imply that the spectator is in physical interaction with others. In such cases, participation is then reduced to an individual, isolated, internal experience, one that no longer depends on a community and no longer accompanied by any sense of belonging. A cross-cultural comparison here would be illuminating: in Europe, participation is often internalized and integrated into the construction of meaning, reduced to a relational aesthetics; however, in Korea, audience participation often takes the form of an address of the actors to the audience, an improvisation with them, a good-natured exchange, reviving the old village performances. This is a matter of conventions, but also of cultural habits, involving the ability to speak out in public and the distinction between private and public spheres.

PATHETIC/PATHIC

PATHÉTIQUE/PATHIQUE, PATHETISCH/PATHISCH, PATÉTICO/PÁTICO

***Pathos*, from the Greek word for a disorder, an inner agitation, is used to refer to everything the reader, listener or spectator suffers, the effects* produced on him or her. '*Pathe*', says Roland Barthes, 'are the affects of the person listening (and not of the orator), at least insofar as the listener imagines them' ('L'ancienne rhétorique', in Barthes 1994, p. 946).**

Pathos is the emotional power and quality of a literary or artistic work, particularly everything that arouses our sadness, pity and compassion (empathy*). Before it can reach the spectator, the production of pathos requires the performance of the actor: a purely oratorical acting style (rare in current practice, except for a few directors such as Stanislas Nordey and his performers) or simply a performance that highlights the literary facture of the work, its rhetorical or rhythmic texture.

This pathos-ridden, emphatic acting style is more a conscious choice of the staging than an unfortunate consequence of the old declamatory style of the Comédie-Française before the 1960s. It was in this degenerate form of the pathos-ridden or 'pathetic' that this mode of acting, expressing oneself and feeling was transformed into the somewhat discredited category of a melodramatic sentimentality. In English, the term 'pathetic' has come to mean pitiful, paltry. The terms 'pathos' or 'pathetic' sometimes seek to regain their lost virginity by transforming themselves into 'pathic'.

From pathos to the pathic: the term 'pathic', a neologism that we owe to Gilles Deleuze (2003, p. 42) and Marie José Mondzain, is increasingly used in connection with the notion of a group of people sharing something – finding, through theatre, a sense of human community and of belonging to the political sphere. However (and this is the thesis of Mondzain based on her re-reading of Aristotle), to construct the political, we must not just share words, but also what is 'felt': affects, passions. 'We need pathos, and indeed that is the whole question – the signifying economy of this pathic dimension, namely what is felt, carnally, as it inheres in what is said' (Mondzain 2002, p. 62). The pathic 'is a defence of affect in the transmission of meaning, right from the time we are on the stage of the instincts, of desire and political sharing' (ibid., p. 67). This political sharing must be pathic but – and this is the paradox, again according to Mondzain – it does not require a shared vision, 'because no one will ever see what the other sees. We share only what we do not see' (Mondzain 2003, p. 140). Seeing a performance together, or considering a question together, means always being ready to discuss it, to debate it critically, whether we are talking about politics or the evaluation of a performance.

Such is the fate of pathos: you wait for the audience's opinion, you ask by what codes this audience will decipher the passions expressed for it to convince it, seduce it or amuse it. But in 'the collapse of the dividing out of common goods' (Revault d'Allonnes 2004, p. 94) spoken of by Myriam Revault d'Allonnes and Marie José Mondzain, this 'fragile humanity' is revealed and affects the loss of pathos, that ability to influence other people and to be influenced by them. It thus affects the isolation of human beings. Hence the efforts of theatre and the actor's performance to reach out to, and win back, other people, even if this means parodying them, making fun of their excesses, over-acting and over-signifying, all of which are ways of reforging the bonds between the members of this 'fragile humanity' (Revault d'Allonnes 2002).

PERFORMANCE

If the English term 'performance' applies to any action, activity or operation, to all that can be accomplished, the French term 'performance', in addition to its current sense of yield, sporting achievement or commercial and economic success, is limited to what in English is called 'performance art'. So there is a radical difference here, which makes the comparison between the use of the word in both languages extremely problematic, but also stimulating – if we are prepared to think about it (Pavis 2007).

Applied to theatre, *performance* is the fact of performing an action, either by the actor or more generally by all the means onstage. It is both the process of production and the final result. Where the French word 'performance' involves an imitation, a re-presentation, the English word implies the carrying out of any action, not just onstage, but in the world.

This idea is reflected in the concept of performance art: in this genre, which appeared in the 1960s, 'performers' do not play a role, they imitate nothing, but they carry out actions and are often the very subject of their own presentation,* verbal or gestural.

For greater clarity, we will distinguish three meanings of the English notion of performance, much broader than the French term; we can see that the English term has corresponding terms

in French and other languages. ‘Performance’ means 1) an action carried out, including onstage; 2) performance art, since the 1960s; 3) the notion, in linguistics and philosophy, of performance/performativity.

1. Performance

This is the realization of an action or a text, and the event that results from it. The performance is live: both experienced directly and embodied by living beings. One can certainly imagine a puppet theatre or theatre of objects, but we know that the ‘performance’ has been prepared by humans and not – in theory! – by animals or machines that have themselves created the mise en scène! As such, it deserves the title of performance. It is indeed essential that the spectator to whom the event is addressed will recognize a certain intentionality behind it and understand its organization. Performance art is not limited to the theatre; it exists as soon as the event is addressed to or received by a spectator or observer. This is the (very broad) definition given by Erwin Goffman in his book *Frame Analysis*: ‘A performance . . . is an arrangement which transforms an individual into a stage performer, the latter, in turn, being an object that can be looked at in the round and at length without offense, and looked to for engaging behavior by persons in an “audience” role’ (Goffman 1974, p. 124).

2. Performance art

In the strict sense of the term, performance art is a practice that appeared in the United States in the 1960s, often on the margins of ‘high culture’ in response to a text-based theatre and a repertory theatre felt to be out of step with the new times.

Some American scholars, such as Noël Carrol, distinguish between ‘art performance’ and ‘performance art’ (Shepherd and Wallis 2004, p. 83).

Art performance comes from the milieu of the visual arts. Several painters and sculptors felt hemmed in by galleries and museums. Their movement was in revolt against an essentialist approach to art, that of Clement Greenberg, for example: painting is not for them an essence, a pure and formal system, but rather a physical action, a trace* whose origin is an action (such as action painting), an event and the result of a flux or flow (as with the genre of the happening, or the trend represented by Fluxus). Hence the denial that the medium has any specificity and the desire to escape from the frame of the genre, to let other artistic practices enter it. This trend in the visual arts is recognized in body art,* in the ontological mystical performance of Richard Foreman, in the rock and poetry concerts of Laurie Anderson, in punk performances, and in many extremely provocative feminist performances.

Performance art is mainly in revolt against text-based theatre or the old-fashioned type of mise en scène. This branch is much better known in Europe and has come to represent what has been called in France since the 1960s ‘performance’ *tout court*.

3. Theatre/performance: the main oppositions

The reader can refer to the entries:

Theatre Studies	Performance Studies
Aesthetics	Anthropology
Product	Process
Representation	Presentation

Mimesis	Intensification
Absence	Presence
Discourse and text	Body
Actor	Performer
Character	Persona
Simulator	Stimulator
Mise en scène	Production
Modernism	Postmodernism

See also: Carlson (2004).

PERFORMANCE STUDIES

ESTUDIOS DE PERFORMANCE

This Anglo-American expression cannot be translated into French! 'Studies of performance' misses the essential point: performance is not limited to stage performances, to aesthetic works, but extends to all objects of social life linked in any way with the idea of doing something, accomplishing an action in front of an audience, whether the latter is watching from near or afar, or whether the community takes part rather absent-mindedly in this or that event.

There is something tautological in the new way of characterizing a discipline or field by applying to it the really rather vague term 'studies', as if it were enough simply to state that performances are whatever can be studied under that name. And when Richard Schechner says that Performance Studies are 'a response to an increasingly performative world' (Schechner 2004, p. 4), does not this truism border on tautology?

1. The purpose of Performance Studies

However problematic it may be, the label of Performance Studies is still useful because it brings together social phenomena that relate to actions designed to be shown, or rather 'performed'; that is to say, carried out by individuals or groups with the aim of realizing visible actions, actions that are 'spectacular' in the original, neutral sense of the term, i.e. actions that are spectacles. In this open set of performances, an infinity of things is included: artistic activities, types of behaviour and social practices of everyday or festive life, plays and games, rituals, ceremonies, sports, popular entertainment, fairs, exhibitions, folklore, circus, music hall, etc. On one condition: these performances must be carried out by people for other people: someone has to show something to someone.

2. The method

Difference of the object: While theatre studies have a long tradition of methodological rigour provided by the various human sciences that they use, the same does not always apply to Performance Studies. Not that these sciences lose their precision when they come into contact with Performance Studies: it is just that the diversity and complexity of all these performances requires that new and adaptable tools are used each time. But few analysts have mastered the tools of research needed in areas that remain foreign to them. Moreover, in moving from a work of art to an anthropological

practice, the perspective of the observer changes drastically. Aesthetic performance appeals to our sense of beauty, of fictional invention and artistic construction. In contrast, 'cultural performance', whether social or anthropological, needs to be analysed according to any other criteria: social function, symbolic effectiveness, integration into daily or spiritual life.

Dangerous to mix? Between the aesthetic and the anthropological (for example between theatre and ritual), people tend to erect a bulkhead. Indeed, things seem clear-cut: how could we be interested in a ritual for purely aesthetic reasons, without participating in it or at least believing in it? Would there be any sense in observing this ritual if our only concern were the lighting, or the colour of the costumes? Does anyone attend Mass just for aesthetic reasons?

3. Methodological globalization

Another phenomenon, the globalization of research, clouds the issue. The international standardization of the forms of theatre, and of its themes and disciplines too, is leading to a levelling of research and methodologies. Theatrical traditions, particularly non-European or non-American traditions, tend to be crushed out of existence under the steamroller of Western research (mostly Anglo-American): this is true both for acting styles and for the ways of addressing them theoretically. Now that it has become the lingua franca of Anglo-American Performance Studies, Western methodology can afford the luxury of adopting an anti-theoretical, postmodern and postdramatic attitude, renouncing the global explanations of yesteryear, and silencing its political reflections. And it is not the only guilty party in this generalized theoretical defeatism, for non-European traditions, including Japanese, Chinese and Korean traditions (i.e. those of the most economically developed Asian countries), are based increasingly on European-American-Western dramaturgy in their way of writing and staging. What happened in the last two thirds of the twentieth century was a curious crossover: on one hand, the West, after Artaud and Brecht, Mnouchkine, Grotowski and Barba, swore exclusively by Eastern theatre, using the main aesthetic concepts of those Asian countries, such as distancing, the koan and satori; on the other hand, albeit at a different speed, Asian countries somehow lost interest in their own classic concepts and unashamedly imported a Western performance style that imitated European realism; then, from the 1970s on, they took back and used, in their own way, a variety of cross-cultural ideas. Far from feeling any sense of guilt, they began to rework and export their own cultural gems like the Westerners before them. Often, however, this export was not possible without renouncing the theorization proper to these various cultural contexts. They gave up on 'local' theories and showed a fascination with Western methods, innovations and theories considered to be more scientific and universal. Theory is easily subjected to postmodern Anglo-American values, and nowadays to the standardized simplifications of Performance Studies. At a time of economic and cultural globalization, can we still escape a globalization of research, an inevitable homogenization? Should we not revisit and revise, view and review, local artistic productions as well as local theories before they have completely disappeared? Even if this investigation of local cultural treasures lends itself easily to a charge of neo-colonialism and paternalism?

4. Challenge or corrective?

The empire of Performance Studies runs the risk of all empires: as it expands out of sight, it loses control politically. This very powerful and high-performance empire is already overwhelmed from all sides: performativity has become the universal theoretical model that encompasses all human functioning, making the explanation and individual analysis of performances a little more difficult. Performance Studies claim to be interdisciplinary, while proclaiming (Schechner, for

example) that they are not a discipline. By institutionalizing themselves (in universities, with posts and academic power in prospect), and organizing themselves (PSi: Performance Studies international), they crystallize into one or more disciplines, as was the case before the time of their strategic combination. Each case study finds its freedom of association and its pragmatic preference for a particular theoretical support. Performance Studies, as a result, cannot be replaced by another discipline or countered by a new methodology, but they can at any time mutate into another cluster of disciplines and methodological directions without thereby generating more reliable explanatory theories.

One mutation that has already materialized into a theoretical and practical approach would be the experience of practice as research.* The researcher-artists think and theorize their work as soon as they have conceived it, and it has become an object that can be tested out and modified in practice as well as by making different hypotheses of interpretation. Thus, the desire of Performance Studies to encompass theory and practice through the performative tool is verified and extended.

Rehearsal studies have become, especially under the impetus of Gay McAuley (McAuley n.d.) and Sophie Proust (2006), an important branch of theatre studies which are expected to lead to theoretical implications for anthropology and cultural theory. One thing is already clear: attention to the preparatory work involves comparing the project and its realization, observing, at both ends of the chain, the creative processes and the mechanisms of reception. For most cultural performances, such as ceremonies or rituals, the observer cannot be present during rehearsals, since they do not exist as such but as a long tradition of knowledge passed to one generation to another. The anthropologist is not a spectator, but at best an observer or even a witness, a participant observer or committed witness. By including the anthropologist in the creative and receptive processes, theatrology of an anthropological inspiration merely confirms the hypothesis of a circuit between production and reception. Ethnologists are invited to establish links with informants; they may, on becoming participants more than observers, lose their objective and scientific status, merging into the object they have come to inspect. A similar mishap can befall theorists absorbed by their object, infected with the virus of theatrical creation, and incapable of carrying out detached studies. This mishap, which is also the ultimate proof of theorists' commitment, is however rarer and certainly less frightening, as the defectors will feel they are becoming fully fledged creative figures and not ethnologists who are not usually invited to reside permanently among the tribe they are analysing.

The study of rehearsals, long neglected, is of course only a starting point for theatrical or ethnological analysis. Theorists are well aware of this: like Gay McAuley, they complete this first step by an analysis of the spectacle and a study of audiences and spectators. Implicitly, McAuley seems to suggest that this is a cycle, a loop connecting the three main steps: rehearsals, performance analysis and the study of the spectator.

If the 'performative turn' of the 1960s wants to continue on the (right) path it is following, it must reckon with another turn, a more recent and ever-fertile turn, a 'social turn' that makes us revise our understanding of performances in the light of social and political analysis. Too often, Performance Studies, such as those of Schechner, have been conspicuous by their apoliticism, their embarrassed refusal to propose a socio-economic analysis of the cultural performances under investigation. This positivism, whose scientific and neutral status is an illusion, no longer stands up in the face of a social world that has gone mad with deadly effect for much of mankind.

The question is therefore one of knowing whether Performance Studies will be able to open up to a social practice: not just by constantly discovering and analysing new cultural performances, but by offering a political and historical analysis of the objects studied, an analysis that also involves the audience they are addressing.

PERFORMATIVE THEATRE

PERFORMATIF (THÉÂTRE), PERFORMATIVES THEATER, PERFORMATIVO (TEATRO)

The expression 'performative theatre' (*théâtre performatif*) is sometimes (though rarely) used in French, in the sense of performance art. It is confusing and it would be better to distinguish between theatre and performance. Both notions refer to two distinct practices: mise en scène, the culmination of the Western tradition of theatre, refers to the idea of stage productions put on by a director; performance is a 'putting into action' (*mise en action*) that takes every conceivable form, in all kinds of spectacle as well as in social life. Josette Féral, noting, correctly, a 'performativity that has become common today on most Western theatrical stages (United States, Netherlands, Belgium, Germany, Italy, United Kingdom in particular)' proposes the term 'performative theatre'. (In French we could also say '*performise*' or '*mise en perf*' (Pavis 2007)). The important thing is that we need to reassess this oxymoron that combines theatre and performance, each time it is used.

PERFORMATIVE WRITING

ÉCRITURE PERFORMATIVE, PERFORMATIVES SCHREIBEN, ESCRITURA PERFORMATIVA

All writing is performative, insofar as it occurs and comes into existence in the very act of its invention and its enunciation. This is self-evident for dramatic writing and stage writing, which put forward a certain number of utterances that are so many suggestions for mise en scène. But what is the situation as regards dramatic criticism, conversation or commentary on a performance? Are they, can they, be equally performative?

Such, at least, is the *thesis of performative writing* that some critics and theorists propose as a method of analysis and interpretation of a performance in the broad sense (aesthetic performance or 'cultural performance'). Its way of writing supposedly depends on the object it is discussing; it tries to reconstitute this object in the work of writing, 'the affective force of the performance event' (Phelan 1997, p. 12), the discharge of the critic's affects and his or her direct reaction. Critical or even theoretical writing seems also to be a performance shaken by the object it is discussing, an object that has disappeared and can be reconstituted only by writing. The critic is said to be a megaphone for the stage event, a barometer or seismograph of the energy produced by the performance, a pipeline for the libidinal energy of the stage production. The act of performative writing has to replay what cannot be given as a statement or neutral description. In terms of the linguistics of performatives, we could say that it is a *performative* (which produces an action simply by being uttered) and not a *constative* (which limits itself to describing a state of things).

'Performative' critics assume their *artistic position*, their strategies as authors, their own styles. Certain critics consider their work as having the same creativity as a work of art, or as the work they are commenting on. It also sometimes happens, albeit more rarely, that artists elevate criticism or theory to the rank of a work of art and so consider them as their equal. These are admittedly artists who feel authorized to produce discourse, to create works that are highly conceptual, to think about their creation, to such an extent that they will break it off if the right circumstances have not been found at the same time. Jérôme Bel, for example, sees himself as a conceptual artist, saying: 'I do not draw any distinction between artistic works and [theoretical] discourse. It's the same thing for me' (Bel 2008, p. 46). Often, these days, the work of art is less a thing, a material and sensual thing, than it is a processual, conceptual and discursive work.

Discovering the trigger, the trace of writing, the affect and the risky playfulness of the body: this seems to be the task of performative writing. This latter is always, as Carl Lavery notes, a postscript, 'a living archive aiding the analyst to reengage with the lost effect of an absent body' (Lavery 2009, p. 39). Thus, the idea is to be 'using the text as a "postscriptal" method for revisiting, bodily, a performance event that has disappeared' (p. 40).

To rediscover the absent body is not all that easy, however. We need to reconstruct the situation in which it was, for a brief instant, grasped and embodied by the actors and by the whole stage. This is a delicate task, but not an impossible one if we give ourselves the means to pass through a kinaesthetic empathy, a notion which is currently being widely studied (see empathy;* Foster 2011; Reason and Reynolds 2012).

*Kinaesthetic empathy** enables the spectator to understand, experience, imagine and complete a movement. Can this faculty be transmitted to readers, who will not have seen the performance, or to the spectators who, although present, will have forgotten the detail in this physical experience? This is not easy and it could be that we base too many hopes on this magic notion – or potion. For this empathy is not universal or always conscious, and its transmission does not guarantee that the object can be recreated as it was before. In addition, corporeality is just one aspect of the theatrical experience. We still need to assess the aesthetic, political and moral significance of the performance, and this demands, yet again, that we go through discourse and a whole series of mediations between the work of art and the audience that receives it.

The mediations, however, are so numerous and complex that they inevitably create a gap between the performance and the critic, and then between the critic and the reader. Now, these mediations also need to be recreated: they are historical, cultural, ideological and socio-economic in nature. With patience and determination, we will be able to bring them out and show how they are reworked in the aesthetic crucible like a reduced and, above all, experimental, model of the world. Finally, we need to establish how they infiltrate and colour our kinaesthetic perception. For kinaesthetic empathy is not cut off from the world, but fully immersed in it. So it is more or less conscious for the spectator and user of the movement involved; it has been acquired through repetition and training; it bears the trace of different cultural and social practices that give it a set of identities that can of course be reworked and modified, within certain limits of time, work and social reality. Drawing on the corporeality and sociality of the actors and the performance, performative critics will need to pay attention to all these parameters, analysing them and then composing a summary for the use of future readers. Critics may indeed harbour the ambition of bringing their readers closer to a past personal experience, of accompanying them in this transfer of experience to the present moment, but this can only be on the condition that these future readers are known and acknowledged, as the critics endeavour to write as closely as possible to physical experience.

PERFORMATIVITY

PERFORMATIVITÉ, PERFORMATIVITÄT, PERFORMATIVIDAD

1. Origins of the notion

A. In linguistics

Performativity is an essential aspect of the theory of performatives of J.L. Austin and his groundbreaking book *How to Do Things with Words* (1962). The theory of speech acts distinguishes between constative utterances that describe and report propositions, and performative utterances

that perform an action merely by being uttered: by using a performative, by uttering a word or phrase, we do what they say ('I swear . . . ', 'I thee wed . . . ', etc.). Since the 1970s, the concept of performativity has spread throughout cultural practices and the human sciences.

B. In sociology and anthropology

At the same time and in parallel with this, the sociologist Erwin Goffman (*The Presentation of Self in Everyday Life* (1959), *Stigma* (1963), *Interaction Ritual* (1967)) focused on how all individuals present themselves and are characterized through their behaviour and actions. The anthropologist Milton Singer coined the concept of 'Cultural Performance' in his study *Traditional India. Structure and Change* (Philadelphia, 1959), a concept that went on to enjoy huge success in Performance Studies from the late 1980s onwards.

C. In the cultural study of performance

Under the influence of anthropologists such as Milton Singer and Victor Turner, the object of 'theatre', once it had started to be observed in other cultures than European culture, went through a sea-change from the 1970s onwards. Interest was no longer directed solely at performances, or text-based theatre with its representation, but at all kinds of performing actions, mises en scène, happenings and types of performance art. To this we should add ceremonies, festivals, rituals, all that a culture can produce as a manifestation, an externalization, in short as 'performativity'. This 'performativity' is always a production (also in the English sense of mise en scène), a productivity: the production of an experience, a situation of enunciation here and now, a meaning. We cannot study plays, or literary texts, written without taking into account their possible stage performance or their reading, their adaptation, their intertextuality.

2. The performative turn and the spheres of performativity

Both the human sciences and new theatrical experiences, including, in the 1960s and 1970s, the emergence of Performance Art, indicate a paradigm shift, a 'performative turn'. The theory of speech acts in Austin or Searle (Searle 1969) is then extended and applied to other human actions performed by the fact of saying or repeating gestures that become second nature. The areas of performativity are infinite in extension because performativity becomes almost synonymous with 'practical application'.

Let us list some areas of the humanities and social life currently dominated by the theory of performativity. As the list is potentially unlimited, we will limit ourselves to areas close to the performing arts and cultural performances.

A. The identity of sexual gender

For feminist theories, the notion of performativity is crucial, especially as this notion owes much to their reflections on theatre and social representation and the formation of sexual identity by repetition and rehearsal of the same behaviour. Performativity allows us to go beyond the question of identities and the politics of sexual identity.

Judith Butler – more an anthropologist than 'theatrologist' – conceives gender as the repetition of stylized performative actions visible on the surface of the body, which is, however, just the deceptive effect of a stable inner substance: 'Acts, gestures, and desire produce the effect of an internal core or substance, but produce *on the surface* of the body, through the play of

signifying absences that suggest, but never reveal, the organizing principle of identity as a cause. Such acts, gestures, enactments, generally construed, are *performative* in the sense that the essence or identity that they otherwise purport to express are *fabrications*, manufactured and sustained through corporeal signs and other discursive means. That the gendered body is performative suggests that it has no ontological status apart from the various acts which constitute its reality' (Butler 2006, p. 185).

As a 'fabrication', gender is the result of repetitions of gestures and types of behaviour, of justifying discourses, and thus of performative acts, all of which eventually leave traces on the 'surface' of the body in the sense of behaviours that present themselves as based on an inner essence, i.e. one that is invisible, secret and unalterable. 'Gender' is defined, determined and recognized by performativity, as the way subjects regulate their actions, a form of regulation that allows them to live in society as the latter demands and dictates. Our behaviour 'performs' (carries out and realizes) different social conventions. For Butler, 'gender is a process, a perpetual becoming. . . . We are always deeply shaped and constructed by gender norms. The latter are not immobile, fixed; to be effective, they must be repeated and reproduced. Can they be reproduced in a different way? Performativity is the process that leads to these norms being replicated in a subversive way' (Butler 2014, p. 8). Theatre, particularly the actor's performance and the mise en scène, constantly reworks its norms, fixing them before it changes and varies them. Out of a desire for subversion, it changes the norms, alters identities, becomes a stage for rehearsals for a play that is, precisely, something to be played with and modified; it is based on the norms of gender identity, providing it with a model of repetition, performance, and more or less subversive experimentation.

B. The actor's performance and mise en scène

Thanks to the model of the production of gender by means that are basically 'theatrical', we are better placed to understand the hidden and explicit conventions of the acting and the mise en scène. These conventions are more or less conscious and regulated. The mise en scène, the regulation of the different regulations, is the never definitive result of the work of all the artists involved in the performance, whether part of a pre-existing repertoire or implied behind the actions and projects. All those involved, and thus not only the director, put into practice and test out a proposal or an idea in order to regulate (and 'deregulate') the performance: this, precisely, is the art of mise en scène. By extending the notion of performativity considered as mise en scène to other areas of social life, we gain in return a better understanding of how theatre, mise en scène and other performing arts actually work. Politicians and managers have sometimes became experts in mise en scène applied to the flattery, deception and persuasion of the most diverse and gullible audiences.

C. The anthropology of the body and corporeality

Thanks to the contribution of gender and cultural studies, the human body, particularly the body of the actor (the performer, more precisely!) is placed in its cultural and intercultural context, depending on its sexual, ethnic, political, national, professional (etc.) identity. Performativity provides us with a theoretical framework to monitor how actors 'perform'; that is to say embody, show and reconstitute their roles, whether in social reality or on a stage. Performative theory applied to corporeality means we can go beyond the semiological or socio-political conception (*Gestus***) of the body of social and stage actors, a conception which tended to reduce the body to static signs or social stereotypes. Performativity encourages an anthropological approach to the body, is interested in its vectorization, its energy, its stylization and intensification. It facilitates the assessment of sensory affects on the body of the actor and then the spectator. Culture presents*

or represents itself by the playful or mimetic means of performance as a way of bringing things into view and into the flesh.

D. The ritual

Of whatever kind it is: religious, ceremonial or everyday (housework, preparing a class, the bodily technique involved in taking a shower or greeting a person), ritual demands our knowledge of the rules of performativity. We observe repetitive actions and deduce the rules needed to understand the meaning; we are more interested in the process than in the final product, the way things are done more than the things in themselves. This ritualization of social life and behaviour is similar to that of the process whereby sexual identity is acquired, as in Butler. Mise en scène becomes, or becomes once more, after its appearance in the Baroque period, the best metaphor to describe how our lives are organized depending on our origins: this cannot fail to lead to a certain determinism and fatalism.

E. The art of storytelling

Storytelling is everywhere: from children's stories to politics, from telling a passer-by how to get to his or her destination to presenting the results of a maths problem. It is a way of producing and conveying knowledge. It is not a simple narrative technique for embellishing explanations, it is a technique for producing meaning, making oneself convincing, getting the other to understand. Knowing how to tell a story, even on the basis of an abstract or boring text – is this not the task of the dramaturge and the director, the task of the actors at each point in the performance?

F. The rhetoric of discourse and the control of spectators and listeners

Rhetoric is the art of influencing others, persuading an audience or moving the public. The 'performers' (actors, orators, politicians, professors) establish a relationship of collaboration or persuasion. They occasionally use devices of comic relief or else trigger a discharge of affects. Rhetorical performativity consists in evaluating the effects of speech and actions, so as better to control their production. Everything in the text, as in the performance, is designed and manufactured with an eye to the performative actions they are sure to arouse.

G. Economy

Experts constantly refer to measurable results, easily quantifiable, with a specific cash value. This means, as in the witty title of Jon McKenzie's book, 'to perform or else' (McKenzie 2001). The threat of retaliation is thinly veiled. Individuals, but also countries and their economies, are assessed, awarded marks and punished: the result and impact on the stock market and socio-economic life are immediate. In his *The Postmodern Condition*, Jean-François Lyotard emphasized the economic and technical sense of performance, whether the word is used to refer to the stock market or a car. Performance is linked, according to him, to efficiency (Lyotard 1984).

H. The university

Academia, interested in performativity (and indeed performance) evaluates the performance of a professor, a researcher or student in accordance with the Anglo-American model. It quantifies

their research and thereby abandons any attempt to assess their quality. Imitating the methods of industry, and succumbing to the culture of results, it fails to understand the rules of social science research. Performativity, it is true, frequently takes a quantitative form as a matter of convenience, but the task of intellectuals is to counter this trend by offering qualitative evaluation criteria.

I. Everyday and professional life

Everyday life is increasingly subject to the often implicit but relentless norms of the 'rules of life in society'. These everyday rules include the set of performativities proper to all the areas listed above. They become second nature, just like gender as in Judith Butler or the performance principle as described by Herbert Marcuse (in *Eros and Civilization*) or interpellation* in Louis Althusser.

Professional life also gains from a clarification of the interactions between people. The doctor-patient relationship, or that between teacher and student or employer and employee, benefits from being better formalized with the tools of performative theories applied to labour relations.

3. The limits of performativity

Fortunately, performance may fail and not everything can be reduced to economic performance or a universal performativity. Performance is sometimes transformed into a counterperformance: in sport, in the stock market, at school, in our daily lives. It may be the difficulty, on the part of the reader, spectator or user of the media, to decipher – correctly and productively – the cultural object they face, to recognize the performative gesture of the author, the director or the journalist, and to grasp in what process they are involved, or involve us.

It is too early to judge whether performativity is the culmination and the summit of Performance Studies, or whether it marks the beginning of its own end by itself putting forward a radically new epistemology. However, we may well fear that by extending itself, often metaphorically, to all areas of social and symbolic life, it runs the risk of losing its methodological consistency, just as Performance and Cultural Studies quickly lost their theoretical and analytical force in favour of the universalization of their object.

4. Performativity and mediality: a new start?

Performativity seems to have invaded the space of our lives without us even realizing it. Whatever we do, whether we are at work or at leisure, we are always 'performing' something. In saying something, we are doing something: we are carrying out actions simply by virtue of saying a few words, giving orders, starting up mechanisms and organizing projects that engage our liability and that of others. What applies to psychological and social life applies even more to performative actions in a performance: the actors, whether they are playing a role or presenting themselves as performers, are carrying out symbolic actions, real or simulated acts, rituals aimed at a audience whose value resides not just in what they represent and signify but in the symbolic effectiveness they reveal and the impact they have on the audience. Actors are familiar with this phenomenon whereby their actions and their words are embodied on the stage. They know that the important thing is not just their physical presence that 'performs' and carries out a specific action, but the way they bear and embody the words that reach the audience.

This performativity is accompanied by another phenomenon, which appears unrelated but has also transformed our lives: the mediatizing of human relations, the widespread use of all kinds of media, not only writing and printing but, increasingly, audio-visual media and the computer in all its forms. All these media are not just tools, they contribute to a renewal of our thinking and our

sensibility. This media exposure can be scary: it can sometimes arouse fears among actors, artists and spectators that they will be eliminated from the interplay of signs and bodies on stage. But mediality can also enrich the current spatio-temporal situation of the theatre. It then adds to the theatrical relationship – the meeting between an actor and a spectator – a whole range of new perceptions, new experiences and boundless extensions. Through this new relationship to the world and this computerization of our lives, our concrete existence that we had imagined was isolated, personal and unattainable assumes an unexpected new dimension.

For the theatre, has the time not come to question its potential and its future, to leave our narrowly psychological ivory tower, to engage, without fear but without illusions, in the world of performative mediality that has become our daily horizon?

This is what we should reflect on when confronting the notions of performativity and mediality, trying to rethink the relationship between theatre on the one hand and action and the media on the other, to better understand the world we live in and the artistic world being created in front of our eyes, and together with us. Performativity and mediality are with us every day.

Let us sum up. When I speak, I perform miracles, since I act on others and the world without them realizing it: this is performativity. And as the world places between itself and us all kinds of machines and media aimed at speeding up its progress, miracles are speeding up: this is mediality.

PHILOSOPHY AND NEW THEATRE

PHILOSOPHIE ET NOUVEAU THÉÂTRE, PHILOSOPHIE UND NEUES THEATER,
FILOSOFÍA Y TEATRO NUEVO

Each new mise en scène, each freshly written dramatic text, each original theatrical experience forces us to rethink the world, to rebuild it in our imagination. To build this tiny or insignificant object, this world in miniature or in pieces, we have to bring it back to our world and therefore reflect (on) this world. Philosophy is not far away. Indeed, it has always taken a close interest in the theatre, even if, with Plato, this meant banishing poets from the city, or, with Aristotle, being wary of the game of representation.

Philosophy has long since stopped wondering whether the theatre is literature or an autonomous art, whether it can represent the world or improve our morals, or even whether actors or playwrights are necessarily, as claimed by Nietzsche, able 'to see oneself transformed before one's very eyes and now to act as if one had really entered into another body and another character' (Nietzsche 2000, p. 50). We are now far removed from the suspicious attitude of the Greek thinkers, the Fathers of the Church and the enemies of stage representation. Far removed from the big questions of philosophy. But the need for philosophy remains! Why?

1. The need for philosophy

Is it because philosophy helps us to better understand the contemporary practice of theatre and performance art? Beyond a normative reflection on how the theatre is supposed to imitate human actions or improve morals, we can see the usefulness of philosophy in the everyday use of theatre, both from the creators' point of view and that of the spectators. Over and above the big questions about the origin and essence of the theatre, after the great revolutions in the human sciences from the 1950s to the 1970s, philosophy seems to have broken up into a long series of often contradictory theories, all closed in on themselves. For each era, each historical moment, there is a dominant philosophy which manifests itself as various theories or methodologies.

In the 1950s and 1960s, Marxism provided a framework for the dramaturgical analysis of plays and performances, an analysis inspired by Brecht.

The Frankfurt School (Horkheimer, Adorno, Habermas) extended the Marxist approach. The American reception of Critical Theory encouraged a critique of the ideology of works of art, examining their emancipatory potential while criticizing relentlessly the presuppositions of the ideology behind them and the situation in which it was used. Unfortunately, theatre people draw on Critical Theory hardly at all, despite the interest of showing how the false perceptions of readers and spectators are related to their cognitive and ideological entrapment.

Structuralism in the 1960s, and semiology in the 1970s and 1980s, did indeed scrutinize mise en scène considered as a closed and coherent system.

In contrast, and almost simultaneously, Derridean deconstruction, poststructuralism and the critical theory that emerged from them, especially in the United States, proved a useful tool for describing performance and stage practices, which sometimes took the of name postdramatic* theatre (Lehmann 2006).

Sociocriticism and psychocriticism, following the work of Goldmann and Mauron, supplied valuable analytical models that were too quickly abandoned.

The hermeneutics of Gadamer and Ricœur helped to make analysis more flexible, taking into account the expectations of the reader or spectator. The German *Rezeptionstheorie* (reception theory) of Jauss and Iser systematized the audience's horizon of expectations and established the succession of different realizations of a single work of art in a series of historical moments or mises en scène.

The phenomenological tradition inspired by Husserl and Merleau-Ponty, as applied to the theatre by Bert States (*Great Reckonings in Little Rooms*, 1987) or Stan Garner (*Bodied Spaces*, 1994), shows us how the audience receives and processes the aesthetic object.

2. The shift in the main questions

These theories continue to evolve and thus to influence to some degree the way in which we think of the theatre. However, they are often rendered out of date or 'leapfrogged' by two current trends in theory: performativity* and the aesthetic experience.*

The linguistic theory of performatives, applied to literature and the human sciences, emphasizes the action produced by every enunciation. Whether we are talking about sexual identity (one's sexual role as a performative act), the actor's gestural identity (gesturality being subject to the same bodily and aesthetic techniques) or social identity (the conventions governing communication), performatives structure social life by identifying the actions taken at all levels of human behaviour. Hence the schism, over the last 30 years, between Theatre Studies and Performance Studies.*

The spectator's aesthetic* experience* is supposed to be the ultimate goal of the work of art, and this shifts most theories onto the receiver. It is true that many recent works in the visual or performing arts require of the spectator an activity and inventiveness, not to say a patience, that the classical work, with its strict rules, had not made necessary. So this experience involves spectators, including on the ethical level, since they are responsible for the impact of the work on the community. Theory or philosophy do not, however, tell us how to formalize and systematize this receptive act. Often the experience of perception is helpless when it has to put into words what the subject feels in affects and sensations. It is then tempting to reduce the text or the mise en scène to something ineffable, imperceptible, even postdramatic:* and this is a way of postponing its definition and a conceptual understanding of it.

3. Reversal of perspective

The question is whether there is now a philosophy, or even just a theory, which can account for the advent of postdramatic theatre and the expansion of Western theatre to other forms. We would have to start looking for a philosophy that offers us new models of intelligibility of the object known as '(cultural) performance'. Beyond a Cartesian philosophy of the subject, or Hegelian dialectic of history, the cognitivist model of Lakoff and Johnson (1999) attempts to overcome the dualism of body and mind; it offers a way of thinking that no longer contrasts the sensible with the intelligible, percept with concept, concrete materiality with abstract understanding. The mise en scène, and with it any unidentified performing art or performative object, creates a mediation between the abstraction of philosophy and the concrete aspect of the plastic or gestural artwork.

However great our respect for philosophy and all the illumination it sheds on theatrical creation, we must now ask whether, conversely, theatre practice does not help us also to enjoy a new experience of philosophy, whether the work of dramatic writing or staged performance may not lead to some unexpected philosophical 'illumination'.

We know that philosophers, at least since the Enlightenment, have often been both writers and playwrights, practising both genres with equal success (think of Diderot, Voltaire and Schiller). But their separation remained the rule: it was only with essayists like Blanchot and Derrida that literature and philosophy became interwoven. Theatre people were more reluctant, as the theories seemed too far removed and contradictory. The dramatic writing of philosophers such as Sartre and Camus remains too much in thrall to the message they wish to convey for us to speak of a quest for philosophical content that would emerge from dramatic experiences. However, with authors like Beckett and Novarina, Handke and Jelinek, literary and dramatic research results in a reflection on meaning and the absurd, and in the questioning of a philosophical principle. An author like Koltès, mistakenly seen as a painter of the lives of marginal characters, uses a play such as *Dans la solitude des champs de coton* (*In the solitude of cotton fields*) to test out the Hegelian principle of the dialectic, of the contradiction and the identity of consciousnesses. He pushes deconstruction so far that he parodies philosophical or theological *disputatio* by using arguments of a theoretical kind that are as empty as they are flamboyant. How could the reification and commodification of human relationships be more effectively expressed?

Performance art of the 1950s and 1960s gave itself the task of contradicting and prodding away at apparent aesthetic and philosophical certainties (representation, identification and mimesis in particular). Even without the radicalism of their elders, many contemporary directors set out, sometimes unconsciously and out of pure intuition, to uncover, thanks to theatrical form, a truth or a philosophical hypothesis. Thus, Digital Performance challenges the notions of presence, identity, and person. Whatever it may say, it does not fail to make the audience aware of these concepts, forcing them to reevaluate their beliefs. Or there is so-called choral playwriting: this distorts the principle of dialogical exchange, and also produces an unexpected effect by pulverizing the notion of subject or speaker, opening the text up to countless echoes, not just sub-textual and psychological (as in Chekhov), but polyphonic and undecidable. This raises the question of the mobility of meaning, its spacing,* in Derrida's sense. In all these examples we find a process of deconstruction,* again in Derrida's sense: only textual or stage practice is able to provide an image of this philosophical procedure, as common and yet difficult to define as a Chinese koan.

Should we go so far as to say that experimental theory always stirs up philosophy, and helps it make progress? Would this be too much to claim on its behalf? If so, we would need to hypothesize that, from the onset of modernity, we have witnessed the emergence of a hybrid discourse,

made up of literature, theatre, critical theory and philosophical essay. If mise en scène is not only an ordering of meaning, but a 'disorder of the senses', then it is a temporary, fluctuating system, instantly seized upon by a group of artists for a group of spectators. By trying out several 'solutions', it reveals some of the principles of its construction, and thus provides us with philosophical keys which in turn will help to open it. So philosophy is not only necessary to the spectators if they are to integrate these heterogeneous forms of knowledge: it also needs, if it is to keep moving, fictional creation, experimenting with mise en scène and artistic creation. However, the eternal argument between philosophy and theatre has only just begun.

POETRY AND THEATRE

POÉSIE ET THÉÂTRE, DICHTUNG UND THEATER, POESÍA Y TEATRO

Poetry's sojourn on stage is a difficult one. Do we want to gain a hearing for a poem? The theatre is not the right place: it would be better in a concert hall, as for a recital. But it is always stimulating to confront poetry in the theatre. From theatre, we expect performance and action, and not a pause during which texts are heard, read or recited, but not dramatized, not performed and not integrated into actions; or else, on the contrary, we expect texts that are semantically very dense and buried under mimetic stage actions of no interest.

We must carefully distinguish between the 'poetic theatre' (poetry as ornamentation of the dialogue, which does not affect the dramatic form) and 'poetic theatre' (poetry as questioning of the dialogue and critical investigation of the dramatic form). We will focus on this latter aspect.

1. Poetry, the poetic

A. Origin of the term

Poetics/*Poïésis*: *poetry* comes from *poïein*: to manufacture, to produce. *Poiesis* is the crafting of an object, and later of a literary text. Poetics originally dealt with 'the way in which plots must be constructed if the poem is to be a success' (Aristotle, Poetics, 1447a, 10–13). It is therefore the composition and operation of works of art according to various systems, genres, etc. The *poietic* has been, since Paul Valéry made this distinction, the study of the process of production of works of art.

B. Poetry in our lives

In the everyday sense of the word, poetry or the poetic is 'the feeling created by an unusual and touching perception of the world' (Bertrand 2002, p. 445). This perception of the world, over and above literary forms, that sense of belonging to the world, is something to which poetry renders us receptive: poetry invites us to think about it. Poetry has come to mean not so much a form or literary genre as a lyrical force, the poetic, 'the register of an attention to the unexpected aspects of the world' (ibid., p. 447). If we combine the literary definition and the existential intuition of poetry, we find the unexpected and necessary side of poetic emotion. It is indeed 'the inseparable and almost always mysterious unity, in a given discourse, of music, meaning and truth, from which the emotion arises' (Comte-Sponville 2013, p. 447). Poetry is what suddenly makes sense and beauty for a subject, without that subject being able to separate them, either inside or outside him- or herself.

2. The poetic function

A. Projection

From a technical point of view, it is useful to return to Jakobson's 'poetic function'. In the poetic text (or in the work of art), the referential function is secondary: the text speaks of an imaginary world and is concerned only with its own form, in a self-reflexive manner. For Jakobson, the poetic function is one of the six functions of language: it is a projection of the principle of equivalence from the paradigmatic vertical axis of selection onto the syntagmatic horizontal axis of combination. 'The poetic function projects the principle of equivalence from the axis of selection into the axis of combination' (Jakobson 1987, p. 71).

B. A hypothesis on projection

Let us make the hypothesis that this projection, which lies at the origin of the poetic function, is comparable to the way poetry is also projected into the linear and chronological world of dramatic structure. Indeed, the equivalent (metaphorical) figures, the product of poetic intuition, are projected on the linear (metonymic) structure of the dramatic dimension. So two principles coexist in 'theatre-poetry': the metaphorical paradigmatic equivalence and the metonymic syntagmatic metonymic contiguity.

C. Irruption or intrusion of the poetic?

What we are here referring to as an irruption of the poetic is actually an irruption of the poetic function, an irruption of artificiality. This arrival of poetry in the theatre is often perceived as an intrusion, as if it were contrary to the laws of the performance, or as if the performance had priority, or existed only as 'dramatic' theatre. On the other hand, since the twentieth century, we have tended to think that poetry should not be narrative, and even less dramatic. But this is only a recent idea, indicative of the nineteenth-century triumph of poetry as lyricism.

D. Reasons for the intrusion

The arrival of poetry brings a change of pace, usually slower, sometimes faster, when the formulation summarizes or announces lengthy developments or complicated explanations, often a concentration of meaning, a modification of fictional status, a change in perception, and thus an effect of strangeness or distancing (the *Verfremdung* of Brecht) or of foregrounding.

E. The lyrical

The lyrical is a subcategory of the poetic, since poetry is dramatic, epic or lyric. It was not until the nineteenth century in Europe that the lyrical became synonymous with poetry. The lyrical is only one aspect of poetry. In the case of the lyric poem, we are, indeed, poles removed from both narrative and performance. Lyricism comes from musical expression, as in the lyre of Orpheus; this origin of lyricism is preserved in the French phrase *théâtre lyrique*, used as a term for opera: a theatre of music, words and stage. In lyric poetry, poets speak in their own name, and express their own emotions.

3. The irruption of poetry in contemporary theatre

Care must be taken not to confuse the poetic performance, whose style and writing are entirely poetic, and poetry (the 'effects of poetry') in the theatre and in dramatic texts. In France, we no

longer write many dramas or poetic plays, as they are considered undramatic and thus boring, but the poetic as such is returning to plays and contemporary dramaturgy. Why has this disturbing principle become so important?

A. Objective reasons?

There are many reasons for this reinforcement, however forced, of poetry. It is primarily a reaction to the standardization of language under the influence of the media and 'Newspeak', the simplified language imagined by Orwell in *1984* to forestall any critical, subversive thinking. Poetry attacks dramatic language and theatrical Newspeak. This also spells out the end of absurdist or metaphysical/concrete writing (Beckett, for example). It is also because people have become tired of TV realism. Perhaps the audience is also growing weary of the tangled dialogues found, for example, in the style of the playwrighting of Vinaver. A new aesthetic, very 'post-', enables styles and genres to coexist. The postmodern or postdramatic text is ipso facto poetic, self-referential, hybrid: it is conspicuous for its free use of materials. There is no longer any unity to the subject-voice-character. The voices intertwine, the subjects extend beyond the unified consciousness of a single character. Behind the mask: a medley of voices and identities.

The theatre has always lagged a little behind theory: in the theatre, experimentation has mostly concentrated on narrative, storytelling, neo- or postdramatic structure. Little attempt has been made, however, to test out the effect of poetry on the theatre, or to study the narrative aspect of poetry, as if this had been excluded from dramaturgy on principle.

B. Poetry and its double

Poetry always appears to be in conflict with various opponents: 1) transparent prose, a practical, transitive language mechanically used as a utilitarian vehicle; 2) dramatic tension; 3) the text-scenario, considered to be unpublishable, 'disposable', as serving only to produce the performance.

In playwrighting, from Koltès and Lagarce up to Jon Fosse, Schimmelpfennig and Danan, the poetry that surfaces from time to time acts like a solvent on rigid dramatic structures. It dissolves ossified dramaturgical structures, it moves on to another type of discourse, and it sometimes invents a new aesthetic.

It may also happen, in the case of weak and inchoate dramatic structures, that poetry enters the text and structures it: not only does it spread out everywhere, but it also forms and imposes a specific structure and thereby dethrones the dramatic form. If, conversely, the dramatic structure (before the coming of poetry) is already a solid frame, poetry will take on its full meaning only in the 'given circumstances' of the dramatic situation, the circumstances of the characters and those of the playwright or director. In this sense, in the theatre, all poetry becomes a 'poetry of circumstances' (*Gelegenheitsdichtung*, said Goethe).

C. The return of poetry

We should always ask in what historical moment we find ourselves, and how each era conceives of poetry. The turning point between poetry as a genre and poetry as a lyrical individual experience is European Romanticism (Baudelaire, Musset, Mickiewicz, Byron, Rimbaud): the individual subject, for instance according to Baudelaire, claims to draw on the transient and fleeting aspects of modernity: 'modernity is the transitory, the fugitive, the contingent, the one half of art whose other half is the eternal and the immutable' (Baudelaire 1951, p. 884).

This modernity is reflected in the invention of mise en scène as a system, especially in the symbolist and naturalist movements of the late nineteenth century. As the dramatic poem and the closet drama were transformed into a homogeneous stage work, they were undisturbed by the irruption of the poetic that would disturb the homogeneity of the mise en scène.

But with the postmodern in the 1960s, and the postdramatic* in the 1970s, the irruption of the poetic into the theatre became the norm. Theatre attacked the smooth edifice of the modern, 'authorized' mise en scène. Poetry became synonymous with suddenness, deconstruction, subjectification, a clean break.

We have left to one side the modernist, romantic or neo-romantic idea that poetry is an anti-language. We have taken leave of the metaphysical conception of the inspired poet and of the word as that which comes from elsewhere. We no longer claim that poetry should make language with silence, or enable 'another voice' (Octavio Paz) to be heard. Nor indeed the opposite, that 'we must make silence with language' (Beckett). We have distanced ourselves from the still modern, but not yet postmodern view that poetry could still open the voice to the interhuman dialogue described by Peter Szondi in connection with performance. We are far from the Brechtian epic: we have reached the postdramatic. We are now, with the postmodern and postdramatic, with the idea that the theatre shatters poetry just as much as poetry shatters theatre by penetrating right into its heart. This reciprocal and explosive interplay is a rather cheerful business! We are witnessing a comeback of poetic force and form. This return is reflected in the condensation of the text, the liking for enigma, the concentration on formal qualities, insistence on, and play with, signifier and texture.*

This is also a comeback of literature which, like the other arts, invites itself along in a different genre. Literature no longer feels compelled to slip into the mould of the dramatic or to retire from the scene when faced with the invasion of stage images (as in the 1980s with the Theatre of Image). In writing for performance or the stage, with its strict and binding rules, a desire for and an explosion of poetry break out from time to time, as if to pause for a moment, or suddenly accelerate. An unexpected poetry, a moment of dazzling speed. The change of regime and discursivity attracts the attention and sets the machines going again. Thus, in Koltès, sometimes a poetic image surprises you, breaking the reality effect just as it is solidifying. There is an excess* of style, an attack of anger or tenderness, and outbursts of poetry: as a result, there is always poetry standing over against the prose of the world. Poetic intervention is a moment of resistance to the norm of verisimilitude and realism.

D. The return of passions?

These moments of poetry no longer feel the need to justify themselves, to integrate themselves into a story; they are displayed by tacit convention. Poetry appears without dramatic justification, as a breath of air, pleasure, desire, sex. With poetry, it is the unconscious that returns, but also the unpredictable, the irrational, passion – everything that the philosophers, Plato first of all, so often complain that they cannot control.

4. Poetry in the mise en scène

A. The poetic mise en scène

When can we say of a mise en scène that it is poetic? Our hypothesis is that the same stylistic devices work for (dramatic and literary) writing* and for the poetic mise en scène, in particular focalization, the effects of strangeness and games with the signifier.

What would a poetic mise en scène be like? It would probably be a proposal for acting and interpretation meant to move, provoke and challenge the seriousness of the text or of the 'usual' dramatic structure; surely a metaphor that at first sight runs over the edge of the expected framework, but crystallizes things left unspoken in the text, or not shown directly in the performance.

Is not any mise en scène inherently 'poetic'? By transfiguring the material, whether textual, visual or auditory, the mise en scène metaphorizes it and endeavours to rework it as needed, necessarily intensifying the perception of language, figures and stylistic devices. The mise en scène is poetic and even, in the etymological sense, 'parodic', located in the margin of the text, forced to comment on it, tempted to parody it. This intensification* is a way of stylizing, aestheticizing and emphasizing the material by means of the stage.

B. The shock of the poetic

What happens when the poetic text collides head-on with the stage and the theatre? Like any text 'coming on stage', it changes status, but when it is already densified, musicalized and intensified, its impact is different. It risks losing its power and its identity in the process, as if with the stage it was facing something stronger than itself – even, indeed, if the stage is not trying to compete with it and even dominate it. As poetry, from the late nineteenth century onwards, has little of the narrative or epic about it, it operates in the compact form of the lyric poem, the dazzling image: very intense, but localized effects.

It has often been noted that it is impossible to define poetry in itself, according to purely stylistic criteria. We have only been able to establish the devices of the poetic, on the basis of a study of its figures of speech. So the criteria are not purely and simply textual but are related to the pragmatic and rhetorical use of language. The old normative poetics (such as 'epic/dramatic/lyric') no longer mean anything in performance art and postdramatic theatre, which are open to all kinds of forms.

This new situation, the fact that dramatic texts can often not be 'extracted' from mises en scène (and thus cannot be published), encourages us to observe how practice produces a poetic effect in the text and to redefine the poetic as an external intervention on the text, as the mise en scène of a stylistic effect. The poetic is always to some extent what disturbs, shifts phases, creates an effect of strangeness. It is a matter of enunciation; only the enunciation, as a stage pragmatics, determines the impact on the text or performance as a whole. The mise en scène invades the texts (that is its task), so as to constitute and reconstitute them, to make and unmake the dramatic text. Merely focusing on a particular part of the text, highlighting a certain aspect, is comparable to an 'injection' of the poetic, of highlighting and stylization. The intervention of each and any mise en scène relativizes all claims to an order, identity or typology of literary genres. Poetics has moved to a higher level: that of a typology of artistic practices (Genette 1997a).

C. From dramatic language to the postdramatic irruption

We 'Westerners' continue to see poetry as that which invades the dramatic, as that which risks slowing it down or even suffocating it. We still clearly live under the rule of Western theory (Hegelian as much as Goethean) which insists on the separation of genres. This is probably due to the linear, conflictual, causal, interhuman, dialogical, logical and chronological structure of the dramatic text, the model of which remains largely dramatic, or at a pinch epic, but never poetic.

In a postmodern and postdramatic (post-Szondi) theatre that needs performance to exist, the intrusion of material of any kind is no longer a problem. And the nature of this contribution matters

little: it may be poetic, novelistic, pictorial or even political. The poetic is making its entry across the rubble of poetics. The situation of enunciation, that hybrid crossroads where materials meet, is the only category (both linguistic and theatrical) that still functions on the ruins of literary and even artistic genres. Hybridity is a postmodern phenomenon linked to globalization: it is no longer the question of mixing genres, the question of poetics; instead, it is the result of the emergence of the poetic, as an existential category, no longer related to meaning, but to sensation, a category which is realized only in theatrical practice, in its mode of enunciation, in its realization on stage.

The interest of these mixtures of genres (poetic and dramatic-theatrical) is that they play on at least two different registers, on different structures which do not coincide: first, a logic of poetic or visual images, an emergence of the figural and the poetic; second, an actantial and dramaturgical logic, a mimetic, dramatic and actantial structure.

Sometimes, the difference is too great, they are too much out of sync and we have the impression of two incompatible systems. This is true, for instance, of the *Fables* of La Fontaine as directed by Robert Wilson, where there is an impeccable logic of visual metaphors, but a disconnection from La Fontaine's archaic text, which seems out of place and superfluous in its stage figuration.

We would still need to relativize our Western catastrophe scenario of the invasion of dramaturgy by the poetic, setting the debate in the intercultural field and seeing how other cultures not only assess and often value highly the emergence of the poetic, but also appreciate and preserve their literary and poetic traditions (Pavis 1990).

POLITICS AND THEATRE

POLITIQUE ET THÉÂTRE, POLITIK UND THEATER

Assessing political theatre in the first decade of the twenty-first century is not straightforward, because this genre has significantly renewed itself since the 1960s and no longer exists to any great degree in its activist and direct form. However, since the global banking crisis of 2008, new ways of doing politics have emerged, and theatre and the arts are trying to tackle them.

1. The origins of political theatre

A. Conflicts

Politics lies at the origins of theatre: here, we meet conflicting characters in all sorts of situations, public or private; everyone is trying to win over, or win out over, their peers. The life of the *polis*, the city, is punctuated by conversations, wars and compromises. Political theatre denounces the way things are, and tries to convince the audience to take a critical look at politics and social life.

B. Critique of the political situation

Yet it was relatively late – in the second half of the eighteenth century, in Europe – that theatre came to take on an explicitly political dimension: authors started addressing more centrally the social, economic, historical and political themes of their time. With Diderot, Lessing, Schiller and Beaumarchais, theatre became an instrument of sociological inquiry and political struggle. However, not until 1920s Germany, with Piscator (1980) and Brecht, did the theatre find its ideological strength and resolutely use the stage as a fully fledged political weapon to describe a position or support a struggle. The theatre then implicitly invites the audience to reconsider its socio-political situation in the world and to draw the consequences from it: consciousness,

rebellion or even revolution. Otherwise we are doomed to remain in 'the icy water of egoistic calculation' (Marx).

C. The secret revealed

In any political play or performance, we can detect a hidden agenda. The aim is to help the audience to reach a clearer political consciousness and then act accordingly in real life. The theatre became, in the mid-eighteenth century, a public space, an *Öffentlichkeit* (Habermas): a forum for public opinion, which appeared for the first time in civil society, as an echo of the English magazine founded in 1710, the *Spectator*, which was 'a place where, in front of everyone, the secrets of the mighty are disclosed and unpacked' (Boltanski 2002, p. 13).

D. Politics and fiction

This disclosure, however, is not an end in itself and the political message is not a body of directly readable and applicable doctrines. The spectator, following the playwright and the director, interpret, discuss and fill out their understanding of politics. They are able to distinguish the element of coherent political discourse from the element of fiction and story that they need to recreate or endorse. A good dose of fiction, invention, imagination and convention is essential if the political discourse is to 'get through' correctly.

E. Status quo or radical critique

Whatever the proportion of fiction and political discourse, the question is whether the theatre serves the political status quo, justifying and idealizing it, or whether it calls into question the political values underlying the play, thereby offering a political alternative. From the end of the eighteenth century, there has been a gradual shift from theatre as *moralische Anstalt* (Schiller's 'moral institution') to the theatre as a political fortress, as a rearguard base for all kinds of more or less violent and effective controversies and attacks. The author formulates philosophical, psychological or ideological hypotheses that it is the play's task to illustrate and defend, but also, thanks to the dramatic or stage fiction, to test out, in a theatrical laboratory, where the conflicts are artificially propagated.

2. Distrust and rejection

Faced with the excesses and naiveties of political theatre in the twentieth century – whether the Russian or German agitprop of the 1920s and 1930s or the documentary theatre of the 1960s and 1970s in Europe – audiences these days show a certain distrust. They reject a theatre that is too openly militant and prefer works that present a new way of doing politics, both in society and in the theatre.

A. Reasons for this distrust

Pretty much everywhere, we have moved away from the historical or political theatre of yesteryear. Nobody now claims they can change, or even represent the world with the means of art or theatre. The notion of representation has become almost as problematic as that of historical truth or message. Even Brecht looks suspicious to those who see him as too didactic and do not understand his dialectical and ironic approach.

B. Theories of chaos and catastrophes

The most common alternative to this rejection of political explanation has become the diagnosis of universal catastrophe or global chaos (Pavis 2007, pp. 13–38). Such an alternative frequently refers to the philosophy of Foucault, Virilio, Debord, Thom or Baudrillard. This pessimistic conclusion rejects any political investigation, as if catastrophe were programmed from the start, without even a Greek hero who might endeavour to oppose it.

C. The abandonment of the major genres

This abandonment is a consequence of the general distrust. The theatre of identification, the theatre of grand historical frescoes, of forums where great ideas are exchanged, never recovered from Brecht's critique, or else it took refuge in historical dramas on television. Socialist realism did not survive the end of 'socialism': that unintentionally comic curiosity is now found only in the heavily subsidized productions of the People's Republic of China or North Korea. Naturalism long ago ceased to satisfy playwrights and directors, as it limited itself simply, as Lukács already noted (Adorno 2010) to describing instead of commenting and explaining.

D. Presentism

Other reasons explain this almost complete disappearance of the conventional forms of political theatre. They have to do with our renewed conception of history and politics. Few playwrights now try to dramatize a political or historical event by reproducing its ideological and socio-economic basis. The reason for this lies in the sense that any historical fresco, any balance sheet, any explanation are quickly outdated. We are in thrall to the tyranny of 'presentism': since things are only important in the present, it is vain to refer to the past and anticipate the future. History, let alone the news, now has a very short memory, 'With the generalization of the news flow and the rise of continuous media news – on TV, the radio, the Internet, and Twitter – the lifespan of news items is becoming ever shorter: hours rather than days. This is the reign of "instantaneism"' (Muzet 2010, p. 20). Theatre in general, and political theatre in particular, have struggled to respond quickly to a news item, while other media (television, radio, Internet media) and other genres (slam, singers, rap) can do so instantly. Theatre is still going through an entire circuit of writing, public reading, publication, mise en scène, and drama criticism.

E. The weakening of the political

As a consequence of this short memory, political life since the 1970s has, according to sociologists, experienced what Alain Brossat (2008, p. 208) calls a 'weakening of the political sphere in cultural democracy'. In his view, 'if *everything* can become political, nothing actually *is* political. Politics and culture are now no more than sub-categories of vague notions such as life, experience, feeling'. And: 'Politics has become just a vague part of the *Zeitgeist*' (ibid., p. 54). The continuous reference to culture and the intercultural sphere basically reveals a refusal to pose problems in socio-political terms and a series of repressions: the theory of identities and differences, one of the jewels of postmodernism and globalized thinking, represses political analysis; the cultural domain represses the artistic. Humanitarian actions and NGOs repress the political. It is difficult to perceive the mechanisms of power or exploitation on which the responsibilities of politics rest. The politics of politicos (*la politique politicienne*), to use one of its favourite expressions is deeply discredited and no longer dares to denounce the mechanisms of alienation and class struggle. Postcolonial*

studies explain the present by the past of colonization and they can envisage the future only with the very vague term 'post-'. Studies of globalization take refuge in economic considerations and rarely offer any socio-cultural analysis. They often want us to believe that everything is globally identical and that any resistance to globalization* would be both naïve and useless.

F. Reconstruction of the social link

The trend of the times is more towards 'celeb culture', in which the private lives of celebrities and politicians are laid bare, than to a politicization and analysis of public life. This weakening of politics does not, however, mean its demise. We have even witnessed, since the beginning of the millennium and the global financial crises, a return of the social question to public debate: admittedly, this does not give back to theatre the political strength it enjoyed in the 1960s, but revives the desire to re-forge a social bond and a sense of community among its audience. Perhaps, too, we may sense the first stirrings of people's willingness to take their own destinies in hand, not to submit to everything or expect everything from the community and the state, but to shape the state according to their new needs. Thus, the social and hierarchical bond will no longer hinder personal initiatives and needs, or hamper political awareness. This awareness is fostered by the experiences of mini-audiences gathered in a particular place, such as a squat, or for a collective nocturnal visit to a business company, etc. Experience is also political when it reveals the mechanisms of power, exclusion and transgression, where, for example, capitalism has left a gap into which the excluded can briefly rush.

G. The object of politics

In social life as in the theatre, the object of politics has changed a great deal. Since the 1960s, in the Western world, it has been assumed that politics belongs not solely to the public domain, but also to the private sphere, to the extent that individual identities are influenced or formed by all sorts of collective identities. (Fassin 2008, p. 9). Emotions have long been viewed in a negative light, particularly in the dominant model of identification, in the pre-fascist and fascist Europe of the 1920s and 1930s: but they are no longer systematically criticized, on principle, as necessarily negative and even reactionary. They again have the right to reside on our stages, but they are now the subject of an analysis of their effects on spectators, the analysis of a 'politics' of affects and passions, 'a treatment of intractable passions, a treatment of the affects that is constantly repeated and constantly renewed' (Revault d'Allones, *La représentation*, éditions de l'Amandier).

H. Politics in the way theatre is made

Politics is not just a theme that theatre deals with by suggesting an alternative to the present reality, by inviting the audience to change its view of the world, or even change the world. It is also expressed in the way of creating and producing theatre in a globalized and deregulated world.

Artistic work is not immune to the changes of a globalized neoliberal economy. For productions of a certain magnitude, international cooperation is essential. Even heavily subsidized public theatre tends to succumb to market forces. We must therefore seek the form of the network, the 'intermediate form, which is neither that of the omnipotent state, nor that of the almighty market, in which theatre is trapped' (Boltanski and Chiapello 2007, p. 12). The modus operandi, the organization of skills and powers is changing as well. Benoît Lambert sees the contemporary stage director as a decentred or delocalized entrepreneur, the equivalent of the coach in the 'new capitalist enterprise' (Lambert 2008, p. 11). Even the system of temporary work (*intermittence*) that compensates

professional theatre people in times of rehearsal and preparation has become a way of resisting the widespread deregulation, and in this sense temporary work has proved to be 'a truly innovative form of social organization, which corresponds perfectly to the new demands of capitalism such as mobility, flexibility, etc. but requires entrepreneurs to pay the price' (ibid., p. 12).

All these socio-political changes explain the emergence of new forms of political theatre.

3. Some new forms

These new forms frequently avoid the term 'politics', as if it had become pejorative or even synonymous with a theatre of propaganda. Baz Kershaw prefers the term 'radical', but he nevertheless doubts whether contemporary theatre has any real political clout (Kershaw 1999). Lehmann goes further, since he sees the future of political theatre as lying entirely in the abandonment of meaning and in the laying down of the traditional categories of the political in favour of a 'politics of perception' ('*Politik der Wahrnehmung*') combined with an 'aesthetic of response-ability' ('*Aesthetik der Ver-antwortung*'). According to Lehmann, it is only on this condition that the theatre will continue to be political.

Dismissing the categories of the political may not, however, be within reach of all artists. It has also been observed that many forms of political or neopolitical spectacle extend and sometimes renew the traditional genres of political theatre. We will here list just a few of these, without judging in advance other forms, less well known or yet to be invented:

Popular theatre,* whether post-Brecht or (in France) post-Vilar, no longer exists in the militant and optimistic form of the 1950s, but it survives in the mise en scène of the classics: these, indeed, are able to clarify, with the help of a few easily readable signs, the ideological positions of groups or individuals; they can transpose dramatic situations into a similar context more familiar to a non-specialist audience. This mode of interpretation is the most common form assumed by a critical and political theatre. Politicization would soon be perceived by the contemporary public as over-simplifying, even simplistic. This is why mise en scène and playwriting take care not to hammer out individual theses too stridently, but allow the audience to look for, or find for themselves, a possible solution; they mask the conclusions in complex aesthetic forms that the spectator will enjoy discovering.

'*Verbatim Theatre*' is the most recent form, in the UK and in the Anglophone world, of the documentary theatre of the 1950s (also known as the Theatre of Facts) and 1960s, particularly in Germany. It uses the stories and words of real people, quoting them or putting them in the mouths of actors to delineate a real historical situation. However, the point is not to reconstruct this situation in the way a historical play would do, but to use real materials, 'diverting' them to one's own ends in an ironic or dramatized way, to rebuild a dramatic and political universe through authentic quotations. So the textual montage is always compared and contrasted with the acting, with the mise en scène. Hence the English word 'faction', a mixture of facts and fiction, confirming that the objective, documentary presentation of facts always needs a story, a fiction, a dramaturgy. It goes without saying that this genre is not necessarily political, much less critical or artistic. As with any documentary, everything depends on the presentation, the implicit discourse of the author and then of the director.

Among the many creations of Verbatim Theatre we might mention: *The Permanent Way* by David Hare; *Talking to Terrorists* by Robin Soans; *Fires in the River* by Anna Deweare Smith; and *Le 11 Septembre 2001* by Michel Vinaver.

Militant political action: this form goes beyond Verbatim Theatre and documentary theatre because it claims to be a real urban intervention,* a political action. It is a blend of performance art, happening, street action and theatrical fiction. The action aims to be militant, activist,

and politicized, sometimes promoting trade union: it is not merely a piece of theatre or performance art. On the one hand, there is poetic action carried out on daily life: as Emilio Garcia Wehbi puts it, 'I think that a sociodrama would involve a pedagogical, sociological and didactic activity. . . . I prefer to define it as a poetic action that attacks the normality of everyday life' (Wehbi 2010, p. 69). Between this and an activism that uses theatre simply to get its message across more effectively, countless nuances are possible. Militant political action is ambiguous: it is half-theatrical, and based on fiction; it is half-performative, and based on solving real actions. It lends itself readily to the political and media interventions of the 2000s. It was launched, in Germany, by the actions of Christoph Schlingensief (1960–2010): *Passion Impossible: 7 Tage Notruf für Deutschland* (1997); and *Bitte liebt Österreich* (2000). In more traditionally theatrical forms, contained within theatrical buildings, the mises en scène of Rimini Protokoll (*Deutschland 2*; *Karl Marx. Band Eins*; *Call Cutta*) also force real situations to confront an ironic theatricality. The 'furious' monologues and dialogues of René Polesch, with all their excess and derision, belong more to the genre of autobiography and performance theatre than to social or political critique, which is probably deemed too simplistic. These political actions can be carried out by adapting classical works: Oliver Frljic draws on the *Bacchae* of Euripides to protest against the torture of Serbian and Muslim political prisoners in the Lora camp in Split. They can also come from marginal groups, those of amateur choirs and even political groups.

Militant theatre and the return of the collective: In the form of a radical critique, related to political or trades union groups, militant theatre has virtually disappeared from the landscape, at least in Europe and North America. Yet groups, often amateurs, have seized on this form as the Theatre-Forum of Boal once did in Latin America, not in the spirit of agitprop, but as a new writing and an open mise en scène that juxtaposes individuals' personal experiences with stage performance. This is often seen in the return of the collective. Not on the model of the collective creation of the 1960s, or the German dramaturgical collective as with the Schaubühne of the 1970s, but more modestly on the basis of discussion groups in which a few actors or artists reflect on the new conditions of their activity. Thus, in France, the collective 'L'avantage du doute' ('The benefit of the doubt') reflects on the legacy of 1968 and its distant echoes (in *Tout ce qui reste de la révolution, c'est Simon* (*All that remains of the revolution is Simon*)). They are interested in politics through surveys and readings, the reports of experts who are sometimes asked to bear witness directly, and discussions with the audience: all these tasks were previously assigned to the dramaturge, or the literary or artistic advisor. In the UK, the working method of 'devised theatre' fulfils this highly political function, since all the artists are involved at every stage of the project. The actor-authors in this group mix documents and autobiography so as to talk about their daily lives in the most concrete and direct way possible, and this constitutes another new category of an intimate and personal theatre.

This collective is often dispersed and out of sync: they do not all necessarily work together, they intervene at different times, they are subject to the new constraints of flexible, intermittent, globalized and 'externalized' work. This team does not become an artistic collective or collective of enunciation unless all of them – craftsmen, artists, technicians, performers and 'performance artists' – foster the constant development of the work in progress.

A new use of dramaturgy: thanks to this teamwork, a new type of dramaturgy emerges*: no longer that of an individual dramaturge whose task is to assist in the reading and mise en scène of a text or the putting on of a performance, but that of a new political context in which the dramaturge sometimes becomes a social worker and sometimes an activist, a project manager or a facilitator, if not a curator.

Autobiography,* combined with general considerations on *social life* has renewed the autobiographical performance theatre of the 1960s as much as the more objective analysis of a social

situation through documentary or fiction. Guillermo Gómez-Peña is the best-known and incisive representative of this mixed genre. His sketches often draw on his position as a *fronterizo*, a citizen on the border* between Mexico and the United States, a tireless messenger between two cultures and lifestyles. A trend is emerging in Europe and increasingly around the world (Latin America, South Korea, Taiwan) that sees artists narrating the world from their point of view, ceaselessly referring their individual situations back to a state of the world, and vice versa. A recent example, that brought together three actors and their real fathers, is: *Das Testament*, by the German group She-She Pop.

Chorality: the return of the chorus in contemporary writing and contemporary mise en scène is an international phenomenon that continues to raise eyebrows. What lies behind it? The function of the chorus is not just, as in Greek tragedy, to comment on things and underline a conclusion, delivered in the authoritative voice of the author or the chorus members responsible for emphasizing a moral or political message. Rather, it is a sign of a 'community utopia' (as the director Heinar Schleef calls it). The individual's words are marked by all the protagonists, but also by the mise en scène, by the virtual installation on stage of the community of spectators, their collective gaze, their desire to come together as a group through the characters and the ethical or moral forces they represent. Through the technical and dramaturgical solutions, work on the chorus tests the 'different theatrical ways of sharing words and, transitively, of questioning communal being' (Von Brincken and Englhart 2008, pp. 132–140). In this sense, chorality establishes the relationship between the individual and the group, or the power of the one over the other; it imprints the balance of power onto the image of a community that needs to be established politically on the stage of both the theatre and the world. Sometimes a director, Volker Lösch for example, will work with groups of citizens or unemployed people, speaking directly to the audience: political intervention then takes the place of theatrical fiction.

Applied theatre: the few other examples, taken especially from the Anglo-American model, are part of the Applied Theatre movement: theatre applied to a thousand activities, almost always social activities, a theatre which is the vehicle for critical, social and political intervention. As Prenkti and Preston wittily put it: this theatre is 'being attached to some other activity as a bandage might be applied to a wound' (Prentki and Preston (eds) 2009, p. 10). Applied theatre is distinguished from the professional, commercial or experimental theatre in that it addresses the 'non-audience' of those people who do not go to the theatre, meeting them in places not designed for theatre as such, including schools, cultural centres, community meeting places, prisons and remote villages far from the city. Three areas have enjoyed a real boom since the 1950s: community theatre;* Theatre in Education; Participatory Theatre; and, more recently, Theatre for Development. This last branch has grown significantly under the influence of non-governmental organizations, and aims to raise awareness, through dramatic performance and theatre, among an illiterate population, about public health issues (the fight against AIDS, birth control, nutrition). It goes without saying that this intervention is never neutral, it always exists in a public and political context, a context that governments, NGOs, artists and facilitators try to control, by helping amateurs in the process of writing, storytelling and acting. The task of these facilitators is a very delicate one, given that they are often working in a cultural and political context that is not theirs. This sometimes leads to failures and even tragic excesses.

Crossing borders: in the case of the Theatre for Development, it is easy to imagine how facilitators, but also actors and their audiences, are constantly forced to cross all kinds of boundaries: between their own culture and that of others, between psychological, social, sexual and professional territories, and between identities of all kinds. A new genre, of which G. Gómez-Peña is the best representative, consists of situating a play or an acting style astraddle such borders, in accordance with the trend of globalization to cross borders to improve free trade and enable migrants to

travel from one place to another to work, according to the needs of the moment and the outsourcing that may be possible.

4. The future of political theatre

We could mention many other examples and go on forever listing the types of contemporary political theatre. This genre is constantly inventing new formulas and new disguises, as if the proliferation and diversification of forms were necessary for its survival. In reality, this is less a proliferation of forms than the permanent invention of new ways of doing politics. This invention is in search of new forms of intervention.*

With the global economic and financial crisis, political theatre has again found a prominent place. According to the director Thomas Ostermeier, we are leaving the phase of the postdramatic and returning to the field of political conflict: 'The postdramatic, that dispersed, fragmented aesthetic, was an echo of the period dominated by the end of History, the exhaustion of the revolutionary dream. With the financial crisis, the political camps are becoming more distinct. There is a return of social struggles and contradictions' (Ostermeier 2012). The return of the political to theatre leads to a restoration of the representation and mimesis, but also of narrative and characters: this is what can be observed after the postdramatic, as in the *Lehman Trilogy* by Stefano Massini (2013).

Citizens have not given up on political thinking, as is often claimed. They have simply become more sceptical and more demanding, but also more ambivalent about the role of politics. On the one hand, they do not believe in the efficacy of political critique in art; on the other, they demand that the theatre should offer a radical, clear-cut critique of the situation. Yet, as Myriam Revault d'Alonnes points out, 'the idea of transparency is the opposite of what constitutes the essence of the political, of its phenomenality: the fact that the political unfolds and takes place in the act of appearing' (Revault d'Alonnes 2002, p. 19). In short: there can be no theatre that says it all, without distortion, indisputably, clearly and transparently. And in fact, in theatre, politics is never given or accessible as a transparent and unambiguous message. It is mixed in with the dramatic and stage material. It plays with the fiction of theatre. It cannot be reduced, except in agitprop or crude propaganda theatre, to a direct message. The affects of artists and spectators alike deform but also revivify and rework the message, making it contradictory but enriching it too (Reinelt 2008). By definition, politics is related to conflict, struggle and power relationships, and not to the consensus which globalized neoliberal ideology would reduce it to. It is by seeking new and paradoxical political forms, not by fleeing conflict and problems that need to be solved, that political theatre can keep its strength of conviction, its interest and its contradiction, preserving its own future and ours.

POPULAR

POPULAIRE, VOLKS-/POPULAR

Like the noun 'people', the adjective 'popular' has assumed countless meanings that it is almost impossible to distinguish between. Given the frequency of its use in the vernacular and in critical discourse, we will make an attempt to disentangle this skein of meanings.

Popular culture is the culture that comes from the people, in craft and in the arts and techniques. Anthropology,* at least since Herder and his *Kultur des Volkes* (culture of the people), has taken an interest in certain cultures and traditions that tend to disappear in industrial and post-industrial societies, and survive only with difficulty in countries with strong popular traditions. It is a culture

made by the people and for the people. Celebrations, ceremonies, folk dances and dramatizations belong to this popular theatre, sometimes called anthropological theatre,* a theatre often led or taken over by intellectuals and artists in these countries (Mexico and Peru, for example).

The *popular theatre* of the 1950s and 1960s in Europe and particularly in France was the heir, and sometimes a fantasy version, of this popular culture. Indeed, its artists and facilitators addressed a population recruited from the lower classes, an audience whose dramatic, aesthetic and political education was the ultimate goal of theatrical activity. This form of writing, acting and mise en scène, and this type of cultural politics, have virtually disappeared in Europe: in the 1970s it had to compete with a whole almost populist rhetoric aimed against the supposedly elitist forms of theatre, and soon found itself relegated to the past. Popular forms intended to replace it have borrowed from TV quizzes, variety shows, boulevard theatre and popular comedians.

These *popular forms* could be called *cultural performances*: they are numberless, constantly being renewed, and constantly expanding. They are studied in Performance Studies*: sports, TV programmes and soap operas, etc. 'Popular' then includes the meaning of being aimed at a 'general public': easy to understand, easy to enjoy, easy to forget. These forms are part of a mass theatre: they are not, or very rarely, a theatre performance meant for an audience massed outside to receive it, but a production that will be immediately popular (accessible) to the mass of consumers. Boulevard theatre, street theatre and television soap operas are cases of a mass production, meant for the masses, and not just (as would have been said in the 1970s) for the working masses of the people (Mainstream*).

More recently, under the influence of a globalization* that has intensified since the 1990s, popular culture and entertainment have taken new forms and shapes. *Globalized performance* is the product of industrialized mass culture, exported all over the world. It is by no means a popular culture, but it feeds upon this, upon its traditions, including its traditional folk theatres. It reworks and mixes different languages and different cultural levels, from the most vulgar and common to the more refined and elitist. It submits them to the most profitable marketing techniques, those best adapted to the new globalized customers More than ever we can perceive the irreconcilable antagonism between popular art and craft, emerging from the people (of the past), and a mass consumption globally addressed to the masses.

The relationship between the cultural industry (or the creative industry) and a popular culture still tied to the nation or to the bodies of individuals, is obviously unbalanced. However, as Fiske has shown, 'The industry always tries to incorporate the culture of the people and the people always try to excorporate the products of the industry' (Fiske, 'Popular Culture', in Lentricchia and McLaughlin 1995, p. 331). However, given widespread globalization and consumer/customers who have never known anything else, it is not surprising that the body in its cultural dimension and the industrialization of bodies are increasingly becoming intertwined, even inseparable. Think of Korean K-pop: the bodies of the singing and dancing girls, their movements, any allusion to Korean society have all been erased, incorporated by the showbiz industry, losing any individuality 'in favour of' a choreographic and commercial mechanism under total control. At the same time, each of the dancers aspires to a certain individuality, even if only to survive and keep her artistry intact. But this individual art is so subject to the physical, commercial and erotic norms of international entertainment that it becomes depersonalized: there is no longer any room for error or the slightest deviation (Pavis 2012c).

Popular culture is the body of the people: this body more or less willingly offers itself to, and incorporates itself within, meaning, and then to the mass media and globalized cultural industry, and ultimately, in a final process of abstraction, to a dematerialized economy, a fluidity of capital, and the evanescence of the tangible bodies of yesteryear.

POSTCOLONIAL

POSTKOLONIAL, POSTCOLONIAL

The postcolonial is not just what, in literature, arts and culture, comes after colonization, once the colonizers have withdrawn from the country upon its independence. The postcolonial is, first and foremost, a cultural, artistic, literary or theatrical movement, a set of actions and works set up in opposition, resistance or challenge against the colonial system in all its facets. 'Not a naive teleological sequence which supersedes colonialism, postcolonialism is, rather, an engagement with and contestation of colonialism's discourses, power structures and social hierarchies' (Gilbert and Tompkins 1996, p. 2). One can imagine the difficulty of a general theory, given the extremely diverse situations of colonialism in the world. And then we must reckon with the diversity of creative activity in the various countries of the diaspora.

1. Postcolonial attitudes, forms and works

There has always been, and still are, many forms of colonialism in history and in the world, but the terms 'postcolonial theatre' and 'postcolonial literature' refer mostly to Western imperialism, English, American or French in particular, which had extended its dominion over the whole world, including Africa, Asia and Australia. The term and notion of postcolonial literature and theatre are mainly used for the study of these literatures whose authors or artists are inspired by colonial culture as much as by their own. This should not absolve us from the task of considering many other post- or neo-colonial situations that globalization facilitates or conceals.

The postcolonial attitude: for artists from the former colonies, the idea is both to escape the values and style characteristic of the former colony and not fall back under Western influences, whether Euro- or Anglo-centric, while at the same time writing about these issues (the former colony and the mother country of the former colonizers), while drawing inspiration from the flavours and themes of their original culture, from which they cannot and do not wish to break away completely. So it is a matter of creating art with the materials, the means and the methods of their old culture, while inventing their own style, their personal writing. Homi Bhabha (1994) uses the term 'colonial mimicry' to refer to the desire or the compulsion to imitate colonial techniques and ways of being, while distancing onself from them or laughing at them ('Almost but not quite'; 'not quite, not white', in Bhabha's words). There is also the desire to assume a hybrid, incomplete, contradictory identity – to be located at the same time in the pre-colonial, the pre-modern and the postmodern, the multicultural, the post-avant-garde. And always in an in-between language, like 'a funny kind of Englishman, a new breed as it were, having emerged from two old histories', as Hanif Kureishi, a British-Pakistani who writes in English, puts it in the words he attributes to Karim Amir in *The Buddha of Suburbia*.

Postcolonial studies: these spread and became established at the end of the period of decolonization in the 1960s. However, the ground was laid for them by the pioneering work of Fanon, Césaire and Memmi. They thus coincided – and this was, of course, no coincidence – with the rise of Performance Studies and intercultural thinking. Between postcolonial theatre and intercultural theatre, there is mutual suspicion: intercultural theatre is felt by many researchers to be the first (orientalist) stage, before the active colonial phase and postcolonial critique Intercultural theatre, which appeared at the time Franz Fanon (1952 (1967) and 1961 (1986)) and Aimé Césaire (1955 (2000)) and, subsequently, Edward Saïd (1978) were writing, is accused of bringing a colonialist or postcolonialist gaze to bear on 'Eastern' and 'African' traditions.

This 'ill-starred encounter' between postcolonial culture and intercultural theatre also coincided with the crisis in structuralism and semiology from 1966 onwards, and with a deep political malaise (such as the end of the last illusions about Soviet or Chinese socialism among Western intellectuals, circa 1968). Under the impact of globalization, culture is turning out to be an increasingly uneven thing, not related to a nation, a culture or a people, not authenticated by a past or a stable origin (Bhabha 1994, p. 37).

Hard-line colonialism has certainly disappeared, at least in its imperialist, conquering form, but influence, power and capital are still often in the hands of Westerners. Is the Other – the Oriental, the savage, the colonized or the subaltern, to use Gramsci's term as taken over by theorists of 'Subaltern Studies' (Spivak 1987) – still a construction, representing the workforce of the West, and something the West can desire? The postcolonized lies between the Eurocentric or US-centric gaze and the culture of the former colony. The postcolonized is a hybrid, speaking a creolized language and thinking syncretic thoughts. It is in this uncomfortable space that postcolonial creative endeavours are attempting to emerge: here they lay claim to their hybrid nature and their contradictions. These creative endeavours are seldom based on a sound analysis of the socio-economic conditions of postcolonial and subaltern culture and a thorough study of its works of art. Power relations, evident in the colonial situation, assume a more discreet but no less effective appearance in an intercultural, multicultural or postcolonial situation. According to Susan Hayward, 'postcolonial theory seeks, in a dialogic process (coming from many points of view), to expose this "natural" linking of Western knowledge with oppression (i.e. imperialism/colonialism) and to rethink the very way in which knowledge has been constructed' (Hayward 2012, p. 295).

Postcolonial works of art: works of art and traditions that date from before colonization, both plays, as studied by Gilbert and Tompkins (1996) and Balme (1999), and performances described by witnesses without any proper analytical methodology adapted to this type of syncretic and hybrid* creation (Ashcroft, Griffiths and Tiffin 1989 (2013)) find themselves facing the dramaturgy and modes of interpretation and performance proper to the Western tradition. Novelists as well as postcolonial playwrights are supposed to 'reply', to counterattack, to 'write back', as the title of the well-known book *The Empire Writes Back* suggests (Ashcroft, Griffiths and Tiffin 2002), i.e. take revenge by writing. They must therefore deconstruct,* parody, take apart the dominant colonial discourse by inventing their own writing. Is this a postmodern* recycling*? There could be something hurtful in this term: but we are not here talking about adaptation (a *Bearbeitung* or 'reworking' in the Brechtian sense). In the Francophone and Anglophone worlds, postcolonial novels, poetry and essays are much more in evidence than is theatre. Often the authors do not identify themselves as postcolonial authors, and they are reluctant to be labelled as, for example, Africans. Thus Dieudonné Niangouna: 'How to be an African author? . . . So why should I be the product of a sated West or a retarded Africa?' (Niangouna 2009).

Apart from the studies of plays in the work of Gilbert and Tompkins, and Balme, there are few investigations into the mise en scène of texts and performances. This is probably because theatre and performance must be examined in situ and with tools adapted to these productions. The category of the postcolonial is not always the best suited to evaluate these original productions.

In some contexts (e.g. France), playwrights are struggling to create a 'theatre of immigration' which poses quite different questions. Artists from former colonies, especially dancers, singers and actors, desirous of attracting the attention of Westerners who enjoy a dominant position on the touring circuit, and needing to obtain international and global recognition, serve up an image, a body and a set of themes that the West expects of them, even at the cost of reproducing and accentuating the exotic or even racist stereotypes that they seek to denounce. Of course, their irony enables them to get away with it, but the audience of consumers in a hurry does not always notice.

Postcolonial theatre mixes in with, and sometimes melts into, global theatre, where it sometimes becomes problematic to distinguish between the colonizers and the colonized. This increasingly globalized mode of writing smoothes out all the rough edges of the various cultures, especially the pre-colonial cultures often forgotten, and more imagined than reconstituted by ethnologists.

2. The critique of intercultural theatre by postcolonial studies

From intercultural theatre to globalized theatre: If the notion of culture is constantly being reworked, losing its systematic character in favour of a diffuse interculturality, how can intercultural theatre too fail to be subject to a complete transformation? More and more often, intercultural works are created and viewed through the prism of a postcolonial view of culture. Now the category of intercultural theatre is very recent: it goes back to the 1970s and it came into being at the same time as postcolonial theory. It was not until the last years of the twentieth century that the theory of the intercultural and the postcolonial took into account the political and economic forces of globalization.*

The new situation of globalization: Since the years that followed the end of Communism in Europe in the early 1990s, there has been a tendency to attribute all the world's ills to globalization, accused of being responsible for the standardization of cultural practices, of being a new form of colonialism controlling labour and the production of outsourced labour. What seems to be of much greater concern is the consequence of this drift of the postcolonial towards globalization. For culture then rapidly drifts either into a multicultural* or a communitarian view, or is viewed in fixed and essentialist terms. In the first case, a group (often a religious group) assumes the right to decide what is the correct culture and the correct religion, and also assumes it has the right to lock up citizens in accordance with oppressive rules that kill off all personal liberty; in the second case, culture, as in the heyday of colonialism, tends to congeal dogmatically in a supposedly universal model, but one that in reality benefits only the same enlightened class already in power: the colonizers in bygone days, and the outsourcers nowadays.

Critique of essentialism: The first wave of intercultural practice and theory (Brook, for example) has often been criticized for succumbing to smug self-satisfaction, to an at times naïve idealism and otherworldliness of human relations, and to an essentialist tendency. It has been criticized for neglecting thereby the socio-economic analysis of performances in favour of their aesthetic and humanistic dimension alone. The difficulty, indeed, lies in looking through the eyes of a historian and an economist at the intercultural work of art or the colonial situation. For if we are not short of excellent economists and sociologists, it is less easy to apply their knowledge to the aesthetic object, instead of sticking to postcolonial generalizations or rewriting again and again the same chapter in the history of colonialism.

The new postcolonial identities: In new eras, new questions arise. Objections to theory are frequently lifted, thanks to a renewed practice and policy of interculturalism. Intercultural theatre, or merely the globalized practices of culture and art, have become more attentive terms of aesthetic and political analysis. Interculturalism is now more concerned about the economic implications of trade and globalization, more attentive to the dangers of neo-colonialism in the guise of a simple and neutral postcolonialism. Starting on a new basis, postcolonialism is based on a refined study of the different identities involved in a performance that draws on actions, actors and spaces belonging to different cultures and different acting traditions. The proliferation of identities in multicultural and multimedia performances knows no limits. Apart from sexual, ethnic, historical, religious, etc. identities, one can imagine communities that increase the marks of membership and therefore exclusion. The consequence is far from innocent: 'if we confine others in their identities,

we reject them' (Michel, 'Métissage', in Marzano 2007, p. 585). But what is worse: confinement through communitarian identity, or the multiplication of identities *ad absurdum* and *ad infinitum*, which lead to the decomposition of the human being? Are these not basically the same thing?

New tasks are being set for intercultural mise en scène and postcolonial theory. We must constantly return to the borders between cultures, between the colonial past and globalized postmodernity, between different identities. Artists and spectators are constantly redefining these boundaries, crossing them, smuggling things across them, redrawing them. In France, playwrights like Marie NDiade, José Pliya and Koffi Kwahulé consider themselves more as 'playwrights of errance' (Chalaye 2004a and 2004b) or writers of world literature (Le Bris and Rouaud 2007) than as representatives of the black minority.

Is postcolonialism inevitably critical, anti-colonialist and intercultural? Neither more nor less than other forms of contemporary theatre, which are part of the clash of cultures and languages. Postcolonial studies are certainly unjustly neglected in some countries such as France and Continental Europe, but they have existed, under other names, ever since the dawning of an interest in non-European forms of performance.

Facing the colonized of old, facing the difficulty for postcolonized artists to find their own voice without denying the past or opting out of (post) modernity, the descendants of the colonizers often have a very guilty conscience: they feel guilty for the actions of their ancestors, and they are ready to make any penance. We should be able to change mentalities in the same way that we change individuals or political regimes. 'Decolonizing thought does not mean that we deem the colonized of today to be right and the colonizers of yesterday wrong, but it involves striking up a dialogue, or more exactly conceiving thought to be inherently dialogical, that is to say interconnected' (Amselle 2001, p. 206). This dialogical thinking is something that theatre, more than any other art, can keep alive.

POSTDRAMATIC

POST-DRAMATIQUE, POSTDRAMATISCH, POSDRAMÁTICO

More than ten years after its release in 1999, the book by Hans-Thies Lehmann, *Postdramatisches Theatre* (published by Verlag der Autoren: English translation Lehmann 2006) continues to lead the way in discussions on contemporary theatre. Since the 'Theatre of the Absurd' in the 1950s, no other term had emerged as an attempt to include a great proportion of experimental theatre production.

1. Origins of the notion and term

Though Lehmann did not invent the term 'postdramatic theatre' (PDT), he can claim the merit for having systematized it on the basis of a set of observations and hypotheses, in a brilliant style comparable with Adorno's. The term PD seems to be an echo of PM (postmodern), at a time, indeed, when theory was starting to stagnate, and seemed unable to cope with new experiences, choosing instead the facile solution of the 'post-', of what comes after, somewhat in the way that we say in French 'après moi le déluge'. This was a 'tactic' that has since that time become widespread, with cumulative notions such as 'poststructuralism' (after 1968), posthistory (after 1989), posthuman (after 1999, in the work of Catherine Hayles: see Hayles 1999). This principle of the 'post-' quickly leads to an accumulation of practices that Lehmann brings together under the same term, sometimes rather rapidly, often as one is reading, sometimes in interminable and eclectic inventories.

It is relatively easy to identify Lehmann's *bêtes noires*: the literary and logocentric theatre whose mise en scène is only a decorative formality; the political theatre that highlights its theses and is only a ritual of confirmation for those who are already convinced; intercultural theatre, 'because we cannot hope to find in interculturalism a new theatrical space which would replace political public opinion' (Lehmann 2006, translation modified).

These exclusions are rare in Lehmann's book and therefore all the more radical and remarkable: but they are not immune from a certain irony that we find in the trademark 'postdramatic theatre'. An unintentional humour characterizes this strange trinity:

1 The 'post-' never tells us whether the rejection of what comes before is temporal or purely theoretical, a farewell to structuralism and semiology. Lehmann makes this into a principle of non-contradiction: 'The affirmation that postdramatic theatre existed, so to speak, from beginning and the affirmation that it defines a specific moment of theatre after/beyond performance do not exclude each other but coexist' (Lehmann 2007, p. 44).
2 As the 'dramatic' is precisely what is abandoned or even rejected, it is surprising that Lehmann still uses it, even in the negative: this may suggest that no other category – the epic, lyrical, philosophical, etc. – could succeed it, even in different forms.
3 The Greek origin of the word 'theatre' and its exclusive use in the Western or Westernized world make it seem suspect and of little use when we are looking at non-European cultural practices, especially non-aesthetic and non-fictional cultural events. The term 'performance', or even 'cultural performance', would be better.

2. Meaning and purpose of the notion of PDT

The purpose of PDT seems to have no limits, either in its extent or in the way it is to be understood. Lehmann promises to define the criteria of PD, but he quickly forgets his promise in the enthusiasm of the discovery of ever new forms (Lehmann 2006, p. 143). It is clear that his choices go far beyond the boundaries of scholarly and literary culture: they lead him to a popular and media culture, to the visual arts and performances of all kinds. Dance, the new circus, video art, visual art and installation art, and musical theatre all take refuge in it. According to Jerzy Limon, postdramatic theatre has a distant but definite ancestor in the Stuart masques of the early seventeenth century (Limon, in Cefalu and Reynold (eds) 2011). PDT favours the performative principle without applying it to Cultural Performances. These remain, as far as the theory of PDT goes, symbolic actions external to the aesthetic sphere of theatre.

Although Lehmann distinguishes between PDT and the experiments of the 1950s and 1960s, such as happenings, performance art, environmental theatre, body art and Viennese Actionism, these forms quickly managed to sneak through the large meshes of the PD net. Again, it would be wrong to blame Lehmann for the absence of any restrictive definition, given the vastness of the field and the hybridity of the objects in it. We simply note that criteria are first and foremost defined as that against which PDT protests: this in turn brings into focus the new values and areas that are prized by the PD.

The main enemy is representation, namely the old desire in so-called dramatic theatre to represent, in a text or in performance, a fictitious action, a conflict between two characters, a place and time that are distinct from those of the stage event in its singularity. Instead of figuring out what the text is about, PDT prefers to exhibit and lay bare the mechanisms of language, to treat the text as an acoustic object, and not worry about the referential value of the words.

The result is that PDT shows a clear preference for a performed theatre, a theatre that has emancipated itself from the dramatic text and advocates an absence of hierarchy between the

stage systems and the materials used, and between stage and text. These texts will not be *for the stage* (supposed to be easily performed and spoken), but instead they will militate against the stage, or even be written in opposition to it. And, indeed, the authors often cited by the PD, such as Müller, Jelinek, Goetz, Polesch, Kane, Crimp, Duras, Bernhard, Vinaver, Fosse, Lagarce, etc., are considered as not writing *for* the stage, but *against* it or, at best, *in spite of* it: the stage is not there to illustrate and clarify the text, it must provide an apparatus which opens up new perspectives for the texts: not a socio-psychological situation, but an apparatus* for performance, for gestural and visual impulses that will help us discover the text as well as the stage, prompting us to compare and contrast the one with the other. Some directors and authors are known for their fascination with rhythmic structures: directors such as Wilson, Régy, Kriegenburg, Thalheimer, Etchells, Lauwers, Fabre, Castellucci and Lepage; and authors such as Koltès, Lagarce, Gabilly, Handke and Foreman.

The elusive object of PDT is more a certain practice of the stage than a type of writing. However, it is often difficult to know whether 'postdramatic theatre' refers to a type of writing or to a practice of actors' performance and mise en scène. Perhaps this is the reason why Lehmann rarely speaks of 'mise en scène', as he clearly judges this notion to be too tied to the old playwriting and 'classical' mode of mise en scène, as in Copeau. This 'classical' mise en scène examines the move from the text, supposedly stable, to stage, thought of as volatile and unpredictable. It claims to be the work of a director who is both creative and faithful to the text. According to Lehmann, however, the mise en scène of modern theatre 'is usually the mere declamation and illustration of the written performance', a position that seems, and not without reason, very unfair and simplistic to Jean-Pierre Sarrazac (2007, p. 9). Lehmann's radical stance is partly explained by his weariness with the German *Regietheater* of 1960 to 1970, a style often deemed too focused on the ego of the director as an artist (Zadek, Stein). In other countries, such as France and Italy in the 1970s, the stage was already seen as the best way to deconstruct a play or a performance: Vitez, in a series of exercises and later performances based on the classics (Molière, Racine), and Carmelo Bene, in his radical rewriting of Shakespeare using a histrionic style of play, managed to deconstruct the text long before the advent of the PD, placing the stage before or above the text, proposing a simple but radically destabilizing apparatus* for actors and for the way spectators receive the result.

Actors, and their PM and PD doubles, 'performers', help us to better understand the differences between the dramatic and the PD. Perhaps we will better understand PDT if we examine the new identity of the actor through the 'performer'. 'Performers' are not trying to build and imitate a character, they are located at an intersection of forces, in a chorality*, an apparatus that brings together all their actions and physical performances. They can stand as a personal presence alone, having rid themselves of character, or else they are a competition in vocal or physical endurance (Pollesch, Castorf). They no longer have to get into the emotions of the spectators through the imitation or suggestion of their own emotions (*Einfühlung*), but according to the eloquent formula of Roselt, they must break out of identification (*Ausfühlung*), leave behind the swamp of simulated emotions, to find their own, just like athletes, musical performers, choral singers, or technicians in the service not of a human imitation and a theatrical illusion, but of a collective enunciation (Roselt 2008).

3. The historical moment of the appearance of PDT

It is extremely difficult to distinguish between the postdramatic as theoretical principle and PDT as a concrete object (as text or as stage practice). The change in this theatrical object is due to historical reasons, and PD theory is only a reaction to these changes. Yet to perceive them, we need to develop a conceptual apparatus that is as specific as possible.

The change in the theatrical object: This is a change that Lehmann observed in the performances and the performance art he saw in the 1970s and 1980s, particularly in Frankfurt (Theatre am Turm), Germany, the Netherlands and Belgium. These performances form a distinct body because they are created in reaction against the literature of the absurd: this was mainly related to a philosophy and literature that did not lead to any new practice of the stage. Beckett forms a kind of transition between dramatic literature and an abstract, non-symbolic practice of the stage. As for purely visual aesthetics (Wilson, Kantor, and later on Tanguy, Gentil, etc.), they all came into being as a reaction against art theatre or the theatre of mise en scène, just as much as they were rebelling against dramatic literature.

Yet this dramaturgical literature preserved, in other countries such as France, a degree of autonomy, with new styles of writing and theatrical publishing in the 1980s (Vinaver, Koltès, Novarina) and 1990s (Gabilly, Lagarce). Theorists of the performance, such as Vinaver (and his analytical grids of universal theatre) Sarrazac (with his conception of rhapsodic theatre) were by no means part of any anti- or postdramatic reaction. They still saw the stage as a lever for deconstructing, displacing and diverting the classical canonical texts. Therefore, these theorists gave the PDT space to build alliances with the media, the visual arts, popular performances and variety shows. They kept faith in the powers of mise en scène, throughout the 1960s and 1970s and afterwards. The only thing they shared with PDT was a certain blindness or even an open indifference towards intercultural experiments and the expansion of theatrical studies to Performance Studies and the study of all Cultural Performances.

The change in methods: This historical evolution coincided with changes in method and in epistemology, from 1968 to 1980: this saw the end of the dramaturgical analyses inspired by Brecht, the end of semiological imperialism, and the beginnings of the poststructuralist era. The work of Adorno, such as his *Aesthetic Theory* (2002) or his essay 'Trying to understand *Endgame*' (1982), are essential benchmarks for anyone who wishes to follow the development of this PDT.

The change in institutions: There is still one last fundamental reason for this unprecedented growth of PD theatre in Germany, and later on, under other names, in France and elsewhere: experimental theatre, heavily subsidized by municipal authorities and the state, and artificially supported, would not survive without this support. In Germany, *Stadttheater* (municipal theatres) are very powerful and rich, and quickly adopted, strengthened and institutionalized experimental theatre. Hence, with the withdrawal of the state and institutions, it is possible and indeed highly probable that PDT will disappear or be transformed into a more marketable product, and that we will return to a 'more accessible' theatre, to the idea of the 'well-made' play, to 'chic' or 'preppy' performances or a smart boulevard theatre (Reza, Schmitt). This restoration, indeed, is also becoming apparent in many new performances.

4. Towards a PD, deconstructed mise en scène?

Philosophical eclecticism: You will not find a *conceptual apparatus* adapted to the new onstage and offstage experiments of the 1970s and after: neither structuralism, nor semiology,* nor the aesthetics of reception. As the work of art is itself fragmented, deconstructed, unfinished, spectators and theorists no longer have concepts or tools that are sufficiently far-reaching and relevant. The only thing that Lehmann's PD can do is to use, in an ad hoc, eclectic manner, concepts borrowed from French philosophers like Derrida, Lyotard, Deleuze, Baudrillard and Rancière. PD often proceeds by deploying binary oppositions: event/situation, parataxis/hierarchy, space/surface, representation/presence, etc. These opposing concepts help him to organize the mass of observations, to verify the great dichotomy pitting the dramatic against the PD. This binary partition is however too simplistic and cannot explain phenomena that cannot be reduced to a sharp dichotomy.

Deconstruction: Lehmann often refers to Derridean deconstruction, though without clearly differentiating it from his own conception of the PD. But it seems necessary to distinguish between them, even though the PD and deconstruction, in Derrida as in Lehmann, both explicitly take a stand against postmodernist (PM) thought.

We could define deconstruction as the way a mise en scène is developed and then taken apart in front of our eyes. It identifies and induces its own fragmentation, highlights its dissonances, its contradictions, its decentring.* One detail in the representation can deconstruct the overall narrative structure, ruining any claim on the part of mise en scène to represent the world or build a character. These are operations on meaning, not just superficial stylistic devices. Here also lies the real difference with PM, which can be recognized from its taste for mixing registers, genres and stylistic levels, its liking for hybrid forms and a very high degree of intertextuality (Pavis 2007, pp. 159–160).

A. The principles of deconstruction

1 *Decentring* of the mise en scène: there is no longer any overall discourse, any discourse on or of the mise en scène – at least, nothing that is explicit and clear. The director is no longer the author, the central subject controlling everything. The actor, the group as a whole, technology and the media no longer need to obey an artist-demiurge.
2 *The collapse* of the traditional mise en scène of the past, due to the fragmentation of the subject, is due to a new working method: collaborative production and collaborative reception, in the words of Puchner (Puchner 2002, p. 176).
3 *The display* of a process,* the performative presentation of an event, replace all representation and figuration – and sometimes all signification.
4 All mise en scène, let alone any deconstructed mise en scène, is a 'Poetics of disturbance' ('*Poetik der Störung*' in the words of Lehmann 2006), which does not however exclude the idea of fine-tuning: far from it.

5. The return of mise en scène?

While Derridean deconstruction provides PDT with its conceptual framework, it also encourages philosophical generalities and it often leaves behind any ground-level, concrete performance analysis. Lehmann's book, and the reflections of his former students and of artists who draw on the PD, would be more persuasive if they returned to more accurate and technical descriptions of performances, refocusing on a notion that goes back a long way but is already starting to be forgotten or neglected: the mise en scène. For mise en scène is still the only real place where theory and practice confront each other. It is also what allows us to select, refine and improve the examples of PDT.

Together with mise en scène in the *Continental* sense, however, we need to consider the notion and practice of performance art, and make the contrast between the two models bear fruit (Pavis 2007, pp. 43–71).

By comparing and combining the general aesthetics of the PD and the recent history of mise en scène, are we not ensuring the foundations of a theory of a deconstructed (or postdramatic) mise en scène? But this means that the following tasks need to be carried out:

1 *Stage practices must be historicized*, contextualized, relativized, included more clearly within larger ensembles such as a theory of media of or cultural practices.
2 *Their strategy must be analysed*, along with their combinations and permutations, their polemical value and their cultural dimension. We must remember that in every cultural and linguistic

context, identifying PD examples and evaluating PDT is different. The relation to the classic text, for example, is very different in Holland, France and the UK.

3 *The examples must be updated*: they are 30 or 40 years old, and Lehmann first analysed them over 20 or 30 years ago. Practices have evolved and experiments have diversified, although some artists such as the members of Rimini Protokoll lay claim to the PD label while others, such Ostermeier, distance themselves: 'The postmodern theatre corresponds to a decadent, sated period, which is gone now. The spectator I was in the early 1990s, in Berlin, rejected the cynicism of the theatre that was being produced at the Volksbühne, for example, which the critics defined as "deconstructivist" and which thought that "grand narratives" no longer had anything to say to us' (Ostermeier and Chalaye 2006, p. 53).

Can the dualism of the dramatic and the PD be overcome? We are far from the frontal opposition between dramatic and epic, as Brecht was still theorizing it in the 1920s, in the tradition of the Platonic opposition between mimesis and diegesis. The PD may include elements which are sometimes dramatic and sometimes epic, naturalistic or dramatized. The contrast between the modern rejection of theatricality and the PM acceptance of this theatricality no longer holds: one and the same mise en scène will unhesitatingly switch from one to the other, in accordance with the PM principle of heterogeneity.

A similar dualism, that can equally well be 'overcome', is that of a realistic style (one which hides the marks of representation) and a theatricalized style (one which accentuates them). A director such as Chéreau, for example, alternated between psychological moments and theatricalized, stylized and intensified* moments.

6. General conclusions: the case of playwriting

With the end of an era marked by the disappearance of irreplaceable artists like Cunningham, Gruber, Zadek, Gosch, Schlingensief and Pina Bausch, are we entering a new, post-PD era? Can we draw a line under the PD? Would this not be just as difficult as jumping over our own shadow? Will we escape from the PD by returning to the dramatic? Not likely! In any case, it is good to come back finally to the question of what is implied by the term PD when it is taken literally: what will writing, what will dramaturgy be like after the dramatic?

There is probably not much sense, or at least relevance, in talking about contemporary PD writing, insofar as most authors have integrated and absorbed the major anti-textual PDT trends while remaining readable, not only in the sense of 'understandable', but publishable in the way dramatic literature can be. Thus Koltès partly integrated the stage aesthetic of his director Chéreau into his writing – an aesthetic that is a mixture of mimetic authenticity and theatrical artificiality. Indeed, Chéreau was able to detect in Koltès's writing a dichotomy which the other directors from the 1980s to the 2000s had not always perceived, as they saw his plays as naturalist documents on marginal young people.

Such an interaction will last as long as the conditions of production and the patience of the artists permit; it reaffirms the theoretical and practical interweaving of text and performance; it leads us to reflect anew on the mechanisms of mise en scène; it reminds us, incidentally, that the text (which was called, 30 or 40 years ago, the 'theatrical text which is no longer dramatic', in the title of a book by G. Poschmann, *Der nicht mehr dramatische Theatertext*, 1997) is again becoming the 'newly dramatic' if not post-postdramatic text. After the phase of the 'withdrawal of representation' (Lehmann 2006), the texts, without relapsing into being well-made plays, are again telling stories, representing elements of reality, lending themselves to character effects. This return is not a reactionary restoration, it is simply a recognition that every work of art, and all human discourse,

always tell a story. Theatre, especially contemporary theatre, is always, according to Sarrazac, 'rhapsodic'. The notion of rhapsody is 'related to the epic domain of the Homeric songs and narration and at the same time to writing devices such as assembly, hybridization, patchwork, chorality' (Sarrazac 2005, pp. 183–184). Can this notion be applied to mise en scène as a whole, and are we then on the level of the PD?

The difference, however, is that the theory of contemporary texts and especially the associated mode of analysis still have to be established. This analytical theory must integrate the parameters of the dramatic and the PD. Tools such as action, dramaturgy, intrigue, story and ideology remain relevant, even if it is only in their absence or transformation that they are noted (Pavis 2011).

Is PDT currently blocking the evolution of dramaturgy, of writing, due to its new norms, its new *doxa*? According to Sarrazac, this blocking is real, because the PD fails to recognize dramatic writing and its intrinsic evolution, an evolution that is not subject to the vagaries of the stage. Sarrazac calls for a reaction against the PD, and contrasts it with a 'recovery': 'this moment – the very opposite of a restoration – in which the performance reshapes itself, revives under the influence of a theatre that has become its own Stranger' (Sarrazac 2007, p. 1). There is, indeed, a real risk here: the complete reversal of the text-stage relationship. This relationship was once dominated by the text and logocentrism, but with the 'stage-centred approach' of the PD it finds itself entirely subject to the stage and stage practice: as a result, the text no longer has any chance of being read or even indeed written by a playwright. The new master is no longer the director, deemed to be too logocentric, but the 'stage-writer'* (*écrivain de plateau*), who is supposed to be both director and creator of text and scene as a whole – in other words, a hybrid being, a complete athlete of the stage and the page, (re-)writing his or her texts in the light of the projectors.

This 'stage writing' (as Bruno Tackels calls it), which tends to become common if not dominant in experimental theatre, is barely distinguishable from PDT. The idea is that all creation starts out from the stage, from concrete work with actors in the space and time of the stage. In this sense, this 'stage writing' (the name is unfortunately not very well chosen, since it is neither a writing nor a stage in any traditional sense!) is very similar to the British tradition of devised theatre, which too has the annoying tendency to gobble up other forms of experimental theatre, including dramatic writing and director's theatre, i.e. the theatre of mise en scène inspired by the Continental tradition.

Basically, the three types of experiment – PDT, devised theatre and stage writing – come together to avoid, if not liquidate, the tradition of the artistic mise en scène based on the re-reading of plays, mostly classics. As the German *Stadttheater* cannot give up the classical repertory demanded by a rather traditional and petit-bourgeois audience, they integrate PD research by getting guest directors, or directors attached to the theatre, to apply it a little mechanically. This happened before with Robert Wilson, and is happening again with old avant-garde PD stalwarts such as Jan Lauwers, Jan Fabre, Luk Perceval and Michael Thalheimer. These same powerful and established structures, in Germany and elsewhere, which encouraged the beginnings of the PD in the 1970s and 1980s, may now be poised to recover, adapt, commercialize and finish them off (in every sense). The future of the theatre probably lies more in the system of subsidies than in developing new forms, whether dramatic or PD.

Thanks to the ideas of Lehmann and his students and now of many artists around the world who claim to follow him, PDT has had the great merit of formalizing an entire living and regenerative trend in world theatre, admittedly one that comes with all the contradictions and imprecisions of our time, with a scepticism as cynical as it is desperate about the dogmas of the past and the easy promises of the future. PDT is far from having revealed its secret: it is neither style, nor theory, nor method, but a cunning ploy for shifting contradictions that are locked in an immobile struggle. Its survival or disappearance does not depend on a return of the dramatic,

of a neoclassical dramaturgy, but on the strengthening of a writing that has not completely cut loose from art and dramatic literature. In its battle against PD, it cannot be said that the dramatic has said its last word.

POSTMODERN THEATRE

POSTMODERNE (THÉÂTRE . . .), POSTMODERNES THEATER, POSMODERNO (TEATRO)

The expression 'postmodern theatre' is extremely vague: it applies without distinction to the most varied textual and performing practices, though it is not always possible to verify whether they actually fall under this heading, as they are often indiscriminately called 'post-dramatic', 'intercultural', 'globalized', 'intermedial', 'deconstructionist' or 'supermodern' (Marc Augé) – or indeed, by a kind of return to sender, simply 'modernist'.

1. The beginnings of modernity

It is quite difficult to situate the beginnings of modernity in the arts and in literature historically. For Giorgio Agamben, 'the key to the modern is hidden in the immemorial and the prehistoric'. Without going that far back, we will follow Jürgen Habermas, who in his *The Philosophical Discourse of Modernity* traces this modernity back to the eighteenth century and the *Aufklärung* (Enlightenment). Habermas might equally well have referred to Diderot and his project (as unfinished as the Enlightenment project according to Habermas), of setting up a theatre to spread knowledge and change society. We might even quote, as one of the sources of modernity a century later, Baudelaire and his desire to 'extract from fashion the poetic in the historical, to draw the eternal from the transitory' (*The Painter of Modern Life*, 1859).

In terms of theatre, modernity and mise en scène seemed to converge in the second half of the nineteenth century, when the practice of the stage became increasingly rational in terms of the organization and ownership of the performances; after 1880, it specifically called for a director to 'sign' each production, then became a system in many aesthetics into the 1950s. Even the aesthetics of the most radical historical avant-gardes, those of the 1910s and 1940s (expressionism, futurism, Dadaism, surrealism) required the presence of directors with their talents for gathering, unifying and centralizing the work of others. But the crisis of the performance was contemporaneous with the advent of modernity, in the 1880s and it would last until the 1950s. It was also soon afterwards, in the 1960s, that the term 'postmodernism' appeared. This was a way of leaving modernity behind and indeed burying it as well as the historical avant-gardes, turning the postmodern into a 'post-avant-garde' (see the account of the Seoul conference organized by Lee Mee-Won, 'Where do we go after the post-avant-garde?'(Mee-Won 2012)).

If the arrival of the director coincided with that of modernism, with the shift from the actor-manager to the director, with the 'modernist drive towards interpretation and the theatrical decenterings of postmodern performance' (Lavender 2001, p. 30), it also occurred at a time when the dramaturgy of classical origin entered a period of crisis – in the very 1880s, as Peter Szondi (1956) showed. By making the director into the new demiurge of the stage, modernism decided that it could control everything: but it also anticipated, even if only in its self-reflexive meditations, the risks of a new imperialism of the creative subject, even as the humanities, psychoanalysis and philosophy would soon demonstrate the fragmentation, decentring* and postmodern proliferation of the subject and his or her desires.

2. The postmodern as a new stage

A. In society, philosophy and the arts

The postmodern is a groundswell movement that rejects any central authority, any homogeneity, that recognizes all kinds of communities considered to have the same rights, and that takes an interest in minorities* of all kinds.

The arrival of the postmodern marks a new era. The word 'postmodern' initially designated 'non-international' architecture that was able to integrate the most diverse historic styles (without the building collapsing immediately). Postmodern architecture wanted to go beyond the Bauhaus and its heirs (Le Corbusier, Gropius, Moholy-Nagy), considering them as too austere, purist, even puritanical. The 'Art Theatre', a purely modernist theatre, attempted to imitate this purism, with its elegant or aristocratic aestheticism; it trusted mise en scène to make a reasoned choice based on a close reading. In contrast, the postmodern aesthetic advocates openness and cares little for originality. Its 'pop' aesthetic approves eclecticism, commercial art and kitsch.

Postmodernity was given a philosophical footing by Lyotard and his disbelief in grand narratives: a long series of modern oppositions have lost their edge: new/old, present/past, left/right, progress/reaction, abstraction/figuration, modernism/realism, avant-garde/kitsch (Lyotard 1984).

Postmodern discourse maintains the confusion between literature, art, philosophy, theory, fiction, social reality and business; it likes to juxtapose practices that are usually kept separate, so that the stage can test them out. In this way we are encouraged to share its taste for making the most of scraps and leftovers.

Modernity – as has often been noted – is symptomatic of an acute crisis in the culture: it reveals a 'Civilization and Its Discontents' (Freud). Postmodernity is also undergoing a crisis, but a diffuse and elusive crisis. 'Postmodernism is not a movement or an artistic trend. It is much more the temporary expression of a crisis in modernity affecting Western society, especially the most industrialized countries on the planet' (Jimenez 1997, p. 418).

B. In the theatre

In Western Europe, no one uses the term 'postmodern theatre' much, perhaps because it overlaps with that of 'mise en scène', whether modern (around 1880) or postmodern (post-1950). Other cultural areas, however – the former Communist states of Central and Eastern European, as well as postcolonial countries (such as Korea, Africa and Latin America) – use it much more, but a little anarchically, more as a style, attitude, trademark or label than as a theoretical and analytical concept. According to playwrights of the 'periphery' – such as Argentina and Chile – the contrast between modernity and postmodernity is explicitly seen as artificial, as is shown by the author Rafael Spregelburd: 'The distinction is for us [Argentinians] a European category. Peripheral, postcolonial countries, those that do not participate in the concert of nations, are countries that, in reality, have not known modernity' (Spregelburd, in Martin and Perrier (eds) 2010, p. 86).

Some postmodern principles do not seem to apply directly to the theatre. Thus the postmodern mix of high art and popular entertainment struggles to find favour: mise en scène is required to choose between scholarly research and popular entertainment, at least in Europe, since the distinction is not as clear in other countries, such as China and Korea.

Beyond dance and its great choreographers (Lucinda Child, Simone Forti, Steve Paxton, Merce Cunningham, Yvonne Rainer, William Forsythe, Trisha Brown), many of the principles of postmodernism also apply to the theatre.

3. Some aesthetic principles of postmodern theatre

These days, we hardly ever come across any radical re-reading of the classics or new and original interpretation of existing works of art: all readings seem possible or undecidable, according to the famous words of Paul Feyerabend ('Anything goes!'). Mise en scène is no longer intended to liberate, to emancipate, to discover solutions to riddles in subtle dramaturgical analyses or ways of staging a piece. This notion of mise en scène as the quest for a hidden or new meaning has been put in doubt; people prefer the idea of performance art,* of installation,* of an exhibition of words (making language visible and audible, regardless of meaning). The Brechtian search for the historicity or the historicizing of a play or a performance is repressed in favour of a historicism that claims to reconstruct the historical conditions of the performance of classic plays. Performing Racine in a style of baroque declamation as in the seventeenth century is also a way of saying nothing about the play that could be useful for our own time. It is an essentialist attitude that sees declamation, the theatrical sign, theatricality and mise en scène as timeless, frozen categories, while in fact the construction of meaning is historical, variable, rooted in modernity.

No centre, no stable identity now controls the text or the performance. The relationship with the tradition of performance and interpretation has faded, almost vanished: often, artists reject the tradition and the audience is no longer acquainted with it. Everyone is caught up in 'presentism', the cult of the moment and the present that allows no critical distance; we are all prisoners of what is agreeable and immediately consumable. So we no longer seek a message to decipher, contradictions to unravel, the original signature of a director or an artist, as in the time of modernity.

Postmodern dramatic writing and mise en scène favour contradictory elements, forms that are hybrid in their styles, genres and themes. The crisis of representation, the difficulty of representing the real and even more of emerging from representation so as to exist solely in the present and in presentation, often results in a refusal to represent anything, to express anything, to manifest intentionality, while feeling guilty about not expressing anything for other people: 'there is nothing to express, nothing with which to express, nothing from which to express, no power to express, no desire to express, together with the obligation to express' (Beckett 1965, p. 103).

The end of the emancipatory 'grand narratives' (Marxism, Freudianism, etc.), announced by Lyotard in 1979, is reflected in the lack of any narrative conclusion, of any systematic dramaturgical re-reading, but this does not mean the end of storytelling. The forms are just different, 'simply complicated', as Thomas Bernhard would say: i.e. they are recast into less spectacular or grandiose narrative modes that are closer to the daily lives of people and their memorable anecdotes.

The relationship to the tradition has changed: tradition is no longer denied or violently contradicted as in the modern texts that rebelled against frozen classical texts and practices. Tradition is now surreptitiously subjected to the *détournement** of irony or parody, rather than by pastiche. Pastiche mimics a previous genre and pays it tribute by reproducing its stylistic devices. Burnier and Rambaud (1977) parodied the script and film by Duras and Resnais, *Hiroshima, mon amour*: this is a postmodern example of parody (quite a rare thing in the theatre). Thus the famous leitmotiv in the film, 'You saw nothing in Hiroshima' ('Tu n'as rien vu à Hiroshima'), becomes 'You saw nothing, you shortsighted Chinese man!' ('Tu n'as rien vu, Mirot chinois'). Parodic in its general intent and its satire on a literary, exalted film, the rewriting by Burnier and Rambaud also revives the taste for pastiche that was already there in Duras's lyricism. It repeats its devices and linguistic tics, also suggesting mischievously that the film cannot be seen because the spectator is shortsighted. This type of *détournement** is fundamentally postmodern in that it merely incorporates elements of original texts, subverting them without claiming to change their relationship to reality, but instead reworking their style.

This results in a very pronounced mannerism that acting and staging are well able to take into account. The artificiality, intensification* and magnification of the stylistic effects sometimes give the impression of an exaggeration, an excess* or a parody, as if the artists were unsure how to imitate the characters and their situations. Mesguich in France, Kriegenburg and Thalheimer in Germany, are specialists in this non-psychological performance style, which is perceived as literary and artificial by an audience accustomed to realism. It is a performance style that is often associated with postmodern pastiche: an ironic but not necessarily comic distance, an often elitist love of form and dramatic or visual construction, without any desire to undermine them, but meant for an audience of initiates in possession of the operational codes and rules of theatrical acting.

This emphasis on theatricality reflects the taste of the postmodern for playfulness, artificiality, the exhibition of words and figures of speech – all features that performance can perfectly well produce and that have always been associated with the lie of theatre, of which naturalism is so ashamed.

A. Other criteria of postmodern theatre

The four criteria of postmodern cinema, according to Hayward (2006, pp. 299–310), can also be found, mutatis mutandis, in postmodern theatre:

1 *Simulation*, in both senses of the word: (a) in the sense of simulation as a scientific experiment (simulating a nuclear disaster and what to do about it): here, what is simulated is the encounter, not of social groups or classes, but the encounter of styles and corporealities; and (b) in the sense that, for Baudrillard, our lives are 'simulations of reality' (Auslander 2008, p. 57). This is the world of an imaginary and fundamentally quite artificial meeting; it is a pure invention of the mind, which pretends to be reality.
2 *Prefabrication*: the mise en scène manufactures and adapts for the stage materials that are already formed: it quotes from existing things, whose home-made fabrication for the needs of the stage is perfectly obvious, it borrows from materials belonging to different genres or cultural horizons, for example.
3 *Intertextuality*: or, more precisely, intermediality, since the cited or reworked texts come from various semiological systems: visual, gestural, rhythmic, sonic systems and the media.
4 *DIY improvisation*: DIY is a consequence and working mode of the three previous criteria. When it becomes systematic and consistent, it is similar to deconstruction* (which is aptly named). It ensures the two-way traffic between an explanatory theory and a spontaneous and anarchic practice. Anarchic practice needs theory if it is to be questioned in a coherent and original way.

These four criteria confirm how the postmodern theatre has become standardized when it tries to steamroller its way over everything else. But we can also see a diversification of experience and an extreme individualization in theatrical and performative practices as well as in cultural consumption. The theatre finds it difficult to remain a generalist, federative medium backbone; it tends to fragment into individual genres, to be consumed *à la carte* by mini-audiences of *aficionados*, friends, family or colleagues of the artists.

4. Postmodern, postdramatic, deconstruction, intercultural, intermediality, et al.

In everyday language, as in historical and theoretical works, all these concepts are often used interchangeably. It is by comparing the spectator's mode of reception that we can hope to differentiate between these terms and these concurrent practices.

The postmodern is a general aesthetic movement that brings together several major trends of the thought and culture of its era (roughly speaking, post-1950). All other categories are affected by the postmodern, as if by impregnation. They have in common an acceptance of the most contradictory criteria, as if it were finally necessary to find a conciliatory and democratic solution to the radicalism and autism of the avant-gardes of modernity. After the melancholy of modernism, linked with the impossibility of bidding a final farewell to a radical solution, the postmodern seems to be caving in to a democratic cynicism: everything is possible, since nothing satisfies us, and a democracy of the arts, with all the accompanying compromises, is the last thing left us. This attitude is likely to find a favourable response in the theatre, because this art likes to accumulate materials and signs, without always establishing a hierarchy between them, let alone decreeing how they are to interact. However, what saves postmodern mise en scène is its attention to the relationship between theory and practice in the way both theatre directors and spectators establish meaning. Spectators are constantly being called upon, and need to be involved in the genesis of meaning. They always make a connection between their practical experience and the theoretical hypotheses they form in interpreting the text or the performance. Ultimately, they are completely free to interpret and evaluate the stage or textual work.

Deconstruction,* at least when understood in terms of the philosophy of Jacques Derrida, is an iron discipline for the apprentice stage director and the tyro critic. It forces them to abandon the idea they can find a definitive meaning without abandoning the quest for such a meaning. It prepares us for the unexpected, finds a home in the instability of meaning, encourages us to give up the search for the origins of meaning. The spectator is implicitly called upon to adopt an ironic and sometimes despairing attitude in the face of the insoluble contradictions of the work of art.

Intermediality and remediation** (moving from one medium to another following technological developments) lie behind a new genre: not a multiperformance, but the kind of performance that was developed after a series of re-mediations in which possibilities were borrowed by one medium from another. The strength of these technologies, when properly used, is that they take us back to the art of storytelling: they can tell a story by all means (all the media) without disturbing the spectator through the visible, heavy-handed use of a technology blocking the flow of the narrative. We need to just think about the way Robert Lepage rediscovers the strength of a narrative without disturbing the spectator, each time finding the appropriate media for the type of narrative or for the expected effect on the receiver.

Intercultural theatre is not part of the postmodern: the spectator often raises more anthropological and sociological questions than dramaturgical and aesthetic questions – pondering, for example, all the identities and affiliations that are involved. The ability of this theatre to indulge in constant code-switching is crucial. Spectators are on their guard, ready to laugh or smile at the other culture, but uncomfortable at no longer having the right to do so openly, for fear of the least cultural faux pas (political correctness cannot be evaded). If the spectators are ready to transform the culture of the other into their own culture, they are much less likely to adapt to foreign cultural codes, even if only during a performance (see modernization*).

With *the 'globalized'* theatre* (a kind of postmodern phenomenon, hybridized to an extreme degree and brought up to international standards), questions of ethics and cross-cultural correctness fortunately arise much less often. This frees up new creative perspectives, even giving rise to the often illusory hope that the theatre will eventually reach all the audiences in the world – you just need to know how to export it.

'*The theatre of supermodernity*': this could be a suitable name, taken from Marc Augé, for this global-postmodern-postdramatic-deconstructionist theatre (Augé 2008). Augé defines supermodernity by three factors: a plethora of events, a spatial overabundance, and the individualization of references. The theatre is no exception to this supermodernity. The stage event is drowned in the

mass of events, live events and media events. Spectators are invited to read and interpret whatever they like, to choose the allusions and references that suit them. (See Contemporary*.)

5. After the postmodern?

If we can indeed emerge from the postmodern crisis that is so strongly and comfortably rooted in the present time, we can see – and perhaps this is part of its own logic? – that this philosophy and this aesthetic are somehow running out of steam, at least as a way of designating our time. The postmodern seems to be almost out of breath, according to its own theorists 'Twenty years ago, the concept of "postmodern" was a breath of fresh air, it suggested something new, a major change of direction. It now seems vaguely old-fashioned' (Lipovetsky 2005, p. 30). We have moved from the 'post' to the 'hyper': 'postmodernity will have been merely a transitional stage, a short-lived moment. It is no longer ours, already' (ibid., p. 35, translation slightly modified).

At all events, we are witnessing a certain counterattack, a reaction to the success which the postmodern enjoyed as a universal explanation. Presentism thwarts our need to move out of the crisis (p. 40). Ultra-fast Internet and media communication often confirms what we already knew and prevents us from finding the Other, reaffirming the social bond, strengthening the community, and enjoying a collective catharsis.

Postmodern* theatre does undoubtedly have an extremist, elitist, isolationist tendency. How could the theatre fight against this isolation without becoming facile, populist and smug? The absence of a collective project, the scepticism toward politics, the flight to ethical and compassionate concerns induce a certain fatalism: everything comes too late, all that remains is to combine art and culture with management, if we still want to save them. The postmodern preached the virtues of the intercultural, but the postdramatic, with Lehmann (1999, 2006) is much more sceptical about the possibility of political change and sees the 'all-cultural' as a sign of depoliticization (Brossat 2008). This lukewarm postmodern attitude is a symptom of our predilection for compassion, for religiosity, for the constant reference to human rights, what Alain Badiou calls an 'inane moralism with a religious tinge' (Badiou 2011, p. 118).

Maybe the postdramatic is the driver of a postmodern fast car hurtling at top speed straight towards a brick wall: the landscape around is magnificent, and the few passengers on board can choose between jumping off, or waiting until it's all over.

POST-PERFORMANCE CONVERSATION

CONVERSATION D'APRÈS-SPECTACLE, GESPRÄCH NACH DER VORSTELLUNG

Straight after a performance that we have seen with other people, what could be more natural and indeed urgent than to want to talk about it together? Of course, it might be feared that verbalization will spoil the pleasure of the experience and that it would therefore be better to say nothing. Nonetheless, most of the time, spectators* like to start up a conversation to give some meaning to their experience (Reason 2010a and 2010b).

We need to relativize this law of the way experience is shared out by thinking about the diversity of cultures and the implicit laws of what can be said in private and in public. Furthermore, everyone has the intuitive sense that conversation cannot bring back to life an ephemeral performance and that it transforms the sensory experience into a verbalization which, while it often sheds light on one aspect of the performance, also risks tarnishing it and even killing it.

The whole of 'theatrology'* is a way of meeting this challenge of explaining and verbalizing the work of art. Apart from the verbal dimension and 'scientific' explanation, we can legitimately seek

to give an account of the performance by means other than words, especially as a way of making children or unexperienced spectators aware of what is going on. This aim has been achieved by Matthew Reason who asked children to draw their memories of a performance, and went on to ask them about their drawings (Reason 2010a and especially 2010b).

There are other types of experiment possible, for every kind of audience. Spectators can be asked to re-enact, in just a few seconds, in gesture and dance what they have perceived on stage or noted of the performance as a whole. However, the idea is not one of performing what has been seen again, imitating it in some pantomime, but of using a choreographic sketch to recreate the spirit and energy of the performance. Drawing a general figure,* drawing in air and, if possible, using one's whole body, finding a few reference points in the score accompanying the performance: this restores a trace of the experience to us. It is also the memory that we retain of it, the awareness that spectators have of the fact that the performance is evolving and transforming within us, pursuing us, even though we thought that *we* were the ones tracking it down.

POSTURE

POSTURE, KÖRPERHALTUNG, POSTURA

As a medical term applied to the actor, 'posture' refers to the position of the body, its deportment, its attitude, one that is often uncomfortable and not always entirely 'correct', in every sense of the term. Posture is bodily and kinaesthetic, while attitude is psychological – something sensed and felt.**

Communication theory tries to read the various postures of an individual to interpret his or her inner attitude. It distinguishes between a posture of contraction (submission), a posture of extension (domination), a posture of approach (sharing), and a posture of warding off (rejection) (Martin 2002, p. 36). It describes changes in posture, performed through kinaesthetic markers. It observes the kinaesthetic moves of a person in one and the same situation.

We are authorized to apply this theory of postures to the analysis of actors if they are performing within the psychological and mimetic tradition. Once the work involved in the mise en scène or the choreography reworks the body in terms of its own non-psychological laws, we need to invent another way of describing things, and we need to be attentive to the often arbitrary shapes the body can assume. One method is based on carrying out precise work on the body and its postures, so as then to gain access to emotions and to psychological nuances. As Michael Liard has reminded us: 'It is sometimes better to act as if we did not know anything anymore and put the body into a posture of work: inspiration will follow' (Liard 2006, p. 71).

PRACTICE AS RESEARCH

PRATIQUE COMME RECHERCHE, PRAXIS ALS FORSCHUNG, TEORÍA DE LA PRÁCTICA

The term 'practice as research' (PAR) has been used since the early 1990s, particularly in the UK, to describe one way of getting students in the arts to work. The students are supposed to create an original work of art before putting forward some ideas, usually in written form, about their creation, allowing them to acquire a master's degree or doctorate. So the idea is that their practice will be the subject of their own research, like those purely theoretical or historical studies that focus on the works of 'others'. This method of 'practice regarded as the subject of its own research' can be extended to arts education in general: the practice of an art and the production of works of art become the subject of investigation and reflection,

and they then feed into research. For theatre, the production or the performance piece, once they have beenput on, will be the subject of a study that can follow the most diverse methods. This study is sometimes the starting point for a new practice that will address the theoretical observations. And so on, *ad infinitum* . . .

1. Beyond the debate on theory and practice

'Practice as Research' is, first and foremost, practice as the object of research. This is nothing new in the field of theatre studies, as they have always been obsessed by the possibility of finding the most appropriate theory to describe and interpret the performance or the dramatic text. Following on from that, PAR is, more recent and indirectly, the idea that creation can be developed with the help of, and at the end of, a research activity that is not detached from its artistic object or subsequent to it, but is simultaneously part of this very same object.

The teaching of theatre is something quite different from PAR: it is a general introduction to the process of creation whether this latter focuses on the study of texts and theatrical forms, on mise en scène as an art, on the actor's performance, or on the professions involved in the performing arts.

A new institutional norm: this is what we cannot fail to observe in the British and, more generally, European context. With the transformation of education into a market where free competition is supposed to reign, universities are competing to offer students what they have always dreamed of: the practice of an art sanctioned by and rewarded with a university degree. For universities, the search for customers willing to pay the high price becomes a necessity, and soon a matter of survival, if only so that they can take advantage of grants from governments and organizations that assume the right to legislate what the teaching of art, and therefore art itself, should be. All these reasons explain the rise of this new way of practising research.

2. Reasons for, and problems in, the development of PAR

A. The new market conditions

If the question of PAR, sometimes called PARIP (Practice As Research In Performance), continues to rise so insistently, this is because it is symptomatic of the changes in the academic market. Apart from student demand, the challenge lies in bringing artistic work and professionals together in the universities, encouraging them to prove their usefulness and justify their place. Ninety per cent of the discussion on PARIP concerns the legitimacy and the quantitative and qualitative place of practice, either for students or for teachers. All over the world, art and artists have always aroused a certain suspicion on the part of the university. It is mainly in the Anglo-American world, one that is more open and pragmatic, that the university has firmly incorporated training for actors and the various professions associated with performance.

B. The dangers and pitfalls of the institutionalization of PAR

Despite the healthy debate it provokes, the institutionalization of practice in universities and schools leads to many misunderstandings. The official guidelines of organizations for candidates for 'practical' master's degrees and doctorates are very general and even naïve. Students should, according to them, demonstrate a 'high artistic quality in the creative work' (Whitton 2009, p. 84); they should also provide 'substantial new insights' and 'contribute to knowledge' (ibid., pp. 83–84). Unfortunately, these good (if vacuous) intentions are subjective, arbitrary and naïve: who will check the knowledge and the quality? What concerns quality control and subsidizing bodies is whether artistic activity can be

legitimately regarded as 'serious' work. According to the Research Assessment Exercise (RAE) for British universities in 2001, the teachers' research work must meet specific criteria that are difficult to assess. As Whitton says: 'To be considered as research, the work would need to show that it could (a) interrogate itself critically, (b) locate itself within its research context, (c) contribute original knowledge or understanding, and (d) give rise to other forms of discourse which allow it to be disseminated' (Whitton 2009, p. 81).

C. The form of theoretical research

The official guidelines and most forms of teaching tend to think, rather superficially, that research must be done mainly after the production of the work of art, taking the form of an essay, a dissertation or at least an oral discussion. Whatever the form adopted, art always has to be talked about in cognitive terms, and by proving the originality and innovative quality of the work: 'This ambiguity about whether practice as research has to demonstrate artistic innovation or originality in cognitive terms is yet to be resolved' (Pakes 2003, p. 132). Are words indeed always the most appropriate means of evaluating a visual work, a melody, or a poetic voice? As for originality, we would need to ask *originality compared to what standard?* And we would also need to remember that this supposedly universal quality was not always mandatory. Research as conceived by the university or by 'quality control' bodies implies a great over-simplification and bureaucratic naivety, or else a technique of training designed to tame the monster of stage and performance. These highly questionable assumptions not only do not help research, but they deplete it, and they endanger art, if artists agree to submit to them, often spending more time trying to understand the instructions or documenting their work than in creating it!

D. Reversing the situation?

The development in the early 1990s of poststructuralism, Critical Theory, Feminism and Performance Studies coincided with the desire to include practice in university courses and to accept the idea that art can be analysed and theorized. Unfortunately, the privatization and management structures of universities have often over-simplified and commercialized research. However, the phenomenon is not irreversible, as Fiona Candlin notes: 'conservative educational reform may have prompted the inauguration of practice-based PhDs, but paradoxically may have created a site for the critical re-thinking of academic practice' (Candlin 2001, p. 309).

So this idea of PARIP (the value of which is not itself in any doubt) needs to be taken up again so that we can propose and test out experimental practices that will induce new theories and vice versa.

But everything still remains to be done because PAR is only an empty frame, not a set of existing theories that need merely be applied. So everything depends on the empirical observations and methods deemed most suitable to explain the practice. And, ultimately, it all depends on the policy adopted by the universities in the face of the commodification and commercialization of education, and of the universities themselves.

E. Between sabotage and subversion?

Before turning to the concrete and positive proposals, some thoughts on the aforementioned conservative educational reform that was carried out in the 1990s and 2010s may be of some use. This is not to reject this institutional reform en bloc, but to question or even sabotage its foundations, and to organize resistance or subversion, before finally venturing to propose a few concrete exercises.

Note, for example, the directive of the UKCGE (United Kingdom Council for Graduate Education), according to which 'practice-based doctoral submissions must include a substantial contextualisation of the creative work' (Candlin 2000, p. 98). The work done for a doctorate may indeed be contextualized: so we will go back to the ideological assumptions of the managerial directives. It is easy to understand that they aim solely to preserve the ideological, institutional and political status quo, and that they are in reality dangerous for research as for art, under their mask of openness and liberalism. By insisting on written commentaries on research, and limiting them to the purely artistic context, they retain 'the oppositional relation between art as predominantly anti-intellectual and written work as properly academic' (ibid., p. 101). This opposition, ideologically very fraught, confirms a 'market-oriented management' which cares little about providing students with a critical apprenticeship.

But it is time to be more positive and recognize the enormous potential contribution of PAR in the field of theatre and dance studies, examining their proposals and the prospects they allow us to glimpse. This contribution is enormous, and of great possible significance for students, teachers and researchers; it is only a *potential* contribution, however, since the wealth of the institutional contribution depends on overall policy decisions.

3. Methodological and practical proposals for PAR

These proposals apply both to PAR students and to teaching as such, in departments of theatre, dance or Performance Studies, in Europe and around the world, with the necessary cultural adjustments being made.

A. *Seminar-workshop*: The main idea is to offer seminar-workshops focusing on a theoretical question that needs to be settled, while choosing the question in terms of a concrete result to be obtained: for instance performing a fragment, comparing various 'solutions' for a reading or a performance, finding a particular type of space, deciding how to manage the pace and the time, getting the actors to embody their roles in different ways, deciding on the trajectory of a character/performer in space, anticipating the artistic production and aesthetic experience that will arise from PAR. The main requirement is certainly that one can identify the burning issues of the moment, both for the state of research in general and for the work of art that is being developed.

B. *Work on the text* poses the most complex issues, but also the ones that are most challenging for research. If we can get the author of a short fragment to work with apprentice directors, choreographers, actors, playwrights and stage designers, etc. without initially distinguishing between the allotting of roles, we can immediately start to subvert the usual division of artistic labour. If the selected fragment is short and the group does not exceed ten or so people, we have the opportunity to review a dozen versions, quickly sketched out; we can then discuss their merits and the inspired moments in them before making a potential montage out of them, without fearing the heterogeneity of the proposals, but observing how their combination sometimes leads to unexpected results, even for the author.

If we doubt that the text to be performed, or the scene to be built up with the actors will have a centre, a centred and stable sense; if, furthermore, along with Peter Brook, we make the assumption of a 'pre-shape' or initial intuition, gradually becoming a shape, the shape towards which the mise en scène tends, we can open up the practical work, as well as the theory we are constructing, to all sorts of possible experiences and incarnations.

Between the text and the stage, it is generally believed that there is a radical difference – that we must either study the text 'as a scholar' (*en savant*) or else perform it as 'soap' (*en savon*),

i.e. as something that slips away and forever eludes us. In fact, such an opposition is, yet again, artificial and forced. A simple exercise will demonstrate this: you move through a sequence of imperceptibly different and distinct stages, from a reading 'at the table' to a stage performance where the text seems so embodied in the actor that they cannot be separated and that we are no longer aware of the textuality. Between a silent reading and a stage performance without words, there is thus a continuity: further proof of the absurdity of any absolute separation of practice from research, intellect from sensibility.

This is a timely reminder that theorizing usually involves verbalization. Now this verbalization is never neutral: it must be seen as a way of approaching reality through language and its rhetorical figures, its dead ends and its own laws, which are part of a writing and not of any transparent scientific description. It is very rare that a language that theorizes and verbalizes an aesthetic experience, such as theatre, takes into account its own linguistic practice. But this practice is also an aesthetic system, a performance piece, a performative writing;* that is to say, an active and subjective way of writing. Hence the scepticism about the possibility of explaining everything through language, especially if language does not reflect on its own devices. Hence Candlin's observation in her analysis of the ideological assumptions behind the directives given to candidates for a practice-based PhD: 'Academic writing is a mode of practice that is to some extent determined by form. If writing is not a simple means of communication but carries all kinds of extra assumptions and codes within its structure and terminology, then it cannot straightforwardly explain or clarify art practice'(Candlin 2000, p. 100).

C. *Embodied experience, conceptualization, historicizing*: whatever the example chosen, the main challenge remains that of verbalizing and conceptualizing the work perceived by the spectator or carried out by the actor-student. Indeed, as Fran Barbe notes, 'some students might understand the embodied experience they have had, but be unable to speak about it or conceptualize it' (Allain and Barbe 2009, p. 155). This 'embodied experience' is indeed at the heart of the apparatus of the exercises. For example, we can test a dance, a moment or movement of the dancer or actor, through *kinaesthetic empathy*, an identification with the movement. One exercise consists in getting someone to perform for ten to twenty seconds, using a textual, vocal or gestural material, choosing a simple figure that will be continually repeated in accordance with various 'keys' in the musical sense: performed as a geometric shape, as a machine, as an animal, as a human being. We can then attempt to conceptualize these different keys, to become aware not so much of a character and a psychology as of varying degrees of figuration or abstraction of the sequence played. Conceptualization sometimes consists in putting words or labels on different bodily, spatial and rhythmic practices, then be able to change key in the course of the figure being performed, to seek where to locate such a moment between maximum abstraction and concrete, individualized realism. With some knowledge of the history of styles and historical schools, it becomes possible to combine these embodied experiences with aesthetic approaches and ways of signifying the real. This process of historicization fosters the contextualization demanded by the institution, but also the discovery of other ways of performing and interpreting the world, not just in the sense of the actor embodying and imitating people. Thus the body appears in its historical dimension, as an aesthetic and political issue, as a way of discovering and figuring the world. Such an exercise on the modes of embodiment leads to a different use of practice, and of research too, when it is not afraid to test out and provoke practice. It is an exercise that questions the official directives, our ways of thinking, this binary opposition between theoretical research and practical experimentation practice, cognitive and emotive, mind and body, thought and affects.

A. The process and the product

Creator-researchers must resist the injunction to think constantly about what they are doing. They must take care not to observe themselves the whole time (like a centipede summoned to justify the way it walks for PAR!). To do this, creator-researchers will preferably work on practical-theoretical blocks, units in which theoretical reflection cannot be separated from intuitive experimentation. Thus, creator-researchers will draw on the theoretical hypothesis to continue with their practice, and they will resort to practice to verify a nascent theory.

This rather opportunely requires creator-researchers to think about and experiment on the result as much the result as on the process,* and not to split the process from the product. For them, as later on for the spectators, the point is to be able to perceive the process in the product, and thus to imagine how artists have worked and how the work of art partly bears the trace of this process. It is also a matter, for the artist, of being able to transfer the process and the working method into the work of art that is finally presented.

B. Another way of studying creation

Several methods can be useful: rehearsals, which are now the subject of extensive research (Proust 2006); interviews before, during and after the performance; the notes of the theatre director's intentions (sometimes written a whole year before work actually starts!), and the creative diary that the activity of research recommends or indeed imposes on the candidate director. But there is perhaps another way of going about things: progressing by partial balance sheets after each major step in the process of creation, interviewing the creators once their projects are complete, though without requiring them to justify everything or to say things they have no desire to say.

4. The future of PAR: preliminary conclusions

PAR is still in its infancy. It has made a promising start insofar as it impels the theorist as well as the practitioner to rethink their categories and their certainties.

But PAR is – or should we say 'should be'? – also an RAP, a research as (and through) practice: research, too, needs an experimental practice, a chance to test out on a material (text, actor, space, etc.) various theoretical assumptions. For example, to check the five points of any movement as set out by Bara and Guittet (1996, p. 59), namely the point of impulse, the point of decision, the point of no return, the point of arrival and the point of recovery, it is advantageous to use all kinds of movement as a comparison: throwing a ball, the movement of a person in space, movement as it impacts on a person and the minimal action or whole sequence. To these we might add: how to deliver an alexandrine, a classic tirade, the interpellation of another person, etc. We then need to refine, clarify and differentiate between these types of movement, before discovering whether the five-phase schema is a universal reality, like a narrative schema applicable to any basic narrative. It is even arguable that abstract, theoretical, philosophical propositions can be embodied and explained in the actors' performancein the space-time of the stage. Thus, to understand the philosophy of Levinas, his conception of the human face, the use of actors proves the best method: they can improvise the encounter with the other, understand the face of the other as a prohibition to kill: 'the face is exposed, threatened, as inviting to an act of violence. At the same time, the face is which forbids us to kill' (Levinas 1988, p. 80). Only the dramatic and theatrical experience we can gain through actors will help us understand and endorse this philosophy of human encounter.

Both PAR and RAP are now essential paths to follow when it comes to the education of researchers as well as artists. Provided, however, that training and investigation respect art, which must

remain the irreplaceable raw material. If we bring the practice of art into the university, we must also be careful not to control it by the standards of a university that is now an enterprise fixated solely on its productivity; so we must get round, subvert or sabotage 'managerial decisions', while still wearing the indefinable smile of the art that is being put to the question. Practice and research both have a right to exist on stage and in education. Instead of seeing them as opposites, or playing them off against each other, is it not better to get them to play with each other?

PREGNANT MOMENT

INSTANT PRÉGNANT, FRUCHTBARER AUGENBLICK (PRÄGNANTER MOMENT), INSTANTE PREGNANTE

This term, taken from Lessing (and also translated as 'fertile moment') in his essay on Laocoon (1766), is of value to contemporary theory as it prefigures current attempts to reconcile the static nature of painting and the dynamism of narrative, for example that of the stage image.

The pregnant moment designates a single moment when the narrative is concentrated with a great intensity* in a situation or an image. Past, present and future are condensed into an intense synthetic attitude.

We need to draw a distinction between the *pregnant moment* and the *Kairos*,* or the *decisive moment* of photography, which Cartier-Bresson saw as the moment when the photographer has to press the button. 'The pregnant moment is fundamentally distinct from the decisive moment, as the former is a climax, in other words a moment of great dramatic intensity situated in a continuum of events that it synthesizes and symbolizes, while the latter is a *hapax*, in other words a unique, non-renewable occurrence, a singular and unforeseeable coincidence' (Montier 1995, p. 272). The notion of the 'moment' plays a crucial role in contemporary aesthetics.

PRESENTATION/REPRESENTATION

PRÉSENTATION/REPRÉSENTATION, VORSTELLUNG/DARSTELLUNG, PRESENTACIÓN/REPRESENTACIÓN

The binary opposition presentation/representation can be useful for differentiating between styles of performance and mise en scène. It is mainly in this English use of the adjectives presentational/representational that the two paradigms are frequently used and provide us with important critical perspectives.

The *presentational* style of mise en scène seeks effects of theatricality, far removed from any exact imitation of reality. Reality is distorted, abstract, treated with exaggeration, in an excessive manner. The performance breaks through the illusion by speaking directly to the audience. The show (sets, costumes, music, light) takes the same path, towards artificiality, the intensification* of signs. It is also the presentation of self, in Goffman's sense: a reference to one's own identity (Goffmann 1959). Do not individuals, like actors, always make a bit of an effort to look interesting?

The *representational* style, in contrast, mimetically imitates reality on stage (objects, as well as authentic* behaviour and emotions). This is the style of the realistic or naturalistic aesthetic, which tries to make us forget the artistic and artificial manufacture of the work. It produces what Roland Barthes later taught us to call the effect of the real, the effect of authenticity. Actors hide behind their characters, as if to represent them better: they aim to show these characters and to turn themselves into their representatives.

PROCESS

PROCÈS, PROZESS, PROCESO

In praise of fabrication: Like performance art, the postmodern* or postdramatic* mise en scène emphasizes the process of manufacture, on the rules and modes of production,* much more than on the end result, which is sometimes considered as secondary, provisional and often not really convincing. More than the finished work, what counts is the fabrication of meaning, its construction and deconstruction.*

The reasons for this emphasis on process: aesthetics and analysis for a long time were almost exclusively focused on the evaluation of the work, disregarding its mode of fabrication, which was neglected because it was seen as being a kind of kitchen for creation. Added to this, there has been an undeniable economic change: the acceleration of technology and the need, if one is to stay in the race, to adapt to technical progress, if possible by getting ahead of it. That was the meaning of the question put to Jacques Derrida by Bernard Stiegler in their *Echography of Television*: 'Don't you think that tied to this processuality is the question of the speed of the technical system's development, in comparison with which the structures within which we have lived for centuries, for millennia even, will turn out to be structurally behind?' (Derrida and Stiegler 2002, pp. 68–69).

The acceleration of the processes: The answer to this question of the acceleration of the process could only be positive. This acceleration is teletechnical and informational as much as it is economic and socio-political: it is related to technological change and to the globalization* that this entails. Derrida, however, nuances this enthusiasm for IT processes: 'I believe it is necessary to be attentive to processes without nevertheless neglecting discontinuities, stases, halts, structures, the heterogeneities between models, places, laws' (ibid., p. 71). This advice applies to the assessment of contemporary works of art, both in the field of the visual arts and that of theatre. If we focus too much on process and production,* we run the risk of losing sight of the aesthetic quality of the works – and, quite simply, of their formal organization and their content.

This is indeed the risk run by 'processual works' as Clyde Chabot calls them: 'the creative process becomes the very matter of the performances: the stages of their conception and their implementation . . . are made clear and put on display, or else the representation consists in displaying the tools involved in creating it' (Chabot 2007, p. 27). Some authors and directors (P. Rambert, T. Kantor, R. Lepage) or groups (L'avantage du doute, She-She Pop) sometimes narrate the story of their genesis, the difficulties of dealing with a difficult material or engaging in an autofiction* which does not spare us the difficulties of their creation. In works of art, the point is always to establish or to foster an understanding of the phenomena whose succession and system eventually make sense.

PROGRAMMING

PROGRAMMATION, PROGRAMMIERUNG, PROGRAMACIÓN

The programming of a theatre season or festival lies increasingly in the hands of a figure who is a new arrival on the scene and yet crucial to the theatrical business: the programmer.

1. The programmer, the new master of the game?

It is becoming ever more expensive to put on a show, audiences are being ever more assiduously courted and programmers cannot afford to make the least mistake. Even before a performance

comes into being, programmers have had to make choices, whether it is an in-house production or a guest show invited to perform for just a few evenings. Given the increase in theatrical supply, programmers adjust their choices to the laws of artist supply and audience demand. In large public theatres, programmers – who are strategists as well as managers – seems slowly to be gaining the upper hand in the rugged landscape of theatrical production. Do programmers risk short-circuiting the figures of the artist and the director?

2. Who programmes the programmer?

The purpose of programming is always somewhat ambiguous. It does not necessarily lie (as it formerly did in the 'socialist' countries) in exerting censorship or political control over the theatres. Rather, it aims to maintain, as well as it can, the balance between the tastes and costs and between artistic demands and economic needs, and to align the often eclectic taste of the audience with the supposed value of the works of art.

From where do programmers derive their legitimacy? Their theatre administration and thus their regulators entrust them with the role of organizing the season to satisfy and keep their audience while not letting the community lose too much money. Their artistic choice is theoretically free, but programmers cannot ignore the taste of their audience and the chances of attracting them in large numbers, thereby keeping the theatrical, public or private enterprise afloat. They work more for the institution than for the artists. The economic or political institution has delegated its authority to them, to select the shows that are to be put on, to invite people, to invite the groups to go on tour. The programmers are responsible for imagining the financial arrangements, the coproductions, the type of shows put on and, indirectly, the type of society they wish to foster: all kinds of programme are imaginable.

3. What are the selection criteria?

If we are prepared to admit that the selection criteria are neither totally economic (as in the private theatre) nor totally political and ideological (as under dictatorships) and that these criteria cannot therefore be either purely aesthetic or entirely disinterested, we will realize how difficult it is for the programmers to determine them, and for cultural analysts to interpret them.

An old idea of Brecht's was that we should programme works of art according to the need and timeliness of the political struggle, if necessary adapting or even 'trafficking' plays through their mise en scène. But who still believes in the possibility of changing society through art? At best, in the German *Stadttheater* (municipal theatres) for example, the idea has been preserved that you can give a season a general theme, for instance 'foreigners', as at the Munich Kammerspiele in 2008–9. Such attempts often attract the disabused criticism of the artists themselves because they feel used or patronized by a simplistic theatrical pedagogy.

In most cases, programming does not attempt to justify, a posteriori, choices that are more pragmatic than philosophical. It tries to be balanced, complete and ready to compromise: it gives all genres and all sectors of the audience their opportunity, it suggests an overall coherence, albeit one that is far removed from any party line or any normative aesthetic.

4. Can programming get out of control?

Do programmers risk getting out of control? Are they taking the place of directors, dramaturges (in Germany) or theatre producers? Economic conditions are increasingly tending to encourage this: more and more theatres are being run as businesses to be made more profitable, according to

an overall strategy that views them solely as commercial enterprises. Programmers are dramaturges with credit cards. They give credit to others while hoping to break even: return on investment is now crucial.

These conditions – strategy, fashion and commercial profitability – have an impact on the aesthetics and politics of the productions: artists feel forced to supply attractive, risk-free products, in tune with the Zeitgeist. It is becoming almost impossible, in the public theatre, to circumvent the requirements of fashion and taste, to counter the prescriptions or the dictates of institutional programmers, and thus influence the audience in the long term.

It is to be feared that the reign of programming means the end of artistic freedom and experimentation. Programmers are just one link in the theatre chain that only small, independent, but intimate productions are able to bypass. It is for the institution, and thus ultimately for politicians, to decide what they expect of artists: this includes taking the risk of being criticized and disowned by them.

PROMENADE PERFORMANCE

PARCOURS, PARCOURS, RECORRIDO

In this type of performance (what in French is known as a *parcours théâtral* or short theatrical trip), the audience is invited to walk through different places, inside or outside of the theatre, and invited to witness scenes in different locations, in small groups or as a whole, guided usually by the actors, the theatre staff or the actors in the performance.

This form has existed in many variants since the Middle Ages. It gained a remarkable new lease of life in the 1970s, especially with Bread and Puppet, the Odin Teatret and Welfare State. Analysis must evaluate the aesthetic and poetic function of each specific 'promenade'.

This walk, or promenade, differs from street theatre, urban intervention* theatre and site-specific performance.* As for land art, it is close to the idea of the promenade, of walking*: people go walking in nature, individually or in groups, with the natural object being shaped by landscape artists sensitive to the originality and beauty of the forms. It is then open to the director to reintroduce a story, texts or a whole soundscape. The theatre is not far away: just a little further down the path.

PROPRIOCEPTION

PROPRIOCEPTION, PROPRIOZEPTION, PROPIOPERCEPCIÓN

Proprioception is the *integration* into the central nervous system of messages from the proprioceptors, which are responsible for the sensitivity of muscles, tendons, joints, bones and the inner ear, when movements* are made. It is also the sensitivity to the positions of the head and the body with respect to gravity. It is therefore the awareness of our limbs in space, without our having to see them. Interoception refers to visceral* sensations, while exteroception concerns the five senses open to the outside world.

*Kinaesthetic empathy** is a form of proprioception: the feeling that we are moving while watching another person in motion, without our having to move ourselves. Actors and dancers manipulate our proprioception, whether in our real bodies or in projected images or drawings of these bodies. It is also the perception of the texture* of an image or of a body, a figure and its background. The projection of images, frequent on stages since the 1920s, but available in perfect technical quality only since the 2000s, help to stimulate proprioception and kinesthesia. For the

actor as for the spectator,* the challenge always lies in reading and experiencing the bodies of other people, their emotions, their potential movements, their agitation and their dynamics.

PROXIMIZATION

PROXIMATION, ANNÄHERUNG, PROXIMACIÓN

Narratological term employed by Gérard Genette (1997b, p. 303): this narrative device (in the rewriting of a text) or stage device (in the mise en scène of a play) consists in bringing the text and culture that are the source of the actual situation closer to the target audience, transposing and adapting the time, the place of action, the social milieu and the cultural universe. This process of adaptation is supposed to facilitate the task of the reader and the spectator. Mise en scène uses this device whenever it sees its role as the search for a possible framework for action and for an interpretation that can speak to contemporary audiences.

R

RECONSTRUCTION

RECONSTITUTION, REKONSTRUKTION, RECONSTITUCIÓN

Reconstructing a past performance means restoring it to its original form, as close as possible to the way it was first put on. Thus there are historical reconstructions of performances that follow what has been handed down or what we can imagine it was like. There is also the reconstruction of a concrete performance, completely revamped in line with the original model by the same director or a completely different person, with new performers.

A distinction should be drawn between reconstruction and a revival**: the latter is is the continuation of a mise en scène after a more or less long interruption, with the same or different actors. In the theatre, a revival is common, while the reconstruction of a performance is, given its difficulty, something exceptional. Reconstruction arises from very strong motivations: an anniversary or celebration, the desire to make known to new generations a work that marked its time, whose aesthetic shaped an entire school, or, on the contrary, one that has never been surpassed. This is the case of *Einstein on the Beach*, Robert Wilson's performance, which was created for the Avignon Festival in 1976 and reconstructed in exactly the same way in 2013, by the same artist, but with new actors-performers.

Who can claim to reconstruct the past or a work of art from the past? It is possible to reconstruct a crime (for judges) or an accident (for the police), by miming and explaining what happened, without having to commit the crime again. For a theatrical performance, and even more for performance art, a detailed explanation or an epic description are not enough: we must reproduce the stage action, produce the illusion that the object created is identical to the object from the past, which is always by definition an outdated object. This is the mimetic demand made by the spectator who requires both the illusion of a stage world and the illusion that time has been abolished thanks to the artistic recreation.

If, however, we accept the idea that a reconstruction is always a very artificial and fabricated operation, requiring an epic commentary, we come close to the idea that reconstruction is no different in nature from an original creation for the stage, since the latter is first fabricated gradually during rehearsals, and then, in Brecht's term, 'handed over' to the audience. This audience is challenged to reconstruct a fictional world, dramatic actions, a story, from the materials placed at its disposal. Reconstruction by the spectator would thus be the rule and not the exception. The audience is always active and receptive, so much so that it constantly has to construct and deconstruct the performance, if it wants to understand its dynamics and its meaning.

RECORDING

CAPTATION, AUFNAHME, CAPTACIÓN

The recording of theatrical performances has witnessed dramatic developments and a no less remarkable evolution since the 1990s. It consists in recording the fleeting truth of a performance: recording what was barely visible; seizing, for a future audience of theatre-lovers and researchers, what was *captivating* (the French term for 'recording' is '*captation*') about a live representation.

Recording used to be limited to being an archival document, useful for artists (for example in a revival or rerun) or researchers (working on a particular director's output), and it had but a modest

and rarely aesthetic ambition. One single film camera continuously recorded the theatrical performance, like a witness; with two or three cameras, subsequent editing (*montage*) usually alternated between close ups and establishing shots.

With digital techniques, recording can now take advantage of greater flexibility and precision, which makes it more akin to making a film for cinema or television. But this introduces a new risk: that the actors in the theatrical performance will start to play to the cameras that can easily invade the whole of the stage space. The result is a film that has lost the sense of the relationship between the actors and their theatre audience. A good example of this is the mise en scène of *Hamlet* by Peter Brooks, at the Bouffes du Nord theatre in Paris in 2001: all the ingredients of theatrical representation can be found in it, notably its concentration in a theatrical space, but the composition, and the subsequent editing, have the same qualities of a film made to international norms.

Recording in the proper sense of the word remains faithful to its origins, such as the performances broadcast live from the studios of the Buttes Chaumont, or, from 1966 onwards, the programmes made for French television called 'Au Théâtre ce soir' ('At the theatre this evening'). Recording of this kind makes it a rule to refer constantly to the public theatrical representation of the work in question. These days, such a recording is more commonly known as 'theatre film' (*film de théâtre*). Several theatres make DVDs of their previous performances available. The recording is made at a public performance, with the sophisticated technical means of television. But the apparatus* of the recording has been carefully thought out, and is the result of planning and editing in dramaturgical terms, a negotiation between the director of the play and the director of the filmed recording.

As the types of recording available have improved, and the media have become ubiquitous in our lives, our relation to the instruments of control and recording has changed. Recording loses its ancillary function vis-à-vis the theatre and benefits from a cooperation with all media, including live theatre. It no longer sees intermediality* as a threat.

This is one of the reasons for the success, both commercially and in audience numbers, of live broadcasts* relayed to cinemas from the world's biggest opera houses: the Metropolitan Opera in New York, La Scala in Milan, the Royal Opera House in London, etc. The cinema audience can watch the best opera productions, with the best casts, at affordable prices; they can take advantage of perfect technology and have the impression they are really sitting in the very best seats. Another type of audience, less wealthy but often better informed, can again enjoy live opera, albeit at a distance; they can notice details that they could only have perceived if they had been able to afford a very expensive seat. They have the impression, very different from that created by a television broadcast, that they are rediscovering a certain aura* of the theatre.

RECYCLING

RECYCLAGE, RECYCLING (WIEDERVERWENDUNG), RECICLAJE

In the general sense of the term, recycling is the reuse of existing materials, or of materials that have already been used or destroyed, to produce a new object with new functions and unexpected effects on new users.

Everything is recyclable, as DIY enthusiasts, anthropologists and visitors to contemporary art museums know full well. Making new use of old objects extends to texts and ideas. Everything can be recycled: the more objects are unexpected, the more they can surprise us in their recycled form, so that the recycling will be noticed and admired more and finally raised to the level of an artistic principle.

The theatre is no exception to this law: far from it. In its texts, and especially in its mises en scène, it lives off this process of reuse, as if the point were to save money and prove that art uses every conceivable piece of reality, and fundamentally creates nothing new.

Recycling and intertextuality: in a somewhat negative, or at least self-derisory, sense, recycling is intertextuality of the poor. As is well known, every text alludes, refers to other texts, and is inspired by them, *ad infinitum*. Intertextuality as a theory goes back no further than the ideas put forward by Saussure in the early twentieth century, but recycling is as old as time. Think of the recycling of matter, of waste, of artisanal or industrial materials. Everything can be recycled: vegetable nature, household rubbish, sewage, but also words used and reused, texts that are varied, cited, explained. Every day we recycle words, phrases, manners of speaking, styles and rhetorics: so many signifiers of language and discourse. And beyond words, beyond verbal materials, there are themes, motifs, narratives and ideas that can be subjected to this intertextual recycling.

A more serious and more accurate categorization would require us to distinguish between the recycling of other notions such as adaptation, rewriting, intermediality, intertextuality, interculturality, the interartistic – in short, everything that is likely to be extended, reworked, restructured, re-formed, observed in the dynamism of its permanent recreation.

Theatre, and especially the theatre of contemporary and postmodern mise en scène lends itself to every kind of borrowing and theft, both for its space, its materials and the human bodies to which it appeals. All these materials are sometimes borrowed from existing arts: they are combined, juxtaposed and added, sometimes 'bonded' as in a collage or the compression of plastic materials in the art brut* of Dubuffet.

Theatre: a recycling of recycling? Mise en scène does not simply examine where the themes come from, the way the materials combine, and to what effect. It sets them against one another, compresses them, reuses the themes of texts and audio-visual materials; it places these heterogeneous elements in a tense relation, and eventually also recycles the old habits that governed the relationship between text and stage. So what we have here is a complete recycling of elements already known or experienced. The result is an art of hybridity,* a taste for impurity, a praise of the heterogeneous. The very notion of material is rethought and recycled: everything on a stage is intended to be or become material:* objects and spaces, but also texts and their themes, their texture* and their textuality, and finally the aging bodies of actors who always remind us of something, bring us back to the present and project us into the future.

See also: Carlson (2001).

REMEDIATION

REMÉDIATION, REMEDIATION, REMEDIACIÓN

This term from Bolter and Grusin term suggests how the media changing throughout the course of history, are linked, fuse together or replace one another. According to the creators of the term 'a medium is that which remediates. It is that which appropriates the techniques, forms, and social significance of other media and attempts to rival or refashion them in the name of the real' (Bolter and Grusin 2000, p. 65).

The idea of remediation or simply mediation between the media is not so new: as early as 1964, Marshall McLuhan described the reorganization and repositioning of the media: 'A new medium is never an addition to an old one, nor does it leave the old one in peace. It never ceases to oppress the older media until it finds new shapes and positions for them' (McLuhan 2001, p. 189).

It is much more difficult to explain the evolution of genres and theatrical forms over time than it is to determine the use of technologies and the invention of really new forms.

RHETORIC

RHÉTORIQUE, RHETORIK, RETÓRICA

In the actor's performance, as in dramatic writing, rhetoric continues to provide a framework and a style for an anti-realist aesthetics. But the mechanisms of this neo-rhetoric must be examined in several areas:

1. The actor

Actors are rhetoricians, since they organize (*dispositio*) their arguments (*inventio*), seeking a proper way of speaking (*elocutio*) after memorizing their text (*memoria*). Rhetoric is always implicit in the codified performance of the Western tradition that preceded the invention and the reform of mise en scène: actors long remained speakers addressing an audience face to face, as if for a recital, instead of talking to their partners. Rhetoric did not mean that gestures had to imitate the things that were being discussed, but that these gestures referred more to thoughts than to real words (as Quintilian put it). Rhetoric aims to codify passions, affects, attitudes and postures, so as to concentrate effects and attract the spectators' attention to the essential.

2. The mise en scène

The rhetorical acting style overflows across the whole mise en scène, and not just in the historical forms of the early twentieth century, but in the most recent experience, wherever a certain stylization, convention or concentration come into play. The French tradition, that has preserved a great many of these devices of classical rhetoric, is deployed anew in each aesthetics related to a theatre director: not just Vitez or Mesguich in the 1970s and 1980s, but also in directors such as Chéreau. In his dramatized reading of Dostoyevsky's *The Man from Underground*, Chéreau does not hesitate to combine reading aloud in an emotionless voice with an exaggerated, emotional and hyper-codified performance. In the mise en scène of *Emilia Galiotti* by Thalheimer (2001), the actors wander over a long catwalk as in a fashion show and say their lines in a totally artificial and affected rhythm.

3. Writing

By comparing different authors in Europe or in the world, we see the same division: on the one hand, we have a writing that claims to stick to the real in its way of getting characters with an easily readable psychology to express themselves, while on the other we have a writing that proceeds by big themes, according to very eloquent figures of style, with many arguments as in a court or parliament, without fear of frightening the reader or putting the listener to sleep. Such rhetorical writing is not necessarily false and parodic. It is the mark of a high standard, a confidence in the hypnotic power of diction and declamation. B.-M. Koltès, J.L. Lagarce and O. Py in France; Peter Handke and Falk Richterin Germany; Sarah Kane (in *4.48.Psychosis*) in the UK would be examples of this power of the word.

Actor, director and writer are perhaps all looking for a rhetorical theatre that, in one and the same dynamic process, would integrate choreographed movement, the expression of affects,

stylistic figures and narrative sense. ‘Rhetoric’ would then be another word for the collaborative and figurative management of scenic and dramatic means needed to create a mise en scène *par excellence*.

RISK

RISQUE, RISIKO, RIESGO

The theatre is the place of all risks – especially those that are least expected, those risks run by spectators attending a performance where they are subjected to the violence of an action, exposed to the violence of a taboo, but also confronted by their own interiority when witnessing an event outside themselves.

The first risk, the most visible, is the one run by actors whose public appearance is never neutral: the danger of exposing themselves to the sight of an unknown audience; fear of making a mistake, or not being able to control their emotions; the physical danger, for the dancer or performer, of injury. The more ‘performers’ risk an incident, an injury, a fall or a disappointment, the greater is their merit in overcoming them and the more intense and communicative will be their pride. The accident or the failure are, by definition, not fictional but real; they remind the audience that the theatre remains a dangerous game that poses an authentic* risk to artists and causes discomfort in spectators when they witness another person suffering a painful or humiliating action.

The same spectator also runs the risk of not interpreting the piece correctly, and faces the fear of not being up to the work being presented to the audience. Any interpretation of a work of art is subject to hermeneutical risks, to assumptions that do not always lead to an understanding of the work, to the pleasure of being convinced or simply moved by the show. We are often let down in the theatre and yet we remain, in most cases, willing to run the risk of being disappointed again. We are also increasingly prone to ask that others take risks: not just the risk we make circus performers take, when we demand more and more from them, but also the risks we impose on ourselves when we enter the game of an immersion* that will destabilize us, since it cancels the contract of distance and denial that we were accustomed to accept when, from afar and in the comfort of our armchairs, we witnessed an action that we thought of as purely fictional.

But we cannot escape risks. Theatre, and especially performance art, pile them on. They are extrememy varied, as if performance art and Performance Studies wanted to test the contemporary spectator. Performance art (or live art) exposes the ‘performers’ to all kinds of trials and dangers. The risk is as much that the performer will be injured physically or that the spectator will not come to his rescue. Gómez-Peña (2000, p. 210) has recounted numerous performances that have almost gone completely wrong while sometimes leaving audiences unmoved, either because they imagine that it’s being ‘faked’ or that they think the performer is responsible for his own misfortune and needs to learn his lesson. This lack of compassion, this cynicism, are those of our own time, hardened against evil because people observe it at a distance, on their television screens or think only of their own problems. Precariousness has become the daily lot of many people, who cannot get a job, or whose work is temporary or stupefying. Displaced persons, illegal or legal immigrants suffer from this same insecurity, which has recently become the subject of many studies attempting to describe and understand how people in temporary and precarious situations react. These people may use theatre to publicize their situation and to make themselves aware of it and to respond with performances of protest and resistance, with actions coordinated by activists,* which have sometimes been described using Deleuze and Guattari’s notions of deterritorialization and reterritorialization (1987; see also Appadurai 1996).

Risk is inherent to life; and theatre, as an accelerated form of life, encounters it at every step. In the last pages of his book, Hans-Thies Lehmann sees risk as one of the few places where taboos can still be broken. Indeed, in a rationalized, demystified, disenchanted world, we no longer have much belief in taboos, and fear them even less. But in this world, deprived of emotional reactions, the theatre is able to produce an affectivity that is lacking in modern man: 'In the age of rationalization, of the ideal of calculation and of the generalized rationality of the market, it falls to the theatre to deal with extremes of affect by means of an *aesthetics of risk*, extremes which always also contain the possibility of offending by breaking taboos' (Lehmann 2006, pp. 186–187). By organizing this breaking of the taboo, this transgression,* this unchaining of passions and affects,* spectators find within themselves the emotions that their unconscious and their fear of taboo or scandal had made them repress. Here we find Freud's famous analysis of 'psychopathic characters on stage' (Freud 1985, pp. 119–128): spectators see, on the stage of the unconscious, repressed thoughts, which gives them both a forbidden pleasure and frees them from the conflicts that were making them suffer. Thus, by risking bad encounters with the unconscious and unpleasant aspects of their own lives in the theatre, spectators run a calculated risk that may be of benefit for themselves and their entourage.

See also: L'Art du théâtre, no. 7, Autumn 1987.

S

SATORI

Japanese term, from Zen Buddhism: enlightenment, the individual experience of a revelation after meditation and an assumed state of inner emptiness, the intuitive understanding that suddenly opens unexpected perspectives and a new perception of the world. In satori, the individual suddenly feels capable of creative energy, and exceeds the limitations of the dualism between body and mind.

Such illumination is particularly useful to the artist, especially the actor and the director who use the here and now to find the key to a character or a scene. The practice of Western theatre has many concepts equivalent to that of satori. The Greeks speak of *Kairos*,* the right moment, the suitable occasion, the opportunity to act and to do good. For Lessing, with the 'pregnant instant', space, time and action meet in the work of art to make the meaning clear and intense.* Walter Benjamin refers to *Jetztzeit*, a 'now', a time detached from the continuum of history, in which the 'Messianic cessation of happening' reveals the 'true picture of the past' (Benjamin 1999b, pp. 247 and 254). Barthes distinguishes the 'punctum' of the photograph: 'a photographic *punctum* is that accident which prickes me (but also bruises me, is poignant to me)' (Barthes 1993a, p. 27). Peter Brook is looking for 'that moment of truth when the performer encounters the audience' (Brook, 'Directing', in Chambers 2002, p. 210). Phenomenology focuses on *Plötzlichkeit* or suddenness (Bohrer 1981), the experiential moment (Garner 1994, p. 41) and on the *Augenblick* or instant (Roselt 2008, p. 123).

Satori is at the heart of any successful human and theatrical experience.

SEATING

ASSISE, GRUNDLAGE, BASE

In the theatre, in the performing arts and even more in cultural performances, the spectator* rarely remains sitting in his or her seat. So a scientific study of the seating (*assise*) in theatres, where you observe an audience settled down frontally facing a stage representation, might come as a surprise. We should immediately point out that we mean 'seating' in a broad metaphorical sense: the way the audience *settles* into expectations, positions both physical and mental, that prepare and even determine its reception of the work. An observation of the habits of spectators will then prove instructive, especially if we take care to transcend the fateful contrast between a sitting position considered as passive and a movement of bodies walking through space that is described as necessarily active.

It turns out that an empirical study such as the one carried out by Marie-Madeleine Mervant-Roux on the physical distance between the spectator and the stage, and its impact on the reception and understanding of the work, is very illuminating. Thus the study details the zones of interaction, the differentiated sites from which spectators can view the performance: 1) The close-up zone, less than 9 metres from the stage: spectators can make out the details of the actors' facial expressions, but have a poor perception of the space as a whole; they cannot see the other spectators very easily, but are in the actors' immediate field of vision; their own vision is impressive but incomplete. 2) The medium zone, between 8 and 13 metres: spectators can see the stage as a whole; their experience is comfortable, 'the most pleasant but probably the least powerful'. 3) The marginal zone: spectators further than

13 metres back cannot easily distinguish the faces and so concentrates on the overall movements and trusts more to the voices and the text; these spectators run the risk of drifting off, they have to make an effort to follow, and become 'listening contemplators' (in the words of Mervant-Roux 1998).

All spectators have their own preferences when it comes to seeing and listening to a performance, just as, in bygone days, pupils knew whether they were good enough to sit in the first row, or at the back of the class, near the radiator . . .

SEMIOLOGY

SÉMIOLOGIE, SEMIOTIK, SEMIOLOGÍA

It is trite to observe that semiology has almost disappeared from the radar of theatre research and is no longer viewed as the pilot discipline of the human sciences. But it would be naïve to believe that it has quite simply been replaced by another method that is better, more modern and more high-performance: performativity, phenomenology, deconstruction, cognitivism, etc. The time has perhaps come, 10 years after Keir Elam's postscript ('"Post"-script: postsemiotics, posthumous semiotics, closet semiotics') written for the new edition of his 1980 book *The Semiotics of Theatre and Drama* (Elam 2002), to make a new assessment of the semiology of theatre. While it would be presumptuous to predict which disciplines will, over the next 10 years, continue along the path followed since the blossoming of the various forms of semiology in the 1960s, we can at least hope to have enough historical and critical perspective now to calmly assess what remains of theatre semiology. 'What is left of our love, what is left of those beautiful days?' ('Que reste-t-il de nos amours, que reste-t-il de ces beaux jours?', as the 1942 song by Charles Trenet and Léo Chauliac puts it). Why is semiology 'a memory that pursues (us) unceasingly'? Is this not the time to remind everyone what the perspective of semiology once was and how, despite the missed opportunities for interacting with many old and emerging disciplines, it can still help us face some of the challenges of Theatre Studies and Performance Studies?

1. Semiology in the context of the years 1960–80

A. Reasons for its appearance

Emergence: semiology owes a great deal to Roland Barthes's *Mythologie*s, including the various forms of semiology applied to arts and cultural practices. These versions of semiology attempted both to give a better description of their topics, in an objective and independent manner, and to present an ideological critique of them. For the theatre, academic research in the 1960s finally agreed to study performance (and not just the dramatic text), to take an interest in mise en scène and the means of notating and interpreting it (without always drawing a clear distinction between these three devices). It had been known at least since the second half of the nineteenth century that mise en scène is the aesthetic and political object that needs to be investigated, but university research before 1968 was still fast asleep, theory was a kind of Sleeping Beauty, and dramatic criticism was still very impressionistic: all of them felt that an ephemeral performance could not be the object of a description and even less of a theory. Performance analysis then became a central discipline of theatre studies. Semiology appeared as an agitator of concepts, a means to address unashamedly the object of theatre and performance.

Theatrical language thus became the main metaphor of semiology, a questionable metaphor from our current point of view, but necessary at the time to encourage analysts to address a performance systematically as an organized structure, a semiotic system. The ambiguity of the term

lies in the way it is confused with the concept of mise en scène. 'Theatrical language' refers to an idea or even an idealization of the theatre, to a so-called universal understanding of theatrical signs, an assumed essence of theatre: such was the view of Grotowski or Brook, in the 1960s and 1970s. Mise en scène, in semiological theory, differs from performance. While performance is an empirical, neutral, as yet unanalysed object, a reservoir of forms and signifiers, the mise en scène presupposes an organizing thought, a coherent system, an explanatory hypothesis.

A *questionnaire* resulted from these observations, based on the structuralist idea of the way all systems of signs function as a whole. There were many categories and questions in this questionnaire; not all of them were always relevant to a particular performance (entry on 'Questionnaire', in Pavis 1996, pp. 278–280). The questionnaire applied primarily to 'classical' types of mise en scène, centred on a director with explicit options from which the story could be reconstructed. This questionnaire should therefore be considerably adapted or even avoided for postdramatic performances. But what questions do we dare put to contemporary art without fear of falling into a pedagogical or even demagogic discourse (Pavis 2012)?

B. Reasons for keeping it

Semiology lives on as a coherent set of tools for analysis. There are several reasons for this:

Identifying signs: when we attend a play, we can certainly choose to let ourselves be swept along by the emotions, rhythms, forms and materiality* of the performance. But, eventually, we cannot avoid picking up some of the relevant signs in the performance. Either we seek to translate signifiers and materials into signifieds and concepts; or else, on the basis of a signified which we intuitively apprehend, we seek indices and signifiers in the performance that correspond to that signified.

The interdependence of signifier and signified is, according to Saussure, the main feature of the linguistic sign. Saussure compares the sign to a piece of paper: on one side the signifier, on the other the signified. One side cannot be segmented without segmenting the other too. But the segmentation of the one side does not correspond to the segmentation of the other, since the sign is arbitrary: there is no motivational relation between sound (the sound image) and idea (the signified associated with it). Language is not a nomenclature that segments the world according to its own units. It is the same for a theatrical performance: the signifiers that the spectator recognizes and segments do not have a one-to-one correspondence with precise ideas or precise references to the world. The way we perceive what is happening onstage is what gives meaning to the performance. But who will help us in the segmentation and reading of the signs?

The reading of the signifiers and signifieds does not depend on the spectator alone, but is guided by the organization of the theatrical spectacle, i.e. the mise en scène, which is expressed and most clearly constituted in the dramaturgy of the performance, its composition, its internal structure and its reference to reality. This dramaturgy is more or less readable; it helps us to segment the signifiers and signifieds in a more or less easy and relevant way. In a 'classical' dramaturgy, where space, time, action and speech help us to segment the performance unambiguously into its signifiers or signifieds, the performance will seem readable, we will forget about deciphering the signs – but this entails the risk that the mise en scène will result in a too demonstrative, redundant, and boring *mise en signes* ('putting into signs'). Conversely, in a postclassical or postdramatic dramaturgy, there will be nothing clear about the way the dividing lines are drawn: the process will appear arbitrary, the logic of the signifier will not automatically lead to the readability of the signified and thus of the dramaturgical system. No large spatio-temporal or actantial block will help us interpret the mise en scène, that meeting between signifier and signified, between sound

and sense. We will have a hard time following what we are told, on the syntagmatic, narrative and temporal axis; we will also have difficulty in linking, on the paradigmatic vertical axis, motifs to other, imaginable but absent motifs.

Thanks to the *actantial model*, the mass of signs, perceptions, and reading hypotheses does not stay chaotic for long: they become organized as soon as we are able to structure the main actantial forces of the story in general and the narratives of all the semiological systems at work in the mise en scène, which is the first task of dramaturgy. The climax of the semiological approach coincided with the development of an actantial model, a system combining the forces present in any narrative, verbal or visual. Thanks to this blueprint, thanks to this dramaturgical framework, mise en scène could be established in an assured fashion, with the director becoming the 'author-ity', the controller of signs. This mastery, however, almost simultaneously meant the crisis of a closed and centralized model, it could only lead to a questioning of the theatrical spectacle as too prescriptive and closed off by the staging choices of a central authority. From the 1970s, the crisis in semiology compounded several other crises: the crisis of classical dramaturgy (dramatic writing and dramaturgical analysis), the crisis in the 'author-itarian' mise en scène of structural theory, in theorizing cut off from new stage practices.

Perhaps too much had been expected of a semiology conceived as an explanation of the world, at a time when this discipline was cutting itself off from many other disciplines, theories or anti-theories and more radical ways of thinking, while the times were changing and the 'grand narratives' (Lyotard), the large-scale explanations, and the hopes for a critical theory of alienation vanished like a mirage on the horizon.

2. Missed opportunities

A series of misunderstandings and missed opportunities over the last 30 or 40 years: this is the explanation we could give to this mirage, this disaffection with or even rejection of semiology.

A. Reasons for the change

The 'aesthetic' theatre, be it a theatre of art or an experimental theatre, has become the exception in the newly defined field of cultural performances and Performance Studies. These cultural performances of all kinds are listed and catalogued more than they are described or theorized. Their anthropological description is empirical and rarely structural as in Lévi-Strauss's structural anthropology. Theatre and its semiology withdraw into themselves, isolating themselves from these new practices; they become a minority aesthetics, and make no attempt to take advantage of the contribution from ethnological and sociological experiments. Semiology does not perceive the paradigm shift that has taken place: there has been a shift from the mise en scène, a mimetic and literary structure controlled by a single artist, to performance, a cultural, performative phenomenon, related to the act of making, decentred and collective, denying the *author-ity* of a director.

Postmodern or postdramatic theatre, appearing at the very same time – and this, of course, is no coincidence – as semiology shows signs of running out of steam, modifies the relation with the spectator. The question now is not 'What does that mean?' but 'What effect does it produce on me?' There has been a shift from sense to sensation, from meaning to the effect produced. We no longer ask, 'Where are the signs?' but 'How do they act?' Spectators no longer have to interpret the work and its signs, but to enjoy it like a piece of visual art exhibited in an installation around which they are invited to walk without any fixed aim, and at their own pace.

Thus we are slipping towards a relational aesthetics,* an 'aesthetic theory consisting in judging works of art on the basis of the interhuman relations they figure out, produce or elicit' (Bourriaud 1998, p. 117).

Explanatory theories are no longer in much demand, even though, paradoxically, critics continue to refer to contemporary philosophers, from Heidegger to Derrida, from Ricoeur to Levinas, and from Žižek to Badiou – though this annoys 'real' philosophers, Badiou himself first and foremost. Performance philosophy is currently, and somewhat timidly, proposing to embody and dramatize philosophical ideas, especially in the Anglo-American perspective of performativity.*

Dramaturgy is losing its position as a means of supervising and controlling meaning from above – its semiological observation post. We move from a dramaturgy of the signified to a dramaturgy of the signifier. The spectator is encouraged to imagine the dramaturgy perceived in the performance. After classical semiology and dramaturgical analysis, the term 'postdramaturgy' is sometimes used.

B. Brief encounters

For these missed opportunities and all-too-brief encounters, theatre artists are just as responsible as theorists. With a few exceptions (Antoine Vitez in France, Giuliano Scabbia in Italy, Rex Cramphorn in Australia in the late 1970s), semiology and theatre have never really got on very well. A lack of confidence, and sometimes respect, is the cause of this disenchantment.

But the other missed opportunities have deeper causes. They are explained by a methodological incompatibility that no synthesis or negotiation can erase. We will just note, without over-emphasizing them, some of these counterproposals.

First, *the theatre of energy*, which Lyotard presents in a short article ('The tooth, the palm', in Auslander (ed) 2003), is a radical critique of the semiological enterprise, in this case of semiology as applied to the theatre. Lyotard imagines a theatre that represents nothing, that 'consumes' itself in an intensity, an intensification.* Rarely has the concept of sign, and representation by signs, been so radically criticized as in this conception of intensity. This is what semiology should consider in its claim to put everything into signs. But how can we reconcile the model of energy and the demand for an explanation by signs? The theory of vectors provides only a partial answer, a compromise that needs to be tested by an analysis of postdramatic contemporary works – which are themselves beyond any explanatory dramaturgy.

The theory of vectors is one of the possible answers, or rather one of these theoretical compromises. Its aim is to replace the isolated and static sign with a vectorization of elements of mise en scène that the spectator-analysts think they can decipher, like the analysis of the 'dream work' according to Freud, Lacan, Jakobson and Lyotard (see especially Lyotard 1973).

Cultural Studies, even more than Performance Studies, have been grossly neglected by semiology and its attempts to update itself. They appeared in the 1960s in the UK and the United States, and developed in the 1990s, after the phase of poststructuralism and deconstruction,* marking something of a return to sociological and political concerns, an awareness of the environment, media and globalization, and most recently of the systemic crisis in the global economy.

But things are changing: semiology can no longer neglect cultural studies without condemning itself to go round and round in circles. Semiology should not only move closer to cultural studies but actively use them, judging new forms of performance that, from Rimini Protokoll to She-She Pop, from the group L'Avantage du Doute to Das Plateau, bring onstage pieces of real life – for example, people who play themselves in front of a theatre audience. To account for the globalization of theatre, theory needs a model that goes beyond that of cultural exchange in the intercultural

theatre of the 1970s and 1980s. The model of this intercultural analysis wavered too much between a semiology of communication and a resolutely anthropological and sociological approach. It still believed, rather naïvely, in mutual cultural exchange, communication and thus semiology. Perhaps this was a final attempt to rescue the old critical, elitist, communitarian, artistic world, the archaic aesthetics of functionalism, of structure and explanatory causality.

The extension of European text-based theatre to all globalized potential forms will surely be an opportunity for semiology and its *aggiornamento*. It will force us to reassess theatrical activity, to compare and contrast it with other types of performance, to think within the framework of the mechanisms of cultural globalization.

Phenomenology is often viewed as an alternative to semiology. Only Bert States, in his 1985 book, *Great Reckonings in Little Rooms: on the Phenomenology of Theatre*, has shown the complementarity of semiology and phenomenology. His argument is a classic expression of the criticisms often made against semiological analysis: it breaks down performance into too many pieces and disregards the overall impression that is, by definition, indivisible. However, States does carefully point out that the spectator must perceive the materiality of the sign, must be careful not to reduce it to an idea, and must appreciate its phenomenality and have a living experience of the world.

It was *performativity* that most effectively disturbed the semiological approach. This challenge was not new, since the performative turn had already been prefigured by the linguistics of performatives (J.L. Austin) as early as the 1950s. The Performance Studies that emerged in the 1970s became, especially in the 1990s and afterwards, the new way of locating theatre studies in a setting with extensible limits, or even no limits at all.

It remains to determine whether this theory – some will say this theoretical imperialism – of performance will shed more light on both the study of theatre (Western 'aesthetic' theatre) and the study of all other cultural performances. It is already good to look at the theatre of mise en scène (theatre of art) no longer only from the structural-semio-analytical point of view, but within the broader perspective of cultural performances and performativity.

3. Saving semiology?

A. Can semiology save (itself)?

These missed opportunities, these furtive, brief encounters between semiology and the long series of turns, from the linguistic and semiological turns of the 1950s and 1960s respectively, to the more recent cultural and performative turns, will not have been so negative. They are proof that semiology is in good shape, so long as it can be saved.

Saving semiology from theatre? That would be the worst solution! Semiology must instead face a theatre in full renewal, it should not be afraid of falling behind it: it is in the nature of theory to always arrive too late, when everything is over. Semiology is dangerous only if it does not open itself to the world, if it demands only one type of theatre, or if it treats all types of theatre and performance with the same remedies.

Would it then be a matter of *saving theatre from semiology*, sparing theatre the semiological approach? This is what the postdramatic claims to have done: protecting theatre from the reading grids and from questions that do not involve the object under analysis, precisely because that object is non-analysable, non-narrative, non-mimetic and non-significant.

To *save itself* (rescue itself – but also flee), semiology must extend itself (which is the opposite of surviving) into those disciplines both ancient and modern that it has too long neglected. And conversely, these poststructuralist disciplines could well need the consistency of semiology. Otherwise, all these 'turns' would divert them from the right path!

B. Disappear?

So semiology is not ready to disappear. What is disappearing is rather the theatre that semiology was acquainted with in its early stages, in Prague around 1930 and then worldwide after 1970, and again around 1989. In its extreme version, both actor and spectator have disappeared: they no longer meet, unless it is at both ends of the media – the one in front of a camera that transmits his or her images to the other, on the other side of the world. This makes it impossible to decode signs produced live, and shared by both spectator and actor.

Together with this disappearance-reappearance of the object of theatre, there is the frequent disappearance of the work's borders, when the work seems to dissolve in the public space, as in the theatre of intermediality. Sometimes it is the work that pushes out its limits, as with those works in the gaseous state described by Yves Michaud (2003), where the only thing that matters is the aesthetic experience and the sensations of the receiver; sometimes it is the social space, the public space, the *Öffentlichkeit*, the world of politics, activism, political demonstrations, the public sphere or the private sphere that absorb the work when it is performed. The fear might then be that semiology could not swing into action, for lack of any object to analyse. But the work always ends up reconstituting itself, returning to its solid (or at least liquid) state. Semiology evaporated for a while, but only in order to reconstitute itself elsewhere, in a form better suited to its new object.

C. Deserting?

This almost magical process of the appearance-disappearance of the work and semiology eventually intrigues and attracts poststructuralist thought. Poststructuralism has the impression that semiology is chasing the work with a butterfly net (but it has forgotten the net).

'Goodness!' thinks poststructuralism to itself. 'Could it be that semiology, when pushed into a corner, is a mobile way of thinking like deconstruction (Derrida): a form of textual cooperation (Eco), or 'the intensification of energy within the theatrical apparatus' (Lyotard 1973, p. 99)?

'What is left of our love? What is left of those beautiful days?' What is left of the semiology imagined by Saussure? Nothing and everything. Nothing, if we refer to a grid of analysis, a questionnaire, a type of analysis, or a safety net. Everything, if it abandons the Saussurean dream of becoming a pilot science for the humbler task of being, for all these disciplines (so many as to make one dizzy), akin to the points in a railway. The task and the future of semiology after semiology is thus to imagine a place of exchange, a turntable, over which all these theories and hypotheses can transit. A discipline that foresees and accepts, but forever puts off, its own end: its purpose and its completion.

So there will be no need for it to desert.

SENSATION

SENSATION, EMPFINDUNG, SENSACIÓN

The term 'sensation' can be found in page after page of journalistic criticism as well as in scholarly works on theatre. It is often associated with that of 'perception'. In the philosophical sense, 'there is sensation when a physiological modification, usually coming from the outside, excites any of our senses' (Comte-Sponville 2011, p. 915). The theatre is certainly**

the art which most mobilizes sensations of all kinds. But how can we sort out and distinguish between these sensations in the awareness and perception of artists and spectators?

1. Sensations and perceptions in the theatre

Sensations lie behind our perception of reality. This is especially true of the sensations arising from a dramatic or theatrical work or a performance: these sensations are produced, whether intentionally or not, they are transmitted on every level and at every moment of the event, they will be received and picked up, analysed and experienced by the observers and participants. Actors, dancers and performers draw on their sensory capacities, in their training, in choreography and mise en scène. First and foremost, these are sensations of weight, space, rhythm and flow, as Laban showed. Dancers and choreographers are well aware that sensation and movement are brought together, coincide, complement each other, support each other and even fuse together. Through a phenomenon of kinaesthetic empathy,* the spectators receive them and work on them. Of course, initially, the mass of sensations produced does not coincide with the overall nature of the sensations received.

2. Logic of sensation

The temptation is therefore to clarify the logic of sensation in works of art. This is what Gilles Deleuze does in his study of the painting of Francis Bacon. The point is not to look, in his works, for ambiguous feelings: 'There are no feelings in Bacon: there are nothing but affects; that is, "sensation" and "instincts", according to the formula of naturalism. Sensation is what determines instinct at a particular moment, just as instinct is the passage from one sensation to another' (Deleuze 2003, pp. 39–40). We find in this painting what has repeatedly been emphasized for the stage: the sensations are 1) synthetic, 2) motor, 3) phenomenological. In the words of Deleuze: 1) 'Every sensation, and every figure, is already an "accumulated" or "coagulated" sensation. . . . Hence the irreducibly synthetic nature of sensation . . . , this synthetic character, through which each material sensation has several levels, several orders or domains (ibid., p. 37); 2) hence the 'motor hypothesis': 'the levels of sensation would be like arrests or snapshots of motion, which would recompose the movement synthetically in all its continuity, speed and violence' (ibid., p. 40); 3) hence the last, more 'phenomenological' hypothesis: 'the levels of sensation would really be domains of sensation that refer to the different sense organs; but precisely each level, each domain would have a way of referring to the others, independently of the represented object they have in common' (ibid., p. 42).

3. Tactile, optical, haptic sensations

This carousel of sensations which Deleuze notices in Bacon's paintings is also found, *mutantis mutandis*, in the theatre. All the arts are based on the more general model of human perception, which rests on a logic of the senses, especially on the opposition between touch and vision, that is to say between the tactile and the optical. We apprehend the world through all the senses, but especially by touch and by sight, coordinating our sensations once they have become perceptions. In the terminology of Deleuze and the psychologists, this necessary encounter between the tactile and the optical is resolved and transcended in the haptic,* which is a way of seeing with our hands. From the viewpoint of the dancer or actor, the sensation of movement or of the scene needs to be

communicated physically; from the point of view of the theatre director, the skill lies in attracting the spectator's eye so as to allow him or her to wander, to revel in the performance.

4. The search for new sensations

Movement/sensation: While the haptic is the focus of current research, both practical and theoretical, this is because it brings together senses and sensations that have long been separated. Its importance for dance, and for the theatre of gesture (and indeed any other form of theatre) goes without saying. The junction of the visible and the sensible-haptic always occurs. For dance, and not just for the contact* dance improvisation of Steve Paxton, this junction has become the starting point of every new creative endeavour. Thus, for Odile Duboc and Trisha Brown, it is a movement that triggers sensation, but it is also a sensation that induces movement. According to these two choreographers, dancers must elicit from their bodily sensations (visual and auditory sensations, but especially sensations of weight, tactile and sometimes even olfactory sensations), bodily states that induce movements. The spectator (or, in improvisation, the partner) is receptive to these sensation-mouvements, moving sensations that are also sensed movements. All are receptive to the same convergence of movement and sensation. The border between movement and sensation, interiority and external perception, stimulus and response, becomes more and more blurred. This was already clearly stated by Henri Bergson: 'My present, then, is both sensation and movement; and, since my present forms an undivided whole, then the movement must be linked with the sensation, must prolong it in action. Whence I conclude that my present consists in a joint system of sensations and movements. My present is, in its essence, sensori-motor' (Bergson 1911b, p. 177).

Trajectory and fall: The sensations of motion may, according to Deleuze, be 'arrests or snapshots of motion, which would recompose the movement synthetically in all its continuity, speed, and violence', as we have seen (Deleuze 2003, p. 40). Such sensations constitute trajectories* where weight, space, time and flow determine movement: sometimes struggling against weight and gravity, tending towards a vertical posture, sometimes letting themselves go, instead, and falling to the ground, accepting this fall and actively performing it (on the question of falling, see Pavis 2013). It is the same with spectators of dance, movement and performance: they can resist and go full out to reconstruct a logic of actions and meanings, or surrender to a purely sensory experience that is not corseted by meaning and by everything that is supposed to 'stand up' as a consistent structure.

Sharing sensations and senses: Spectators, whatever the attitude they are encouraged to have or the attitude they have chosen themselves, are there to share often unknown sensations, strong emotions and powerful affects. Most of the time these amalgamated sensations are 'disentangled' by the discriminating gaze or the words that are shared and circulate in the community.* This, then, according to Marie José Mondzain, is the role of the theatre: 'If there were no theatre, then fundamentally and more than for any other place, the word would be unable to overcome our instinctual imtimacy and therefore the irreducible separation that keeps human beings apart' (Mondzain 2007a, p. 57). In the Greek Western tradition, sensations of and in the theatre result in an experience that is not just aesthetic, but political also. It is, says Mondzain, 'the place of justice, the place of political debate and the place of pathic sharing (the sharing of passions)' (ibid., p. 57).

Immersion in sensations: But this search for pure sensations, floating signifiers, emotional experiences, has sometimes become the quest of a postdramatic theatre* or a postmodern performance that offers spectators events, actions and real experiences, instead of the symbolic representations of a dramatic theatre linked to meaning. The spectators want to act out, and thus to leave theatrical

representation behind to move on to performance art, the happening, real actions. They want, in short, to stay in the pathic, * in sensation and the sensational, the experience of immersion* in the work, sitting on the artist's lap, in the pre-symbolic, just before the mirror stage and the effect of recognition (*anagnorisis*).

SENSE OF SMELL

ODORAT, GERUCH, OLFATO

The sense of smell is not excluded from theatre or performance art, but it is rarely used and even less theorized, as if it were feared or despised (one notable exception is Paquet 2005). From an anthropological point of view, we should always ask how each culture values smell (not to mention taste* and touch*) in daily life or in its performative events. These three very 'physical' senses, however, should challenge a contemporary theatre that is usually fearlessly clear-sighted in its performative, participatory,* immersive,* postdramatic dimension. In reality, it is only since the 1980s that an olfactory theatre has made a few timid appearances, thanks to some authors foreseeing – or sniffing out in advance, perhaps – the role and the evocative power of smell in performance.

In a less insistent and more occasional way, some performances do not hesitate to have people cooking onstage, sometimes preparing a dish to be served to the audience after the performance (*Risotto*, by Amedeo Fago and Fabrizio Beggiato). To be provocative, or to create a comic effect, actors eat and drink onstage: these are real actions that break the theatrical illusion and the fantasy of make-believe. *The Misanthrope* by Ivo von Howe (2007) wallows in food and stuffs his face as a protest against a society that is too stiff and starchy, too steeped in convention and lies. And, being linked to touch, smell forces spectators to rub their noses into the realities of theatrical cuisine.

It is, however, rare for practitioners, or theorists after them, to venture to analyse the effects on spectators of the actors' 'smelly bodies'. The director Barry Kosky is one example: Rachel Fensham has written an analysis of his *King Lear* (1998), in which she outlines a theory of the 'smell-body' (a stinky, abject body): 'To theorize the smell-body in performance is to suggest that we respond to performing bodies as tactile rather than visible images. . . . The communication of smell-bodies in the theatre involves the audience in a heightened proxemics, which is what we experience in the sense of smell, a feeling that takes place when the fleshiness of an-other intensifies' (Fensham 2009, p. 101).

Research on the effects produced and on the place of affects in the theatre will undoubtedly put smell, as well as touch and taste, at the centre of our experience and our thinking. On this depends a better understanding of the cultures in which olfactory and gustatory performance is, so to speak, sandwiched.

SESSION

SÉANCE, SITZUNG, SESIÓN

In principle, the notion of session does not seem to apply to the theatre: the parliament is in session, but if the theatre were in session, surely everyone would be sitting there getting bored as they listened to a series of speeches? A top model willingly takes part in a photo session, but do actors stop to strike a few dramatic poses? Acupuncture offers treatment sessions lasting half an hour, but can a three-hour theatrical session provide us with such an effective respite for our pains?

Despite these incompatibilities between sessions and theatre, the theatre session – a notion introduced by Christian Biet – helps identify a phenomenon peculiar to any experience of theatre and performance. To Biet, the session includes the conditions of production of the performance and the concrete circumstances of its reception by the audience: 'The theatre session . . . sets the theatrical performance within the time and place of interaction with the audience, since there is a phenomenon of theatrical assembly during a given time' (Biet and Triau 2006, p. 68). The session encourages us to consider the performance holistically: it is a totality that makes sense only in relation* to an audience. This relationship must be continually questioned and reconstructed.

Similarly, Guy Spielmann has put forward a theory of the Spectacle-Event that makes use of the intersubjectivity between performer and spectator. He has even created the French neologism *spectation* to express the process of spectating, in contrast with the process of performing, the acting/representing/accomplishing which the Anglo-French word 'performance' renders in such a deliciously imprecise way. By joining as oxymorons the ideas of performing/spectating (for the theatrical relationship) or event/spectacle (for the coexistence of an event and the showing of it to a spectator*), Spielmann proposes a definition of 'event-spectacle: 'A sequence of actions of a communicative nature, performed in a given time and place, in modes fixed in advance (performance) and intersubjectively perceived as having a unity by at least one individual who performs them (the performer) and at least one other individual who attends (the spectator), each being aware of his or her role in this process' (Spielmann 2013, p. 199).

The idea of the session enables us to take into account the concrete existence of theatre as a whole, whatever the changes in the 'object' theatre and the conditions of reception by the most diverse audiences in history and in different cultural contexts. This theoretical adjustment is very useful when it comes to dealing with different cultural performances* at all consistently, instead of creating ever more theories adapted to a single object and indulging in a methodological and theoretical eclecticism of the kind to which postmodernism and the postdramatic have all too often accustomed us.

SITE-SPECIFIC PERFORMANCE

THÉÂTRE CRÉÉ DANS UN LIEU SPÉCIFIQUE, ORTSGEBUNDENE AUFFÜHRUNG,
TEATRO CREADO PARA UN LUGAR ESPECÍFICO

When the theatre is 'beside itself', outside of its traditional, closed and institutional place, when it overflows into the street or into any framework** not specifically created for it, it is site-specific, that is to say: *in situ*. Then it is conceived, not as a place to be filled, a task to be accomplished, but as an experiment that sets out from the concrete conditions of the place. This place is not just the framework and starting point of the mise en scène, but the matter and the goal of its art. It is not just the idea that a mise en scène needs to be adapted to the place where it is performed, but that the performance needs to be created from the specific conditions of its production.

In situ performance cannot be transposed, it renounces all universality, it focuses on local conditions, it uses local talent, the genius of the place, and audience expectations. The site, its exact setting, endows the situation and the potential texts with an intimate, immediate and responsive force that would go unnoticed in a commoditized space. Sometimes, but not always, the audience is invited to move along a more or less clearly indicated route, to follow the path of a 'promenade performance',* it is led to follow the artists down the streets and into the most unusual places. As they walk, the spectators or 'flâneurs' give an emotional response to their environment, different from that of spectators when they are seated and rendered motionless, as in the Western tradition.

If they freely verbalize their impressions, if they comment on their promenade, their inner experience will change, as will their relation to the performance. Walking,* physical activity, according to the theory of 'embodied mind' in Lakoff and Johnson (1999), tends to eliminate the boundary between cognitive reception and proprioceptive reception, the visible and the invisible, fiction and reality.

Behind the development of site-specific art lies the desire to start out from concrete realities, as ethnology should, instead of projecting ready-made ideas and imposing universal theories. There is a great danger, however, of arguing only from specific examples, paying homage solely to 'local knowledge' (Geertz 2000), promoting the empirical and thus rejecting any generalization, any symbolization and any theory* under the false pretext that art provides us with only special cases.

SKIN, FLESH, BONE

PEAU, CHAIR, OS; HAUT, FLEISCH, KNOCHEN; PIEL, CARNE, HUESO

1. The protection of the skin

The skin protects us from the outside world, marks the boundary between the individual and the world, lets external influences pass over or through us and tells us of the identities of sex, age, ethnic and social origin. It is the gateway to our emotions, hence its importance to the theatre.

While it is true that 'the deepest thing about human beings is their skin' (Valéry 1961), this skin is not only the skin of the actors, which is, as it were, given to us for us to see and feel it, but more generally the skin of the performance, its surface appearance, texture,* its style and its art of caress.* This first contact with the mise en scène is foundational and fundamental: it founds our sensory experience of it. This contact needs, however, if it is to last and to assert itself, a strong structure, a dramaturgical framework. The flesh becomes the necessary mediation between bones and skin, giving life, consistency and volume to the performance.

2. Skin, flesh, bones

Without forcing the metaphor unduly, we might say that actors have to choose between 'acting the skin', 'acting the bones' or 'acting the flesh': they can focus on psychological and epidermal nuances, they can be clear and schematic like a skeleton, or they can find the right fleshly distance between figuration and abstraction. This choice of level has an impact on the bodies of the spectators, who are appealed to primarily in their epidermis, in their intellectual reflections, or in the synthesis and alliance of both of these through incarnation.

This ternary model corresponds mutatis mutandis with the three basic acting styles** of the Western actor: a naturalist style for the skin and the human being; realistic for the flesh and the animal; and abstract for the bones and the machine.

3. The distinction of Zeami

The distinction between skin, flesh and bones, borrowed from Zeami (1363–1443), the Japanese actor, writer and theorist of Noh, is also useful when it comes to understanding the Western tradition, when we seek to distinguish several levels in the body of the theatre and to deepen the way we perceive the performance. According to Zeami, we need to locate, in the practice of our art, the different elements of *skin*, *flesh* and *bones*: 'I will call *bone* the existence of an innate *basis* and the manifestation of the inspired power that spontaneously gives rise to *skill*. I will call *flesh*

the appearance of the *finished style* that draws its strength from the study of dance and song. I will call *skin* an interpretation which, developing these elements even further, reaches the heights of ease and beauty'.

If we relate these three elements to the three faculties of perception, namely sight, hearing and *mind*, sight would correspond to the *skin*, hearing to the *flesh* and the mind to the *bone* (Zeami 1960, p. 147). The bone represents artistic strength, innate skill; the flesh corresponds to the mastery of recitation and dance; the skin symbolizes the ease and beauty of the performance, when it combines the two previous qualities. In addition to a progress towards perfection through the three stages of bones, flesh, and skin, there is a theory of the perception of the performance that is still today a valuable source of inspiration for creators and spectators.

4. From one model to another

However, we should not confuse the Japanese distinction with the Western model. The opposition between skin and bone is not identical to that between body and soul, matter and mind, form and substance, signifier and signified, visible and invisible, surface and depth. Rather, it is the distinction between what touches me and what talks to me, sensation and concept, soft skin and rigid bones. With Zeami, this opposition becomes ternary, once we have included the flesh, which links together bones and skin.

It is this ternary and progressive, rather than dualistic and dialectical, model that Western analyses and performances find it so difficult to adopt, because they often choose just one dimension – skin or bones – and thus debar the mediation of the flesh, forgetting the sensual listening of flesh, voice and speech. Even more delicate, and yet essential, is the suggestion made to the reader-spectators to approach the theatrical object with their skin, flesh, bones. The aesthetic experience of this encounter between the work and the spectators is like a confrontation of their skin, their flesh and their bones. It is a question of contact, of tact and sensory experience.

5. Two types of perception

Thus, the point would be not to analyse the textual or stage object in itself, as this object is always isolated, even elusive, but rather to bring two skins into contact, that of the aesthetic object that is closed and covered with a sensitive skin, and that of the spectators who open up, and put themselves in danger in their mode of perception.

In theatre, there are two inseparable perceptions: visual perception, that is to say, one that is bony, distanced, geometric, and a tactile or haptic* perception associated with grasping something with the hand, and first and foremost with the skin, that outpost of the body. Thus opened to the other, bone against bone (at worst), skin against skin (at best), the work of art and its receivers would be situated and would experience each other as part of a continuum. There would also be a continuity, an uninterrupted contact between author, director, actor and spectator. The formation of this triad of skin-flesh-bones can become the creative fantasy of all participants of the performance and of all spectators: to present a human action to sight, hearing and touch, in all its dimensions, from its conception to its ultimate consequences; to gain access to the performance through these successive layers of our body and in accordance with our various modes of perception. Who has not nursed the fantasy or the nostalgia for a cathartic, physical and/or mental action, felt and conceived by the author, reframed by the director, borne and worn (more than relived) by the actor and finally welcomed as it is by an enraptured spectator? Pure movement would thus be transmitted from one pole to another without loss of energy. The spectators would work back through their various perceptions to the source of the mise en scène.

We could analyse the work of the actors (and their associates) and the spectators (and their kind) as the constant renegotiation of Zeami's triad and all it represents. The result of these exchanges between skin/flesh/bones, is perhaps what is felt, and then embodied in touch: not only what we see through our eyes, hear within and outside ourselves, and grasp with our minds, but also what touches us, speaks to us, grasps us. This means, however, reviewing the way creators proceed and spectators organize their perceptions: no longer as a sequence of patterns and signs, materials and structures, but as an improvised DIY form of sensory experiences as difficult to associate as to dissociate.

SOCIAL DRAMA

DRAMA SOCIAL

Social drama, in the view of the anthropologist Victor Turner (1982), the inventor of the notion, is a performance that can occur on a small scale in a village or on a large scale between nations. Whatever the scale on which it occurs, there is always the breaking of a norm, the formation of conflicting parties, the final reintegration of the group or the recognition of a final break and a definitive separation.

SOCIODRAMA

SOCIODRAME, SOZIODRAMA

Sociodrama is a psychotherapeutic technique. A group is invited to improvise, on a theme that particularly affects it, a scene that is supposed to reveal the relationships between people, their drives, their suffering and the ways to remedy it. If it is indeed a collective psychodrama in the sense given the term by J.L. Moreno, nothing is said, by the latter, about the sociological nature of the group and its ideology. It remains a hypothesis about the cathartic cleansing virtue of acting and the theatre. According to Moreno, all the players have a range of roles that determine their behaviour. Every society and every culture also have a number of values they inculcate in individuals.

SOFT POWER

As opposed to power imposed on the world by force ('hard power'), soft power is a diplomatic art which finances art works and artists to go on tours abroad so as to present a cultural and cultivated, peaceful and positive image of their country to foreigners. This term, coined by Joseph S. Nye Jr (1990), describes a non-aggressive foreign policy, which supports its culture in various countries deemed receptive to the gentleness of art.

SONIC WRITING

ÉCRITURE SONORE, SONORES SCHREIBEN, ESCRITURA SONORA

This is a term in Daniel Dehays (2006) and the contemporary theory of the dramaturgy* of sound*: the sonic composition of a performance. Following recent investigations into the dramaturgy of sound (Kendrick and Roesner, Ovadija), sound in the theatre appears to be not just a sonorized accompaniment to the text, but rather an action, a performance that involves the entire production (Kendrick and Roesner 2011). For Ovadija (2013, p. 207), 'the dramaturgy of sound,

from its avant-garde sources to its current practice, unfolds in two never-separated, intertwined strains – the gestural, corporeal power of the performer's voice and the structural qualities of the stage sound'.

SOUND IN THE THEATRE

SON AU THÉÂTRE, TON IM THEATER, SONIDO EN EL TEATRO

Long neglected by theorists and sometimes also by stage practitioners, sound in the theatre is at last being properly studied (Kendrick and Roesner 2011) and successfully produced. Perhaps we are now discovering sound and what distinguishes between noise, music, speech and silence?

1. The purpose of the study

It is not enough to study the function of music or sound effects in a performance, or sound production techniques or the use of a PA system for the live voice, or the manufacture of the soundtrack. What is needed now, suggests Daniel Deshays (2006), is a crossover between fields as diverse as music, film, theatre and new areas such as computer programming, video games, etc. So it is sound writing* to which we must turn now: not so much the sound that accompanies the theatre as the sound that constitutes the theatre and turns itself into a dramaturgy of sound. But how can we create a performance that combines different materials (textual, visual, gestural, musical, vocal and sonic) to produce a completely new genre?

2. Some experiments

Through sound, we need to think through the work as a whole. Some pioneers from other fields than sound itself, especially film, have contributed to this new dramaturgy of sound: the filmmakers Jacques Tati and Jean-Luc Godard, the 'performers' Carmelo Bene and Laurie Anderson, the artists of musical theatre (*Musiktheater*) in Germany (Heiner Goebbels), have all focused their work on the production and dramaturgy of sound. As noted by the theorist Daniel Deshays, thinking about sound is related to a certain period, to a series of moments: jazz and contemporary music in the 1950s, cinema (Godard), theatre and performance (Chéreau, Sellars, Wilson) in the 1970s, multimedia works today. If visual artists sometimes get left behind and make little use of sound and sonic material, most contemporary directors have understood, conversely, that 'the sonic design of a performance involves a veritable writing that is able to provide depth to their overall dramaturgy, which is in other respects completely focused on the visual' (Deshays in fluctuat.net/2480). Some of these directors, however, remain suspicious of the sound designer. They are afraid of the signifying materiality* of sound or of the 'grain of the voice' (Barthes). Added to this there is, for intercultural theatre, the difficulty or discomfort of hearing the voices of another culture. To devotees of classical Western opera, the voice of a Korean Pansori singer will seem harsh, poorly educated, folksy.

3. What object to study?

It is not enough, these days, to study the soundtrack of the performance, to explain how the sound is being produced in the theatres, what noise machines or computer programs are being used. We need to understand and assess the sonic writing, the sound design. We can, for example, observe how sound processing machines (samplers, expanders, etc.) are used live during the show; here,

the musician, sound engineer and composer become improvisers able to manipulate live sound as a raw material: 'Being reproducible and easy to manipulate as desired, sound seems to have become an autonomous matter with its own dramaturgy: any change in sound, as rhythm, intensity, localisation, cause or trigger, participates in the whole dramaturgy of the performance *in a sound manner* (which means: not only as an extension or a prolongation of any other element' (Vautrin 2011, p. 141: note the pun on 'sound' meaning 'noise' and 'healthy'). The sound is not just an accompaniment to the words or the mise en scène, not just a broadcast: it is a creation in its own right, one that audiences receive and experience as a work of art. Mladen Ovadija makes 'a case for the centrality of sound as a both performative and architectural constituent of contemporary theatre' (Ovadija 2013, p. 5).

4. Some hypotheses for research in its first stages

Studies into sound rely on a particular concept, that of the aural and aurality: aurality is the way we hear and understand sounds, which depends on how the ear is partially determined by the cultural environment of the listener, that is to say, by 'the phenomenology of subjective listening' (Brown, in Kendrick and Roesner (eds) 2011, p. 4).

The art of hearing and listening is the art of learning to exclude from our perception the sounds that we do not need. At the same time, noise, i.e. the sound whose function we do not yet know, is essential. There is always noise in the theatre, despite protests from spectators who do not want to be disturbed and would basically rather be readers in the quiet of their living rooms. The theatre and its mise en scène reveal and transform into performance all possible interactions between noise, silence and the physical actions of the actors.

In the theatre, sound is not the mere vehicle of the text or of the ubiquitous image; it is always always a performance linked to the body of the artists who produce it (the voice and the grain of the voice (Barthes), the body and corporeality, the rhythm and abstraction of form) and spectators who listen to it and hear it in their way. Sound is also attached to the structure and arrangement of the mise en scène, integrated in a dramaturgy (Ovadija 2013).

It remains to establish the status of sound. According to Brown's hypothesis, sound in contemporary practice has become diegetic: it tells a story, and not necessarily what the text seems to say. So it cannot be reduced to an idea, a story, a pure element, idealized and intangible. It is a material, the equivalent of a signifier that cannot be reduced to a single meaning. This calls into question any purely textual dramaturgy and invites us to go beyond classical dramaturgy and promote a postdramaturgy of sound, music and aurality. Thus, sound designers are complete artists, and not mere technicians or engineers in sound, and their position is strengthened; they are called upon to stand up to the director, especially if the latter has confined his or her role to interpreting the text and directing the actors. The dramaturgy of sound shatters the hierarchical model, centred on the text or the stage, of classical mise en scène. This produces a new way of seeing – and especially listening to – theatre, and a new way for the theorist to analyse it. The spectator now views sound as a sonic material, which must be tested out, in its flow, process and dramaturgy. Sound and music are no longer a sonic backdrop to the text, they constitute the structure of the performance. We could call this the musicalization* of theatre (and conversely the theatricalization of music).

5. A new philosophy of sound and image?

Design sound? Perceive its hidden designs? Is this not the task of the sound designer? But designing sound consists precisely in no longer conceiving it as one more design, a merely visual trace. We need to go beyond, or at least to complement, our vision of theatre as visual mise en scène,

seeing it as a sonic, auditory, musical and rhythmic conception of performance: aurality becomes the counterpart and complement of visuality. There is a nice play on words here: orality versus aurality, corresponding to the duality between voice and hearing.

Facing images: images stand in our way, they guide us and absorb us. But we live immersed in the sphere of sound: it smiles at us and above all it nourishes us with sound (*le son*), sense (*le sens*) and – arguably – the breast (*le sein*), for we never escape the maternal voice. Thanks to that voice, thanks to noise and sounds, we find our way through a world extended to infinity and we associate the cues of sound with the things, places and images with which we are presented throughout life. Now this built constructed sonic world is one that art can render mimetically, but it can also have fun deconstructing it, separating the image from sonority: a glass that meows when it breaks, lips that give a kiss which causes thunder (and lightning), a person whose familiar voice creaks like a door: everything is now possible on our stages! We are then even more perplexed than when we are faced with some surreal image.

These possibilities of sound in the theatre comprise the discovery of something unheard of, one that comes as a complete surprise, since it was previously understood that theatre is visual, like mise en scène, seen as the culmination of Western theatricality. Why then, at the turn of the new millennium, is sound suddenly pricking up its ears, like a resting horse ready to go galloping away? Beyond the hope of a semiological orientation of the performance, an embodied grasp of the moving body of the actor in front of us and within us, beyond the visuality of the world, what else might we dream of and discover? We had learned how mise en scène gathers, associates and hierarchizes visual signs and materials when constructing an organized world. If the sonic dimension had its place, it was always in the service of a visual and narrative apparatus. But this failed to take into account the unexpected and necessary resistance of the world of sounds, and the rise of a phenomenology of listening. Now this sonic world, redesigned and reconstructed by performing artists, overflows and overwhelms not only the visual apparatus, but also concert music when it is only played without any effect of performance. In contrast, when the sonic world confronts the visual world, sound and music play with this visuality, as if subjectivity now had no limits.

In the theatre, *sound is never pure music*. If anything, and for its greater glory, it would be impure music and unformed noise. In theatre, sound is always imbued with precisely what its public manifestation seeks to spirit away: the corporeality of the performers, the unpredictable circumstances of the performance, the more or less noisy and physical attention of the listeners. Together with this sonic apparatus* comes the entire visual apparatus: their acting, the ballet of their moving bodies. This choreography of bodies, shapes, colours and lines gives sound its colour, its identity. It welcomes all sonorities, all noises. It gives them a spin, an appearance that were not anticipated, nourishing them and enabling them, as it were, to break into the private world of each spectator.

Dematerialization: the ever more insistent presence of sound and soundscapes in theatrical performance coincides with another recent phenomenon of mise en scène: its relative spatial and visual dematerialization. Often, indeed, the contemporary stage is no longer the realistic illustration of a place or a text, but at most a conventional allusion to it. The stage no longer has its own independent stage language with a whole range of visual metaphors as in the 1970s and 1980s. In fact, actors, long considered the sine qua non of the theatre, are sometimes no longer visible; they are not physically present on stage, they are hardly reachable by phone, camcorder or pre-recorded video. The almost immaterial language of sound is thus even easier to integrate into the visual part of the performance. This dematerialization, miniaturization and virtualization of the visual and gestural elements facilitates the marriage of sound and image: a ‘common-law’ marriage, we should perhaps call it, without any permanent contract, and without any absolute hierarchy, since each partner is forever threatening to take off.

Sounds of all kinds – from the most unpleasant noises to the most refined melodies – are the landmarks of our daily lives. They allow us to travel around the world and to appreciate its beauties, dangers and consolations. They penetrate our inner lives, and mark our social existence. They disappear without trace or on the contrary lead us to other sounds and introduce us to other imaginary worlds. We constantly associate images, body language and gestures with them. All the more will the art of the stage or musical theatre combine visuality and aurality, not as an accumulation and integration of signs into a common spatial or sonic volume, but as a confrontation of two structures, an encouragement for sound or image to see or hear the other differently. Everything then depends on the media and artistic interactions that mise en scène has foreseen or 'provided for in advance'. The art of sound design lies in not separating sounds from their spatial location, not dissocating them from the body language of the actors.

Sonic dramaturgy: giving sound and the thousand ways of expressing it their opportunity, sonic dramaturgy gives the theatre (not just the opera or musical) a new start. In granting its place to noise, as the other of organized sound, of music and speech, such a dramaturgy shatters the traditional boundaries between the different performing arts. It gives the performance a sonic and rhythmic depth that stage writing formerly reserved for visuality.

If music stays within me, the sound associated with the visuality and gesturality of the stage enters into me, the better to emerge and then circulate in what I perceive onstage and in the world, enabling me to travel within those musical spaces, these places both real and imaginary. It is for me to understand what this journey, this material and this sonic dramaturgy are telling me, far beyond the traditional, textual, classical dramaturgy. This new dramaturgy of sound helps us to rethink the organization of the performance as a whole, to understand how we apprehend and experience it: by listening, seeing, embodying the performance, albeit not always being able to tell the difference between these perceptions. Hence the miracle of this dramaturgy of sound: sonic writing continues to develop; the sonorities, words, noises, images and gestures join together and combine as if to help us feel and experience these works in the making and our world in motion.

SPACING

ESPACEMENT, ABSTANDSBILDUNG, ESPACIAMIENTO

This term appears to be taken from Mallarmé ('A spacing of reading' in *Un coup de dés*). Derrida quotes it in the epigraph to *Writing and difference* (2001: first published as *L'écriture et la différence* (1967)). This notion helps us to understand how mise en scène inscribes itself into space and time by establishing spatio-temporal frameworks. Derrida evokes (rather than defining) *différance** as 'the spacing by means of which elements are related to each other' (Derrida 1981b, p. 21). This *différance* is not difference as a modification, but a moment of expectation and delay: 'it is not a difference, an essence, or an opposition, but a movement of spacing, a "becoming-space" of time, a "becoming-time" of space, a reference to alterity, to a heterogeneity that is not first a matter of opposition' (Derrida and Roudinesco 2004, p. 21).

Dramatic writing is spatial. Not just in that it needs the stage or dramatic space to exist, but because the actor's performance as well as the mise en scène draw spatial forms thanks to diction and/or the unfolding of time. In this sense, to direct (*metre en scène*) is to deploy materials, especially sonic and textual materials, in space, whether this is the container or the starting point for the action imbued with the bodies or the actors or the material things. Spacing is a calligram on the stage page. The actor places spaces, creates a 'free play' between the actions. The images too adopt a certain position: they fully play their part and invest space.

Some directors proceed (advance) by frames, setting out spatio-temporal reference points. These frames are not always chronological sequences, but patterns, figures that can be detected and repeated. In Robert Wilson's mise en scène of *The Fables of La Fontaine*, we find, from one story to another, elements that respect the spacings, visual and gestural groupings, and this ensures rhythmic and stylistic unity. Other directors, instead, 'pose' images that seem to arrest time, at least for a moment, thus digging out spatial forms linked to temporality, and to the static visual arts.

Space is no longer viewed just as a container, a fixed architecture, but as an *architexture*, open and mobile, co-produced by the gaze of the observer. Thus, contemporary mise en scène is led to follow a certain route, to be bound by, and indexed to, the movements of the audience.

SPEAKING BODY

CORPS PARLANT, SPRECHENDER KÖRPER, CUERPO HABLANTE

This notion must not be confused with that of eloquent body, or the body whose rhetoric is clearly readable.

Pierre Voltz names *speaking body* what carries the voice, what is 'behind the 'spoken voice' (a passive expression designating the product), where we need to go back to the active reality of the speaking body.' The speaking body, whether the voice is sung or spoken, is aware of its 'physical and mental supports' (Voltz 1998, p. 77).

See also: Language-body.*

SPECIAL EFFECTS

EFFETS SPÉCIAUX, SPEZIALEFFEKTE, EFECTOS ESPECIALES

This term comes from theatre, though cinema has appropriated it and greatly developed this type of effects. Theatre has always been able to manufacture technical effects: sound, changes of lighting and set, etc. Certain directors enjoy resorting to effects produced in an artisanal way, taking up old techniques (Strehler, Mnouchkine, Brook). Produced and assisted by computer, effects no longer present any difficulties; they sometimes lose their old-fashioned charm and abandon the magic* that can amaze both adults and children. More than any technical knowledge of effects, the understanding of special effects and magical tricks requires an understanding of their functions and powers in the dramaturgy of the performance. Thus, these effects play a full part in the aesthetics of mise en scène, and do not simply remain accessory, amusing or intimidating decorations.

SPECTATOR

SPECTATOR, ZUSCHAUER, ESPECTADOR

1. The spectator's revenge

Long forgotten by avant-garde artists, reduced to a negligible quantity or a necessary evil for the production, spectators had tended to go missing from theatrical and artistic thinking in general. Since the early 2000s, they have taken their revenge: spectators are almost the sole topic of seminars, talk shows and publications. They have sometimes become an excuse for not dwelling

overmuch on the old question of the audience and its decomposition into countless distinct groups. But this contrast between a sociological, empirical conception of the audience and a psychoanalytic and/or cognitive approach to the perceiving, theoretical subject – this contrast, in short, between the actual spectator, the viewer, and the spectator as the abstract subject of enunciation, is exactly the contrast that research should now be seeking to transcend. As Judith Mayne evocatively puts it: 'The study of spectatorship in film theory has always involved some complicated negotiations of "subjects" and "viewers", despite claims that the two are incompatible terms. My aim in this book is to evaluate these complicated negotiations as the horizon of film spectatorship' (Mayne 1993, p. 9).

'The spectator': this is a good and yet wrong idea, because there is nothing more difficult to analyse than a person facing a work of art: how are we to know what such a person is thinking and feeling? How are we to approach a person without frightening him or her? What do we want to learn from them? What identities do we include within them? Are we interested in their sociocultural background? Are we wondering what we can show them? And according to what ethical demands? Do we seek to penetrate their secrets? Which secrets, and why? Any overview will involve a series of cognitive questions: how do spectators understand a performance, how do they receive it physically, emotionally, intellectually?

The answers to these questions about spectators are not self-evident: not only because they rely on different mechanisms and require too many varied types of knowledge to be mastered by a single person, but because these questions arise differently at each historical moment and in every new social and cultural context. Instead of a universal, comprehensive and stable point of view, we must establish a historical, relative and detailed vision, allowing both for the change in the object observed and for the multiple, shifting view of the spectators.

A few historical pointers, also valid only in a specific cultural and geographical context, namely the postwar French and sometimes European context, will help us perceive the relativity of what we thought was obvious: the spectator. And we will also find confirmation that we need both to propose specific historical settings, write the history of the spectator (or the way we spectate) and suggest a theory that addresses these historic changes, including those of theatrical practice.

2. Historical overview of studies on the spectator

*1950s: the theatre, including popular theatre, tries to bring its spectators together, to create a communion sharing in the culture of the great texts made available to all. Spectators forget their transient socio-economic difficulties, the theatre represents the general interest, and the stage is a place for a general, all-purpose practice: it is meant for everyone, and avoids fragmenting the theatre into isolated and specialized groups.

*1960s: spectators become active and sometimes reactive, whether in performance art, happenings, or in performances related to public or political demonstrations. Under the influence of Brecht, spectators are invited to step back from the events represented. Under the patronage of Artaud, they do the opposite and project themselves itself into the unique, unrepeatable event, hoping to escape what Derrida in his essay on Artaud calls the 'closure of representation' Derrida 2001, pp. 292–316), moving into the 'event' (Cunningham) and the 'actions' of Cage. Spectators are embarking on their future brilliant career as 'participants'.

*1970s: Spectators are increasingly bombarded with postmodern and postdramatic performances, for which they lack analytical tools. They are helpless in the face of these displays of deconstruction, and at the same time increasingly bored by 'Brechtian' and 'dramaturgically correct' correct productions of the classics, which have now achieved their highest point of perfection, and dogmatism. Semiology, the dominant method of reading, shows its limits when faced

with the emergence of so-called 'postdramatic' works. The theatrical relationship, a metaphor for the encounter between actor and spectator, and considered to be the essence of theatre according to Grotowski and Brook, does not really apply to the postdramatic. The time for challenging the spectator as decoder and dramaturge has come.

1980s: Spectators pass swiftly, almost without transition, from being engaged in a labour of semiological deciphering to a drifting into, or even an immersion in, a sometimes unknown performative culture. They now move into a 'culturalist' phase where everything is called 'cultural' and anything can become the object of a performance. These years see new research methods emerging: German *Rezeptionsästhetik* (Jauss, Iser) and Reader-response criticism (Fish (1980), Bleich (1991), Tompkins (1980)) are two theories of reading that can be applied to the theatre. Empirical studies of the audience at performances abound, widening yet more the gap between them and the study of spectators as analysts and interpreters of the mise en scène.

1990s: In an increasingly anti-theoretical and apolitical era, after the change brought about by the end of Communism, spectators feel disoriented by the often formal experiments of postmodern and postdramatic performance. These ambitious and sophisticated performances appeal to the spectators' personal experiences, their sensations, their intuitions, and not to their knowledge of the humanities, for the reconstruction and exegesis of performances.

2000s: spectators feel they are being invited and even seduced into interactive performances, immersive and multimedia productions, but they renounce ever more definitively any control over the sense and quality of what is presented to them. Philosophers who 'look after' these spectators offer them a share in the 'distribution of the sensible' (Rancière 2006), a 'relational aesthetics' (Bourriaud 1998), a community as necessary fiction (Mondzain 2002), a communal experience or quest for shared ground, instead of 'public' or political space. Marie-Madeleine Mervant-Roux (2006) views this as a drift towards neo-ritualism. Philosophers such as Marie José Mondzain or Myriam Revault d'Allonnes respond to this with a nuanced plea for theatrical community or assembly, a place where the spectator is supposed to find refuge. 'The theatrical assembly is neither a kind of fusional assembly, nor an expectation that is atomized because it is envisaged as the momentary gathering of separated individuals' (Mondzain 2002, p. 129).

For the study of the spectator, it seems essential to go beyond the originally Brechtian contrast between the passive bourgeois spectator of the 'dramatic' theatre and the critical and active spectator of the epic theatre. We also need to go beyond the contrast between a frontal, seated, passive spectator and a mobile, active, participant spectator. Similarly, the contrast between an active reader and a passive TV spectator no longer makes much sense.

This brief survey of the Western spectator over the last 60 years is enough to convince us that the spectator cannot be studied without a historical and sociological knowledge of the expectations of each era, or without an aesthetic study of theatrical and artistic productions. To do this, some considerations about the difference between reading a text and receiving a performance will allow us to compare two practices that are cognitively similar and yet emotionally different.

3. Hermeneutics of the text and the performance

The differences in reception between reading and watching a performance are well known. So it is now unusual to acknowledge any similarities. The study of the reader in Nathalie Piégay-Gros (2002) provides an excellent guide.

Understanding a story, whether in a text or a performance, follows similar cognitive laws. The reader's attention is different from the spectator's: readers of a book make pauses, they progress at their own pace; spectators depend on pauses introduced into the in mise en scène. They do not control the rate at which they receive the performance. They have to read, i.e. to decipher the mise

en scène and its logic – a logic which they must discover. When interpreting the text, spectators must take care to examine how the director and the actors have read the text and inserted it into a performance. There is therefore no access to the text in itself, as we might read it in the script (whether or not it is published and we are familiar with it already), but only to a particular reading, concretized in the mise en scène. The spectator must understand the difference between the two types of reading.

Neither texts nor mises en scène can predict and therefore write down their future interpretations. Sometimes we can guess at 'the work's intentions', its structure and strategy, but we are never sure we are describing them accurately, and even less that the proposed key will be the best and only way. Nothing is predictable or 'pre-readable' in a text that needs to be performed or a performance that needs to be deciphered.

A text, like a performance, includes spots of indeterminacy,* blanks, holes and voids, switchover points where interpretations may bifurcate and connections between fragments be established. These 'hook-ups' occur between the different elements of the text, between the signs of the performance, or between the parts of the text and the performance.

Both reading and mise en scène require from the receiver a certain creativity in interpretation. So there is nothing automatic about this interpretation: there is potential for error in it, but it is also a source of joy and discovery.

Both the reader and the spectator are trying to understand how the text or performance or both have been conceived, in accordance with what intention on the part of the work of art (as opposed to the intention of the author). It is not enough to discover the secret of the text or the mise en scène: reader and spectator need to reconstruct at least partially, and hypothetically, the preparation process, the strategy involved in the quest for materials and their combinations, as well as the option finally chosen.

The text never says it all: in addition to the silences and ambiguities in the text, the reader establishes correspondences between the parts of discourse: 'The role of the reader is therefore to establish a particular link, to combine certain segments of the text and leave others in the shade' (Piégay-Gros 2002, p. 16). Spectators perform a similar task between units that they cut out of the performance.

Cognitive narratology investigates the mental processes involved in any narrative (whether textual, visual or other). By using a particular *frame*, the reader grasps a situation, apprehends actions within a situation already experienced. The *script* is something broader: it is a story that can be predicted on the basis of the logic that we know in advance. *Gapping* consists in plugging the holes in the story, the elements that are not specified and that we need to complete the reading and give it sufficient coherence. The *ending*, the way of finishing the story, completes it, so that all that has gone before will have meaning. The *spacing* (Mallarmé's term, taken over by Derrida) organizes the textual or scenic area, building spatio-temporal blocks as frameworks for action. To overcome the shortcomings of the conventional analysis of narrative and of a narratology applied to an unreadable story or a mise en scène that cannot be staged, *natural narratology* can offer concepts that all give more power to the receiver. Personal experience ('*experientiality*') is put to use to reconstruct a situation or scene that are too enigmatic. Through *naturalization*, we can recuperate contradictory elements and give them a certain function. As for *narrativization*, it sets the story, gives a narrative form to a discourse when we cannot see 'where it is going'. This is an operation that theatre completes thanks to the embodiment of the characters.

These cognitive operations apply equally to reading and to watching a performance, though of course we must not ignore the radical differences between the visual and the textual. They bring the issue of the spectator back into the field of interpretation, something that inquiries into the

composition of the public cannot take into consideration. The spectator is a hermeneut who can of course detect a few spots of indeterminacy, but without ever being sure that they are the right ones or that other spectators have not found different ones. The spectator is guided by what appears to him or her to be the strategy of the mise en scène, namely its structure and intentionality. Last but not least, the mise en scène organizes and constitutes the gaze of its future spectators: their vision is, as Maaike Bleeker puts it (2008), itself staged. Spectators constantly acquire new identities.

4. Staging vision

A. Guiding vision and reception

Spectators nowadays are polymorphic figures. Whether they are theatre spectators, TV viewers, Internet users or video gamers, they are constantly changing perspective; their gaze differs from one moment to the next, at the discretion of the media which try to catch their attention.

This movement is, however, not technical or physiological: it is symbolic, linked to the way the mise en scène draws, diverts and manipulates the spectator's gaze. The role and task of the spectator lie in recognizing the mise en scène as an aesthetic, ideological and strategic system, both so as to follow the itinerary that the director offers and decide on the itinerary that the spectator wishes to follow.

According to Maaike Bleeker, 'theatre is a practice of staging vision' (Bleeker 2008, p. 16). Certainly, this staging of vision is a common theme in those deconstructed or postdramatic performances that build on the awareness of the spectator's gaze in the production and reception of the mise en scène. However, this is actually the rule, because spectators participate in the development of the meaning in an active way. They construct the meaning of the work, and they construct it through their own eyes.

B. Rediscovering the interpretation

The study of the spectator should never be separate from reference to the work of art and thus from the analysis of this work, whether this analysis be semiological, phenomenological, hermeneutical, or else of some other kind. The choice of a method is not final, it depends on the historical moment in which we place ourselves and on the kind of work we want to analyse. It is therefore necessary to examine the constitution of this object that the spectator receives, while not forgetting, of course, that this object is partly, and only partly, the result of the spectator's gaze, guided and staged. To understand spectators, we must first understand what it is they are apprehending: the work itself, its structures and the expectations it raises.

5. The spectator's new identities

A. Changing frame

For spectators, constructing their gaze means evaluating the point of view from which they perceive the performance. With all these performances mixing reality and fiction, with these people who are not playing a role but posing as themselves, speaking directly to the audience about their own experience, spectators are no longer faced with a fictional character and a story. They seek the right distance from real testimony and moments of theatre. They are forced to question the difference between the authentic and the fictional, to rethink the clear-cut categories between document and invention. They are embarked, willy-nilly, on a performance and an event where reality and fiction alternate: discussion, demonstration, walk through the city, etc. So they do not face the performance, ready to analyse its signs from within; they are in the performance,

sometimes they *are* the performance. They pass continually from one frame to another, crossing thresholds, getting used to not seeking any new provocative message that would appeal directly to them, requiring them to analyse the dramatic situation. The spectators no longer carry out an analysis (dramaturgical or semiological), they submit to an experiment, a critical impressionism, an atmosphere: 'To communicate, to raise the spirits, to edify, to balance, to explain, to disturb: the classical components of the aesthetic experience no longer have much importance here' (Michaud 2003, p. 171). What is true for contemporary art also applies to mise en scène.

By a sort of 'presentism' (a fixation on the present alone, excluding the past and the future), spectators experience immediate sensations and impressions: later on, they will be unable to remember the performance, to keep it in mind as anything other than something pleasant, a strong but fleeting sensation.

B. The spectator and his doubles

Do spectators play a role as ephemeral as the performances they like to forget, one after the other? And when they become partners in theatrical creation, are they still themselves? The list of identities of *Homo spectator* (Mondzain 2007) is almost infinite: 'participant observers' in the manner of ethnologists; 'investigators' and 'experts' for Rimini Protokoll or She-She Pop; 'visitors', or even more picturesquely 'flâneurs', in reference to Baudelaire and Benjamin. The chain of metaphors is equally long: 'spectactors', as Boal once suggested; 'a precipitate during a chemical reaction' according to Blau (1990, p. 25); 'lover of the subtle art of the rendez-vous' according to Ethis (2007); 'spectractor' in Sibony (1996); 'a traveller passing over' for Wajdi Mouawad; an emancipated spectator 'searching for new artistic regions' as Florence March puts it (2011, which assembles all these references, pp. 20–25). But no term is now as popular as 'witness'. Not the witness of a road accident, who explains the causes and circumstances of the accident, which is, according to Brecht, the task of the critical spectator of epic theatre, but the ethnographer who observes a cultural performance as he or she would do when faced with a foreign culture or environment.

C. The community

This attention to the witness, in studies on the spectator as well as in the human sciences, from anthropology to history, reveals a deep need to find (or imagine, most often) the collective and communitarian dimension of the spectator. Why is that? Precisely because the public has been reduced to isolated atoms, to specialist groups that no longer communicate with each other. But since the 1960s, from The Living Theater onwards, from Grotowski and Barba, theatre people have aspired to rebuild a community, a common good, an 'immediate management, carried out by the body of the actor, of a real space shared with a public, and thus a republic, a public thing' (*L'assemblée théâtrale*, p. 39).

The theatrical assembly or community has often become the stake of theatrical activity. Some authors, like Enzo Corman, even see it as the purpose of their work: 'it is more a question of constituting the assembly (around an object) than of producing an object (which may bring the assembly together)' (p. 118) Whether the reference is to Benedict Anderson and his 'imagined community' or to Jean-Luc Nancy and his 'inoperative community' (1991), the community is not, according to Marie-José Mondzain, the community of those all viewing the theatre stage as an audience because, according to J.-T. Desanti, 'The "we" does not see anything'. Mondzain supplements this formula: 'The "we" sees nothing but the "between-us" sees' (*L'assemblée théâtrale*, p. 85). We still need to define and establish this 'between-us'. This is what the imagined assembly of critics and spectators strives to do. Sometimes the community refuses to assemble,

the spectators, postmodern or postdramatic, scatter and spread, 'disseminate', as Derrida would say. Dissemination* is not without risk to the theatre because, as Revault d'Allonnes warns us: 'these thoughts of dissemination have been ruinous thoughts for the question of the sense of community; we went from a holistic and unifying position to its complete opposite, in other words a thought of of scattering, of dispersal, which also prevents us from understanding and locating the problems. And that is why today we have so much trouble thinking through the question of what is common. We are locked in a ruinous alternative: that of the 'fusional we' or dispersion and dissemination' (pp. 87–88). Seeking the fusion of the spectators in a community has a certain irresistible allure in the contemporary context, but it is also subject to strict political criticism. Rancière is wary of it, both in Artaud and in Brecht. Brechtian theatre is, he says, 'an assembly where the common people become aware of their situation and discuss their interests,' while in Artaud, the theatre is 'the purifying ritual where a community is granted possession of its own energy' (Ranicière 2008, p. 12).

D. The spectator in the public space

Theatre spectators have long been defined by their position in space: facing the stage, caught in a theatrical relationship based on a co-presence in space and in time of the spectators and the actors. So it is surprising, says Chris Balme, 'that current scholarship on postdramatic theatre, even among its founders and advocates, still operates with a concept of spectators and audiences in a face-to-face relationship with performers' (Balme 2010, p. 147). Indeed, 'post-performances' do not necessarily set these two groups opposite one another in the same space-time continuum: they are sometimes located at a great distance from each other and caught up in different time scales. Some people will ask, 'is this still theatre?' Good question.

The translation of the term used by Habermas, *Öffentlichkeit*, as 'public sphere' is confusing because the term refers in German to public opinion, the fact of being public, and not to any idea of a space or sphere. However, it is no accident, nor is it a bad thing, that the theory of spectators uses a spatial metaphor, because it shows us the possible spaces in which spectator and performance are situated, both disseminated without limits.

E. The spectator, the unlocatable object of representation

If spectators are now scattered in space and time, not only does a direct meeting between actors and audience no longer take place, at least in accordance with the rules of the past, but also, the spectators are invited to watch and interpret the show long after the performance, perhaps mixing it up with other experiences and discourses, adapting to the shifting boundaries of performance and meditation. As Florence Marsh notes, 'the spectator in action thus shatters the conventional framework of the performance' (March 2010, p. 45).

If the conception of the spectator has remained, according to Balme, Mervant-Roux and Marsh, that of the classic definition of theatre as a meeting, it is also, according to Marsh, because the 'theoretical monster known as the "spectator" (the spectator as such)' comes from 'the dream developed by some people based on popular theatre, in the context of of a general identification of the theatre with a classic political space' (Mervant-Roux 2006, p. 21). It is for the theatre to adapt to changes in the nature of political action! The spectator on the march, literally, as in street theatre, exposed, committed bodily, jostled, 'at the heart of the performance score' (Gonon 2011, p. 169) is also the spectator who knows he or she is going in the right direction, in the direction of travel, following the march of history. But the road is long and fraught with pitfalls. The spectator who has set off on an ongoing search for herself is never sure of reaching her goal.

STAGE-WRITER

ÉCRIVAIN DE PLATEAU, BÜHNENSCHRIFTSTELLER, CREADOR ESCÉNICO

This expression can be found from the beginning of the twenty-first century onwards. Taken literally, it does not have much meaning, since it uses contradictory terms, suggesting that what is being referred to is still a writing created to suit the stage, to be 'stage'. But in actual fact, this term refers to a recent practice that requires the stage-writer to be a 'stage creator' who replaces the director and is a 'writer really close to the stage' (Danan 2013, p. 80), integrated into an apparatus.*

The stage-writer is something completely different from a playwright writing for the stage: the term refers, rather, to an artist who works from the stage, and not from a text that needs to be 'staged', or from a nonverbal project already 'stagified' and needing to be performed. Artists such as Romeo Castellucci, Robert Wilson, François Tanguy and Joël Pommerat correspond to this category. This label is used by Bruno Tackels in his series of monographs published by the Éditions des Solitaires Intempestifs devoted to R. Castellucci, P. Delbono, R. Garcia, F. Taguy, A. Vassiliev and even A. Mnouchkine (though in this last case, the original definition is not adhered to). The practice of stage writing (*écriture de plateau*)* is not fundamentally different from what the British currently call 'devised theatre', a theatre put together by several people, without any clear distinction between actor, director, playwright, set-designer, etc.; this theatre is not a theatre of collective creation** (as in the 1960s and 1970s), but rather a theatre of interartistic collaboration that rejects too great a degree of specialization.

SURFACE

SURFACE OBERFLÄCHE, SUPERFICIE

In narratology, there is, on the model of generative linguistics, deep structure and surface structure. The first consists of the general narrative patterns; the second is produced by a series of transformations from the deep matrix, it results in genres, forms and discourses. Text can be addressed by its surface manifestations or deep structures. We will thus consider 1) in the deep structure, the actantial* and narrative models; 2) in the surface structure, the textual figures, the details of textuality, in what was called, in contrast with the text, 'textual surface'. For the dramatic text this textuality will be a stylistic study of musicality and matter of words, the types of words, the vocabulary and the marks of literariness.

Applied to the theatre, the analysis of the dramatic text or of the performancealso has the choice between staying on the surface or investigating the deep structures. Stylistic analysis and dramaturgical analysis complement each other.

In the theatre, whether text or performance, it is often sought, at least for a realistic or naturalistic aesthetics, to see and hear beyond the surface of the text. The subtext, a concept introduced by Stanislavski for his productions of Chekhov's plays, was supposed to reveal the deeper meaning of the play, beyond the commonplace words. As in the conversation of everyday life, we always wonder what is behind the surface of the words. This is why it is sometimes argued that mise en scène is the explanation of the subtext.

In response to this mimetic psychologizing conception, writing and contemporary mise en scène or performance art insist instead on the surface of the text (or of the performance), dismissing the idea of depth, hidden meaningor implicit message. Acting on the surface will nolonger be synonymous with amateurism. The actor will no longer pretend to embody his character with all

the tricks of interiority and identification, he will try instead to highlight the textual framework, its materiality, often excluding pauses, reality effects and character effects. Thus, the Wooster Group will praise the surface, refusing from the start any deep interpretation or acting, and looking for surface effects, 'We do not study, we do not imitate. We only imitate the surface. As we do not intend to become Eastern artists, I will never go and study the Eastern arts in depth, but I pay attention to them so as to imitate their surface' (LeCompte, in Féral (ed.) 2001, pp. 157–158. Thus, acting on the surface no longer means acting superficially, without believing in the character; in postmodern aesthetics, it means knowingly and intentionally imitating borrowed forms.

The praise of the surface becomes the norm in postmodern aesthetics, precisely so as to deny the idea of a centre, a riddle and a hidden meaning needing to be discovered. For a long time, with logocentrism, it was considered that the dramatic text was the deep and essential part of the theatre, while the performance was superficial, almost useless. Now, with the postmodern inversion, text and performance are treated with the same distance, as if they were only an empty construction, a neutral surface. Elfride Jelinek speaks about her dramas not in terms of dialogues in conflict, but of *Textflächen*, textual surfaces in contact.

The surface has become the skin* of the text or performance, materials without depth, even without meaning, which actors as carriers of discourse manipulate and rub together, hoping to produce some sparks. (Caress*)

SURTITLES

SURTITRES, OBERTITEL, SOBRETÍTULOS

Performances in foreign languages (operas, dramatic texts in all languages) are increasingly surtitled (not subtitled as for movies). The announcement informing the public that the piece is surtitled is an argument designed to convince them not to be intimidated by a foreign troupe just because of the language barrier. But the surtitles are not just useful for translation: they display the titles of the acts, scenes and actions, they also reproduce the stage directions, and invent headings that help us follow the story better.

1. Technology

The technique is working well, as is the art of inserting surtitles at the right time and in the correct rhythm. Those who devise the subtitles have learned, with some exceptions, to adapt the original text and, if need be, to edit it down, rather than producing a written translation as for a book but rather one that is at the same time readable, scenic and vibrant. They know, or should know, that the spectator-reader does not have time to read too much text, but also needs to look at what is happening onstage. The translation of surtitles always has to make dramaturgical choices. Like it or not, the translation of surtitles is now part of the mise en scène and of its interpretation. But it is only a filter and one more mediation between what is supposed to be the original work and its various audiences.

2. Dramaturgical and scenographic interventions

Surtitles are usually put where they are visible with the least discomfort, neither too high nor too far to one side to prevent the spectators from getting stiff necks as they read . . . The director, who is still in charge of the proceedings, has something to say about where to put them. Sometimes she chooses to project them onto a piece of scenery (Castorf, Pollesch) or onto the naked body of an actor, merging them into the set design or making them stand out as an element outside the scenic

fiction. She plays with different types of typography to indicate the type of text being quoted: dialogues, stage directions, comments, etc. Typography restores a decorative visual appearance to the strictly textual message.

Should we still talk about surtitles when the production shows written parts of the original or dubbed text, repeating them orally or 'skipping' them blithely? In *Par les routes* (*On the Road*), a play by Noëlle Renaude directed by Frédéric Maragnani, the text is not projected for linguistic reasons, but as an ironic device, as an allusion to textuality and to the artificiality of a journey in a car on the stage.

3. Intermediality and changing perceptions

Surtitles are now common and have become a pleasant opportunity to play with the original text, to add a level of meaning, sometimes to go back to the original language when the play has been translated by the production from the audience's language into other languages before it is translated back into the original. This gives the reading spectators more control over the mise en scène. By modifying and varying perception, passing from one medium to another, surtitles lend themselves to a constant reflection on intermediality and give a literary dimension back to the theatre after the excesses of staging; they help the spectator to become aware of all the faculties of attention and perception of which he is the master, without always being aware of the fact.

SYNCRETIC THEATRE

THÉÂTRE SYNCRÉTIQUE, SYNKRETISCHES THEATER, TEATRO SINCRÉTICO

This concept is not identical with that of hybridity,* but it is not easy to tell the difference.

The term 'syncretism' comes from religious and, later, philosophical studies. It has rather negative connotations, since it describes a disorderly juxtaposition of eclectic themes, or disparate and incompatible theses.

The word loses this negative nuance when applied to cultural syncretism: it refers to the reception and transformation of elements from different cultures, and the production of a new system operating according to its own laws. Syncretism makes it possible to track the encounter between diasporic cultures, in a 'contact zone' (Pratt 1991) between cultures: the emphasis here is not only on the dominance of one culture over another, but on the contact front between systems that influence each other. The anthropologist Urs Bitterli (1986) calls this contact a *Kulturbegegnung* (cultural encounter), and it takes various forms: *Kulturberührung* (cultural touch), *Kulturkontakt* (cultural contact), *Kulturzusammenstoss* (culture shock), *Kulturverflechtung* (cultural interweaving) and *Akkulturation* (acculturation).

A syncretic theatre is not a universal form made for all audiences in all places across the globe, but a meeting ('the acculturated blending of performance materials and practices from two or more cultural traditions, producing qualitatively new forms') (Coplan 1985, p. vii, quoted in Balme 1999, pp. 13–14). Most of the time, examples of syncretic theatre are borrowed from plays or performances produced in diasporic cultures in contact with either colonial or neo-colonial situations. The syncretism results from the confrontation of different stage practices, oral or written themes, and literary, dramatic or theatrical forms. In the colonial or postcolonial context, the mixture is one of traditional indigenous forms and European genres or techniques, the most common problematic being that of the political question of (neo-) colonialism. If the text or the drama does not trigger a confrontation between and interweaving of forms, we cannot call it syncretic theatre in the strict sense of the term.

T

TACTILITY

TACTILITÉ, TASTSINN, TACTILIDAD

In theatre as in reality, we also see with our hands: the sense of touch, tactility, is essential if we are to appreciate reality: not only its shape, its distance and its movement, but also its texture,* its materiality,* its corporeality. 'Seeing is touching', as cognitive psychology also tells us: 'this is the primary experience: a correlation between visual and tactile exploration of objets' (Lakoff and Johnson 1999, p. 54).

The theatre has always been aware of its tactile capabilities, but it was always dependent on the codes governing touch in the society in which it moved. The stage that location, as Racine said, whose 'main rule is to please and to touch', was able to experiment with touch in the physical sense, but it is only recently, in the 1960s in the United States and Europe, that theatre, dance and avant-garde performance art dared to challenge the tactile conventions, both in the pieces produced and in their mode of reception by spectators.

Tactile effects: the stage presents materials that can activate the sensory capacities of the spectator: sand, fire and water in some of Peter Brook's productions (*Carmen*, *The Mahabharata*), modelling clay and dirt in Nadj's *Woyzeck*. The work of the actor-director-visual artist, in this latter case, and in most others, consists in providing the spectators with a kind of imaginary dough that they can manipulate and by which they allow themselves to be manipulated. As Bachelard reminded us: 'each of us possesses in our imagination a material image of ideal earthen matter, a perfect synthesis of yielding and resistance, a marvelous equilibrium of the forces of acceptance and of refusal' (Bachelard 2002, p. 59).

The actor and the spectator work on this imaginary dough. However, not all stage experiences succeed in touching observers equally deeply. Paradoxically, it is the attempts to invade the fictional and private space of actors, the desire to make the spectators participate, to 'immerse'* them, which have the most difficulty in convincing us that it is possible to bring all the participants together, as if acting out (which marks the end of Western theatrical performance) basically accentuated the distance between human beings. In Western culture, touch has been, as it were, neutralized: only through the eyes are we now touched. Only art, painting, sculpture and theatre still dare to break the taboo on touch. Painting, after an abstract or conceptual period, glorifies sensation, touch, the caress and the skin.* Dance shows the most unexpected bodies. Performance art, combined with sculpture, in the work of Miquel Barcelo and Josef Nadj (in *Paso doble*) physically involves artists in fabricating their bodies as living statues. Body art* exposes the body of the 'performer' to the gaze, to voyeurism. The theatre, more remote, works on the texture of materials, triggering a haptic* and embodied vision in the spectators. Tactility has become widespread, even if touch is still subject to strict rules and persistent prohibitions (Classen (ed.) 2005; Sedgwick 2003; Benthien 1999).

TASTE

GOÛT, GESCHMACK, GUSTO

The sense of taste, in the proper sense of the word, does not play any part in the practice of theatre: no performance is to be tasted, consumed or swallowed, unless we consider cooking as an art of the taste buds whose aim it is to nourish the customers with foodstuffs presented as a performance . . . We will leave to one side the case of the numerous cultures where spectators

attend a performance while consuming food and drink. The sensory experience is then quite different from that of Western productions which are limited to the sense of sight and hearing.

If taste does play a part, it is in the figurative sense of evaluation, aesthetic judgement, good or bad taste, and sometimes disgust. And yet, as Marie José Mondzain has pertinently remarked, '"taste" was the word, even before the Enlightenment, by which aesthetics entered the field of judgement, while at the same time excluding it from any conceptualization' (2007). It has often been pointed out that taste, smell and to a lesser degree touch are in the service of a non-measurable subjectivity of the perceiving subject. So is there any sense in talking about taste in the theatre, in the metaphorical sense of an aesthetic and cultural disposition, an aesthetic judgement on the part of the spectators and the impact of these preferences of taste on the reception of the performance?

1. A sociology of taste?

The sociology of taste starts out from the premise that sociology, like aesthetics,* needs to have some idea of the tastes of the users. After all, it is not enough to describe the work, its structures, its intrinsic value to obtain a relatively objective analysis of the work and a fortiori the aesthetic experience of the onlookers. We can observe the following major trends:

In the case of the theatre and performances which require an aesthetic judgement, a knowledge of expectations and tastes, a sociology of taste all seem to be necessary, in spite of the extreme diversity of audiences and the diversification of the modes of judgement. A 'cartography' of taste would give a useful representation of the modes of reception and motivations.

In spite of a levelling down of expectations and values, the performative culture of the audience remains eclectic, accumulative and kaleidoscopic. The theatre director or the author, who often aim at a homogeneous, global or globalized type of audience, are often taken by surprise.

Fashion is ephemeral; it concerns every type of production, especially artistic production. The evaluation of these productions, the awards they may win, are forever varying with the consumers, but also with institutions and their financing.

In spite of the variety of tastes, and perhaps because of it, our era strives for consensus: everything is done to avoid conflict, and there is a great temptation for artists of the commercial stage to seek only to please the audience of consumers.

2. The evaluation of taste

The sociology of taste is constantly refining its methods of analysing and it keeps extending the number of objects it can investigate. The criteria of judgements of taste are still very general and varied, however. They at least reveal the permanence of a few major questions:

Each spectator, even the most sophisticated, feels justified in evaluating the work of art in virtue of criteria that she believes to be indisputable, but that she finds it difficult to express and is deeply reluctant to modify.Who feels entitled to judge? Not just specialists belonging to the institution, to the theatre and the world of art, but also 'trespassers' from outside the world of theatre, such as journalists and the general public. The opinions of experts are more judgements laid down by fiat, diktats, than arguments that have been properly weighed – when they are not judgements on the bankable value of the works involved.

This type of judgement betrays an uncertainty as to critical points of view about the theatre. Neither amateurs nor experts, even if they actually talk to each other, would agree on a common vision, in spite of all the discourses on the community of theatre people. The criteria of good and bad taste vary considerably, depending on whether the perspective is that of a postdramatic*

avant-garde or of boulevard theatre. A fortiori, if we look at things through the eyes of Cultural Performances, where the aesthetic dimension is not central, the criteria of taste will be even more heterogeneous. In any case, nobody can lay claim to the right to decide once and for all on the value of a work of art. It needs to be constantly re-evaluated, the mechanisms of legitimation must be verified, and the criteria for assessment must not become fossilized.

Even if the criteria of taste offer us a guideline through the process of reception, in line with many different criteria and points of view, it is clear that a mere sociology of taste is far from explaining everything. We need also to be able to make a more objective judgement about the intrinsic qualities of the work. How can we proceed to such an evaluation and on what criteria are we to base it?

3. The aesthetic evaluation of the work

The criteria allowing us to judge the qualities of the work are far from being universal and beyond dispute. However, certain qualities are generally agreed about: authenticity,* formal invention and novelty.

Authenticity is, first and foremost, that of an experience lived through by the artist(s) at the time of the conception and creation of the work of art, an experience of which the work still bears the sensible trace. Readers or spectators cannot fail to note what a figure, an expression, a situation, a way of seeing, a 'structure of feeling' (Raymond Williams), have cost the author: not necessarily as an autobiographical confession, but as a painful or joyful memory. The receiver of this 'message' can sense whether the thing was really lived through or has merely been manufactured. Contemporary performance frequently plays with these questions about authenticity, energy and identities, and is constantly questioning them.

Formal invention resides in the balance of forms, the proper management of the materials, the respect for architectonic principles, the realization of the plan as envisaged, and the use of language as a reworked material rather than just an automatic instrument. If we hear *Dans la solitude des champs de coton* (*In the solitude of cotton fields*) by Koltès, for example, we become aware of the effects of parallelism, the rhetoric concealed behind a language that is both contemporary and very reworked in formal terms. This formal quest is mainly responsible for producing the pleasure of listening and constitutes the message about our period, based as it is on exchange and trade.

Novelty and originality are given a particularly high value these days. Real innovation, and not just some phoney version of it, is appreciated. And this happens at every level: language, dramaturgy, choice of materials and stage presentation. The combination of all these elements, which are indeed the basis oftheatre (whether dramaturgy or mise en scène) will then be judged for its efficaciousness and novelty. We can always wonder whether the *post* of modernism or the dramatic really does lead to a new invention or just to a modish effect, an inoffensive provocation.

TECHNIQUES OF THE BODY

TECHNIQUES DU CORPS, KÖRPERTECHNIKEN, TÉCNICAS CORPORALES

The anthropology of Marcel Mauss introduced the notion of the technique of the body as early as 1936: 'the ways in which from society to society men know how to use their bodies' (Mauss 1979, p. 97). Mauss described these techniques. As noted by Claude Lévi-Strauss in his introduction to Mauss' work, identifying these techniques of the body and making 'an inventory of all the possibilities of the human body and of the methods of apprenticeship and training employed

to build up each technique' would be 'a project eminently well fitted for counteracting racial prejudices, since it would contradict the racialist conceptions which try to make out that man is a product of his body, by demonstrating that it is the other way around; man has, at all times and in all places, been able to turn his body into a product of his techniques and his representations' (Lévi-Strauss 1987, pp. 8–9).

Extending the theatre to include all kinds of cultural performance in the last third of the twentieth century has opened the eyes of creative artists and theorists to the specific techniques of the body in each cultural area and the connection between theatre traditions and these techniques. The challenge lies in clarifying the difference between the body shaped by the daily techniques of a group and the aesthetic codifications of a choreographical or performative genre. We also need to evaluate and differentiate between the impacts of techniques of the body and the codifications on the bodies of performers.

In contemporary performances, often marked by the globalization and internationalization of their production, the trace of techniques of the body tends to fade. This is one reason for the success of the notion of incarnation* or embodiment: the body appears in all its identity determinisms, not just in its techniques of the body, both at work and at leisure. This is also why the knowledge of these techniques is no longer sufficient for the analysis of performances.

TEXT

TEXTE, TEXT, TEXTO

Instead of asking what a dramatic text is, and what are the types of existing dramatic texts (a question as vain as it is desperate), it would be better to observe what we do with texts, how mise en scène and performance art handle them.

1. Dramaturgy or postdramaturgy?

Classical dramaturgical analysis remains the most commonly used method to both construct and understand texts that still very often work with the categories of action, characters, story, and dialogues. Even a postdramatic* text rarely does without some minimal reference to actions, actants or human behaviour. And the text of classical plays, which Brecht considered to be a mere construction material (*Baumaterial*) usable for new plays in different contexts, was not so so mixed up as to be unrecognizable, but – and this is perhaps the main thing – its meaning and political interpretation were completely transformed as needed. This formula of *détournement** by means of radical dramaturgy is hardly applied nowadays, for the treatment of texts has often become, in the postdramatic domain for instance, more pragmatic, less concerned with ideological relevance and more adept at formal recycling.* By recycling themes, styles, materials and media, theatre transforms the nature and composition of texts, which then tend to be reduced to a sonic scenography or a textual landscape.*

2. A typology of texts?

Any typology is becoming more and more problematic as we move away once and for all from any theory of genres and enter the era of the post- (dramatic, epic, modern). Any typology can be only partial or provisional.

Until the 1980s, it was still possible to distinguish three main types of dramatic texts: 1) old-style texts, i.e. well-made plays**; 2) epic theatre; 3) broken, dispersed, fragmentary texts.

Since the 1990s, epic theatre (Brecht) has become less common. Only old-style plays are still created, and not only in the commercial sector. As for the shattered, fragmented texts, they have become, twenty years later, the other norm, alongside the norm of 'well-staged' plays (well prepared for the stage). This third category often takes the name 'postdramatic'. The only new category, beyond the postdramatic, would thus be what was recently announced as neodramatic* writing, though it is not easy to say whether this latter constitutes a return to the well-made play of the nineteenth century or a real escape from the'post-' movement.

A few years later, a problematic 'premature synthesis or temporary closure due to an end-of-century inventory' (Pavis 2000b, pp. 11–23) had to limit itself to focusing on a dozen French contemporary authors so as to highlight a few very general principles of their writing. This synthesis thus involved 'a poetically literal writing', 'a vision of the world without illusion,' 'the creation of an original discursive surface', 'a bringing into play and and a new relationship between stage and text' (Pavis 2000b, pp. 11–23). This confirmed, beyond an impossible typology or thematic synthesis, the importance of a pragmatic, 'performative' perspective based on what scenic practice can actually achieve with various texts or other materials.

In 2007, Clyde Chabot proposed a 'panorama of contemporary theatrical writings' in which she distinguished between 'textual writing and stage writing' (Chabot 2007, p. 4). However, she showed that stage writing (a rather confusing and oxymoronic phrase) continued to extend its sway over theatrical creation (she was not talking about performance art pieces, especially cultural performances, of all kinds, as a specialist in Performance Studies would have done). Within 'literary works', Clyde Chabot distinguished between: 1) writing as a riddle, an 'adventure of language' (p. 6); 2) poetic fictions (p. 17), where 'one can follow, over the course of the play, a story, a path, an evolution', and where 'one also enters into a singular language which, while forging a definable narrative, becomes part of a structure that is both fragmentary and progressive, often made up of tableaux, scenes, stanzas' (p. 17); 3) plays that, 'far from relying on fictions, resemble direct accounts of reality' (p. 23). So dramatico-theatrico-performative practice is forever opening plays up to swathes of the real. It gradually frees itself from fiction and from a narrative embodied or enclosed in a text. One can imagine therefore the difficulty of finding the right instruments for the analysis of these texts and these experiments (Pavis 2011).

3. The text and its stage enunciation

Stage enunciation, in other words mise en scène, gives its new light, its atmosphere and ultimately its meaning to the uttered text (the aesthetic object made by the artists). Thus the scene is not the illustration, the incarnation of a text it is merely expressing. Stage enunciation (and therefore the body of the actor or spectator) comes first, it gives the text its flavour and meaning. The text is 'like a humour', 'the body's secretion' (Mnouchkine in Féral 1998b).

There may seem something regrettable in seeing the text reduced to an epiphenomenon, something secondary. We must distinguish its intrinsic literary value from its expressive force on stage. This is what Pierre Voltz, assessing the function of theatre work, clearly highlighted in relation to the text in the theatre: 'it is not enough to show that we understand its meaning and force; we must invent for it a material consistency that the book does not possess, a consistency supported by the physical nature of the body and voice, because the text is doubtless an "aesthetic form" in the *literary* sense, but merely a material* in the *theatrical* sense' (Voltz 1991, p. 118).

Few directors draw the consequences of this reversal of perspective, at least in France, for in the UK devised theatre has become the working model for the experimental groups. Joël Pommerat is one of the few author-directors who put on only their own texts, but who do not separate the process of writing from directing: 'I do not write plays, I write performances, that's how it is. I didn't

say to myself: I'm going to write theatre. I do not think "text". The text is what comes afterwards, it's what remains after the theatre' (Pommerat and Gayot 2009, p. 19).

In the theatre production of the new millennium, text has become marginalized, if we consider that it is hardly read any more as an autonomous work of literature, but it has at the same time grown bigger and more complex if we examine how it is magnified under the influence of acting and under the gaze of the spectator.

TEXTURE

TEXTURE, TEXTUR, TEXTURA

1. The texture as a device

Originally, texture was the 'arrangement of the threads of a woven thing' (Grand Robert). We could directly pick up the elements of the fabric and match them quite accurately to those of a text or a performance: the components of the text as well as the play are indeed crimped or woven into an apparatus* but remain permanently connected in the same space and within a single time frame. The artists' work consisted in 'knitting' this fabric, and the spectators' work lay in unravelling it thread by thread, not to destroy it, but to grasp it 'tactfully' and therefore with tactility and dexterity, by approaching it and touching its fabric, as well as its fabrication. In fact, texture is a theatrical expression: it is the linking of scenes, of dialogues, and, one might add, of materials brought into the space-time of a production/performance.

2. Touch, sight, hearing

We perceive texture both by sight and by touch: we can see a thing, but do we really know it until we have touched it with our hands or our cheeks? Sight and touch outline its 'absorbable' structure for us: we check the one by the other; we believe in the form and materiality* of the performance or text only after having checked its tactile structure and spatio-temporal disposition. The sounds of a piece of music, a noise or a text will also help us to become familiar with this tactile and visual object. The fragmented, granular or compact aspect of the object, the sound it makes under our fingers, the support it provides when we listen to the textual melody, are things we will perceive and allow to act on us, thereby contributing to the aesthetic experience and the formation of meaning.

3. Theatrical texture and textuality

In the theatre, we are invited to enjoy the tactile,* kinaesthetic, haptic, visual and rhythmic quality of a text and its texture. Textuality is how the verbal, sonic, musical and rhythmic matter is used by authors and actors, and then picked up by spectators and analysts, through measurable or observable data such as the length and rhetoric of sentences. Textuality is not only the rhythm at which we produce, profer and receive words or sounds in space. It is also the spaces and pauses that we place between these sounds and between these words. The actor (or singer) is in charge of building her sentences, she controls the abstraction of spaces and lines of flight, she signals the syntax, the network of images and themes, she controls the spacing* of language (Derrida), she sees language and allows others to see it (Barthes), she folds* and unfolds paragraphs, phrases and words (Deleuze). 'To perceive texture is always, immediately, and de facto to be immersed in a field of active narrative hypothesizing, testing, and re-understanding of how physical properties act and are acted upon over time' (Sedgwick 2003, p. 13).

THEATRE ANTHROPOLOGY

ANTHROPOLOGIE THÉÂTRALE, THEATERANTHROPOLOGIE, ANTROPOLOGÍA TEATRAL

The importance and impact of Jerzy Grotowski (1933–99) on the theatre of the last third of the twentieth century are so considerable that they changed not just the course of theatre, but the very way we conceive of it. Apart from the few groups that draw on it explicitly, what traces has theatre anthropology left, what influence does theatre still have on contemporary creativity, what heritage are we to claim for today's theatre?

1. Which Grotowski?

Our knowledge of Grotowski is unbalanced and incomplete. There are now only a few people who followed his whole career from the 1950s and 1960s onwards; and yet there are many who continue to draw inspiration from the master through the teaching of his disciples; and there are very many more, a potentially countless number, who can access the few partial recordings of the first productions from before 1969, and consult his writings and his lectures that are still being published. Paradoxically, the first and oldest part of his work is also the best known, the only part that everyone can form their own (albeit retrospective) idea of. Is this also why connoisseurs of mise en scène and historians prefer that early work to the later periods: Paratheatre (1969–78), Theatre of Sources (1976–82), Objective Performance (1983–6), Art as Vehicle (1986–99)? Any accurate assessment of Grotowski's heritage would require a look at his entire career, focusing on the impact of his work on current theatrical production.

2. The crisis in mise en scène

The crisis of the director (referring here to the name which has been used for almost two centuries), the absolute monarch and 'author' of the performance for a good hundred years or so, does not date back just to the last batch from 1968! The withdrawal of Grotowski may have been experienced as a cause of surprise and regret, but there was nothing inexplicable about it. This crisis was linked to the crisis in the subject, the 'death of the author' (Foucault, Barthes, Lacan) in the 1960s: between Foucault's *The Order of Things*, Lacan's *Ecrits* and Barthes's *Critique and Truth*, all originally published in French in 1966, and revelatory articles such as Barthes's 'From Text to Work' and Lyotard's 'The tooth, the palm' in *Des dispositifs pulsionnels* that were first published in 1973, a year that was also, from a global (and thus far from negligible) point of view, the year of the first oil crisis.

In Grotowski's particular case, the crisis had been basically predictable, and the path to it had been laid by the transferral of all the powers of the theatre director to the actor who was supposed to 'sacrifice him- or herself' under and on behalf of the grateful gaze of the spectator. This questioning of the subject as central, able to stand over and control the origin, the source and the creation of the work, this shutting down of the mise en scène, were merely a prefiguring of many other radical changes: collective creation in France in the 1970s, devised theatre in the UK, and the union of dance and theatre in *Tanztheater* in Germany.

Crisis in dramaturgy: the dramaturgy* of the actor was the solution invented by Eugenio Barba to capitalize on the intensive and ever more creative and personalized training of his actresses. The director virtually disappears during the long phase in which materials are sought, and the actor improvises and shapes her performance. The director intervenes only at the end of the process, to provoke, unblock, or destabilize what was already too solidified and redundant.

By mixing and selecting between the materials put forward, the director makes them part of a spatial disposition in accordance with a length of time to which music, light, and the structure of the story give their rhythm. In this respect, Barba is merely borrowing from his mentor and from Grotowski's dramaturge Ludwig Flaszen (whose importance in the formation of Grotowski's thinking cannot be underestimated) the principle of composition of the adaptations and productions of the 1960s. This dramaturgy, whether it is textual, scenic or visual, did indeed rebel against the linear nature of narrative, and the chronology of the story; it was to inspire the fragmentary and deconstructed dramatic writing of the 1970s and 1980s.

Crisis in dramatic writing: few playwrights of the 1970s, 1980s and 1990s would, however, dare to abandon their prerogatives to become 'actors-dramaturges-authors'. This method has regularly reappeared, since the 1990s, in devised theatre (a theatre conceived of with others) in which writing does not come before the stage project, but is constructed along with it, in a cooperation of all the artists involved (set-designers, actors, composers, writer, etc.). We could mention Simon McBurney, Robert Lepage, Ariane Mnouchkine and a few others.

Crisis in narratology: we cannot avoid narrating (just as we cannot avoid communicating): this was the great discovery of the new narratology and the anthropology of narrative that developed in the 1980s and 1990s, following classical narratology that had described narrative structures. This commonsensical hypothesis contradicts the concept of *Actions* as conceived by Grotowski in the last phase of his investigations, that of 'Art as vehicle'. Whatever he or she may think, the actor or rather the 'doer' always tells a story which the spectators, or more precisely the witnesses, reconstitute and tell to themselves, if they wish to maintain contact and interest with the performance. The doers as well as the witnesses thus produce their own montage on the basis of elements from the narrative.

Crisis in the training of the actor: this has surely been, since the 1980s, the deepest and most visible crisis. Unless they can take advantage of an ongoing professional training, as in the time of Grotowski and Barba in the 1970s, actors no longer have the time or the inclination or even the need for any extensive physical training. There is not, and has never been, a Grotowski Method or a Barba Method, something that can be imitated or even transposed. By rejecting right from the start not just the use of media onstage, but also by refusing to recognize the impact they have on everyone's body and imagination, the training of the actor cut itself off from any access to a new cultural paradigm. However, as actors became more familiar with all sorts of non-European ludic and corporeal techniques, their bodies became accustomed to greater flexibility, opened up to new corporeal techniques, a new corporeality. Periods in which Western actors studied under Eastern Masters, of the kind first set up by Grotowski, have become common and sometimes commonplace, adapted by the Masters to the presumed needs of their Western visitors. Globalization shuffles the cards – so that people sometimes forget why they are acting and for what kind of world they are training bodies and minds.

3. Change of period, change of perspective

The *mere vocabulary* of Grotowski's texts includes words that do not fit easily into our postmodern, efficiency-driven world: essence, authenticity, origin, sacrifice, purity – these are all words that may well appear to us these days as even more religious or metaphysical, idealist or outdated than they did 40 years ago. We do not need a Derrida to deconstruct them: they apply to a theatre that is akin to ritual. Our own period views them askance, since they are linked to an essentialist, universalist conception of human nature.

Our *stylistic reading* of Grotowski and Barba is itself historical, and their style is more or less accessible to us: if Barba is a writer who speaks, Grotowski is an orator who is – almost in spite

of himself – transcribed, an orator or an inspired oracle who finds it difficult to re-read himself. Barba trusts literature to construct the real, he is a master of the art of the image and of the right formula; Grotowski, on the other hand, has a complete aversion to imprecise words, he mistrusts literature and *littérateurs* even more.

Certain philosophical notions are rejected straightaway. Essence, for example, which lies behind the essentialist conception of the actor and of theatrical communion, will strike many people these days as being a suspect notion. And yet, this is precisely what Grotowski considers the heart and driving force of every human being: 'Essence interests me because in it nothing is sociological. It is what you did not receive from others, what did not come from ouside, what is not learned. For example, conscience is something which belongs to essence; it is different from the moral code which just belongs to society' (Grotowski 1987, p. 37).

This distinction between individual moral conscience and collective moral code is acceptable only to a religious or metaphysical vision that presupposes an essentialist conception of the human being. It is easy to understand why this essentialism should suit Grotowski, the thinker of the 'holy actor' and of 'Art as vehicle', in which the actor seeks himself or herself from within, without the gaze of any spectator. But we can also decide, with Brook for example, that theatre takes place and exists only 'at the moment when the actor and the audience are related' (Croyden 2004, p. 28). We will note that a certain 'essentialist' convergence (perhaps in reaction against a multicultural relativism, with all the dangers this involves) can also be seen in the field of literary theory and performance theory, which investigates in a rather abstract way theatricality, intermediality, performativity, corporeality, interculturality, etc.

The intercultural became, from the 1970s to the 1990s, a huge research field for acting and mise en scène. In the case of Grotowski, the intercultural interest very early took the form of an 'intercultural syncretism', in the eloquent words of Serge Ouaknine, in his obituary (Ouaknine 1999). The same was true in the case of Brook, who was also in search of cultural universals, of a 'human link'. In the 1980s and 1990s, when the idea of the 'all is culture' held sway, the tendency in both theory and practice was to come up with as many examples of cultural activity as possible, to analyse all kinds of 'cultural performances'. In the political version of this boundless extension of cultural practices, multiculturalism focused solely on the allegedly peaceful coexistence of different communities, their religious and ethnic practices rather than their cultural and artistic practices. Thus, theory and practice, both inter- and multicultural, continued to move away from the syncretistic, universalist and essentialist vision that Grotowski had propounded right from the start. The globalization and standardization of cultural practices made it more difficult to research into ancient cultures and their essence – but all the more important. Grotowski's erudition, and the choice of remarkable collaborators for his work, helped him – and us – to fight against oversimplifications and global generalizations.

The temptation of the 'post', in other words the temptation to describe everything only as 'post-' something – postmodern or postdramatic, for example – is symptomatic of our era, too weary and hesitant to put forward any new theories or categories. It is a temptation that goes against Grotowski's demand for that 'creative way (which) consists of discovering in yourself an ancient corporality to which you are bound by a strong ancestral relation. . . . Discoveries are behind us and we must journey back to reach them' (1987, p. 39). This search for origins, this 'phenomenon of reminiscence, as if your memory awoke' (p. 39), is a world away from the current tendency to postmodernize or post dramatize what actors and directors know or have already discovered and that they can quote or vary as they see fit.

The change of paradigm of the contemporary 'object of theatre' also leads us to move away from Grotowski's search for what constitutes the essence of theatre, what makes it theatre rather than anything else, what separates it from performance. In Grotowski, this object which brings

the spectator close to the actor is of course theatre, and more specifically what in the 1960s was called 'theatrical representation', and what Grotowski called 'theatre as presentation'. But with the growing focus on the intercultural sphere and the arrival of Performance Studies in the 1970s and 1980s, after the notion, popular in the 1960s, of total performance or theatre, performance art (in the sense of performing action) took over. It was in turn soon being questioned and relegated to the background by the new perspective of Cultural Performances and Cultural Studies, which relativized the notion of theatre of art and mise en scène.

To some degree, Grotowski followed this evolution or even prefigured it. He ended up working solely on rituals or, to put it more precisely, on songs and chants that were chosen for their vibratory quality, in the manner of Artaud. While Performance Studies continued to extend their area of investigation, Grotowski's microscopic anthropology was interested in the infinitely small, in the essence of things: ancient, ancestral corporeality, ritual, colour and vibration of the voice. 'The vibratory qualities of these chants', said Grotowski, 'with the bodily impulses that carry them are – objectively – a sort of language' (Grotowski 1995a, p. 19).

Anyone who is still attached to the theatre and to mise en scène considered as an aesthetic object, this constant extension towards a cultural object and this disappearance of the aesthetic object in favour of anthropological investigation may be disconcerting. 'Is theatre still occasionally an art or is it now no more than a cultural ceremony?' was the question raised, with some anxiety, by Jean-François Peyret (1995).

If we answer this question by following Grotowski's development from his classical phase as director to his period as 'Teacher of Performer' (Grotowski 1987, p. 36, p. 53), we will simply confirm something that is already well known and often deplored: his shift from the aesthetic to the anthropological, from the fictional to the authentic. What is doubtless more important these days, if we are not to fall back into the vain polemics on Grotowski's 'abandonment', is to examine the interrelations and developments of Grotowski's anthropology within the diverse branches and conceptions of contemporary anthropology. The appearance of the paradigm of performance, and more recently the impact of feminism and linguistics, the notions of language acts and performativity, have changed the situation radically.

4. Developments and dead ends in Grotowskian anthropology

We need right from the start to distinguish between anthropology in the European sense of philosophical anthropology that explores notions of universal human nature, and anthropology in the American sense of cultural anthropology that describes and analyses cultural and ethnic differences. Grotowski places himself firmly in the first kind of anthropology, especially in his post-theatrical period, after 1969, but already in his thoughts on the essence of the encounter between the actor and the spectator in the theatre.

Right from the start of his career as a director, Grotowski, a specialist in Indian philosophy and yoga, drew on certain formal elements in non-European theatrical cultures, re-injecting them into the actor's performance not as quotation but as a principle of composition. This syncretic, unorthodox usage led some people (who did not have the best of intentions and were ill-informed) to see in him an apologist for cultural relativism and the proponent of an 'orientalist' cultural anthropology. The same mishap befell Barba, whose notion (and a terminology that, it has to be admitted, was misleading) of theatrical anthropology led to the belief that it was a matter of juxtaposing different performing traditions to compare and contrast them in a *Theatrum mundi* that could embrace all kinds of dramatic performance. But as everyone knows, for Barba, theatre anthropology is the study of the pre-expressive stage behaviour on which different genres, acting styles, and traditions are universally based, following a series of principles governing the way bodies are used.

The definition put forward by Barba and Savarese is worth noting here: 'Originally, anthropology was understood as the study of human beings' behaviour, not only on the socio-cultural level, but also on the physiological level. Theatre anthropology is thus the study of human beings' socio-cultural and physiological behaviour in a performance situation' (Barba and Savarese 1991, p. 8). Thus Barba – more than Grotowski, and more explicitly – adopts a comparativist position and sets off in search of a common pre-expressive level.

Cultural anthropology – the kind carried out by anthropologists and not by stage artists – has as yet taken little interest in the stage and dramatic traditions of the whole world, at least in any comparativist way. Even Victor Turner bases his arguments, essentially, on an ideal model of the performance, social drama,* borrowing his categories from Western and especially Greek theatre, mainly Greek tragedy.

Performance Studies are making huge strides to make up for missed opportunities but they by definition straddle the divide between theatrology and anthropology: in other words, researchers in these fields are often 'amateurs' in at least one of the two areas. However, it is from this point of view, which is now dominant in the Anglo-American world and will soon be so in Europe too, that Grotowski's work should at present be scrutinized in its smallest details and deviations. Perhaps his work has not been examined enough from the perspective of Cultural Studies and Critical Theory, but solely as a commentary, at best a critical commentary, of his ideas and his progress, of which he himself gladly provides the historiography. But the reasons for this series of ideas, their nature and logic, have not been systematically analysed. It would be good if Performance Studies could bring to bear the same distanced and critical gaze on the theatrical anthropology of Grotowski and Barba that they do on a pre-Columbian ritual or a marriage ceremony in Papua New Guinea.

Could a socio-political and even militant anthropology provide us with an alternative, or at least a critical complement, to the existing philosophical, ethnographic and 'performative' approaches? Recent forms of performance such as the 'ethno-techno' performances of Guillermo Gómez-Peña, for example, give us every reason to hope so. By reconciling the militant vision of agitprop with the rigour of ethnological observation, and the ludic and self-reflexive form of short critical 'sketches', this type of anthropology leads us back to the society in which we live, guards us against the incandescent seriousness of our great ancestors, and addresses itself to the actors and spectators of today.

To these different anthropologies should be added the ethnoscenology** of Jean-Marie Pradier which takes a different approach from Performance Studies and draws its inspiration from ethno-musicology.

Perhaps, in view of this wealth of anthropological approaches, we need to historicize Grotowski's theatrical anthropology and set it back within its historical context? This would mean putting each (self-designated) stage of its trajectory back in the intellectual and political context of the period. The aesthetic – and political and ethical – break represented by 1968 (between 1966 and 1973) is doubtless the pivot of the work, but martial law and the freezing of all creativity in the Poland of 1981, as well as the French-style socialism and the extolling of the idea that everything is cultural, provide a framework for the evolution of the conceptions and concrete possibilities of work. The end of the Theatre of Sources also marks the start of the ISTAs (an ISTA is an International School of Theatre Anthropology) organized by Barba, and its working sessions are more a continuation than a demonstration running in parallel with the endeavours of the Polish friend and master. Theories, too, are politically active: the same key moment, 1981, saw a shift from a semiology of culture (Russian, as in the case of Lotman, or East European and of Marxist inspiration) to the irresistible rise of American-style Performance Studies. Another key date would be 1989: across

the world, we witnessed the end of Communism and the now unfettered rise of neoliberalism and globalization.

Was this a return to origins? The final version – 'Art as vehicle' – is also the most complete and consummate formulation of his thought. And also, perhaps, what might create (or might have created) a return to his initial positions on mise en scène, theatre as spectacle, performance, presentation. Here, Grotowski again focuses on the contrast between the theatre as mise en scène – the position he held at the start of his career – and art as vehicle, the view of his final stages. He contrasts 'art as presentation', in other words theatre as designed to be perceived by a spectator and 'Art as a vehicle' (Richards 1995, p. 115) which has meaning only for the participants, the doers. 'To make the montage in the spectator's perception is the task of the director, and it is one of the most important elements of his craft. . . . On the contrary, when I speak of Art as vehicle, I refer to a montage whose seat is *not in the perception of the spectator but in the doers*' (1995, p. 124).

This clear-cut position is debatable, at least from a theoretical point of view. After all, is not the opposite just as true? The director has to produce a performance that gains a meaning only if the spectator understands how this director has proceeded, not his or her exact intentions, but the system of the mise en scène, of the stage composition. And conversely, observing the doer, the actor on the job, obliges us to read his or her individual work as a montage necessarily aiming at a certain end.

In any case, is it not artificial and untenable to separate the theatre of (re)presentation from art as vehicle, and also artificial to contrast reception by the spectator and production by the actor? Are not reception and production dialectically interwoven? In this text, which has something of the force of a testament, Grotowski ends up asking himself the question, doubting and hesitating: 'Can one work on two registers in the same performative structure? On art as presentation (the making of the public performance) and, at the same time, on art as vehicle?' (p. 132).

Perhaps we can at this point hear the anxieties of the Teacher of Performer: if the pupil thinks of the exercise as if it were a way of doing theatre, Grotowski worries that he or she risks, seeking the dramatic and thus deviating from their quest, with the result that 'the sense of all this risks to become equivocal' (p. 132).

His honesty does honour to the sage of Pontederra. He doubts: 'It's a very difficult question to resolve. But if I truly had the faith in the fact that, in spite of everything, it could be resolved, surely I would be tempted to do it, I admit?" (p. 132).

Perhaps he hopes to return to the construction of a performance and thus put forward some new arguments, twenty years later, as a director. The temptation of dialectic (more than the temptation of a return which he knows to be impossible) involves leaving behind for a while the idea of art as a vehicle and thinking of a performative vehicle as art, in other words of a mise en scène as he had imagined it in the 1960s. Does this mean the sage of Pontederra joins forces with the rebel from Opole? We would like to think so!

THEATRE FOR MINORITIES

THÉÂTRE DES MINORITÉS, THEATER FÜR MINDERHEITEN, TEATRO PARA LAS MINORÍAS

The theatre of minorities is not necessarily intercultural. It caters to ethnic or linguistic minorities who are unable and unwilling to isolate themselves from the often multicultural society in which it develops. Many playwrights are from Black and Asian minorities in the UK (such as Roy Williams with his play *Joe Guy*, 2007) or the United States (such as Sung Rno with *w(A)ve*).

THEATRE FOR TOURISTS

THEATRE FOR TOURISTS, TOURISTENTHEATER, TEATRO PARA TURISTAS

Theatre for tourists is of course not advertised as such, but is very present in countries that live off tourism and wish to give Western tourists an accessible, exotic and 'presentable' image of their culture. (See Kennedy 2009, especially ch. 6, 'The Spectator as Tourist', and Balme 2007, especially ch. 7, '"As You Always Imagined It": the Pacific as Tourist Spectacle'.)

THEATRE OF THE REAL

THÉÂTRE DU RÉEL, THEATER DES WIRKLICHEN, TEATRO DE LO REAL

In a book on British theatre in England and Scotland from the 1950s to today, Danielle Merahi (2016) coined the term 'Théâtre du réel', a concept that allows her to redefine the documentary and political performance centred on observation of reality, mainly associating it with authors (Caryl Churchill, David Greig), directors of political theatre (Ewan MacColl), popular theatre (John McGrath), and community theatre (Peter Cheeseman), practitioners of devised theatre (Simon McBurney), choreographers (such as Lloyd Newson and his DV8 group) and the proponents of documentary theatre *Verbatim* (Alecky Blythe).

1. The emergence of the theatre of the real

A. Towards a theatre of the real?

All these very different experiences help us to better understand the real. It is no longer the effects** of the real and realism that characterize these theaters of the real, but the ability to construct and explain the real on the basis of the artistic devices in works of art. Thanks to the author's distant gaze, a new face of the theatre appears to us, a hidden but fascinating face. This means that the other side of theatre is not illusion, fiction or theatricality, but social life, politics, class struggle, economic survival and everyday life.

The theatre of the real and the theatre of the document are prompting a renewed interest, not only in the UK but around the world. They are inventing a theatre that forges a new link with the real and with politics. Nowadays, artists are not afraid to get their hands dirty in the workings of society, in the globalized economy and the world's misery. They are also putting their fingers on the source of the problem and getting caught up in the process – and in a vicious circle. If they create a poor theatre, this is not in the aesthetic or anthropological sense of Kantor or Grotowski, but in the sense of a theatre working in precarious conditions, like the people whose daily lives this theatre describes.

According to the classical theory of mimesis, theatre is supposed to show reality directly and accurately. This mimesis, defined for the first time by Aristotle, refers to many things: representation, imitation, resemblance, verisimilitude. By the late nineteenth century, just before modernism, realism was claiming to reconstitute the real, to register the world as it was, however ugly and crude. Theatre at that time swore by truth and verisimilitude more than anything. With the simultaneous arrival of mise en scène and modernism, however, theatre, such as symbolist theatre, stressed the formal constitution of the representation, tending to close in on itself, without referring directly to the real. Similarly, postmodernism in the 1950s and 1960s, and the postdramatic in the 1970s, were wary of reference to reality. Since the 1990s, the arts and (more specifically) theatre have seen a return of the real, without returning to any total representation, as Hegel, Marx and

Lukács once demanded. This comeback of reality in the visual arts has not happened by chance. It is to some extent a return of the repressed. A brilliant, virtuoso theatre, centred on the inventions of mise en scène, prevailed until the 1980s, without much thought about its progressive shift away from the social world. The arrival of culturalism and the idea that 'everything is cultural', the rise of Performance Studies entrusted with the task of examining every kind of cultural performance, all precipitated the end of the political in favour of the cultural, humanitarian and compassionate. Now we are witnessing the return of the social and political referent, a return that goes with the pleasure of telling and listening to stories, the enjoyment of a well-built and dramatic story and of a briskly conducted narrative, of a familiar world. This pleasure is all the more evident as the audience was getting somewhat confused and bored by postmodern formalism and empty postdramatic virtuosity. Thus, with the return of socio-political reality, this audience was able to expand visibly, since the topics, the programme planning, and the general orientation of cultural policy, opened the theatre to the community of enthusiasts, to school children and students, to ordinary citizens: all the groups fully involved in socio-cultural issues that they expected to be dealt with on stage while taking part in their gestation, directly or indirectly.

B. Theatre and the social world

Rediscovering the real: Since the beginning of the new millennium, theatre has again been in tune with today's world. This reunion with the real takes us back to politics by very different paths from before: no longer in the form of agitprop or large-scale historical panoramas, but in concrete forms (field surveys, a montage of quotations used verbatim,* socio-political debates within the performance). Thus, speeches, surveys and other openings out onto the world converge: and for each individual case they find theatrical or performative ways to express their portion of reality.

The impossibility of the real: One can imagine many other possible forms of theatre of the real, if only by combining the parameters of these experiments. One could almost believe, with some optimism or naïveté, that realist theatre will open the doors to reality, will explain how the world works. However, in the psychoanalytic theory of Lacan, the real is what always resists representation. The real is the impossible, it is claimed. But what about a knowledge of the social real by means of theatre? What can we learn from social mechanisms? How can we use the stage to illustrate questions about politics or the financialization of the economy, how can we enlighten ever more complex processes that even the experts can no longer completely grasp? Might the formal invention of authors and directors, performers and activists, become a tool or a formidable weapon?

Investigating the real: Paradoxically, an original form is often most effective if it is far removed from a realistic, mimetic representation. Currently, neither realism nor naturalism can constitute a guarantee for an accurate representation of the real. Showing the way people live, assuming indeed that this is feasible on a stage, is neither entirely satisfactory nor sufficient to help people understand (and not just figure out and feel) other people's different psychosocial situations. Recording their words and images is no longer any proof of veracity. The notion of social reality would disappear like a mirage, or at least be redefined as soon as spectators approach it and as it appears in a staged or dramatic representation. The only criterion for a clear and fair representation of society is knowing whether the audience feels it is politically represented by a suitable group, whether the theatre reflects its situation and can outline a solution to its problems with the devices of fiction. Even in its poetic form, writing maye be the best way to access the real. Fiction, the artificiality of the acting, a certain intensity: these are needed to help us discover and elucidate the elements of the real. Artistic and formal (but not formalist) labour is an essential step, when the theatrical forms and dramaturgy are to reveal socio-political or psychological contents. Art is and may have always been the best weapon for a fair investigation of reality and politics.

The English and Scottish examples in Merahi's book can easily be supplemented by the German groups (Rimini Protokoll, She-She Pop) or French groups (L'avantage du doute, Superama, Franchement, tu) that specialize in social and anthropological investigations. Often, documents are cited, and 'experts' are called onto the stage and required to deliver their analysis. Then they talk, in a more or less improvised way, in their own behalf. Examples include Marc Augé, in *1973* by Massimo Furlan, Bernard Stiegler in *Idiot cherche village* (*Idiot seeks village*) by Thomas Ferrand, and all the experts in *Karl Marx. Tome un* (*Karl Marx, Volume one*) by the Rimini Protokoll group. The performance is, for a while, bracketed, so that we can listen to the opinions of these specialists. But the form is original; instead of serving these bits of authentic testimony and reflections on social reality, the trick consists in setting them in an ironic context.The question remains: what do we expect from these documents, how will their presentation, always guided and even biased, contribute to influencing the audience, making them change their minds or their lifestyle? For the individual, this quest for the real is also, first and foremost, a way of reinforcing expectations and focusing attention on himself or herself, so as not to become a machine and maintain the social bond.

2. The revival of documentary theatre

A. Transformations in documentary theatre

A new type of documentary theatre is gradually emerging. Or is it rather the old type that is disappearing, at least in the definite shape it assumed in the 1960s and 1970s? Actually our era is no longer convinced of the absolute opposition between the real and the fictional, or between the authentic document and the mendacious fiction. This opposition between the authentic and the fake does not really convince us, because the document can become fictional and, conversely, the fictional often affects our real lives.

The documentary's obsession with showing only the truthful has become suspect. Documentary film has long been based on the methodological opposition between reportage (via contextualization) and recording (via the supposed objectivity of the raw document). Between documentary-reportage in the style of Agnès Varda, for example, who will scrutinize documents on the basis of her initial assumption, and documentary-recording as created by Frederick Wiseman, who brings together a mass of documents and then edits previously recorded material, contemporary documentary filmmakers no longer want to choose. Similarly, the theatre of the document no longer hesitates to mix different genres: docu-drama (also called docufiction), a mixture of fiction and raw document, includes the document in the fictional situation. Basically, the situation is not radically different from theatre in general: theatre invents a story, but introduces pieces of the real (body, objects, familiar situations) into the heart of fiction.

B. Documentary theatre, a form for the future?

There is no doubt that documentary theatre has a promising future – provided one can still find it and identify it and distinguish it from other genres, because documentary theatre comes in countless forms, different perspectives and guises. Indeed, it is less a specific genre than a general method of investigation, a basic ingredient for any kind of stage cuisine.

Because access to information is becoming ever faster and even immediate, the document is both rendered obsolete more quickly and is more easily accessible and convertible into dramatic material. The computerized dematerialization of documents requires that we find staged and dramatic ways that recreate the related facts as a spectacle, with emphasis on their visual and concrete side. The archive's memory becomes materialized in other forms. This memory sometimes forgets what needs to be remembered, and for what purposes.

Documentary theatre is probably more powerful if it is mixed with other means, namely the allure of a well-told story and characters with whom the audience can identify. This 'faction', a mixture of facts and fiction (in the English meaning of the word), can legitimize both the pleasure of inventing and the satisfaction of sticking to real while deciphering its complexity. Then the condition for the success and even the survival of documentary theatre lies in its being combined with a formal and aesthetic research, with a dramaturgical concept and a mise en scène. Ultimately, the document will need to be rewritten by an author, i.e. from a certain point of view, and then 'translated' into an original stage language, which is also guided by clear and explicit artistic choices. This is the price that documentary theatre will have to pay, if it is meant to have an effect on its audience that is political and ethical but also aesthetic: in this way it will perhaps become one of the finest flowers in the theatres of the real.

THEATRE PERFORMED IN BUSINESS MEETING

THÉÂTRE D'ENTREPRISE, BETRIEBSTHEATER, TEATRO DE EMPRESA

At a conference, a business company will engage some actors to treat, in comic guise (clownanalysis) the problems and blockages affecting the institution. The semi-improvised show presented to the participants is supposed to strengthen the company's identity, while bringing the personnel closer together through laughter, especially laughter at themselves and satire against their superiors.

The intervention of the clown-actors is part of the debates within the company that occur both at the time and subsequently.

See also: Leplâtre (1996).

THEATRICAL EFFECT

EFFET DE THÉÂTRE, THEATEREFFEKT, EFECTO TEATRAL

What is a theatrical effect? It is everything which, in theatrical representation, has an effect, is noticed as a device deemed to be typical of the theatre. We still need to agree on the nature of what is being claimed as something specifically theatrical. But this is not, or no longer, self-evident. A living performance? A live performance? The dramatic and tense nature of the actions? Be that as it may, the theatrical effect reminds spectators that they are spectators, that they are witnessing fictional actions, that something is being *played* out in front of them.

Many avant-garde aesthetics at the beginning of the twentieth century, after realism and naturalism, stressed the theatricality, and indeed the retheatricalization of the theatre, and welcomed theatrical effect as an effective, positive device, as a technique of alienation or distancing, an indulgence in the pleasure of playacting. Theatrical effect is defined by its visibility, its sudden emergence: it is always perceived, by those who receive it, as a focalization, a process of heightening. However, this theatrical effect can always step forward wearing a mask, giving no visible sign of itself, as if this will help it to be more effective. Thus, effects of dramatic tension, suspense and surprise are literary and narrative devices** that serve the theatrical illusion, whether dramatic or staged. As a dramatic, staged or performative device, the theatrical effect can be located on a very broad spectrum, between visible and explicit or playful visible theatrical effects, and effects that that invisible, masked and structured.

TRACE

TRACE, SPUR, HUELLA

In Derrida's sense, the trace of writing is the place where the presence of an element is marked by a series of absences. To survive, the sign needs a trace, an imprint. The trace bears the mark of the system of differences in language, according to Saussure. Analysing a performance, we could, by analogy, observe how each element, each sign, each piece of visible matter is basically just a trace. It only makes sense in a system. This system appears gradually, but never completely.

Walter Benjamin uses the term trace (*Spur*) in contrast to aura.* The trace is what remains of the passage or presence of a thing, however far away this thing might be at present. The trace appears as close, while aura indicates a certain distance. With the trace, we take possession of the thing, while aura is what takes possession of us (Benjamin 1982; English translation 1999a).

Faced with the stage, the spectator is like a hunter, sort of archaic semiologist, looking for traces in the sand: 'The trace is an intermediate sign, either unfulfilled or over-fulfilled, a transitional index of who knows what. The photographer here is like a trapper or an archaeologist tracking something down' (Barthes 1995, p. 1204).

Any production bears the trace of countless interventions, voluntary or involuntary, of the artists and technicians involved in its construction. This trace is comparable to that made by the rake in the Zen garden, as Barthes notes in *Empire of Signs*: 'No flowers, no footprints – /where is man?/Is he in the transporting of the rocks?/Or in the traces of the rake?/Or in the work of writing? (Barthes 1994, p. 800). This trace left by human beings in writing is not a closed system, an immediately readable metatext. It is the imprint of a work of writing, of a composition, by a craftsman or gardener, which may at any time be erased and rewritten in the sand. The traces are marks of enunciation but also clues for archaeologists (Pearson 2001), who treat the performance as a piece of lost architecture or a sunken city.

Traces are clues that the artist and later the spectator try to pick up, knowing that their interpretation will always be incomplete, subjective and changeable. Analysts collect signs that they incorporate into an ever-changing hypothetical scheme.

The trace, finally, is that of the aesthetic event in the psychic and social reality of each spectator, the mark the performance leaves in us. These effects* produced on artists and observers are the purpose of art, but can we and should we follow up their traces?

TRADITION

TRADITION, TRADITION, TRADICIÓN

If tradition is defined as a knowledge, a way of thinking, a technique, a genre or a style inherited from the past and transmitted from one generation to another, it is obvious that the theatre, classical or modern, depends to the highest degree on ancient traditions. But what about performance and the theatre of the 'extreme contemporary'? Do they refuse all inheritance?

1. Rejection of tradition?

From the historical avant-gardes of the first third of the twentieth century to the postdramatic performances of the early twenty-first century, everything seems to have been said and done to reject any heritage from any tradition. We are even further from the tradition in the classical sense of a piece of acting on stage, or a stage business invented by an actor, noted by the stage manager or

publisher and taken up for new productions, as is the case with some of the bright ideas produced by actors in the Comédie Française. The avant-garde distrusts and rejects the weight of tradition, at least in its manifestos and proclamations. Yet in practice, things are quite different, because even in its rejections, its ironic quotations, the allusions destined for its specialists, theatre is necessarily part of history, it mobilizes a memory, it creates its own tradition that is never completely cut off from historical or cultural traditions.

2. What is trying to replace tradition?

What is theatre that claims to ignore tradition actually opposed to, openly or implicitly? Above all, it is opposed to the dramaturgical and stylistic rules and limitations of the classical theatre. Thus, for example, contemporary dramatic writing in France is distancing itself from the performance, the dramatic and the dialogue, as well as from the epic – in short, from everything that has already been experimented with at some moment, in all shapes and experiences from before the postdramatic.* As for contemporary mise en scène, it tries at all costs to differentiate itself from the tradition, less that of the great ancestors (from Copeau to Vitez) than that of theatre directors of the previous generation (from Chéreau to Françon, from Stein to Zadek). The most difficult thing seems to be to differentiate oneself from an avant-garde that is itself accustomed to systematic transgression or a radical method of mise en scène of the kind that flourished around 1968. In this regard, the new postmodern or postdramatic tradition, which is not afraid to mix varied and contradictory techniques and styles, seems the most difficult to overcome, as it has itself become an anti-traditional tradition that can accommodate all changes. The most provocative experiments, such as Viennese Actionism or the radical performances of Marina Abramović or Chris Burden, are themselves now almost classic reference points – indeed, to today's generations they seem like the traditional face of the body art of the 1960s or 1970s.

3. Choosing your tradition

Maybe it is impossible to escape all tradition. Rather than denying or having to put up with it, some directors decide to choose their tradition. According to Eugenio Barba: 'it is not traditions that choose us; it is we who choose traditions. . . . Traditions safeguard and bequeath a form, and not the meaning behind it. This meaning needs to be defined and reinvented by each individual. And it is through this reinvention that our personal, cultural and professional identities are forged. . . . It is we who decide, professionally, to what history we belong, who are the ancestors whose values we recognize as our own' (Barba 1999, pp. 282–283).

Tradition continues to question the present. The production as well as the analysis of contemporary forms, will gain from an awareness of the lineage to which works of art belong, voluntarily or involuntarily.

TRAJECTORY

TRAJECTOIRE, LAUFBAHN, TRAYECTORIA

The trajectory is the *line of the movements** made by the actor and, more generally, the visible or imaginable trace* left by one or more elements of the performance, a trace perceptible by the spectator. Every stage element has its own trajectory: this is true of the actors' words too, as Brecht noted. He thought that the actors needed to realize that the impression made by their performance

occurred in another place and at another time from those in which they act: their words cross a space, follow a trajectory, before reaching the spectators' ears (Brecht 2014). For the production as well as the reception of the mise en scène, the trajectory is a line both visible and readable, imaginary and tangible, abstract and concrete.

Yet the trajectory always remains *a transcription*; it is necessary to assess the benefits and also the limitations of this. According to Michel de Certeau, '"trajectory" suggests a movement, but it also involves a plane projection, a flattening out. It is a transcription. A graph (which the eye can master) is substituted for an operation; a line which can be reversed (i.e., read in both directions) does duty for an irreversible temporal series, a tracing for acts' (De Certeau 2011, pp. xviii–xix). In transcribing movement and temporality, in observing temporal movement through space, the stage event is reduced to a graphic figure, a diagram, which lack the quality and strength of the action. Yet for both the actor and the spectator, this rapid tracking of movements and convergence lines makes an initial orientation possible, more on the surface than in volume. If we can imagine the intensity, quality and totality of this trajectory, we have reconstituted its figure.*

Thus, the trajectory will therefore try to be perceived *as force as well as form*. When forms in action are rendered concrete and dynamic, figures are traced and traversed by a series of vectors. This vectorization* becomes the key to the theatrical show or the performance piece: they are not designed and received as static sign systems, as a fixed musical score for the performance which is running, but as a living body in constant pulsation, whose value lies in the precision of its outline as much as in the intensity of its movement and its sensations.

Many trajectories intersect in the mise en scène, each with its own outline and material. Thus, the dramaturgical analysis, including the various moments of the story, will be readable in the course of the performance. The score of each actor or of the whole ensemble will provide a material support for the paths of the actors, the tableaux and the scenes. The rhetoric of the sentence will be audible not only in the declaimed or musical parts, but also in the phrasing of the verbal exchanges. Dramatic writing, as soon as it moves away from naturalism, fits in the space, where it seeks its material basis, using space and time as supports whose sequence provides more or less solid, mobile and combinable trajectories. Seen from the outside, the actor appears as a figure, a visual value, a silhouette, and not as a psychological character. The creators and spectators can assess the contours, developments and dynamics of the actors.

For some directors, these trajectories are used to figure (more or less clearly) what Vitez calls '*the paths of the unconscious*'. These paths suggest the course of a character, the route of an actor, the creation of a director, or the evolution of a stage element. However, the spectator is never given the final key to it all, but at best a sketch and an intentional design.

With Deleuze and Guattari, we can discuss the trajectory of affects, the dynamics between one state and another, the transition from rest to movement (Deleuze and Guattari 1994, 'Percept, affect, and concept', pp. 163–199).

The notion of trajectory is a valuable tool for describing the performances of recent decades. In most mises en scène of classical and contemporary texts, the task lies in creating (or discovering) these trajectories, in following the way that the movements and the unconscious paths provide us with an external, figural image of the performance. Performances based on performance art often hide the trajectory, as they reject the idea of the spectators being guided too obtrusively. They encourage spectators to chart their own path within a work of art considered to be very dense or even impenetrable. Even the most determined critic would struggle to follow these intrepid spectators! And yet: only the critic, descending into the labyrinth with them like Theseus, would with them be saved or lost!

TRANSGRESSION

TRANSGRESSION, ÜBERSCHREITUNG, TRANSGRESIÓN

'Once you overstep the mark, there's just no limit*' as Alphonse Allais used to say. The joke applies to the theatre of the early twenty-first century, as we cannot see exactly where the limits of theatrical activity lie, sensing as we do that theatre mocks all boundaries and indulges in every transgression.

1. Beyond transgression?

But what limits are still left to break? The doomed romantic artist, above all laws, is no longer viable. The extreme transgressions of the 1970s, such as body art, Viennese Actionism or the authentically dangerous or provocative performances* of Chris Burden, for example, or Marina Abramović now seem to belong to a lost world and a bygone era. No one these days attacks the body so drastically or endangers it so much: even Stellarc ensures that his body as it hangs is suspended from many hooks; Orlan seems to have stopped undergoing surgical operations on her face to change her racial identity; Marina Abramović presents sensible retrospectives for the general festival-going public. The wave of postmodernism seems to have ironed out the most conspicuous transgressions and restored order after the period of countercultural provocations and disorders. As for the postdramatic,* it radicalizes forms more than it renews the subjects of transgression and the taboo themes.

Transgressions, at least those of the so-called democracies of the Euro-American world, rarely address political issues: Eastern Europe has lost its monopoly of political allusions to dictatorship. The dictatorship of money and the grip of power are much more difficult to take as objects of transgression. Similarly, guilt is becoming scarce. According to Freud, guilt can stem from two sources: anxiety in the face of external authority and anxiety in the face of the superego (Freud 2002). Theatre artists no longer recognize either the authority of the author, or that of the director, or even that of the spectator, since every performance strives to be open, beyond good and evil, under the legislation of aesthetics alone – which has abdicated any universal standard. As for the authority of the superego, it no longer causes any anxiety to artists, who use fictional substitutes to get round it.

2. What transgressions today?

If there is no longer any need or use for guilt in current theatre production, this is also because self-censorship naturally pre-empts any transgression on the part of artists. This self-censorship intervenes at every stage so that they feel compelled to write with the grain, taking the path of least resistance in their plays and giving their audience cheap thrills and facile sensations.

The theatre is less hamstrung by prohibitions than it once was: playing a person of the opposite sex is no longer a problem, but playing someone with a different racial or ethnic identity is often misunderstood and considered an unacceptable racist transgression. Performing in non-theatrical venues has become commonplace, but moving the location of the action to another ground such as social reality or the political arena will seem daring. Thus the militant actions of Schlingensief or the interventions* of street performers anxious to alert the audience to political dangers or environmental hazards will embarrass political authorities, trade unions or associations. Total nudity on stage has almost become a must for any respectable avant-garde, but the nudity of children or of the elderly will not get past the censors, or indeed one's own self-censorship.

Of course, transgression reflects the social codes of the moment, it varies considerably from one cultural or religious area to another. Even street theatre respects certain acting habits and conventions. It is always under surveillance. Apart from some extreme actions, unusual and not to be recommended (such as that of the Chinese performance artist Zhu Yu who in 2000 apparently ate roasted child foetuses), there may be much milder transgressions, almost imperceptible and thus all the more effective. Taboos are no longer what they once were, and scandals arouse anxiety only because of the trials they risk* provoking.

3. Where does the subversion lie?

By definition, this subversion is hidden; it does not confront society directly, in its foundations and prohibitions, it goes against the grain of the visible but sometimes childish provocations of the performance artists and organizers of happenings of 1968 and the following years. Soft transgression relates to prohibitions that would not have been considered as such in the 1960s or 1970s.

Beyond the mix of genres, some artists defy the boundaries between disciplines. A work by Heiner Goebbels such as *Eraritjaritjaka* juxtaposes the chamber music concert, a live and recorded video, a stage play, and the reading of literary texts. The separation of types of expertise, public expectations and feedback has the effect of a minor provocation. The same can be said of the mixture of aesthetic modes meant for very different audiences. Groups of spectators often consider themselves equipped with sacred values that cannot possibly be questioned and even less ridiculed. Maybe there is more courage and transgression in offering fans of deconstruction* or the postdramatic a well-crafted story with rounded characters than there is in attempting to '*épater le bourgeois*' by putting on an iconoclastic and 'modernized' mise en scène of Verdi or Mozart at the Paris Opera!

Mixing cultures without guilt and without fear of being accused of Western cultural imperialism; resorting to biting irony (as does Gómez-Peña, for example) when reflecting on our ethnic confusions; merrily jumbling people's cultural expectations and pretensions: all this appears as the achievement of a critical interculturalism bent on ignoring the admonitions of the purists and the censors.

Anything that can disturb the order of 'political correctness' – the fear of offending religious or cultural sensitivities, the fear of appearing to be homophobic, racist, sexist, Islamophobic, etc. – can thus be subverted by artists, comedians and 'performance artists'. But with serious limitations and at their own risk!*

More provocative experiments, such as those carried out by Romeo Castellucci, Pippo Delbono or the Théâtre du Cristal, are meant to appeal to the disabled, the sick or those in social difficulties, who are all encouraged to mingle with professional actors, thus braving the prohibition on manipulating people in positions of weakness.

Transgression, like nostalgia, is not what it used to be, but it still has a bright future ahead of it, especially if we do not limit it to the promotion of violence or bad taste.

TRANSMISSION

TRANSMISSION, ÜBERTRAGUNG, TRASMISIÓN

1. Why transmit anything?

People nowadays talk more frequently about transmission than about heritage, which refers to an inalienable inheritance or immemorial traditions. We should also make a distinction between the

transmission of knowledge and the teaching of the theatre, which is something that has to do with schools, training and other pedagogical institutions.

What is meant is not the transmission of messages within the meaning of cybernetics or first-generation semiology, but the passing on of techniques, knowledge and experience from artists to audience, or from one generation to another. This transmission is not without a certain ambiguity. On the one hand, both artists and consumers nurse a certain scepticism towards the possibility of transferring or receiving an experience that is so diffuse and immaterial; on the other, they still have faith in the benefits of an artistic education, of a sharing and distribution of perceptible knowledge, whatever their uncertainty as to how to transmit them. Is this a handing over of artistic powers? Or a 'pass', as in the Lacanian sense: an almost impossible transmission? Or a passage as in those covered galleries so dear to Benjamin? Or just a sieve (*passoire*), filtering a trickle of water but ensuring the fertility of the irrigated area?

2. Who transmits what, and to whom?

In many Eastern theatrical and cultural traditions, the Master transmits his artistic and professional expertise to members of his lineage. If there is transmission here, it is not always in the mystical sense of a secret, but of a bodily technique. Even Zeami, the inventor and protector of the Japanese Noh that has come down to us from generation to generation since the fourteenth century, is, according to his French translator and scholar René Sieffert, merely transmitting the tricks of the trade. No family secret is involved because, as sure Zeami himself states, 'it is not by kinship, but by succeeding to the traditions that a lineage is constructed' (Zeami 1960, p. 54 and p. 112).

In the twentieth century, with the great reformers of the theatre (such as Stanislavski, Meyerhold, Copeau, Jouvet and Vilar), transmission must first pass through a radical reform of the theatrical business. But with what Hannah Arendt called the crisis of authority, tradition and transmission are threatened: 'The crisis of authority in education is most closely connected with the crisis of tradition, that is, with the crisis in our attitude toward the realm of the past' (Arendt 1954).

In the twenty-first century, the authorities have apparently backed down, unless we consider authority as an author-ity, i.e. as the cascading series of various authors involved at each step of the creative process and at all levels of the mise en scène.

What is now transmitted, albeit insufficiently according to many young creative talents, seems to be more the art of mise en scène, a knowledge of the laws of dramaturgy, the whys and wherefores of theatre and the political-aesthetic concerns of previous theatrical figures (from Brecht and Artaud to Vitez and Chéreau). But despite the great masters of mise en scène, at least those who are presented as such in the Russian school, for example, this art is not easily transmitted, which is not necessarily a bad thing.

3. What cannot be transmitted

To the extent that a theatre director no longer leaves behind a complete work, a homogeneous repertoire marked by a signature or a recognizable style, but instead works on a more ad hoc basis, in a state of permanent insecurity, mise en scène as system and totality can no longer be passed on as a whole. There is even a mistrust of the idea that there is any message to convey, let alone to be preserved for future generations. The theatre focuses increasingly on the individual experience of each spectator, and it no longer targets a general public that might represent a political force for change, which invalidates any attempt to transmit a method or conclusion. Many artists even reject the very idea of the transmission and communication of art as 'exotic notions': 'the term "transmission" is perhaps the too facile "open sesame" in any discussion on pedagogy'

(Charmatz 2009a; see also 2009b, p. 130). More than all the other arts, theatre and performance art return the spectator to an individual experience of time and the event, making conservation, theorizing and transmission virtually useless. Thus we have moved seamlessly from the archaic to the postmodern or postdramatic.

'How can we teach what cannot be learned?' This is the question aptly raised by Daniel Mesguich, former director of the Conservatoire national supérieur d'art dramatique in Paris. The conservatory, and with it any attempt to base a transmission of a theatrical know-how on a school or a repeatable technique come up against the impossibility of transmitting a body of doctrines or experiences: 'The Conservatory is more than a school, it is a factory for producing dawns, a machine for making sunrises' (the brochure for the Conservatoire national supérieur d'art dramatique).

V

VISCERAL

VISCERAL, TIEFSITZEND, VISCERAL

This adjective, often applied to the actor's performance, but also to a type of dramaturgy or an aesthetic, is often used in contrast and even in opposition to intellectual or cerebral. This very open expression refers to the way the spectator receives the performance: from a critical, cerebral distance or 'in-yer-face',* like a punch, a highly physical experience that 'gets you in the guts'.

This designation, unscientific and imprecise, does not necessarily imply a physical display (nudity, screaming, excess*, hysterical expression of the emotions). The actor's voice will be perceived as visceral if we feel its materiality, its 'grain' (Barthes), its incantatory power. Writing will be described as visceral if we have the sense that the author did not censor his or her first impulse, but gave free rein to instinct, to the unconscious, so that the result seems raw, uncontrolled, uncensored. While it may be problematic to turn the visceral into an aesthetic category, it does seem to correspond to an entire swathe of contemporary theatre, from Sarah Kane to Mark Ravenhill or Xavier Durringer.

VISUAL STUDIES

Visual Studies is not a new area, an aspect of performance or representation that semiology has hitherto ignored. They are a new way of seeing. This is the conclusion of Maaike Bleeker, who, following work done by Mieke Bal and others, has introduced Visual Studies into theatre studies: 'we are always involved in what we see, even when seeing seems to be "just looking"' (Bleeker 2008, p. 162). Visual Studies are discovering the corporeality of the spectators, taking into account the way they look at theatre, living and reliving it. Visual Studies question ways of seeing, those that the spectator has already mobilized and those that the mise en scène reveal. The spectator must indeed 'get into the bodies' of others, kinaesthetically perceiving their movements, experiencing those bodies in their cultural relativity, their identity and their socio-cultural conditioning.

VISUAL THEATRE

THÉÂTRE VISUEL, VISUELLES THEATER, TEATRO VISUAL

Visual theatre is the opposite of textual or literary theatre. It is the type of theatre where the visual part, the set design and mise en scène predominate, sometimes to the point of repressing the text, while maintaining or even enhancing the acoustic and musical part of the performance. Until the early 1990s, visual theatre dominated the international scene: it no longer saw its task as explaining or illustrating a prior text, but aimed to create an autonomous visual world into which a textual or musical collage might possibly slip.

Visual theatre manifests itself in various forms, depending on its conception of the visual and visible:

When the mise en scène is centred on *visuality*, it produces a 'theatre of images' (as in the title of the work by Marranca 1977): since the 1970s, Robert Wilson has been the undisputed master

in this area. The term ‘theatre of images’ is used less and less, as if this criterion had lost its relevance, since mise en scène necessarily uses images.

With a director who has a gift for storytelling,* such as Robert Lepage, the stage tells a story, word and image come together to visualize the word as much as they verbalize the image. When *scenography* becomes, as in the book by Giovanni Lista, the central category of performance, and is in turn ‘militant’, ‘committed’, ‘integrated’, ‘illustrated’, ‘magnified’, etc. (Lista 1997), it links back to the ‘stage writing’** of the masters of the 1970s and 1980s, and moves into the centre of the whole performance, as in the pieces put on by the Societas Raffaello Sanzio of Romeo Castellucci.

When the visual theatre freezes into an entity ‘scenography-mise en scène-story’, it quickly turns into a standardized product, a kind of McTheatre, a turnkey product, easy to export, guaranteed to make money – a theatre where spectacular visuality smothers the invisible (see the examples in Irvin 2003).

VOCALITY

VOCALITÉ, STIMMLICHKEIT, VOCALIDAD

Vocality is the voice considered in its material, physical, instinctual and affective dimension. For the theatre, it is its aesthetic value. So it is not the voice as the carrier of the meaning of articulate language, but the voice as a musical and physical material that artists can use for singing, diction and affective expressiveness – in short, anything that can be used to stage a performance.

If it is generally agreed that the voice is an extension of the body, it is more difficult to imagine that ‘the body is the visible part of the voice’ (Barba 1982, p. 26). And yet this fine aphorism of Barba illustrates two phenomena: 1) the body and the voice are inseparable; 2) the voice has a plastic, malleable value, both in its daily use and even more so in the sung and theatricalized voice (Finter 1984). The ‘vocal gesture’ is the ‘voice, seized in its bodily movement, as a vocal gesture’ (Voltz 1998, p. 73). In everyday life as in the performing arts, it takes the shape of cries, melodies, intonation, the body’s tessitura, in short of the ‘grain of the voice’, the ‘writing* aloud’ of which Barthes speaks.

This conception of a bodily gesture, a vocality, a vocal bodiliness enables us, with Pierre Voltz, to draw a distinction between the *spoken voice*, ‘a passive expression, denoting the product’, and the *speaking body*, the ‘active reality’ (ibid., p. 74) of the voice in its physicality and vocality. If the spoken word is a form of speech,* a production of sounds and meanings, the speaking body is characterized by its vibrational quality, its ‘physique’, its spacing,* its physical and rhythmic supports.

W

WALKING

MARCHE, WANDERN, ANDAR

Walking is not only a natural activity of human beings, it has become an art: not in the sense of soldiers marching, with all its variants, but the art of walking freely through nature and in cities. This return to walking was soon appropriated and theorized by theatre and by Performance Studies. The art of walking is now the subject of reflection, publications, festivals and colloquia (Solnit 2002, Mock (ed.) 2009, Bacque 2014). And what if walking anticipated the way theatre works?

1. The theatre goes for a walk

Walking is a new object of research: it is a way of observing how the walker, the *flâneur*, the stroller – whether solitary or solidary – experience their environment, how they discover the aesthetic and political potential of the action of walking with or towards the other.

The description of the walker's journey, the observation of external and internal reality, the progress towards a more or less fixed goal are all keys to understanding how we grasp and 'let go' of a landscape, how we travel through this landscape just as it travels through us. And this, perhaps, is how we need to address (and be addressed by) contemporary performance: as something which, lying before us, takes shape, to which we give shape when we progress towards making contact with it. We settle in the work of art and we allow ourselves to be led by it, and sometimes overwhelmed by it.

The desire to leave theatres behind, with their dark and silent auditoria, and the longing to rediscover the real are not new: since the beginning of the twentieth century theatre, returning (as far as the West is concerned) to its Greek origins, has rediscovered the outside world. This is also what site-specific performance* experiments with, placing the theatre in a given location. But walking takes us still further: it forces us to create an environment ourselves, in accordance with our random wanderings, without any preconceived ideas. The spectator and the theorist abandon any endpoint, any habit of observing and questioning from a fixed point.

Many sonic walks are created from a recording that walkers listen to at their own pace as they follow the route. But many other options are conceivable in this ecology of walking: a large-scale, 'site-specific' experience in nature, the reconstruction of danced rituals, all forms of relational art. In all these experiments, 'walking with other people was a ritual that reinforced civil society and warded off violence, fear and repression' (Solnit 2002).

2. Walking: how to do it the right way

Who walks, and why? Is it a man or a woman? Alone or in company? Where are they going? According to Heddon and Turner (2012, p. 224), there has always been 'something individualistic, heroic, epic and transgressive' regardless of gender. Men, however, like to display their heroic and transgressive side, and experiences of, and writing on, walking have been overwhelmingly dominated by men. Though we might add to this that, apparently, it is now mainly women who walk and write about their experience, especially in the field of Performance Studies, where women are clearly in the majority. The two British researchers Deirdre Heddon and Cathy Turner also show that women no longer hesitate to take sometimes heroic risks and thus transgress male prohibitions. Be that as it may, the important thing is to see that every experience is based on a

sophisticated project. The exploit is no longer physical, but relational: the point is to be alone for a while so as then to go out to meet others, to connect people to each other, to monitor and carry out a programme. In this sense we could legitimately speak of a performative activity aimed at transforming the walkers and the people they meet. Often the journey is an opportunity to write a diary, an essay or a fictional text, but the 'work' is elsewhere: in the form taken by mobility and encounter, in the invented strategy and in the results, in the interactions between people, in the relationship they create forever. Here lies the performance, in every sense. Here, a new way of doing theatre is being invented as we walk. There is indeed a performance because we ourselves are participating and getting a small audience to walk along as well. They are 'taken for a walk',not so as to be led up the garden path, but just to make them lose their bearings a little, so that we can keep them company for a while.

As with an ordinary performance, the usual questions arise: what is the purpose? How are we to describe the walk, where does it begin and where does it end? What should we do with the travellers who accompany us for a moment, how are we to find them, when are we to part with them? How are we to account for their reactions? When are we at journey's end?

3. Watch your step

It is easy to see that walking is more complicated than it seems: for both the walkers and for the critics who follow in their path. Walkers who think or write about the steps they are taking are similar to the spectators of the present day. Integrated, immersed in the event, spectators have often not decided exactly where their steps are leading them, and are not always able to distance themselves in the way the theatre audience did by keeping to a frontal space; nothing is framed, the meaning is open, the way is clear.

Yet the art of walking is a propaedeutic to the art of theatre. It prepares for it as much as it follows from it. Walking means always being aware of a space where others are to be found, it means knowing intuitively where one's partners both near and far are located, just as actors on the traditional stage never lose track of their place within the group and the mise en scène. So they all know how and how fast they are progressing, they are all aware of the position of the others, of what motivates them, of where the others are coming from. The landscape for walkers is just like the performance for the spectators: both need to be created, by a sort of practice of floating signifiers, a montage of images, a syncretic perception of signs. The researcher or reader discover that reading is not only a literary experience, but also and above all a lived experience.

It still needs to be asked what kinds of walking and strolling are available to us. And above all, what relationship to other people these ways of walking make possible. There is no zero degree of walking: we never walk for no purpose at all, except maybe when, as babies, we take our first steps. Walkers always have something at the back of their mind, they sometimes even plan their journey. Thus, to take only a few examples from ever since people have pondered the philosophy of walking:

The *random walk** of the Surrealists: walking aimlessly in the city is supposed to bring out the unconscious process that determines our choices, always with the hope of a chance encounter, a found object, the sensation of something marvellous.*

Flânerie (strolling): with this term, Baudelaire was the first to emphasize the place of the individual in and out of the world: 'Being away from home and yet feeling at home everywhere; seeing the world, being in the world and staying hidden from the world' (Baudelaire 1951).Walter Benjamin, in his studies of Baudelaire, and in *Das Passagenwerk*, turns the *flâneur* into a passing wanderer who likes to tarry in shopping malls or 'passages', without any purpose precise, without any desire to buy, just in order to consume at a distance (Benjamin 1998a).

The *theory of drift* of Guy Debord and the Situationists, is more systematic: we travel through the city not only from bar to bar, but more particularly drifting from one neighbourhood to another, choosing an arbitrary but consistent system of movement which is not the one that the city seems to want to impose and which therefore questions everyday perception. The theatre loves this process of drift and looks increasingly to the city as a 'found place' to explore, as a scenario to develop. Thanks to this delirious psychogeography of the city (Self 2007), Debord hopes to unmask what he calls the 'Society of the Spectacle' (Debord 1994).*

*Deterritorialization** is the next step, proposed by Deleuze and Guattari in *Anti-Oedipus* (2000) and *Kafka: Towards a Minor Literature* (1986). According to them, desire as a flow (*flux*) of libido is territorialized by family structure, school, religion and the state. This desire should be encouraged to 'flow' in all directions without territorial limit: the 'desiring machine' then knows no limits and can free the creative energies. The deterriorialization may be that of a language spoken or written by a minority, and the German spoken in Prague by a number of Jews, such as Franz Kafka, is what allows a minor and unique use of German language and culture. The isolated walker, without any final destination, is like an artist without a territory: such walkers must also restrict their field, invent their path, go on a pilgrimage towards a non-place, without geographical or theological purpose. Pedestrians have waived their auto(biography) just as they have said goodbye to their automobiles, as too mechanical; they progress on foot, in a 'pedi-biography', that is much more down to earth. They are tireless walkers, dancers, illegal immigrants who have crossed the borders on foot, marginal characters from a minor nation and a minor literature. 'How to become a nomad and an immigrant and a gypsy in relation to one's own language? Kafka answers: steal the baby from its crib, walk the tightrope' (Deleuze and Guattari 1986, p. 19). Why not try to dance while flying? It might work – and walk!

WORD

PAROLE, WORT, PALABRA

The theatre of the word (*le théâtre de la parole*): the term is used in contrast with that of a *theatre of conversation*, of dialogue, according to the laws of classical or neoclassical drama. The theatre of the word is the theatre of the voice, not the voice as a carrier of meaning or of the psychology of a character, but the voice in its rhythmic, somatic, visceral* dimension, in its vocality.* In a theatre of the word, the main point is to make people hear language differently, i.e. physically and poetically, enabling them to perceive its materiality: the signifier and not the signified.

The word is the event of language, its process,* its enunciation, its performativity.* This is what you can do with words: not using them just to accompany verbal exchanges, but *writing aloud** as Barthes said: the direct address of the word to the audience (and not verbal exchange of words) (Liard 2006).

WORK OF ART

OEUVRE D'ART, KUNSTWERK, OBRA DE ARTE

1. Limits and identity

It is not so easy to define theatrical or performative work, or even to mark out its limits or fix its identity, because the object varies considerably: dramatic text, simple script, performance, a series of works by the same artist, mise en scène, event, socio-artistic activity, media field. At most, we

can note that the work is always the result of a collective labour,* of a fabrication more artistic than artisanal, bringing an added value, a problematization, to what would otherwise remain a mere production but has now become an aesthetic production.

2. Completeness

The contemporary work of art is rarely complete, but is often deconstructed, sometimes even before it has been constructed; it comes down to a single, non-repeatable event. As a performance, it tends to dissolve into social, political, socio-cultural life. We no longer come across a total work of art as in the time of Wagner (Gesamtkunstwerk**) or the age of 'classical' mise en scène (c. 1880–1920).

3. Performativity

It has been generally accepted, at least since semiology* and the aesthetics of reception,** that the meaning of the work of art also depends on the changing context of its reception, and on the perspective of the reader or spectator. Its concretization varies and the historical or individual series of its interpretations also vary. The theory of performativity, however, goes one a step further: it is indeed in its performance, in its process,* i.e. the way the receiver sets it in motion, that the work gains meaning: '"Meaning" then does not reside in the artwork but in its performance, its dissemination/dispersal across multiple contexts, which continually re-activates the work' (Alsopp 2006, p. 45). The contemporary theatre work, it would seem, is not so muchsomething to be deciphered as to be set in motion. It is meant to make people think, to provoke thought without necessarily thinking itself.

4. Concretization or recreation?

This constant reactivation would have formerly been called concretization, a process of production of textual or staged meaning, a matter of production as much as reception. But today, particularly in the light of the work of phenomenologists, postdramatic writers and aestheticians of the performative realm such as Roselt (2008), Lehmann (2006) and Fischer-Lichte (2004), the pendulum seems to have swung too far in the other direction: towards the total relativity of the work's meaning. The work no longer seems to exist except as a performative event in the eyes of the beholder – who is now solely responsible for the meaning of the text or the mise en scène. So there would be no point at all in analysing, describing or interpreting the work of art 'in itself'.

Between the conception of a total and arbitrary reception and the idea of a fixed production to be objectively decoded, it would be better not to have to choose. It would be better to observe the constant swing of the pendulum between production and reception.

5. Between creator and deconstructor

There is another version of this lack of dialectic between the production and the reception of the work. The work is then conceived from two different points of view: either as the individual production of a sovereign creative subject, a sort of demiurgic genius controlling everything; or as the reception of a deconstructive subject, a sort of interpreter both brilliant and versatile, the only person who is able to deconstruct and therefore constitute the work of art. So why not watch the game that develops between the artist-creator and the spectator-deconstructor?

WORLD THEATRE

THÉÂTRE DU MONDE, WELTTHEATER, TEATRO DEL MUNDO

While the notion of 'world music' has taken off since the 1980s, the notion of 'world theatre' has been rarely used and has never imposed itself, for reasons that shed considerable light on the evolution of these often parallel but divergent artistic practices.

World music: from the 1960s onwards, it was common in France to talk of the 'musics of the world', and then in the 1980s, after the success of the LP *Graceland* (1987) by Paul Simon and his South African musicians, of 'world music'. With digital techniques, composition, recording, and mixing – different stages that cannot always be distinguished – world music appeals to the most different musical traditions and currents, mixing and changing them at will.

World theatre is not to be confused with global or globalized* theatre, which is designed to be understood and received in the same way everywhere, and is manufactured at low cost. Intercultural theatre would be the genre closest to this attempt to globalize the theatre by using cultures and traditions from around the world. It reached its peak in the 1980s, as did world music. We sometimes find the expression 'world theatre' used to refer to the international character of the theatre, in its themes and its dramaturgy, in all countries and languages. Similarly, some postcolonial* writers claim to draw their inspiration from a world literature: 'I do not know if I am a writer of the world, but I write about the world . . . I am primarily a reader of the world,' says Dany Laferrière (2013), born in Haiti, living in Montreal and a member of the French Academy, in an interview with *Le Monde*.

The difference from world music, however, is considerable: the various types of performance, of genre, of gestural repertoires and dramaturgy cannot be reworked as easily as the musical manner, which is subject to all possible digital effects, some of which also have a destructive influence on the musics of the world. The notion of authenticity seems really archaic in this hybrid aesthetics* of a remixed music.

Only musical theatre enjoys a technology that allows it to tap into all repertoires and all genres. This undoubtedly explains the worldwide success of the musical and of music theatre for audiences worldwide: the musical township or crossover theatre in South Africa, Korean musicals and K-pop, and New York musicals.

WRITING ALOUD

ÉCRITURE À HAUTE VOIX, LAUTE SCHRIFT, ESCRITURA EN VOZ ALTA

Roland Barthes, to whom we owe this expression and this definition of textual pleasure, proposes this name for the bodily part of the voice, not its psychological expressiveness, but its bodily and instinctual dimension. '*Writing aloud* . . . is carried not by dramatic inflections, subtle stresses, sympathetic accents, but by the *grain* of the voice, which is an erotic mixture of timbre and language, and can therefore also be, along with diction, the substance of an art: the art of guiding one's body (whence its importance in far Eastern theaters' (Barthes 1990, p. 66).

So this writing aloud is the way in which the body is exposed by actors, the modulation of their voices, everything that is physically perceptible in their acting. The actor's task is thus not to play a role in accordance with the codes of verisimilitude, but to give us a sense of what evades the semantics of the text, and the psychological situations involved, and is betrayed by the body. In Barthes' vocabulary, this is writing in the sense of style, a personal and physical contribution,

a bodiliness rather than a performativity (performativity has to do with the action carried out and not with the erotic exposure of the bodies). Writing aloud is the reason why we come along to listen to the actor or the singer. The listener-spectator provides the symmetrical counterpart to this writing: the bodily reading of the bodies of the singer-actors, the pleasure one takes in the rhythms, the 'rubbing' of their bodies on one's own, what Barthes describes as 'the anonymous body of the actor [in] my ear: it granulates, it crackles, it caresses, it grates, it cuts, it comes: that is bliss' (Barthes 1990, p. 67).

Z

ZAPPING

1. On television as a mode of attention

Does the power to zap, change TV channel at any time using the remote control, apply to other areas such as theatre and performance art? The theatre spectator has no such power, except in a fragmented form where you pass at will from one place or one action to another in space and time – and except when we consider this process as the observer's ability to get rid mentally of one element in the performance so as to focus on other aspects for as long or short a time as necessary. This notion of zapping is a metaphor that aptly describes the mode of perception of the spectator and, beyond the spectator, of the creators of the performance, from the author and director to the actor and other artists associated with the production of the work.

2. Gathering pollen or flitting around?

The art of zapping becomes not only a way of changing the subject, but of passing it over in silence, forgetting it. That is why this art is not simply the art of distraction, in every sense of the word, but the art of forgetting, of ignoring what should, from an aesthetic or political point of view, hold our attention. This process, according to Marie José Mondzain, is typical of our time, our relationship to the work of art and social life: 'Zapping is not just a gesture that makes us go from one channel to the the other: it is a systematic flitting around of the mind, the inability to focus our attention on an issue for long, and the deeply entrenched conviction that, when things are no longer seen, they no longer exist, so they can be forgotten' (Mondzain 2007a, p. 22). The spectator, like the citizen, has apparently become unstable: she no longer gathers pollen from works of art, or things it has observed, to make honey; she is both compelled and delighted to flit merrily from one object to the other without any true desire.

3. The spectator-zapper

This flitting around, a term that certainly sounds nicer than zapping, has become a compulsive way of consuming images, ideas and arguments. It is both the cause and the effect of an attention deficit caused by excessive use of the media, their pace and the motor habits they induce, as in the frantic and continuous use of SMS. The theatre spectator has the possibility (which the TV viewer does not have) of making choices in the masses of signs, the huge ensembles of signifying systems, of the simultaneous actions or, where applicable, of the different stations of the promenade performance. Zapping is then a necessity, the result of a reading choice, of a certain preference for a way of seeing or telling. This freedom, however, is hampered by the zapping during the production process.

4. An aesthetic of zapping?

The production of the performance by the director and his or her collaborators* is itself subject to an aesthetic that takes into account as much the habits of reception of the future audience as their personal artistic choices. Zapping is an anti-montage: in montage, in film for example, the decision to interrupt obeys dramaturgical and aesthetic choices, e.g. for the sake of contrast or

non-conclusion; in zapping, the interruption is based on demonstrations of impatience, the desire to 'turn over' the page as quickly as possible. Cuts are made without any proper reason, 'by feel', at random. The dramaturgy is more than fragmented, it is pulverized, as in a video clip, lacerated like a cut-up.* Poetry, in surrealist automatic writing, and more rarely contemporary dramaturgy, resort to this technique, cutting up and rearranging texts at random. The notions of story, narrative, character and spatial-temporal continuity are definitely ruled out in favour of a spontaneous collage with no perceptible logic. Can we then speak of an aesthetic of zapping? But what is there left to zap?

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