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Abstract

In the contemporary artistic and political context dramaturgy as a practice of content creation is not restricted anymore to the theatre field. Historically, the notion has been applied in the sense of a house dramaturg and referred to as a secondary function in the theatre institution (Luckhurst, 2006; Romanska, 2014). From the perspective of creation processes dramaturgy appears more and more as an individual or collective practice related mostly to devised theatre projects, contemporary dance or interdisciplinary projects. Philosophical and aesthetical approaches, as well as movement related theories and practices have brought a great contribution to the redefinition of dramaturgy as a meaning creation tool in post-narrative interdisciplinary forms.

However, most of the approaches concentrate on the process of dramaturgy in the creation stage and exclude the attending process. Even if some approaches define the process dramaturg as “the outside eye” or “the first spectator” or „the third eye”, the complexity of contemporary theatrical devices and the moment of attending can not simply be reduced to the perception of a constructed subjectivity and/or to sign interpretation. Following Performance Studies scholarship that links performance to Philosophy and conceptual thinking, this paper investigates the possibilities of dramaturgy to function as work of actions in the moment of attendance. The main research question considers whether dramaturgy as work of actions may function as thinking and what kind of thinking this would be? In order to answer this question, I start from the hypothesis of a parallel between theatre practice and philosophy via the notions of representation and Expression as two different strategies of creating thought and communication.

Therefore, dramaturgy is analysed in parallel with a few Deleuzian notions, as a thinking mode, a process of creating thought in the moment of attendance, different from more conventional communication schemes, where meaning is a matter of decoding a specific message. Conventionally, from a dialectical perspective on art (and theatre) as representation of reality, dramaturgy may be viewed as a tool of meaning creation allowing the viewer to ask: what does this mean? In this sense, the notions of dramaturg and dramaturgy may be considered intermediaries between content and expression, artist and viewer, inside and outside. In this process of objectification

dramaturgy is concerned, on the one hand, with meaning construction (in the creation process) and, on the other hand, with meaning decoding (from a spectatorial perspective). Alternatively, Deleuze offers a critique of the model of representation, where thinking does not happen anymore via a thinking subject who perceives objects. For Deleuze, thinking is concerned with the process and the connections that escape a juxtaposition of perception and recognition. Following Deleuze, thinking is only happening when there is a clash between form and content. Therefore, the focus is on the potentiality of the performative dispositive to express in case studies that are no longer based on dramatic elements, linearity or any recognizable structure. The examples illustrate new interactions with the Deleuzian thought (e.g. Sensation, Becoming Animal, Affect) and consolidate what Josette Féral (1994) defined as the “practico-theoretical” research perspective in the arts.

Specifically, the analysis focuses on how specific concepts coming from Deleuzian philosophy function in the proximity of dramaturgy as work of actions in the three chosen cases: Boris Nikitin’s “Die Sanger ohne Schatten” (2014), Antonia Baehr’s “Abecedarium Bestiarium”(2013) and Ivana Muller’s “While we were holding it together”(2006). Furthermore, the interest is to analyse dramaturgy as work of actions in the sense of an applied thinking method, and to ask what the specificities of this „thinking” might be? In this sense, this thesis hopes to bring a contribution to the theory and practice of dramaturgy as a practice of organising thought in artistic practice.

Moreover, it may be viewed as an alternative to a mere critique of the theatre mechanism, as a proposal for new ways of thinking in theatre beyond the general gap between theory and practice. The paper aims to influence both attending and creation practices, working and viewing methodologies by shortening the distance between academic research and artistic practice. Also, it hopes to bring a contribution to the newly emerged field of Performance Philosophy¹ and to other disciplines such as Drama Studies, Theatre Studies, Performance Studies, Dance Studies and Deleuzian Studies.

Keywords: Dramaturgy, Attendance, Deleuzian Studies, Representation, and Expression

¹ Brings together artists and researchers interested in the interactions of performance with philosophy; also the name of the international network and online journal.

Zusammenfassung

Im zeitgenössischen künstlerischen und politischen Kontext beschränkt sich die Dramaturgie als Praxis der Inhaltsproduktion nicht mehr auf das Theaterfeld. Historisch wurde der Begriff im Sinne eines Hausdramaturgen angewandt und in der Theaterinstitution als Nebenfunktion bezeichnet (Luckhurst, 2006; Romanska, 2014). Aus der Perspektive der Entstehungsprozesse erscheint Dramaturgie mehr und mehr als individuelle oder kollektive Praxis, die sich meist auf erarbeitete Theaterprojekte, zeitgenössischen Tanz oder interdisziplinäre Projekte bezieht. Philosophische und ästhetische Ansätze sowie bewegungsbezogene Theorien und Praktiken haben einen großen Beitrag zur Neudefinition der Dramaturgie als bedeutungsschaffendem Werkzeug in post-narrativen interdisziplinären Formen geleistet. Die meisten Ansätze konzentrieren sich auf den Prozess der Dramaturgie in der Entstehungsphase und schließen den Prozess der Teilnahme aus. Auch wenn manche Ansätze den Prozessdramaturg als "das äußere Auge" oder "den ersten Betrachter" oder "das dritte Auge" definieren, lässt sich die Komplexität der zeitgenössischen Theatermechanismus und des Moments der Teilnahme nicht einfach auf die Wahrnehmung einer konstruierten Subjektivität reduzieren. Diese Arbeit untersucht die Möglichkeiten der Dramaturgie, im Moment der Teilnahme als "*work of action*" (Barba, 2010; Barba & Savarese, 2011) zu definieren. Die Hauptforschungsfrage lautet, ob die Dramaturgie im Sinne der "*work of actions*" als Denken funktionieren kann und welche Art von Denken dies wäre. Um diese Frage zu beantworten, gehe ich von der Hypothese einer Parallele zwischen Theaterpraxis und Philosophie aus, über die Begriffe Repräsentation und Expression, als zwei unterschiedliche Strategien des Erschaffens von Denken und Kommunizieren.

Daher wird die Dramaturgie parallel zu Deleuze-Begriffen analysiert, als ein Denkmodus, ein Prozess des Erstellens von Gedanken im Moment der Anwesenheit. Diese Perspektive unterscheidet sich von herkömmlichen Kommunikationssystemen, bei denen es um die Entschlüsselung einer bestimmten Sinn geht. Konventionell kann die Dramaturgie aus einer dialektischen Perspektive auf Kunst (und Theater) als Repräsentation der Realität als ein Werkzeug der Bedeutungsbildung betrachtet werden, das dem Betrachter erlaubt zu fragen: Was bedeutet das? In diesem Prozess der

Objektivierung befasst sich die Dramaturgie einerseits mit der Bedeutungskonstruktion (im Entstehungsprozess) und andererseits mit der Bedeutungsentschlüsselung (aus der Perspektive des Betrachters). Alternativ bietet Deleuze eine Kritik des Modells der Repräsentation, in der das Denken nicht mehr über ein denkendes Subjekt geschieht, das Objekte wahrnimmt. Für Deleuze geht es beim Denken um den Prozess und die Verbindungen, die einer Gegenüberstellung von Wahrnehmung und Wiedererkennung entgehen. Nach Deleuze geschieht das Denken nur, wenn es einen Konflikt zwischen Form und Inhalt gibt. Im Fokus steht daher die Möglichkeit, dass das performative Dispositiv zum Ausdruck kommt in Fallstudien die nicht mehr auf dramatischen Elementen, Linearität oder erkennbaren Strukturen basieren. Die Beispiele illustrieren neue Interaktionen mit dem Konzepten aus der Deleuze'schen Philosophie (z. B. Sensation, Becoming Animal, Affekt etc.) und konsolidieren, was Josette Féral (1994) als die "praktisch-theoretische" Forschungsperspektive in den Künsten definierte.

Konkret geht es darum zu untersuchen, wie spezifische Konzepte der Deleuze'schen Philosophie im Sinne der Dramaturgie als "*work of actions*" in den drei ausgewählten Beispielen funktionieren: Boris Nikitin's "Die Sänger ohne Schatten" (2014), Antonia Bähr's "Abecedarium Bestiarium" (2013) und Ivana Müller's "While we were holding it together" (2006). Darüber hinaus soll die Dramaturgie als *work of actions* im Sinne einer angewandten Denkmethode analysiert und nach den Besonderheiten dieses "Denkens" gefragt werden. In diesem Sinne hofft diese Arbeit, einen Beitrag zur Theorie und Praxis der Dramaturgie als einer Praxis des Organisierens von Denken in der künstlerischen Anwendung zu leisten.

Darüber hinaus kann die vorliegende Arbeit als eine Alternative zu einer bloßen Kritik am Theatermechanismus betrachtet werden, als ein Vorschlag für neue Denkweisen im Theater jenseits der allgemeinen Kluft zwischen Theorie und Praxis. Die Arbeit zielt darauf ab, sowohl die Teilnahme als auch die Kurationspraktiken, Arbeits- und Betrachtungsmethoden zu beeinflussen, indem die Distanz zwischen akademischer Forschung und künstlerischer Praxis verkürzt wird. Außerdem möchte sie einen Beitrag zu dem neu entstandenen Bereich der Performance Philosophy und zu anderen Disziplinen wie Drama Studies, Theatre Studies, Performance Studies, Dance Studies und Deleuzian Studies leisten.

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This paper is dedicated to my parents, who have always insisted that I do extraordinary things.

Table of Contents

Abstract	4
Zusammenfassung.....	6
Acknowledgements.....	8
List of Abbreviations.....	13
List of Deleuzian Notions that Are Used Throughout This Paper.....	14
Links to the Videos of the Three Shows.....	15
List of Photos.....	16
PART I. A STUDY ON DRAMATURGY	19
Chapter 1. Introduction.....	19
1.1 The Object of Study: A New Perspective on Dramaturgy	19
1.2 The Approach. Dramaturgy and Deleuzian Thinking	21
1.3 Structure of the Paper.....	23
1.4 Research Impact.....	27
Chapter 2. Research Design	30
1.1 Theoretical Approach. Dramaturgy as Work of Actions.....	30
2.2 Deleuzian Studies and its Link to Performance Studies.....	32
2.3 Conceptual Framework. From Representation to Expression in Philosophy and in Art.....	34
2.4 The Conceptual Approach. Thinking with Deleuze.....	37
2.5 Hypothesis.....	40
Chapter 3. On Methodology.....	43
3.1 Dramaturgical Analysis vs. Dramaturgy as Thinking	43
3.2 The Deleuzian Highway	44
3.3. Introducing the Notion of Becoming.....	46
Chapter 4 Terminology	50
4.1 On the Evolution of the Idea of Dramaturgy	50

4.1.1	Dramaturgy, Roots – Theatre as Representation of National Identity.....	53
4.1.2	Brechtian Roots- The Production Dramaturg.....	55
4.1.3	The Evolution of Dramaturgy in Postdramatic Theatre	57
4.1.4	Director and Dramaturg	58
4.1.5	From the Outside Eye to Applied Dramaturgy.....	61
4.1.6	From Text to Performativity.....	62
4.1.7	Spectatorship	63
4.2	Dramaturgy and Contemporary Dance.....	66
4.3	Conceptual Art and Dramaturgy as Thinking.....	68
4.4	Cvejić’s Expressive Concepts.....	71
4.4.1	Expression, Immanence and Representation as Modes of Thinking.....	73
4.4.2	The Problem as the Actualization of an Idea.....	75
4.5	On the Notion of Performance and its Use	77
4.5.1	Potentiality (Conceptual vs. Phenomena).....	81
4.5.2	Back to Piper	84
4.6	On the Interactions of Performance with Dramaturgy.....	87
4.7	Dramaturgy in Drama Studies vs. Performative Dramaturgy	92
PART II. REANALYSING DRAMATURGY.....		95
Chapter 5. Dramaturgy as Inheritance of Drama Studies.....		95
5.1	What is left from Drama (Action) in Dramaturgy?.....	95
5.1.1	Going Back to the Continental Roots	95
5.2	Theatre and the World: Action, Dialectics and Apparatus	98
5.3	On the Notion of Dialectical.....	102
5.4	Back to Narrative Constructions in Theatre	105
5.5	From Dramatic Structures to the Concept of Becoming	109
5.6	The Notion of Apparatus	113
PART III. CONCEPTS AT WORK.....		116
Three Cases Studies as Examples of Performative Theatre.....		116
Chapter 6. The First Case Study: The Deleuzian Concept of Sensation		119
and Sensational Thinking in “Sänger ohne Schatten“ by Boris Nikitin.....		119
6.1	Sensation and the Critique of Kant.....	119

6.1.1 Overcoming the Kantian Dualism	121
6.1.2 The Notion of Sensation in “Francis Bacon. The Logic of Sensation”	122
6.1.3 The Difference between Sensation and Perception	124
6.1.4 The Diagram.....	127
6.1.5 Sensation and the Body/Three Syntheses that Make Sensation Appear.....	129
6.2 “Sänger ohne Schatten” by Boris Nikitin.....	132
6.3 Synthesis as a Process of Making Sensation Visible	134
6.3.1 The Figure, the Fields of Colour and the Contour	134
6.3.2 The Figure as Difference.....	138
6.3.3 Vibration or the Connective Synthesis: the Construction of a Single Series	139
6.3.4 Resonance: The Convergence of at Least Two Series.....	140
6.3.5 Forced Movement: the Affirmation of Divergent Series	141
6.3.6 The Expression of Rhythm at Multiple Levels.....	145
6.3.7 Vibration/ Isolation in Rhythm	146
6.3.8 The Convergence and Forced Movement of Rhythm	149
Chapter 7. The Second Case Study: Becoming Animal and “Abecedarium	
Bestiarium” by Antonia Baehr	150
7.1 From Virtual to Actual	151
7.1.1 The Theatre Dispositive.....	151
7.1.2 Antonia Baehr as Herself: “I am many” “Ich bin die anderen”	153
7.1.3 Antonia Baehr is Becoming Bear.....	155
7.1.4 Back to Theater	157
7.2 The Becomings in Abecedarium.....	161
7.2.1 The Forest Tarpan & Affect	162
7.2.2 The Sea Cow.....	165
7.2.3 Instead of a Conclusion; Becoming Animal and Attendance.....	166
7.3 Dramaturgy as Actualization of the Virtual.....	169
7.3.1 Virtuality and Movement.....	171
7.3.2 Subject/Object Repositioning: Part-Subject/Part-Object.....	174
7.3.3 The Field and the Parable of the Soccer Game.....	176
Chapter 8. Third Case Study: Theatre as Abstract Machine	179
8.1 Introduction and Presentation of the Chapter.....	179

8.2 Theatre as Representational Mechanism.....	182
8.3 The Theatrical Apparatus.....	185
8.3.1 From Spectatorial Dramaturgy to Visual Dramaturgy.....	185
8.3.2 Movement as Reflection of the Seer.....	187
8.4 The Abstract Machine	193
8.4.1 The Logic of Proposal-Response.....	194
8.4.2 Spectatorship as Together-Being/With-Being/ "Mit-Sein"	196
8.5 From Representation to Expression in the Theatrical Apparatus.....	199
8.6 The Performative Dispositive and its Implications.....	203
8.6.1 The Critique of Representation in "While We Were Holding it Together" ..	205
Chapter 9. Conclusions.....	211
9.1 From Dialectical to Performative via the Notion of Action (in the Three Case Studies).....	213
9.2. Contributions to the Redefinition of Dramaturgy.....	216
9.2.1 The Academic Gap	216
9.2.2 Methodological Contributions	218
Appendix.....	220
Bibliography.....	224
STATEMENT.....	233

List of Abbreviations

AB – “Abecedarium Bestiarium Creation- Portraits of Affinities in Animal Metaphors”

a.t. - Author’s translation

A.V. - Actualization of the Virtual

In orig. - In original

List of Deleuzian Notions that Are Used Throughout This Paper

I chose to use capital letters whenever using a notion that stems from Deleuze or from Deleuzian thinkers such as Brian Massumi, Laura Cull a.o.:

Abstract Machine

Actual

Actualization of the Virtual

Affect

Becoming

Becoming Animal

Conjunction

Convergence

Contour

Difference

Expression

Fields (of Colour)

Figure

Immanence

Resonance

Rhizome

Ritornelle

Sensation

Synthesis (of Series)

Vibration

Virtual

Links to the Videos of the Three Shows

1. **“Abecedarium Bestiarium” by Antonia Baehr (2013) (fragments):**
<https://www.youtube.com/watch?v=CjAlf4A2Cvg>
2. **“Sänger ohne Schatten” by Boris Nikitin (2014):**
<https://vimeo.com/104344117>
3. **“While we were holding it together” by Ivana Müller (2006):**
<https://vimeo.com/23973875>

List of Photos

1. Photo Set

Xavier Le Roy: “Self Unfinished”. Photo retrieved on the 11.07.2017 from

<http://www.xavierleroy.com>

Douglas Huebler: “The world is full of objects, more or less interesting; I do not wish to add any more.”

Image retrieved on 10.02.2016 from

<http://visual-poetry.tumblr.com/post/43148602576/by-douglas-huebler>

2. Photo Set

Adrian Piper (1985-1986): “Calling Cards”. Photo retrieved on the 11.07.2017 from

http://www.iub.edu/~iuam/online_modules/aaa/artist.php?artist=8

3. Photo Set

Adrian Piper: “I am the Locus”; Courtesy Smart Museum of Art, the University of Chicago, Purchase, Gift of Carl Rungius, by Exchange, 2001.126a.

Retrieved on the 11.07. 2017 from

<http://www.artnews.com/2013/10/25/piper-pulls-out-of-black-performance-art-show/>

4. Photo

Gladbecker Halle Zweckel with the set for “Sänger ohne Schatten”.

Photo retrieved on 10.07.2017 from www.davidhohmann.de²

5. Photo Set

Photo from the show “Sänger ohne Schatten”

Photo retrieved on the 10.07.2017 from www.davidhohmann.de

Francis Bacon: “Figure in Movement”, 1976. Oil on canvas. Photo retrieved on the 12.07.2017 from <http://francis-bacon.com/artworks/paintings/1970s>

² David Hohmann is the set designer of “Sänger ohne Schatten”.

6. Photo Set

Photo from “Sänger ohne Schatten. Retrieved on 11.07.2017 from www.davidhohmann.de

Francis Bacon. Triptych, 1974. Photo retrieved on 10.07.2017 from: <https://www.sketchingapresent.com/>

7. Photo Set

Francis Bacon: ”Studies for a Self”, 1979-1980. Photo retrieved on 10.07.2017 from <https://entropymag.org/gilles-deleuze-francis-bacon-the-logic-of-sensation/>

Karin Armstrong in „Sänger ohne Schatten”.

Photo retrieved on 10.07.2017 from www.davidhohmann.de

8. Photo

Julie Mehretu: “Congress”, 2003. Ink and acrylic on canvas.

Photo retrieved on 2.10.2009 from

<http://magazine.art21.org/2009/10/02/julie-mehretu-interviewed-by-lawrence-chua/>

9. Photo

Photo from “AB”: “T is for Tasmanian Tiger (Thylacinus cynocephalus) by Steffi Weismann”

Photo by Anja Weber, retrieved on 09.07.2017 from Antonia Baehr’s official site:

http://www.make-up-productions.net/pages/gallery/t-is-for-tasmanian-tiger-thylacinus-cynocephalus-by-steffi-weismann_2292.php

10. Photo

Photo from “AB”: “S is for Stellar’s Sea Cow (Hydrodamalis gigas) by Sabine Ercklentz”

Photo by Anja Weber, retrieved on 10.07.2017 from Antonia Baehr’s official site:

http://www.make-up-productions.net/pages/gallery/s-is-for-stellersquos-sea-cow-hydrodamalis-gigas-by-sabine-ercklentz_2299.php

11. Photo

From “AB”: “Tracing the Forest Tarpan”.

Photo by Anja Weber, retrieved on 10.07.2017 from Antonia Baehr’s official site:

http://www.make-up-productions.net/pages/gallery/s-is-for-stellerrsquos-sea-cow-hydrodamalis-gigas-by-sabine-ercklentz_2299.php

12. Photo

From “AB”: “Tracing the Forest Tarpan”, Performance at HAU2, Berlin.

Photo by Anja Weber, retrieved on 10.07.2017 from the official site of Isabell Spengler:

<http://www.isabellspengler.net/tarpan.html>

13. Photo

The presentation of “While we were Holding it Together”.

Photo retrieved on 5.04.2016 from Ivana Müller’s official website:

<http://www.ivanamuller.com/wp-content/uploads/2009/11/e-flyer-wwwhit.jpeg>

14. Photo

Felix Gonzalez Torres: “Untitled (Portret of Ross in L.A.)”, 1991. © The Felix Gonzalez-Torres Foundation.

Photo retrieved on 11.07.2017 from <http://www.artic.edu/aic/collections/artwork/152961>

PART I. A STUDY ON DRAMATURGY

Chapter 1. Introduction

1.1 The Object of Study: A New Perspective on Dramaturgy

At the moment of writing this paper, the notion of dramaturgy is continuously being used and re-articulated in research and in contemporary practices. The initial impulse that grounded this research in 2012 was to formulate a definition for dramaturgy as a practice, in the context where Theatre Studies offered no/or few studies on the subject of dramaturgy as a practice that is concerned with structuring ideas and working with concepts. While undergoing the research I realized that the notion is widely used rather in dance related theory and practice, and mostly in the creation of a new show. I was interested in how dramaturgy works as a creational practice, as well in theatre projects, as in script development in movies, or as interaction design in online games. Starting from the acknowledgement of the multiple and diverse uses of dramaturgy, my objective has been to find a relevant theoretical background that enables an approach on dramaturgy as a practice of thought creation and ideas organisation, in non-dramatic case studies.

From a theatre-related perspective the notion has its roots in the German tradition of an institutionalized, or of an in house critic, and has been referring to positions such as cultural manager, artistic assistant, directing assistant, literary secretary, production dramaturge etc. Generally, what I discovered is that theatre scholarship is mainly interested in the figure of the dramaturg as a secondary function in the institution of theatre (Luckhurst, 2006; Romanska, 2014; Katalin Trencsényi & Cochraine, 2014; Katalin Trencsényi & Proehl, 2015). One might say that dramaturgy as a secondary practice always gravitating between the creation process, the institution and the audience was connected to the logo-centrism of continental theatre. However, things started to change in the 20th century when the conventional staging of texts was paralleled by autonomous collective creations, devised theatre and other multidisciplinary practices. Van Kerkhoven (1994b) refers to “new dramaturgy”, in her introduction to the

publication of the dramaturgy related symposium in Amsterdam in 1993, one of the most significant conferences on the topic; "Theaterschrift" was designed not only as a reminder of the symposium, but also as an on-going encyclopaedia for defining "new theatre" and "new dramaturgy", and thus for defining other paradigms than the one of traditional text-based theatre. Finally, the Amsterdam symposium addressed several issues that have been configured by postdramatic theatre. Some of the main questions raised by this event were: is dramaturgy connected only to spoken theatre or can we talk also about a dramaturgy of light, a dramaturgy of space and a dramaturgy of sound? May dramaturgy be reduced to the process that connects all the elements of the play or is it the result of a collective dialog? Is it concerned with the structure or does it rather handle time and space? And last but not least, what is the function of dramaturgy in the relation between stage and audience? For a definition of "new dramaturgy" Van Kerkhoven raises the question of meaning creation. Her perspective not only set the ground for what we are now calling process dramaturgy, but it relativized the relation between reality, art and meaning creation:

"(...) in fact this way of working is based on the conviction that the world and life do not offer up their 'meaning' just like that; perhaps they have no meaning, and the making of play may then be considered as the quest for possible understanding. In this case dramaturgy is no longer a means of bringing out the structure of the meaning of the world in a play, but (a quest for) a provisional or possible arrangement, which the artist imposes on those elements he gathers from a reality that appears to him chaotic. In this kind of world picture, causality and linearity lose their value, storyline and psychologically explicable characters are put at risk, there is no longer a hierarchy amongst the artistic building blocks used." (1994b, pp. 18-22)

Although addressed in 1994, the notion of new dramaturgy as a sense regulator remained an insular practice in theatre production, known only in the Netherlands and Belgium. Analysed from a creative perspective or from an exterior, analytical and political perspective, so far, dramaturgy has been employed as discourse articulation that is connected to theatre. Whether it has been accounted as the process of translation of the dramatic text to stage, or as meaning creation tool in devised projects, or as a

theoretical interpretation of how theatre works, dramaturgy has been understood as an additional element of theatre performed by a thinking subject. Most theories appeal to the functions and strategies of dramaturgy as a conscious activity in interdisciplinary contexts. Finally, what the theory of theatre has not covered so far is dramaturgy's own articulation as a practice, and more specifically, as a thinking process beyond the subject-object division most commonly applied to communication in theatre.

1.2 The Approach. Dramaturgy and Deleuzian Thinking

Drawing from the last book Deleuze and Guattari published together, the theoretical approach used here is that of a creative interpretation of sources. In „What is Philosophy” (1994), Deleuze and Guattari argue that doing philosophy means reinterpreting existing theories via new notions. For example, he proposes that the whole history of philosophy might be re-interpreted via the notion of Immanence. A notion that belongs to him, but that might nevertheless produce new thought when confronted with Spinoza's or Kant's philosophy. He also claims that the philosopher should act rather as an artist than as a historian on the existing sources. Considering this point of view, the present approach intends to confront specific case studies with Deleuzian notions in a creative and explorative way; dramaturgy as a process of thought creation in the chosen cases is described, on the one hand, as work of actions, and on the other hand, with the help of Deleuzian notions. By Deleuzian thought, I imply a stream of thinking that is typical to Deleuze and that can be depicted as well in his own writing as in secondary literature sources. Also, the application of a Deleuzian perspective regards Deleuze's attitude towards philosophy and the creation of concepts and not his approach on art and theatre. The Deleuzian ontology and dramaturgy as work of actions have a common feature: the performativity of the system where Expression is a quality but also a condition for something to exist. In a certain way both strategies have an inside reason for existence, or in other words, depend on their realization. In this sense, this is an approach on the notions of Immanence and performativity and their power to express in the present moment (here, the moment of attendance of a show).

The main objective of the thesis is to analyse dramaturgy as a process of thought production³ and to read the shows through the double lens of Deleuzian notions, and of actions. For example, analysing dramaturgy in the closeness of the Deleuzian notion of Sensation⁴ does not only refer applying the rigor of a philosophical concept to the artistic practice; it implies analysing the notion in its own framework, while simultaneously analysing the way actions function in the specific cases. In other words, central to the research are questions such as: How does dramaturgy function as work of actions in contemporary interdisciplinary practices? What kind of thinking does dramaturgy trigger in theatrical forms that are no longer dramatic or that do not have a recognizable dramatic structure? How does dramaturgy as work of actions function in comparison to Deleuzian thinking⁵?

Methodologically, I approach both theory of theatre and philosophy, and the case studies from a transdisciplinary perspective. The notion of transdisciplinarity stems from Basarab Nicolescu's (2002) definition that proposes a methodology that goes beyond the existing dichotomies. In this case, I try to overpass the dichotomy between theory and practice by approaching practice via notions whose consistency depends on the confrontation with perception. In this sense, I am not simply applying philosophical concepts to theatrical examples. The intention is to follow how specific Deleuzian notions function in the proximity of the perception of a show. How is thinking operating in the specific notions and how do these notions influence my perception of the show? Surely, a compact application of the complete work of Deleuze is not the objective here. Rather, the intention is to start each time from the logic of the show and then successively introduce Deleuzian notions in the argumentation. The approach to Deleuzian philosophy is not demonstrative, where concepts should certify the actions on stage. It is a two-folded approach that is based on observation and theoretical inputs, which aims to discuss alternative thinking modes in theatre. This paper is Deleuzian in the way Deleuze himself encouraged a Rhizomatic practice of non-causal associations,

³ Here, thought does not refer strictly to a rational way of thinking but also to perception and sense making; it does not refer strictly to an academic theoretical approach, rather the opposite, it hopes to enlarge the understanding. Thought production and dramaturgy as thinking are treated similar.

⁴ Sensation is used here strictly from the point of view of Deleuzian scholarship.

⁵ Deleuzian thinking implies a reference to the Deleuzian ontology.

as the possibility for new thinking. Finally, the elaborated theory is specific to each case study.

1.3 Structure of the Paper

The present paper consists of three main parts: Part 1 presents the structure of the paper; Part 2 offers a theoretical reanalysis of dramaturgy as work of actions; Part 3 shows how specific Deleuzian concepts work in the chosen case studies and how dramaturgy as work of actions is similar to Deleuzian thought.

The first part, A STUDY ON DRAMATURGY includes 5 chapters, each meant to set and describe the topic and objectives of the paper. In the Introduction chapter, the reader is offered a first view on the intention of the paper to reanalyse dramaturgy as a practice of thinking in contemporary theatre forms. The second chapter presents the research design of the paper including a theoretical approach on the notion of dramaturgy as work of actions, but also introducing the conceptual framework of the paper that places dramaturgy at the meeting point of Deleuzian Studies with Performance Studies. Following Bojana Cvejić's (2013) expertise on the topic of Expression and meaning creation in interdisciplinary practices, this paper goes a step further and deals with dramaturgy in the spectatorial mode. Cvejić⁶ elaborates on the topic of "expressive concepts" that are at work in the projects she has also been part of from the beginning. Although drawing from her theorization, this approach is different since it understands attendance as a mode of meaning (here of thought) creation: spectatorship does not refer to decoding- but rather to thought creation. I use "thought" and "thinking" to address a perspective on thinking that is not necessarily connected to rationality, to conscious thinking, or to academic knowledge. In this paper, "thinking" is used as a reminiscent from Deleuze's understanding of philosophy, where concepts depend on the confrontation with reality. Thinking is not an expression of the powerful and organised mind of a person, but a process that is the Expression of the materiality of a situation. Thinking through the case studies means articulating discourse and making visible things that would otherwise remain invisible. In this sense, thinking and

⁶ Throughout the paper I often cite Bojana Cvejić and her PhD paper, which was recently published at Routledge as a book. However, as I did not have access to the printed book, I chose to use her PhD as a citation source.

dramaturgy are similar operations. Besides, I feel that an important brick in the construction of the argumentation is the similarity of the duets Representation vs. Expression in philosophy, and dramatic vs. performative in theatre. In philosophy, Deleuze handled the critique of representation with optimism, in the sense that he was not so much interested in how other philosophies would fail today, but rather in re-interpreting some of them via his own perspective- an operation that had resulted in new concepts. Similarly, in theatre the shift from dramatic to performative did not happen as a reaction or a critique; I would say it is rather an expression of the diversity of discursiveness than an aesthetical choice. Therefore, the case studies are interesting because they are examples of mixed features of both dramatic theatre and performance art. They are examples of bodies moving in our front as expressions of the dispositive they are part of, and in the same time, attendance is a condition for the expression of the dispositive. The methods that I use are observation and description of the perception of the show mixed with inserts of thought coming from the analysis of the philosophical notions. The logic of the argumentation is a result of the communication between perception and the notions' logic of operation.

Finally, the three cases stand also as three different situations for non-representational thinking. A larger presentation of the way Deleuzian notions are used is offered in the methodological chapter. Each time, the analysis starts with my recollection of the perception of the show. In my perspective, attendance is an active and creative state of thought production. Spectatorial dramaturgy is assimilated to present thought creation. Thinking while perceiving the show is set in the proximity of Deleuzian notions such as Becoming, Expression, Sensation, Affect, Rhizome, Actual and Virtual etc. Each case starts from the description of the perception of the show and includes Deleuzian insertions that develop and strengthen the practical observations. A forth chapter handles the notions of dramaturgy as work of actions, and performativity and performance. Dramaturgy is analysed as work of actions, thought production during the show beyond the rationality of a subject or the subject-object division. The practical part of the paper consists in viewing how specific Deleuzian notions act in the confrontation with the perception of the apparatus that disrupts representational

thinking. The key to thought creation is a reinterpretation of what acts upon the viewer and the effects of a perceived interaction.

The second part, REANALYSING DRAMATURGY offers a historical survey of the notion of dramaturgy from its first use in German theatre to its actual developments and implications. The intention is to create a background for the need to re-define the notion of dramaturgy in contemporary theatre praxis, which overpasses a mere disciplinarian or institutional perspective. The subchapter „New Dramaturgy” describes the new approach to the theory and practice of dramaturgy coming from the cross-disciplinary practices of dance and theatre. The claim is that the institutionalisation of art influences how art creates meaning. This perspective overpasses a mere aesthetical reading. The redefinition of art as institution has brought with itself also changes in the way the artistic discourse is constructed. This chapter aims to contour the evolution of dramaturgy in theatre as meaning creation tool that evolved from a representational function, in the institutionalized theatre, to a performative function in the context of postmodern art. How did the transgression from representational to performative influence the transition of dramaturgy from a meaning regulator to a mode of thinking?

The third part, CONCEPTS AT WORK concerns the observation of dramaturgy as thinking in specific case studies. Deleuze’s philosophy of creation allows a reconfiguration of dramaturgy as a practice of transformation (as a process) rather than a search for the essential, universal meaning in art objects. The three chosen case studies do not serve for any generalization or objectification of performance practice nowadays. Rather, they stand for specific, non-repetitive examples of thought happening in non-representational contexts. Each subchapter develops a different logic of the show, a dramaturgy of perception. By following the process of thought creation in each of the case studies I hope to achieve also an actualization of the Deleuzian thought. In this sense, the objective of the paper is not that of illustrating some Deleuzian notions in the chosen examples, but to create a Rhizomatic connection between the philosophy of Expression and the medium of performative theatre.

The first case study, „The Deleuzian Concept of Sensation and Sensational Thinking in the Performance “Sänger ohne Schatten“ by Boris Nikitin”, focuses on the notion of Sensation and its proximity to my attendance of „Sänger ohne Schatten” by

Boris Nikitin. The notion of Sensation is described in Deleuze's book „Francis Bacon. The Logic of Sensation” (2003). The main question is to what extent may I address dramaturgy as Sensational? In answering this question I appeal to the three syntheses described by Deleuze: Vibration (the construction of a Single Series), Resonance (the Convergence of at least Two Series) Forced Movement (the Disjunctive Synthesis). The three Syntheses are modes of expression of Sensation that operate simultaneously at the three different levels. Finally, Sensation is expressed by Rhythm. Rhythm is what makes the transference of concepts possible, from Bacon's paintings to Nikitin's theatre. As a result I hope to achieve the visualisation of Rhythm in performing strategies.

In the second case study, „Becoming Animal and “Abecedarium Bestiarium Creation- Portraits of Affinities in Animal Metaphors” by Antonia Baehr”, I will develop the notion of Sensation, proposed in the first case, and elaborate on Brian Massumi's perspective (1995, 1996, 1998, 2002a, 2002b, 2002c, 2002d, 2002e, 2002f, 2011). Massumi discusses Sensation in the frame of art as communication process. The perspective allows a redefinition of the theatre mechanism as an apparatus, and the relation between creation, and attendance as the main regulator of thinking in performance. Hence, theatre is analysed under the lens of a collective transformation, where the performer and the spectators act only as part- subjects and part-objects. The argument is structured by the perception of the show and the similarities between the promise of the show (to create an ABC of extinct animals) and the implications of the Deleuzian notion of Becoming.

The third case study, “Back to the Theatre Apparatus via Dance: Affect, Fields and the Abstract Machine in “While We Were holding it Together” by Ivana Müller”, presents an example of how theatre as apparatus/ or Abstract Machine in Deleuzian terms works beyond its own limits. On the one hand, the chosen show offers the visualization of the notions of Abstract Machine, Affect and Field. On the other hand, it illustrates a transgression from the subject-object logic in the creation and perception of a performed piece to a machinic, post-human understanding of meaning creation. “While we were holding it together” is an example for non-disciplinarity in the contemporary art scene, where the need for categorization is overcome by the understanding of how a specific piece works. In this case, the notion of apparatus is used

in order to produce movement beyond the modernist prerogatives of art as self-expression.

In conclusion, the three case studies are not mere applications of Deleuzian notions. They serve as distinct events where thinking happens differently than in dramatic theatre. Considering the choice of case studies, I was very influenced by the quest of how contemporary theatre is created today. Starting with a first draft of the research where I was very interested in dramaturgy as a creation practice that uses concepts in order to create content, my interests have shifted from the creation phase to the presentation and attendance, and specifically, to shows that discuss the creation process and art's interconnectivity and interdisciplinary. In this sense, the three case studies have a certain meta-discursiveness in common, a feature that expresses my belief that today's art is by default conceptual and theoretically self aware. What resists is how do each of these practices function and how do they transgress mere conceptualism?

Finally, beyond its own meta-discursiveness, each case expresses something new. Moreover, they serve as a gradual distancing from the notion of dramatic theatre as a genre (where meaning is transferred to the public) towards performative theatre as event where transformations happen. "Sänger ohne Schatten" is multidisciplinary, "Abecedarium Bestiarium..." and "While We Were Holding It Together" are both events proposed by choreographers. Beyond the disciplinary division we find similar questions and the same interest in dealing with the theatrical apparatus in the 21st century. Beyond an exhaustive use of notions and philosophical theory lies the intention of a re-evaluation of art and the actions it triggers on the viewers.

1.4 Research Impact

The intention behind the re-definition of dramaturgy as a specific mode of thinking is to empower new understandings of the contexts where dramaturgy is at work, to create a bridge between praxis and theory, between art and philosophy, between past disciplinary understandings of the notion of dramaturg and future possible transdisciplinary practices. It is an emancipation of art to create its own theory and its own methods of research and presentation. The study implies a transdisciplinary perspective on thought creation in performance/theatre, and is largely connected to the following fields and

research subjects: Dramaturgy in Theory and Practice, Material Thinking in Art and Life, Deleuzian Studies, Performance Theory and Practice, Performance Philosophy.

From a theoretical perspective, dramaturgy viewed as a self-generating practice of concepts constitutes a major contribution to the theory of dramaturgy, and also links performance theories and Deleuzian Studies. Specifically, it is a new application of Deleuzian thought, that regards art and the notion of Sensation and consolidate what Josette Féral (1994) defined as a “practico-theoretical” research perspective in the arts, and in theatre and dramaturgy in special.

With regards to Deleuzian Studies, this might be the first study that uses Deleuzian scholarship in the proximity of theatre in general, and in contemporary theatre practice. Deleuze himself wrote very little about the connections between philosophy and theatre. And when he did it was about representation theatre such as Carmelo Bene’s theatre, for example (Cull, 2012). Although artistic practice and aesthetics have been applying Deleuzian scholarship to conceptual or contemporary art production, there are few studies that use a Deleuzian methodology in artistic creation in theatre, or in performance related contexts. The most known figure, in this sense, is Bojana Cvejič known for her collaboration as a dramaturg with choreographer Xavier Le Roy (Cvejič, 2011; Le Roy, 2014).

For Deleuzians, this approach might be an interesting approach on how narratives (in theatre in special) are replaced by a practice that discusses the system. On the one hand, conceptual art might fulfil some of the specificities of a conceptual thinking, but only in theory, in practice there is little left for the consumer to perceive. In this sense, Stephan Zepke (2006) writes that contemporary art is not interesting for any Deleuzian approach because it has subsumed the notions of Sensation and Abstraction to the conceptual. In this sense, the paper brings a contribution to the discussion of how contemporary practices may be understood beyond their conceptual frame as a practice that enables Sensation.

Furthermore, the thesis tries to answer the question: What is there to feel in contemporary theatre beyond catharsis? From this perspective, I chose to introduce and use the notions of Expression and Sensation as two notions that enable a kind of communication (in art) based on senses and not only on the recognition and reading of

signs and symbols. Regarding Performance Studies and the benefits that this approach might bring: the case studies enable a re-discussion of the notion of “performativity” from the perspective of specific practices and their actions. Secondly, the discussion of the cases beyond disciplines, as examples of dispositives that operate in a specific way, contributes to the definition of contemporary practice. Thirdly, it is, if not the only, at least one of the few studies concerned with the redefinition of dramaturgy as a practice of attendance and of thought creation in theatre, dance and art- extending the reach of Performance Studies to other practices. Concerning both Performance Studies and Deleuzian Studies, this paper is maybe the only one so far to link the two disciplines by discussing dramaturgy as a practice of thinking in the moment of attendance. Last but not least, I hope that this perspective on dramaturgy will contribute to the popularisation of the notion and of the practice, to the development of new work and attendance methodologies, and to the recognition of dramaturgy as attendance praxis at work in any kind of artistic field/form. It may also be viewed the exploration of new tools for thought production in art and life.

Chapter 2. Research Design

1.1 Theoretical Approach. Dramaturgy as Work of Actions

The study approaches dramaturgy as a distinct practice of thinking happening in the moment of attendance, different to meaning interpretation or significance. Starting from one of its terminological interpretations, where “drama” means action, and following Eugenio Barba (2010) who was concerned with “the architecture of the action” (p. 8) and Blažević (2015) who sees action as an event that triggers transformations in theatre and in all aspects of life (p. 330), this is may also be considered as a contribution to the definition of dramaturgy as work of actions.

When finding the etymological roots of dramaturgy in drama-ergon, “the work of actions”, Barba (2010) refers not only to the actions actors do on stage, but rather to the way their actions are interrelated and to their connection as sequences during the performance. As for Blažević, the work of actions not only affects the “(trans)formation” of the situations that lay at the basis of the performance, but also the body and minds of the ones involved in the performing and attending. It is this specific interest in dramaturgy as a process/work of actions that triggers a change, which Blažević takes from Barba and applies in the sense of dramaturgy existing beyond the stage:

“Ergo, dramaturgy could be brought into play as an activity that re/structures the constellation of functions (forces, interests, desires, objects) and orchestrates the interaction of factors or doers (characters, actors, performers, persons outside the theatrical frame, social groups, milieus, ideas, etc.) in a particular situation (whether it is a representational, performative, aesthetic, social or political situation). Dramaturgy is the actualization of the potential of a single act or a more complex event- an act being the cause of, or caused by, the occurrence of the event- to alter the structure of a situation, thus animating the action”. (Blažević, 2015, p. 330)

In this sense, dramaturgy does not resume to the succession of scenes or happenings from a story, or a dramatic play, but is considered a red thread that connects all the factors composing the show and also the exterior factors. It is in short, the difference

between dramaturgy as meaning coordinator in a given constructed form and a dramaturgy of the event that extends any possible given meaning to an unpredictable network of situations and contexts. Differently than in epic theatre- where the act of spectating is externalized in the case of performance, Blažević claims, dramaturgy as a performative act is internalized; it includes the meta-layer gained by postdramatic theatre, and transforms the self-referentiality into a scenario of meta-fiction. The reflection needed in a dramaturgical process appears in the case of dramaturgy as performance as embodied dramaturgy, “the actual execution of the action and synchronous analytical flexure over that action” (p. 331).

“Dramaturgy is, therefore, the *work of* and the *work* (interpretative, analytical, critical, theoretical) *on* and *over* (before, after and during) the action. Situation, function, factor/doer, act/event, and action itself are observed, reflected, questioned, correlated, analysed, evaluated and- at the same time- activated by dramaturgy in the process of composing a story, devising or conducting a performance (from happening and dance to concert and opera), creating and criticizing social relations, constituting institutions, and, inversely, deconstructing them.” (p. 331)

In this sense, dramaturgical theory and Performance Studies share the embodied aspect of theory and practice, of thinking that triggers action and is simultaneously triggered by the work of actions. However, the few studies dedicated to the re-definition of dramaturgy are insufficient for a systematic transdisciplinary approach. Different authors (Barba, 2010; Barba & Savarese, 2011; Stamer, 2010; Stegemann, 2009, 2013, 2015) have proposed the notion of dramaturgy as work of actions or others such as Cvejić (2013) has referred to it as a “technology of composition”.

Barba (2010) is one of the first to mention the effects of dramaturgy as a complex juxtaposition of actions, but his approach is limited to his own practice and his interest in directing. Stegemann (2009) is approaching dramaturgy from a philosophical perspective that influences and explains dramaturgy as a shape shifting structure that changes in concordance with the culture paradigm. Yet again, his approach remains isolated in a theoretical, interpretative context that addresses mostly cultural history and anthropological structures rather than the contemporary praxis. “The Handbuch Drama”

(Boenisch, 2012; Marx, 2012) comprises relevant interventions but is closer to a guide to drama theories than a systematic approach on dramaturgy. A great addition to topic of contemporary dramaturgy is brought in the collection of texts offered in “The Routledge Companion to Dramaturgy” (Romanska, 2014). The contributions stem from both artists and academicians and prove the need for consistency to the definition of dramaturgy.

However, the literature dedicated to the topic of dramaturgy as work of actions remains poor and unsystematic. Nevertheless, the notion of dramaturgy is extensively used with reference to other functions such as the dramaturg as an assistant, dramaturgy as play/script development, or the dramaturg as a theoretician and a curator etc. Further approaches on the notion of dramaturgy will be discussed also in the Terminological Chapter. For now, I have presented a short review of literature that specifically regards dramaturgy as work of actions.

2.2 Deleuzian Studies and its Link to Performance Studies

Along with the expansion of the idea of collaboration and the institutionalization of the process of work over the classical model of rehearsal/presentation of an object, dramaturgy transgresses from a subjective function of a person to a procedural technique of work in interdisciplinary projects (Behrndt, 2008, 2010; Georgelou, Protopopa, Theodoridou, & Eds., 2016; Theodoridou, 2013; Katalin Trencsényi & Cochraine, 2014; Katalin Trencsényi & Proehl, 2015; Turner & Behrndt, 2007, 2010). This paper tries to re-define dramaturgy, beyond its use as a collective creative practice, or as a process of meaning creation that takes place in the moment of attendance of a show.

Contemporary approaches in Performance Studies use Deleuzian philosophy as a way out of analytical interpretation and semiotics towards an interpretative approach that is always connected to the experience. Strong critics claim that actually Deleuze never used contemporary art to exemplify his theories, moreover that he was never interested in performance art or performativity. However, Deleuzian and Performance Studies researchers (Cull, 2009, 2012; Massumi, 2002b, 2002c, 2002f; Smith, 1996) share a similar concern “to shift the focus from thinking in terms of discrete objects and subjects, towards a concern with process, relations and happenings” (Cull, 2009, p. 3). However, what contemporary Performance Studies does not address, so far, is an

expertise on dramaturgy as a thinking tool, or as a knowledge/thought creation process. Scholarship coming from Dance Studies, or Philosophy, addresses the subject more frequently than Performance Studies or Performing Arts do. Bojana Cvejić (2013) offers an interpretation of choreography as a practice of expressive concepts, while Theodoridou's doctoral thesis (2013) addresses a re-actualization of the Aristotelian ingredients according to contemporary practices. In what is the newest publication on dramaturgy and actions, "The Practice of Dramaturgy. Working of Actions in Performance", the authors stress out the possibility for dramaturgy to exist as a practice beyond disciplinary categorisations:

"By using the term in the singular, and without an accompanying adjective, we seek to delve deeper into an understanding of dramaturgy as a particular process of work that is common to all artistic production (whether 'experimental', 'traditional', 'new', or 'old'), and that sheds light upon the ways in which encounters, work, and creation inside (and possibly also outside) the artistic frame happen" (Georgelou et al., 2016, p. 15)

The book is a collection of essays on the practice and theory of dramaturgy proving the necessity of discussing dramaturgy from both sides.

From the perspective of Theatre Studies, Josette Féral (1994) makes a major contribution to the research perspectives prevailing in practice oriented fields. She formulates the need for a theory specific to the medium and differentiates between the two main categories: analytical theories and production theories. Analytic theories include performance analysis and the application of interdisciplinary tools and academic research methodologies coming, for example, from linguistics, cultural studies, psychoanalyses etc. On the other hand, production theories address the process, the working methods, the creation methodologies and the collective routines of theatre production. This set of theories is mainly interesting to practitioners and enable the discovery of new working tools and methods in the development of new work. Most of the times, production theories do not correspond to academic standards. Although analytic and production theories have been coexisting, the gap between theory and practice, in theatre in general, and more so in dramaturgy, has grown bigger and bigger. Féral's question, preceding what has newly been addressed to as artistic research and

performance philosophy (Kirkkopelto, 2015) is whether it is not possible to combine the two and have “a practical-theoretical perspective”, a theory that starts from practice and then develops its own specific theoretical consistency. This theory would address topics that are specific to theatre/dance such as the actor’s body, the movement, chance etc. Adding to and extending Féral’s question, I ask whether it is not possible to formulate a theory for dramaturgy as a practice of actions starting from the perception of a show in the moment of attendance?

2.3 Conceptual Framework. From Representation to Expression in Philosophy and in Art

Deleuzian critique to the limits of representation emerges from the Kantian description of reality’s perception in terms of a thinking subject who perceives thinkable objects (Smith, 1996). The claim is that thinking enabled by recognition is possible due to an a priori thought about the object to be thought which he calls the image of thought. The image of thought concerns not only the way of thinking but also the main characteristics of what thinking means. It implies the good nature of the process of thinking and the good will of the thinker. The image of thought employs the process of recognition, defined as the common ground for thinking the object in terms of questions and answers, in a permanent quest of hacking down the errors and maintaining solutions as truth, or as “propositions capable of serving as answers” (Deleuze, 1994, p. xvi).

Deleuze builds a solid critique to the process of recognition as the main model for thinking, by questioning all the aspects that become unthinkable or are not thought of in accordance to this process: the thoughts that are not recognizable, the enemies of thought, which are not thought or the encounter with bad will and the reasons that make us want to think. The process of recognition works in a representational frame, where thinking coincides with the appropriation of reality. This model is visible also in the reading strategies of dramatic and postdramatic theatre. The link is possible because theatre uses similar dialectical strategies in thought production, as humans do in real life. “We are, if you like, representational creatures with representational habits of thought. We inhabit an internal and an external world. We separate ourselves as subjects from the object world.”(O’Sullivan, 2006, p. 16)

From this point of view, the re-evaluation of how we perceive art is also a re-evaluation of how we perceive ourselves in the world and vice versa. What O’Sullivan pursues is a demonstration of the fact that Deleuze is not only offering a critique of representation but rather that his approach overcomes the poststructuralist critique by proposing a new model of thinking that allows different connections between art and reality. “It is in this sense that the crisis of representation is also a crisis in typical subjectivity. It is also in this sense that Deleuze and Guattari’s rhizome is not just a critique of representation, but also an active attempt to think our own subjectivities differently.”(p. 16) Deleuze proposes the ontology of transformation that allows a redefinition of the relation between subjects and the world.

At the intersection of Deleuzian Studies with Performance Studies, Laura Cull (2009, 2012) offers one of the most relevant and comprising study on the relation that Deleuze has to theatre as depicted from his own writings on theatre. In her introduction to “Deleuze and Performance”⁷ Cull (2009) displays a panorama of the interactions between the notion of performance (in the sense of non-representative theatre) with some of the most important writings of Deleuze. She starts with “One Less Manifesto”, as the only writing where Deleuze approached theatre as an example for a flat ontology (in other words, an ontology of transformation, of difference, of expression).

“‘One Less Manifesto’ is the critical text for all those interested in Deleuze and performance – not only because it is ‘about’ theatre, but because it indicates how Deleuze’s ontology might alter how we think about performance. ‘One Less Manifesto’ matters not just because of what is said in the essay itself, but because of how it points to the potential importance of all of Deleuze’s philosophy for Performance Studies.” (Cull, 2009, p. 4)

Carmelo Bene’s theatre stands as an example of theatre that escapes representation; in Cull’s words: „The problem is representation. The programme: to construct a theatre that escapes representation and creates the conditions for presence as the encounter with what Deleuze calls ‘continuous variation’.” (Cull, 2009, p. 5) The way to achieve this constant movement is by dismantling from theatre the idea of representation as power:

⁷ The first and the most relevant collection of essays that concerns Deleuze and a non-representational mode of viewing art and the world.

“(…) practitioners need to perform a critical operation: the removal from theatre of what he calls ‘the elements of Power’. This is an operation on the form of theatre as much as its contents: not only a subtraction of representations of power (kings and rulers) but the subtraction of representation as power.”(Cull, 2009, p. 5)

The dismissing of the power of representation is replaced with theatrical presence. In an ontological perspective, theatre is a place where the encounter with the real can take place. Cull’s claim is that Deleuze offers a new definition by using notions such as “movement” and “difference”, differently from other approaches from Performance Studies that define theatrical presence from a representational perspective (See also Murray, 1997). Following Cull, the project from “One less manifesto” is re-handled in “Difference and Repetition” where Deleuze “employs drama - as discourse, as concept, as narrative – to a variety of different ends.” (Cull, 2009, p. 6) For Deleuze, theatrical presence (or theatre without representation) is an ontological feature of the philosophical discourse. How to achieve thinking without imitation? One answer may be found in “A Thousand Plateaus” (Deleuze & Guattari, 1987b) where this process of constant movement is defined via the notions of Affect and Becoming⁸.

A renowned scholar interested in the applications of Deleuzian notions, Brian Massumi (2002f), offers a reading of Deleuze and Guattari’s, where he states that the only thing connecting content and expression is the moment of their passing:

“(…) contents and expressions do not share a form. They each have their own form (or forms). Loosely basing themselves on the work of the linguist Louis Hjelmslev, they contend that there are any number of forms of content and forms of expression, each with their own substance or specific materiality. The tricky part is that there is no form of forms to bridge the gap. Deleuze and Guattari do not make this move in order to ascend to some meta-level. Between a form of content and a form of expression there is only the process of their passing into each other: in other words, an immanence.”
(Massumi, 2002f, p. xviii)

⁸ A closer look on the notion of becoming is to be found in the theoretical part from the second study case, „Abecedarium Bestiarium”; the notion of Affect is also dealt with in the third study case „While We Were Holding it Together”.

Following the application of immanence as a passing, Massumi proposes a new perspective on the communication process that takes place in the moment of thought production. Communication is no longer a process centred on a subject who perceives objects or about objects being perceived. The interest has moved towards the instant moment of transformation. This process is addressed in the subject literature as event. “The event is a contact and a transformation. It does not therefore depend on *what* does or does not transform something else, but rather *whether* there is or is not transformation in any given case.” (2011) Furthermore, Massumi (2002f) explains how communication happens in this new paradigm of the event:

„The subject formed through the dialectic does not simply mirror its objects. It embodies the system of mediation. It is a physical instantiation of that system. That is the ideological proposition: that a subject is made to be in conformity with the system that produced it, such that the subject reproduces the system. What reproduces the system is not what the subject says per se. The direct content of its expressions do not faithfully reflect the system, since the relation of the system to its own expressed content has been ‘mystified’ by mediation. The fundamental mystification consists in making the subject’s adhesion to the system appear as a choice. Mystified, the subject must be trained to truly express the system it has unwittingly been reproducing. This is the role of critique. The subject does not express the system. It is an expression of the system.” (Massumi, 2002f, p. xvi)

Massumi’s perspective does not dismiss a link between subjects and objects and their power to represent the forces available in the world. However, his proposal is a tricky one. The subject is not symbol of the system, but rather it expresses the system. The difference between the notion of Representation and Expression is crucial for understanding dramaturgy as a process of thinking, as an alternative to the activity of a single thinking subject.

2.4 The Conceptual Approach. Thinking with Deleuze

Deleuze’s proposal of a new model of thinking addresses what escapes thinking via the process of recognition. Dramaturgy regarded as tool of meaning creation in dramatic and

postdramatic theatre allows the viewer to ask: what does this mean? In a representational sense, dramatic and postdramatic dramaturgical strategies deal with how content is formed. As a guardian of the creation of meaning on stage, the dramaturg cares for the links and possibilities that open up between the physicality of the stage and possible interpretations. This approach is based on the affirmation of subjectivity and of the production of objects as results of the work of subject. It implies an objective, an action, and a result. Dramaturgy is in this case a time-based process that searches for the realization of a predetermined thought. Following O'Sullivan (2006) we might as well call it representational dramaturgy- when the following process takes place:

“You have reactivated the conceptual opposition between object/form and meaning/content, an opposition which itself sets up the promise that art will ‘mean’ anything at all. Art becomes predetermined by the question you have asked. This is representation, an operation that produces a kind of hollowed out entity, in this case ‘art’ objects.” (O'Sullivan, 2006, p. 16)

Alternatively, this paper proposes a perspective on dramaturgy as a process that is based on the perception, but where the connection between senses and the rational do not follow necessarily a linear connection. Dramaturgy as thinking is concerned with the process and the connections that escape a juxtaposition of perception and thought.

Following Deleuze, thinking is only happening when there is a clash between form and content⁹. In a representational way, dramaturgy as the work of actions implies the creation of thought during performance not before and not after. Specifically, dramaturgy is directly bound to some sort of sequence-turn.

However, in the absence of traditional theatre ingredients, our perception as viewers is rechanneled. How do we make sense of something that escapes any cause-effect logic, outside of predictability and its related meaning? How does contemporary theatre practice and specifically performance work/produce thought when it is not representing a story or having a structure that precedes the seen or when it does not rely on a recognizable image of thought? The main claim is that dramaturgy needs an

⁹ For this reason the chosen cases are escaping any disciplinary categorization (theatre, performative theatre, dance or any other form of re-presentational aesthetics). At largest, what one could say about them is that they are all a kind of performance event involving objects, movement, mind and body of the performer, mind and body of the spectator.

upgrade from the representational model that has so far defined communication and art production. Post-structural approaches have already criticized the representational model and have resulted in theories that regard the spectatorial gaze as the meaning coordinator. The novelty of the current approach is a new perspective of dramaturgy that is overcoming the binary stage/auditorium, subject/object, and viewer/viewed, content/form by approaching dramaturgy not as the realization of a pre-existing narrative but as an open process where unprecedented and the unthinkable become visible in maybe unexpected ways. In other words, dramaturgy released from the chains of subjectivity of the artist creator, is here addressed not as a tool but as an expression of different possibilities that may arise in the moment of the attendance of a show. Therefore, this contribution overcomes a mere anti-representational discourse and proposes an experimental perspective on how dramaturgy might function as thinking. The Logic of Expression stands as an alternative to the process of recognition, which affirms problems as ideas of objects¹⁰ in Deleuze, and that allow for a new understanding of how thought is created in performance.

In her essay “The Ignorant Dramaturg”, Cvejić (2010) presents her perspective on the contemporary dramaturg as the friend of a Problem. The main difference that arises between Cvejić’s approach and the approach in this paper is the analysing perspective that depends on the mode of perception in the process of creating, performing or attending performance. In her PhD paper, Cvejić (2013) claims that one of the main prerogatives of the redefinition of performance practice is the differentiation between creating, performing and attending “as three different modes of performance that involve divergent temporalities and processes” (p. 47). In this sense, the present paper continues Cvejić’s intention and call for further expertise, with regards to the three stages of performance analysis. She proposes that starting from the Deleuzian anti-representational critique of theatre, the three modes of performance should be considered as three distinct creation modes, having each its own functioning and communication rules. Following Cvejić’s claim, when talking about dramaturgy as a

¹⁰ Cvejić proposes this terminology from to Daisy Radner (1971) who makes „a distinction between the object of an idea and the thing represented by an idea, between objective and formal reality which Spinoza's principle of adequation introduces. Formal reality supposes that a thing exists in itself, and objective reality means that it exists insofar as it is thought of.” (1980, p. 14)

process, we will differentiate between these three modes of performance. The three modes of performance imply different contexts of meaning creation and a different relation between the created, the creator and the viewer.

Consequently, dramaturgy exists in the present instances of the three stages, but exposes different definitions and perspectives that are influenced by the specificities of each mode. Cvejić offers the definition of the expressive concepts based on her presence and implication in the creation process. Differently, this study addresses the attending mode, and includes the perception of the show, the theorization of the attendance process and its proximity to notions coming from Deleuzian philosophy. Specifically, the analysis focuses on how certain performances produce thought and not necessarily on how they have been devised or what their universal meaning might be.

2.5 Hypothesis

The Perspective of this Paper: A Parallel between Representation vs. Expression and Dialectical Theatre vs. Performance

„Thought does not reflect the real. It is real. It has a reality on a par with the world’s becoming.”(Massumi, 2002f, p. xxxii)

In analysing dramaturgy as work of actions and as thinking, I start from the hypothesis that there exists a parallel that regards how thinking functions in philosophy and in theatre. Deleuze and Deleuzians offer a perspective on thinking under the notions of Expression that is different to Representation. On the other side, the performing arts have also undergone major changes that will here be addresses as a shift from dramatic to performative. In other words, starting from the premise that dramatic theatre shares similitudes with the notion of Representation in philosophy, and that a performative feature shares similitudes with Expression, I will analyse dramaturgy as work of actions in the proximity of Deleuzian notions, during the attendance of the three performances. Without aiming for a universalization or a generalization, philosophy and theatre are viewed as similar processes of creating thought in the chosen cases. The specificity and authenticity of the communication mechanism at work in each of the three shows

overpasses a strict disciplinarian reading; in other words, the communication schema is more complicated than the specific actor-spectator division.

Following the developments in conceptual thinking, where the idea of a subject who understands the world as readable objects is replaced by some philosophers with the notion of Abstract Machine, the present study proposes an evaluation of dramaturgy as thinking in non-dramatic theatre examples. Dramaturgy as thinking replaces the idea of a stage-auditorium division (including the supremacy of ideas coming from the stage) and enables a perception of the show in terms of Sensation, Affects and Becomings. Thus, theatre is re-analysed as an Abstract Machine, an apparatus that continuously produces thought. As stated in a different place in this paper, the parallel between a model of thought in philosophy and a model of thought in art is possible due to the fact the notion of representation applies to art and life in general. Thinking happens beyond disciplines and is not only restricted to philosophy.

Moreover, a philosophy of Expression encourages the superposition and overlapping of art with life. In this sense, a Deleuzian approach refers to sense beyond the moment of recognition. Following the logic of Representation, meaning takes place in the moment of recognition, while Expression is related to the moment of transformation. This enables a discussion on dramaturgy as a process of creation of thought vs. dramaturgy as the activity of adaptation of text to the scene (and more exactly, of adaptation of the idea of an author to the stage). Furthermore, in a representational way, art creates meaning to be recognized by the viewer, whereas under the logic of Expression, art and life are continuously intertwined and are creating meaning that might be unrecognizable to some subjects. This second aspect enables a discussion of cases where communication is overpassing the classic model in theatre and about the mechanism that work beyond a disciplinarian categorisation. Last but not least, under Representation thought happens while the thinking subject perceives objects, the subject defines the system; differently, an expressive image of thought enables subject and object to have a different relationship: in this case, the subject is an expression of the system. This aspect is valid in all the three cases, but it is closely discussed in the second case, under the notion of Becoming, in the subchapter about the theory of part-

subjects and part-objects, and in the parable of the soccer game. Following the main hypothesis, the paper will address the following questions:

1. How did dramaturgy evolve from an activity fulfilled by a person to a (material) practice of thinking?
2. To what extent did the institutionalisation of the function of dramaturgy influence the artistic?

Both questions are handled in chapter four and in the second part of the paper devoted entirely to the evolution of the notion of dramaturgy.

3. How does dramaturgy function as thinking?
4. To what extent can we talk about dramatic theatre vs. performative theatre?

The last two questions are handled in the third part of the paper, by analysing the three study cases in the proximity of Deleuzian notions.

In conclusion, if successful, this approach will provide on the one hand, a re-analysis of dramaturgy as a practice of thinking, and on the other hand, a theoretical re-evaluation of dramaturgy and its evolution from a practice related to structure to a practice of conceptual performing; from an institutional function to a non-disciplinarian strategy of thought creation.

Chapter 3. On Methodology

3.1 Dramaturgical Analysis vs. Dramaturgy as Thinking¹¹

When talking about dramaturgy as (artistic) research, one has to specify the difference between dramaturgical ideas analysis and dramaturgy as thinking. Dramaturgical ideas analysis is a post-production approach that allows the viewer/the researcher to theorize and contextualize upon a specific performing arts event. If contemporary dramaturgy as is connected to dance more than to theatre, this is mostly due to the acknowledgement of the presence of bodies in time and space in dance, unlike in dramatic theatre, where the staging is about the (re) creation of a context for a pre-existing text. Contemporary dramaturgy (and choreography) is mostly concerned with the connection that the viewer has with the performing body and the uniqueness of this passing moment. Dramaturgy is closer to choreography in a contemporary context than to theatrical staging as the process of continuously writing of actions. Following Cvejić (2013) dramaturgy is concerned with the marking of the dissolvent movement:

“the writing that follows and documents the vanishing trace of dancing, even if the writing, as Post-structuralism established, always already precedes it. It relegates choreography to a technology of composing movement, which ostensive excludes the temporal subsistence and transformation of choreographic ideas during and beyond the performance event.” (Cvejić, 2013, p. 17)

Similarly, here dramaturgy is observed as a process that enables thought to take place beyond the materialisation of the writers/directors ideas. The present study uses analytical theory in order to describe how dramaturgy is working as thinking in the selected cases.

The methodological approach is inspired by the theoretical physicist Basarab Nicolescu (2002) and his definition of transdisciplinarity as a methodological framework for going beyond duality in thinking. In this case duality refers to the division between thinking in philosophy and thinking in arts. “Transdisciplinarity concerns that which is at once between the disciplines, across the different disciplines, and beyond all

¹¹ This difference is my own articulation that aims to bring specificity to this paper’s approach.

discipline...its goal is the understanding of the present world, of which one of the imperatives is the unity of knowledge." (p. 44)

However, the notion of transdisciplinarity is imported and used here without its application and corresponding methodology as described by Nicolescu. The transdisciplinary approach consists in merging concepts from philosophy and performance theory in order to show how performance dramaturgy functions as thinking that is not restricted to understanding the meaning of the show. The claim is that dramaturgical thinking is different from performed philosophy or the application of philosophical concepts as analytical theory. The study aims to bring a contribution towards the definition of dramaturgy as applied thinking, drawing also from the notion of “performative” dramaturgy, as defined by Peter Stamer (2010) and the influence of “expressive concepts” as approached by Bojana Cvejić (2013). What kinds of concepts does a non-representational thinking imply? What kind of thinking does an action-driven dramaturgical process produce? And last but not least, how does dramaturgy work as thinking? These are the main questions that structure the present research.

3.2 The Deleuzian Highway

“Take joy in your digressions. Because that is where the unexpected arises.” (Massumi, 2002d, p. xxxii)

The current paper is combining concepts from philosophy with examples from art practice, specifically, from performative¹² theatre. It does so, while adopting a transdisciplinary approach that does not resume to a theoretical transfer of knowledge from one discipline to the other one, for example, to the application of concepts from philosophy to theatre. Although, mostly used in humanities, the interdisciplinary approach is not used in this paper, since its application would only enable disciplinary effects. As Brian Massumi states in “Concrete is as concrete doesn’t” (2002a) the

¹² Drawing from Peter Stamer’s definition of „performative dramaturgy”, I will use from now on the notion of performative as related to dramaturgy and also to theater. For an extended understanding of what I mean by performative, please refer to the terminological chapter.

important thing is not to simply apply concepts. Simply applying concepts might express proficiency in dealing with concepts but it does not imply a growing or a development in your own discipline.

Instead, Massumi proposes an experimental perspective that demands letting the concepts work in relation to the examples and work in connection with other concepts. This way might lead to failure but failure is also just a part of the process; wishfully, this process of writing will lead to discoveries in the field, and also to personal ones. Massumi is not only encouraging an open, experimental perspective in humanities, but his endeavour is derived from the Deleuzian thinking of reality in terms of Affects: *affecting and being affected*. His proposal for research is that of letting the concepts guide your thinking, and not the other way around, with the promise of discovering in the end a way of thinking that you also did not know you had. In other words, the method implies openness and experimentation. The re-articulation applies not only to the analysed subject, but also to the subject's potential in a field and the relations that might exist between two or more fields of research.

“The point is to borrow from science in order to make a difference in the humanities. But not only that. The point is not just to make the humanities differ, but also to make them differ differently from the sciences than the way they are accustomed to. In other words, part of the idea is to put the humanities in a position of having continually to renegotiate their relations with the sciences – and in the process to rearticulate what is unique to their own capacities (what manner of affects they can transmit).” (Massumi, 2002a)

Similarly to Massumi's proposal, the methodological steps undergone in this research are creative, bold and experimental. The hypothesis of the paper proposes a link between Representation as an image at thought at work in philosophy and theatre vs. Expression as a Deleuzian notion and a way out of Representation. This proposal might seem abstract or ambitious, but it stands nevertheless in the line of flight of Deleuzian philosophy, that defines philosophy as a constant confrontation with reality (Deleuze & Guattari, 1987b, 1994).

Furthermore, regarding the literature used, in order to support the argumentation, I will employ both primary and secondary citation sources. My approach intends to use Deleuzian notions as they have been defined by Deleuze (and Guattari)¹³, but also as they have been read and developed by Deleuzian scholars. My approach is not a historical philosophical one, but a theoretical artistic one, where I confront philosophical notions with artistic practice. The theoretical part of this paper uses some Deleuzian notions and hopes to follow as much as possible their logic, without wishing to add or to debate the author's opinion. By confronting the notions with reality, I imply the analysis of these notions in the closeness of the analysis of dramaturgy as work of actions in the given case studies. The multitude of secondary sources that tends to prevail over the original or initial discussion that belongs to Deleuze himself is intended and not a slippery.

Considering the vast and dense work of Deleuze, most of the aspects that interest me have been made available by reading mostly Deleuzians and not necessarily Deleuze. In my approach, Deleuzian implies not only what Deleuze himself treats but also secondary approaches coming from Deleuzian scholars. By using these Deleuzian notions and sources I try to answer the following question: how does thinking and communication happen outside of a representational logic of thinking, and specifically in theatrical/performative contexts?

3.3. Introducing the Notion of Becoming

Brian Massumi explains and adapts the notion of Becoming introduced by Deleuze and Guattari, and explains it as the ontology of the event:

„While there is no form of forms, there is the event of events: a coming to pass through comings to be; the world as becoming. Hypostasizing process into a super-subject is the error of idealism (the ‘ideo-’ is in ‘ideology’ for a reason). Deleuze and Guattari’s Expressionism is in no way idealism. It is an ontogenetic process philosophy: a philosophy of the event concerned directly with becoming.” (Massumi, 2002f, p. xxiv)

¹³ Although some of the used bibliography is a result of the collaboration of Deleuze and Guattari, I mostly refer to Deleuze since I consider that Guattari deserves a separate discussion and approach.

Considering Colebrook (2002), Deleuze's philosophy is concerned with life as Becoming, as perpetual transformation of forces- a perspective that overpasses the mere antagonism with several continental philosophies of being. Becoming is not set against Being; what does life create? And not, what is the essence of life? What is it? is replaced by How does it work? What does it produce? The notion of Becoming is not determined in its productivity.

Similar to Deleuze's way of writing philosophically, this approach analyses performative theatre by using a theory of transformation. Again Massumi in 1996 analyses and describes most accurately how the Deleuzian concepts function and what kind of methodology this might inspire:

“From one book to the next, and even within the same book, a given concept's trajectory will zigzag, sometimes making breath taking leaps, sometimes falling entirely off the map only to reappear again many years and books later. At each recurrence, the term activates a different set of potential connections, to itself and to other concepts. The work of Deleuze is anti methodological. This is not to say that it is unsystematic. It is highly systematic, but the meaning of system has changed: from closed to open, univocal to rhizomatic, simple to complex, clarifying to problematizing. The Deleuzian text is self-problematizing, always confronting the reader with the question of what it is all about, and what to do with it. The last thing it does is constrain one to 'follow' it in the sense of believing in it as a sequential set of verified propositions to be 'applied'. It challenges the reader to do something with it. It is pragmatic, not dogmatic.” (Massumi, 1996, p. 401)

The applicability of Deleuzian notions and thinking described here by Massumi allows a parallel to how thinking happens during the attendance of a show that starts from the perception and than can evolve differently for each spectator. On the one hand, this approach proves the difficulty of isolating specific Deleuzian notions, the intention to resume, define and limit them and, on the other hand, it supports the creative re-utilization and practical extension of the notions. An exhaustive definition of Deleuzian notions is impossible and unwanted here. The interest lies in analysing the potentialities

of the notions, and comparing the similarities with the dramaturgy of performance¹⁴. The notion of Becoming also rejects a block definition. Like many other Deleuzian notions it needs the interaction with other notions in order to be expressed.

Furthermore, the interest is of mapping the proximity of the notion Becoming to the collective transformation in the performance. The common link here is performativity. How is the transformation performed collectively and how is Becoming *performing* as a notion? The objective is to confront the two and to observe the differences and similarities that might show up in their proximity. Differently to a classical human studies approach, where the theory precedes the case study, and where cases are used in order to illustrate or to test a given argumentation, the exemplification starts here from some ruptures in the case studies, some incoherence, or as a Problem (Cvejić, 2010). In this sense, theory is used firstly to articulate a process and also as a way out of disciplinary blockage, with the hope that practical observation and theoretical aspects will co-work and allow thought to be expressed beyond the practice/theory division. No matter how freeing this approach might seem, the analysis will not enhance a philosophical concept, contributing to the extension of some universal pattern, but rather reclaim the specificity and dependence of the context where this specific thinking emerged.

However, considering the specificity of the Deleuzian philosophy and especially the articulation of the notion of Immanence (Deleuze & Guattari, 1994), I argue that the lack of universality is a specificity of contemporary projects and contemporary thinking. In this sense, I see my approach as an actual framing of phenomena that take place in contemporary reality, and that are interesting and valuable because of their specificity. Moreover, I feel that art and philosophy and specifically discourse should be expressing the problematic, the invisible, the inexplicable. In this sense, the three case studies are chosen as examples of constructions that exist outside a logical explanation based on a linear causality of cause and effect. If something they tend to be closer to absurd, unreasonable and might also appear as they are done in vain. Nonetheless, they function, they attract and they produce emotions in the viewers, they *affect*. So, as long as the

¹⁴ Performance refers here to the moment when the show happens.

thesis expresses and tries to articulate the phenomena that take place in these cases, I do not consider the possibility of irrelevance to the existing academic fields.

I hope that this study will serve as an example of experimentalism and encourage younger researchers to approach Deleuze in their own subjective and specific way, as long as it is a creative endeavour concentrated on affirmation and on the creation of new possibilities for thought to exist in art and in life. If successful, this approach will bring a valuable contribution to the methodological strategies in Theatre Studies and specifically to dramaturgy as a thinking process, in art and life; last but not least it might re-instate the relation that philosophy has always had to art and artistic practice, but this time in an applied, immersive way.

Chapter 4 Terminology

4.1 On the Evolution of the Idea of Dramaturgy

Before addressing dramaturgy as a process of thinking, the practice of dramaturgy needs some clarification. Theatre Studies and Performing Arts scholarship has been using both notions of „dramaturge” and „dramaturg”. However, in a few cases the difference between the two has been explained as a translation matter where the German „Dramaturg” receives in French an “e” and is imported also in English. The more recent use of „dramaturg” (without an “e”) has been employed several times when referring to the person involved in the creational process in contemporary dance projects. Cvejić mentions the loosing of the „e” as a political gesture of not differentiating between genders and of not sustaining the transformation of artists in producers of services:

“Adding an ‘e’ appears as a feminine ending – a playful warning against the feminization of work. Gendering the profession doesn’t have to reveal a woman-dramaturge sitting next to a man-choreographer, feminization, according to Toni Negri and Michael Hardt, presupposes a transformation of labour from manufacturing objects to producing services.” (Cvejić, 2010)

Sometimes „dramaturge” is used when referring to the administrative function and „dramaturg” when referring to a project related activity, but not all the time and not as a rule. Due to the fact that I could not find any clear and deliberated argumentation for the difference between the two notions, I will use in this paper “dramaturg” to refer to both administrative function in theatre and to newer uses of the notion, with the exception of always keeping the original citations. In addition, there has been a transition from the notion of „dramaturg” to the process of „dramaturgy”, in the sense that, in some projects, dramaturgy might happen beyond the nomination of a single responsible person, or it might be performed by individuals who do not consider they are dramaturgs.

Generally, latest research on the topic shows a differentiation between the function in the institutional production of a show and the process of thinking and creating content that might sometimes have different or even opposed objectives that the

ones of the institutionalized function. Some authors (Georgelou et al., 2016) support the idea of working against the institution:

“Undeniably, people who work professionally as dramaturgs (such as in-house dramaturgs and production dramaturgs) often have to deal with processes commonly understood as dramaturgy. Depending on the context, these may include, for example, ‘background research, analysis, observing rehearsals, being a first audience, writing program notes and grant applications’ (cited from Bleeker “Thinking No one’s Thought” p.67), acting as a liason between the artistic team and the audience, writing theoretical texts on the production, or even being responsible for public relations, post-show talks, lobby displays, and social networking- an approach that seems to particularly be flourishing in our new digital age (cited from Romanksa “The Routledge Companion to Dramaturgy” p.11). However, practising dramaturgy does not necessarily mean doing such work. In fact, practising dramaturgical thinking, at least as we will address it here, may sometimes mean doing very little of what is commonly accepted as the dramaturg’s work, or even resisting doing such work and going against the systems it seems to be serving” (Georgelou et al., 2016, p. 16)

A similar position towards a transition from the function of dramaturg to a dramaturgy, is supported also by Myriam van Imschoot (2008) when she writes about the dramaturgical context without a dramaturg:

„However, the dramaturgical has been separated from the body of the artist to turn in an ‘outside eye’. André Lepecki has strongly rebelled against the ideological reduction of the dramaturg to an eye, symptomatic to a tradition of thought that since Descartes severed the mind from the body and that equated the mind with the optical. Lepecki resists the idea of the dramaturg (the eye) as the locus of power and knowledge, put at disposal of a choreographer, who (if extended the metaphor) is perceived as being all body- a blind and dumb body waiting to be illuminated by sight and speech. In a description of his own dramaturgical practice Lepecki likes to reconfigure the dramaturg as locus of disembodied knowledge by melting

the dramaturg's body with the body of work and becoming a somatic body. Likewise I believe strongly that it is not so much more dramaturgs that we need but more dramaturgical contexts in which artists, scholars, scientists, light-designers, musicians etc. Can have an on going dialog about the work, the concepts they use, the ideas they are exploring without the mediating filter of 'the' dramaturg". (Van Imschoot, 2008, p. 63)

Bojana Cvejič writes in „The Ignorant Dramaturg” (2010) consistently about dance dramaturgy and the old and new responsibilities of a project dramaturg and so does Synne K. Behrndt in her well-researched article „Dramaturgy, Dramaturgical and Dramaturgical Thinking” (Behrndt, 2010). When analysing the multitude of approaches on contemporary dramaturgy it becomes obvious that the most contributions are from dance practitioners and theoreticians. I consider Van Kerkhoven's (1994a) opinion to be still of actuality. She claimed that dramaturgy regards the collective creation beyond disciplinary boundaries and that there is no difference between dance and theatre dramaturgy as a practice that implies „how to deal with the material- whatever it's origin may be- visual, musical, textual, filmic, philosophical”. In any case, it seems that the senses and uses of dramaturgy depend every time on the context and the one's using it: from the understanding of dramaturgy as a process of meaning creation with different temporalities (during creation, during attendance, post presentation), to dramaturgy as a process of collective creation, and to the different relations that might exist between artists and theoreticians. In general and as stated in the newest publication to date there is a growing interest in dramaturgy as a process of creating content, of structuring:

“Finally, it could be noted that contemporary discourses address dramaturgy mostly as linked to the compositional logic of work. For Turner and Behrndt, for instance, the ‘dramaturgy’ of a play or performance can be described as its ‘composition’, ‘structure’, or ‘fabric’ (cited from Turner and Behrndt “Dramaturgy and Performance” p.3) so that ‘doing dramaturgy’ or ‘dramaturging’ points to an engagement with the work's composition. Whether this compositional logic relates to more traditional rules, which aim to direct the audience's attention towards a climax in the middle or end of the piece, or whether it negates the aforementioned classical structures in

order to create and expose gaps, breaks, contradictions, frictions, and holes, the focus in any case is on structuredness and the way that things come to constitute a whole.” (Georgelou et al., 2016, p. 18)

Starting from the understanding of dramaturgy as a practice that deals with the composition of the work, this paper discusses dramaturgy as work of actions in the moment of attendance of the show. The interest is on the actions that compose the experience and that include the communication process in interdisciplinary artistic forms. The following pages offer a retake of the most important moments in the definition of dramaturgy in theatre, from the perspective of dramaturgy as work of actions. How did theatre work on its spectators and what kind of structures/dramaturgies shaped the evolution of theatre? I am interested to follow the transformation of dramaturgy from the institutional function of the dramaturg to dramaturgy as a practice of thinking. Consequently, dramaturgy relates to the question of how thought works in both representational and postmodern or poststructuralist aesthetics. Ultimately, the claim is that dramaturgy has evolved from an activity fulfilled by a person around a show to a thinking process happening in the moment of attendance of a show.

I will go through what I consider to be the main events in theatre history and theory that influenced the evolution of dramaturgy and led to the possibility of considering dramaturgy as thinking.

4.1.1 Dramaturgy, Roots – Theatre as Representation of National Identity

Dramaturgy as an established institutional practice owes its tradition to the German speaking theatre. German language makes a clear distinction between “Dramatiker”- the one who writes the text and “Dramaturg”- the one who prepares the text for the stage.

The first one to use the term “Dramaturg” is Lessing (1962), who is also one of the first dramaturgs to be employed by a national theatre. The employment of the first dramaturg corresponds to the emergence of national theatres in Germany. The establishment of the dramaturg as an in-house critique happens in a period where the idea of a national theatre is strongly linked to the ideal of national identity. The in-house critique is the equivalent of a guardian of the representation of national values including language, culture and entertainment. The interest in the development of contemporary texts and the mirroring of society on stage are relevant steps in the consolidation of a

national identity. So, Trencsényi and Proehl (2015) describe the consistency of the dramaturg as national representative:

“The professionalization of the role of the dramaturg arrived with the progressive changes in the way we make theatre, particularly a people’s theatre or a national theatre. This theatre is characterized by having a permanent venue, and presenting plays, written in community’s language, which embody the values of a democratic idea of the nation.” (Katalin Trencsényi & Proehl, 2015, p. 3)

The multi-functionality of Lessing’s role as a dramaturg mirrors the complex context where national theatre stands for a nexus of political, economic and aesthetic relations. Established as a potential national theatre that would serve not only as a cultural forum but also as a representation of the political, the Hamburg Theatre aimed to become a mark for the shift from imperialism to the ruling middle class, and also for the expression of national identity marked by a German speaking text based theatre. Initially invited to work as a playwright, Lessing refused the position and was hired as a kind of artistic advisor. Still, his influence on the general direction of the theatre was small, so he decided to publish a collection of essays as answers to the shows. “The Hamburg Dramaturgy” is crucial with respects to the function of the dramaturg as a supporter of the production of new texts based on contemporary subjects. “At the birth of profession of institutional dramaturgy, the most important role is already here: to nurture contemporary drama.” (Katalin Trencsényi & Proehl, 2015, p. 9)

Beyond supporting the creation and distribution of contemporary texts, Lessing set an example for the dramaturg as a leading figure of the idea of theatre as a representation arena. No matter the recent discussion around what political theatre is Lessing created the precedent of a specific idealism with regards to theatre. This tradition went on and transformed in various forms also in contemporary practices. “People worked and are still working on the idea of theatre as a political art of self-reflection. This idealism combines the philosophical and the institutional dimensions of dramaturgy”. (Stegemann, 2015, p. 45) Lessing contributed to the shaping of a certain idealism that has been influencing the institutionalized practice of dramaturgy for centuries. “Dramaturgy and Performance” (Turner & Behrndt, 2007) is one of the most

recent and important publications on contemporary dramaturgy that discusses the evolution of dramaturgy starting from its German roots. The chapter “The Dramaturg and the Theatre Institution” questions the dramaturg in the institutionalized context of national theatres where he can incorporate different roles as a programmer, as educationalist or as a freelancer. A whole chapter is being devoted to the function of a dramaturg as a production dramaturg that includes linking theoretical overview with stage practice, creating a context, pre-production, attending/or not rehearsals, being an intermediary and collaborator. For a short list of the “duties” of a production dramaturg see Annex 1.

4.1.2 Brechtian Roots- The Production Dramaturg

From an institutional perspective, Brecht’s example of a director-dramaturg relation and also the idea of a collective have been taken up by most of the European theatres. However, beyond Brecht’s legacy on the redefinition of institutionalized position of the dramaturg, his practice has constituted a step further in the definition of dramaturgy not only as a position but also as “architecture of the action” (Stegemann, 2015, p. 45). From an institutional perspective, in Brecht’s time, theatre is a tool of critique of society’s organisation in classes and the advantages/inequalities of society: therefore, dramaturgy has the role of creating a perspective on how theatre can change social realities. The idea of theatre as a tool of social and political critique is illustrated in the position of the dramaturg as an observer and first critique. In this sense, there is a transformation of the dramaturg from being a representative (in Lessing’s time) to being outside of the system and building up a reflection. Epic theatre happens in a context where realist theatre has lost its critical potential and has become a tool of entertainment. In this sense, epic theatre builds up a practice of showing the contradictions behind the theatre of representation which has failed to re-present reality, and rather commercializes it. In Stegemann’s words:

“The goal of realistic theatre was the representation of bourgeois contradictions which originated in the necessary ambiguous communication between the market and alienated labour. Because capitalism turns everything into a commodity that receives its price on the market, life gets shaped by a double alienation of work on the one hand and the negotiation of

prices on the other. As the new bourgeois class experiences itself as the winner of this alienation, the art of realism loses its critical potential and becomes a form of entertainment. The once dialectical representation of the world becomes ‘commercial realism’, which adopts the strong effect of identificatory moments without the desire of showing the contradictions behind it. The enlightening power of realistic theatre loses itself in the lulling stream of feelings, which eventually ends in the cinema. In the twentieth century, epic theatre turns against this tendency by taking the self-reference of the modern subject seriously. It re-establishes the contradiction as the foundation of a dialectical theatre.” (Stegemann, 2015, p. 47)

In his opinion, the distance needed to show things is present at all levels of creation and perception of the show. It affects the dramaturg as someone who takes distance from the text and becomes an associate of the director in finding an interpretation for the staging. The final performance is built on the tension between the initial dramaturgy of the text and the director’s concept. As Trencsényi and Proehl observe:

“In Brecht’s theatre the audience is given a more active role, and, compared to the traditional idea of spectatorship, this is ‘the difference between someone who sees and someone who looks critically’ Bertolt Brecht (2002), ‘The Messingkauf Dialogues’ in Brecht on Theatre. The Development of an Aesthetic, translated and edited by John Willett, London, Methuen Drams, p.87” (Katalin Trencsényi & Proehl, 2015, p. 117)

From a disciplinary perspective, epic theatre launches the idea of the dramaturg as a multi-level intermediary between the original text and the director’s concept, between the stage and the audience, between the institution and social realities. This idea of intermediality, of a mixture of closeness to the process but also with enough distance necessary for a first critique, is the foundation of today’s notion of “production dramaturg”. This job includes the selection and the proposal of plays, the documentation of a specific play and author, the adaptation of the text to the scene, involvement in the process by offering an interpretation and by creating a liaison with the public (Pavis, 2002, p. 105). Several features of the contemporary function are clearly related to the conception of dramaturgy in Brecht’s time.

“Dramaturgy in Brecht’s sense comprises the entire conceptual preparation of a production from its inception to its realization. Accordingly, it is the task of the dramaturgy to clarify the political and historical, as well as the aesthetic and formal aspects of a play and to convey the scientifically researched material to the other participants: it must give the director, the designers and the actors the necessary “data” to put the work on stage; it controls the scenic illusion by relating it to an empirically conceived reality- and by making this reality accessible it stimulates the imagination.” (Turner & Behrndt, 2007, p. 56)

The idea of the dramaturg as the director’s closest assistant, and his emergence in the rehearsing room is the most known working process in the world, the so called two-steps creation process “first interpreting and analysing the play and developing a concept about the mise en scene, and second, mounting and moulding this into a production” (Katalin Trencsényi & Proehl, 2015, p. 124). The interesting aspect about the evolution of the notion of the production dramaturg is that starting from the main responsibility of research around the text the function is oriented towards the adaptation of the text on stage and the dramaturgy of the performance, or during the process there comes “a shift from dramaturgy as research to dramaturgy as understanding of how a play begins to work in time and space” (Proehl, Kugler, Lamos, & Lupu, 2008, p. 107).

4.1.3 The Evolution of Dramaturgy in Postdramatic Theatre

One of the most important claims of this paper is that due to the socio-political context and to some important shifts in art, the function of an employed dramaturg in a national theatre diversified in different institutional practices and triggered new perspectives on dramaturgy, not only as a meaning creation tool, or as a translation tool, but as a process of thinking.

Postdramatic theatre is important in the discussion, because it launched the possibility for parallel dramaturgies to exist and be different than the text-based theatre dramaturgy. The mere fact that one mentions the notion of dramaturgies instead of the dramaturg is maybe one of the biggest legacies that postdramatic theatre left in continental theatre. This subchapter presents the main changes brought by postdramatic

theatre and how these changes influenced a terminological shift from dramaturg to a performative dramaturgy (Stamer, 2010).

The notion of postdramatic theatre has emerged not only as a mere opposition to dramatic theatre in European context, but mostly as a term subsuming multiple practices such as devised theatre, performance art, collaborative productions, site-specific theatre etc. According to Stegemann (2015), postdramatic theatre, actually, subsumes “numerous and sometimes contradictory characteristics of a postmodern theatre” (p. 47). Postdramatic theatre is framed by Richard Schechner’s (2004) performance theory and Hans-Thies Lehmann’s (2006) still conclusive work on the postdramatic theatre both marking an important change in terms of strategies, specifically “the transition from a verbally predominant, narrative, and sequentially structured poetics to a performance-oriented aesthetics, distinguished by plotless, characterless, deconstructed, and fragmentary theatrical texts” (Kaynar, 2015, p. 391). Equally important for this paper’s discussion, is the departure from the “two step creation process’ where the writer writes a play and the director stages it in collaboration with the dramaturg” (Katalin Trencsényi & Proehl, 2015, p. 126).

4.1.4 Director and Dramaturg

This transition is visible in the working protocols of performance¹⁵ creation: the classic role of the director as the main conceiver of the artistic expression, seconded by the dramaturg as a first critique and assistant is shifted. Sometimes, the director is also doing the dramaturgy or, other times, dramaturgy is collectively devised. Among others this is one of the results of the crisis in Modernism, which was “linked to a crisis of a subject-centred philosophy and aesthetic” (Marzona, 2005, p. 15). This crisis implies/explains a long series of “deaths”: starting from Nietzsche’s philosophical change of paradigm imposed by the death of God, to Roland Barthes’s death of author, and to what may be referred as the death of the dramaturg as the “outside eye”, and the guardian of meaning.

Once more, Trencsényi’s (2015) observations are of utmost relevance. She follows the change of paradigm in theatre and dance and offers examples that

¹⁵ Performance refers here to all the practices that are defined by performativity; that relate to doing and showing.

communicate between them. Peter Handke writes the play “Publikumsbeschimpfung”¹⁶ proposing a new perspective on art and life; the departure from the mimetic view of art corresponds to other strategies used by artists like Yvonne Rainer in dance, John Cage in music etc. The change is concerning the internal structure and composition of art, which is not aiming to create a reproduction of reality and is distancing itself from the idea of art as artificial representations of reality. Yvonne Rainer’s “No Manifesto” (from 1965) is similar in demands to Handke’s text: “You will see no spectacle. (...) You will see no play. (...) This stage represents nothing. (...) Time on stage is no different from the time off stage. (...) We have no roles. We are ourselves etc.” Handke as cited in (Katalin Trencsényi & Proehl, 2015, p. 25).

Similarly to Trencsényi’s argumentation of the changing of the relation between art and life, Hans- Thies Lehmann describes a new order in performing arts:

„In postdramatic theatre, performance art and dance, the traditional hierarchy of theatrical elements has almost vanished: as text is no longer the central and superior element, all the other ingredients like space, light, sound, music, movement and gesture tend to have an equal weight in the performance process. Therefore new dramaturgical forms and skills are needed, in terms of a practice that no longer reinforces the subordination of all elements under one (usually the word, the symbolic order of language), but rather a dynamic balance to be obtained anew in each performance.”
(Lehmann & Primavesi, 2009, pp. 3-6)

With the text not being the centre of the production any longer, the theatre moves along towards new dramaturgical strategies, centred more on the process of creation than on the interpretation of the result, and on meaning revealing itself in the doing not before the rehearsal stage. Theatre finds its inspiration in disciplines such as visual arts, in terms of creation tools and strategies. With it the role of the dramaturg as a protector of the staging idea fluctuates towards a searcher of composition and structuring tools (such as the collage strategy). As performance¹⁷ creation is not depending on the staging of dramatic action any longer, the dramaturgical process is upgraded from a reading

¹⁶ In English “Offending the Audience”.

¹⁷ Meant generally as any art show that needs a public.

technique to a composition technique. Similarly, the interpretation of a show exceeds semantic interpretation and starts to imply further interpretation techniques. And, succeeding, the role of the dramaturg changes one more time. “In this case, the dramaturg is not so much a mediator between the fictional world of the drama, the reality of the performances, and the social presence as the co-author of a fable of the production that needs reinvention” (Stegemann, 2015, p. 48).

Differently, in dramatic theatre the dramaturg fulfils the function of the “outside eye” (Behrndt, 2008, p. 1)¹⁸ always caught in between the creation of the artefact and its reception, never leaving his position as a defender of the text in the creation process. The dramaturg is considered the first spectator and the director’s dialog partner thus connecting inside and outside, the creative process and the real world:

"The role of the classic dramaturge¹⁹ as it is understood by classic theatre is to be half in and half out; s/he looks from outside, from the perspective of an established text, from a pre-existing thought, for the text material is ‘already-existing’, the sense of which must ‘simply’ be transformed into another media, into another container of meaning. The dramaturge in this understanding is like the literary text - off stage. The classic dramaturge thus acts like a defender of the Holy Grail a.k.a the dramatic text.” (Stamer, 2010)

Differently, in postdramatic theatre where the dramaturg is not the guardian of the text/or of the director’s concept any longer, but becomes a text himself. Gad Kaynar (2015) refers to postdramatic dramaturgy as applied dramaturgy where the dramaturg’s persona is subjectively shaping the content. A lot of practices centre around re-staging or adapting classic plays to the contemporary context, not according to some external contexts but rather based on what Kaynar calls “contextual circumstances”, as for example the dramaturg’s memory, identity, biography and his implication in the process of rehearsals (p. 393).

One great example, to illustrate Kaynar approach on dramaturgy as reinterpretation, is the “The Wooster Group” whose performances are sometimes

¹⁸ Behrndt mentions further functions of the dramaturg: outside eye, the audience in the rehearsal room, the corrective or third eye.

¹⁹ the „e” in the end of dramaturg is kept as it appears in the cited text; this is an exception

reinterpretations of classical plays (e.g. “The Cocktail Party”, “Long Day’s Journey into Night”, “The Three Sisters”, “The Crucible” or “Our Town”). The text of the initial plays is reframed in a new context that is defined collectively through means of improvisation by the whole team.

“Out of the sources come fragments of scenes, characters, dialog and thematic material which are explored, reworked, echoed, quoted, blended and juxtaposed with fragments from popular, cultural and social history as well as events, ideas and situations that emerge from the personal and collective experiences of the Group.” (Aronson, 1986)

In an interview from 1991 director LeCompte describes the way she works with the team: “I am trying to get something that I know they can do” or “I make my mind fit into their bodies, I make the project fit them”- implying that the performers basically have their own work proposition on a theme or subject decided by the director. (LeCompte, 1991) This shift is to be understood as a change of position for the dramaturg - as a guardian of the text (including the pre-established structure, and the staging of the internal meaning of the text) to the notion of the dramaturgy as exploration of new meaning. In other words, there is a shift from the objectivity of the dramaturg as a representative of public view, to the subjectivity of the viewer who’s reading of the material is always contextual and singular. However, the example of the re-staging of classic texts is just one of the many practices referred to as postdramatic. For a systematic description of the differences between dramatic and postdramatic theatre, please consult the table in the Annex 3.

4.1.5 From the Outside Eye to Applied Dramaturgy

The dramaturgy of the postdramatic theatre is sensory and self-referential. This oscillation in perception creates a different kind of presence; it is a presence that is aware of its own self-reference, opening the door for perception in theatre as a game of presentation of the theatrical apparatus.

“The self-reference of the modern subject, which is always experienced as a relation between at least two conflicting levels, becomes an aesthetical paradox of a self-referent perception. Thus, the presence of perception becomes aware of itself and expands into a broader presence. One perceives

and realizes one's own perception at the same time. In this way, the broad presence lays itself over the past and the possible future. The oscillations of postdramatic theatre become a feast of self-referentiality in which the contradictions are no longer psychologically or socially justified but rather become aesthetic games.” (Stegemann, 2015, p. 48)

Thus, in postdramatic theatre both actors and spectators find themselves in the situation of presented and perceived bodies- a collective presence, which is happening right here right now. Theatre as a dispositive/apparatus of showing and looking transgresses towards a moment of performativity, where actors become the performers of spectated bodies and the spectator's attendance is enabling the fable of the body on stage. A closer view is offered in the analysis of the “While we were holding it together”, the third case study.

4.1.6 From Text to Performativity

A further shift implied in the differentiation between dramatic and postdramatic theatre refers to the progression from text to performativity. Text defines text-based theatre, but more generally it refers to art and aesthetics and a specific way of understanding art as a readable text. Performativity, on the other side, refers to the artefacts own capacities to perform itself, to present itself in front of an audience and to their specific way of perception. The transition from text to performativity implies not only a perspective on how meaning is created but also on how meaning is perceived. This paradigmatic change affects theatre in several ways: creatively, regarding the relation between director and dramaturg, but also philosophically and aesthetically, regarding to the role of theatre in society and specific modes of art attendance.

Cultural analyst, Maaike Bleeker (2003) also refers to this as a shift in the perception from a landscape view to a stratigraphy:

“Hans Thies Lehmann (1997) describes this beautifully in terms of a transition from a logo centric way of structuring performance towards what he calls landscape architecture (...) In this “theatre of landscape” if I may neologise, conventional dramaturgical tools originating from the dramatic theatre do not serve the purpose anymore. More productive seems to be the proposal made by Mike Pearson and Michael Shanks to conceive of theatre

performance in terms of a stratigraphy of layers- of text, physical action, music and/or soundtrack, scenography and/or architecture.“ (Bleeker, 2003, p. 165)

Adapting this to the evolution of dramaturgy in postdramatic theatre and beyond, one assumption is that, with the structural shift of the modes of creation and attendance, dramaturgy also shifted from a coordinated perspective of sense making to a rather layered and multi-focal activity where plural interpretations are possible. Sense making on stage is functioning as a source for multiple reading strategies.

4.1.7 Spectatorship

These new dramaturgical strategies affect and call also for a re-discussion of the notion spectatorship. Dramaturgy in postdramatic theatre is influenced by critical theory and proposes a change of forces: the process of discovering the meaning during the attendance replaces the reading or acknowledgment of the pre-existing structure, and might mean that authorship is replaced with collective creation.

In his essay “The Emancipated Spectator”, Rancière (2009) uses the ontological relation between schoolmaster and student to explain the relation actor - spectator. By “ignorant schoolmaster” he implies that a scholar is in charge of knowledge but is also aware of the student’s ignorance. The student doesn’t have to acquire the schoolmaster’s knowledge, but the things that he doesn’t know yet. In Rancière’s view, the spectators, similarly to the students, learn and develop themselves and the story by associations and comparisons.

“The spectator also acts, like the pupil or scholar. She observes, selects, compares, interprets. She links what she sees to a host of other things that she has seen on other stages, in other kinds of place. She composes her own poem with the elements of the poem in before her.” (Rancière, 2009, p. 13)

With no fixed meaning to be translated and decoded, the spectator has the freedom to create her own story. Lehmann locates what he calls “the new theatre” as part of “a simultaneous and multi-perspectival form of perceiving”. An illustration of this is the eight-hour performance “Einstein on the Beach”; the lack of any linear correspondence between the spoken text, the movement, the music and the scenography, stimulates the perception of every member, who is forced to read his own story. The performance is

one of the many cases where perception becomes an attendance strategy. The lack of a plot, characters and a non-narrative experience is creating space for different scripts and readings of the show.

However, the most important aspect implies a shift in the spectating mode. The attention is shifted from the translation of meaning to perceiving a present event. The sense making is related to grasping the event, which is taking place in front of our own eyes, leaving behind the textual approach. The latter implies attendance, as a reading mood of a content that is only described in front of us. In conclusion, the changes in strategies of attendance promoted by postdramatic and postmodern theatre are adapting to the every specific context and appeal to the subjectivity of the spectators. The question that arises is: what other alternatives to semiotic and hermeneutic spectatorial strategies are there?²⁰ Furthermore, starting with postdramatic theatre dramaturgy starts to exist as a process associated not only with meaning creation but also with attendance, because

“(…) the seams between actor and role, theatre visitor and spectator are torn open, and the dramaturgical/theatrical processing turns from an objective mimesis of a detached dramatic metaphor into an ultra-subjective, neo-expressionist materialization of the psyche and collective consciousness of the dramaturg as con/text” (Kaynar, 2015, p. 395).

More precisely, one of the changes that postdramatic theatre has brought to the field of dramaturgy is the possibility of sense making triggered by other sources than text staging. Elements like the body of the performers, light, sound, stage design and spectatorship, become in postdramatic theatre main dramaturgical sources of sense. This reconfiguration doesn't concern only an interior redistribution of forces among artistic tools, but is affecting the whole mechanism of attending and with it of understanding theatre- from a textual interpretation requiring interpretative strategies to a sensorial mode of perceiving objects performed before us; in other words, from a text based dramaturgy to a collectively perceived dramaturgy. AB offers an example where the realization of the show is simultaneous with the realization of the script that demands a collectively constructed and perceived dramaturgy; the viewer becomes a member of the

²⁰ The chapter about AB deals with exactly this question.

realization of the script, transforming the performance of the concept in a collectively performed action. However, this is different from the scenic realization of dramaturgy in dramatic theatre, where dramaturgy seems to remain a rather theoretical approach. Bleeker (2003) consistently describes the role of the classic dramaturg here:

”The centrality of text to the theatre production and the classic way of creation²¹ made room for interpretation but brought along also what was later wrongly interpreted as forced critique, rules and dramaturgy as intellectualism. (...) Dramaturgy, as it was then conceived, starts from a concept (usually an interpretation of a text) that the director and the dramaturg work out before the rehearsals begin. This concept entails a well-defined direction in which they want the performance to go- that is, the idea that the play should express. Seen this way, the dramaturgical concept is a goal one has to work towards. Often the dramaturg is assigned the role of protector of this goal. What was new and positive in this dramaturgy was that it made room for intellectual reflection in the theatre, and made room as well as to adapt and to transform historical material to meet contemporary needs. It was, however, also from this tradition that the mistaken idea grew that directing is the execution of a dramaturgical concept thought out in advance. As a result, dramaturgy became associated with pre-given concepts that have to be fulfilled, rules that have to be imposed on the artistic material, prescriptions that have to be carried out- or, to put it simply, with limitations imposed upon artistic freedom.” (Bleeker, 2003, p. 164)

Differently from a conceptual practice of imposed rules, the evolution of the notion of dramaturgy has been expanding since 1990. Marianne Van Kerkhoven, as the main dramaturg and long-term collaborator of the Kaaiteater in Brussels, has opened the discussion for „new” dramaturgy in 1994, as a process oriented thinking that might operate and create sense outside the paradigm of linearity. Van Kerkhoven’s context enabled her to develop a theoretical approach of the dramaturg as a collaborator of meaning creation, in interdisciplinary projects that implied also that the dramaturg has not only to deal with the meaning of the text and with staging methodologies, but also

²¹ where the dramaturg is the protector of the staging concept

with different materials and aesthetics (1994a). This probably led her to state that there is no difference between the dramaturg in a theatre project and the dance dramaturg since both have to deal with structure and with the creation of meaning²².

4.2 Dramaturgy and Contemporary Dance

The definition of “new dramaturgy” in the 1990’s has coincided with the rise of interdisciplinary approaches, the blurring of theatre with performance art, and with the emergence of conceptual dance and its interest in the movement of the body in space²³. What these practices have in common is a high interest in how the body appears and is present. Whereas theatre scholarship appreciates the dramaturg in postmodern practices as “the outside eye” (Turner & Behrndt, 2007), or the director’s assistant, dance scholarship seems to be more critical about the functions of dramaturgy.

Myriam Van Imschoot (2008) analyses in her article “Anxious Dramaturgy” the tropes of anxiety that exist around dramaturgy, and that can be reduced to three main questions: Where does the dramaturg come from? What is a dramaturg? Why do we need a dramaturg? In a very condensed but highly efficient manner she criticises the dramaturg’s as a representative of the institution. Lessing’s legacy from the 18th century has impregnated the contemporary perception of dramaturgy. Referring to artists such as Jan Lauwers and Anne Teresa de Keersmaker, who were both part of what was called the Belgian Wave in the 1980’s, she discusses how artistic modernisation actually changed the institution and then how it backfired on the artists. The dramaturg as a connection between the theatre business and the artistic production might remind us of Lessing’s legacy, but the time have changed. In Lessing’s theatre the dramaturg used to be a promoter of coherence, whereas now coherence is an expression of subjectivity.

Following Van Imschoot, one of the many possible narratives that the institutional dramaturg will try to implement is that of the hiring institution. Van Imschoot proposes the replacement of the idea of a dramaturg with the idea of dramaturgy as a context for dialog where artists from different backgrounds can meet and create (2008, pp. 58-62). In several ways, it seems that many dance scholars support a transition from dramaturg to dramaturgy. Lepecki (2006) talks about “embodied

²² Please consult Annexe 2, for a closer look on Van Kerkhoven’s description of the role of dramaturgy.

²³ Which is not necessarily connected to movement as representation of the body.

dramaturgy”, and Stamer (2010) employs the notion of “performative” dramaturgy. For Bojana Cvejić (2010) the “the ignorant dramaturg” is the friend of the director in finding a Problem. Cvejić offers an adaptation of the Deleuzian philosophy of Expression to the process of dramaturgy in the creation of a show. For her, a Problem is something that proposes a new procedure; it is not just a rhetorical question that cannot be answered. Finding a Problem implies time spent together, it is not a matter of only temporary dropping in in order to give success recipes.

According to Bojana Kunst (2009) the dance dramaturg is someone who has been schooled in the poststructuralist strategies and is accustomed to interdisciplinary practices. In most of the cases the dramaturg is aware of institutional strategies and is a warranty for success. Still, dramaturgs claim the need for proximity to the creation process and define their activity as a long time process of collaboration consisting in an exchange of concepts. In her essay “The Economy of Proximity”, the author explains that the reason for this need of inclusion into the creation process is not only grounded in aesthetical reasons but is an effect of the reconfiguration of the contemporary art world and the apparition of post-Fordism in all contexts of contemporary society, where thinking means labour. The classic dramaturg lived in a context when art and reality were separated, hence the dramaturg’s role to guide the access to the artwork and the need for objectivity.

However, today, things have changed. Since the twentieth century we have a materialistic perception, which incorporates the idea that the meaning of art is to be found in art itself, not outside art. Art is not a sign system that cites reality, but a medium that needs its own procedure, concepts and practice. As an effect, the dramaturg adopts a perspective of subjectivity, of proximity to the work, of being more inside than outside. Moreover, it is not only the nature of the work as collaborative process that influences this need, but also the democratization of thought and of political action. Post-Fordian labour refers to the apparition of jobs that are not connected to mechanical execution, but to thinking. Thus, the claim is that thinking/intellect has been capitalized. This is visible in the manifestations of contemporary dance that is not anymore a specific genre that defines dance as movement of bodies in front of the spectators. Contemporary dance is concerned with the creation, the rules and the definition of what

dance is. In an ontological view, the object of dance has shifted from dance as the representation of a fiction to the fictionalization of the creation process itself. Lepecki (2001) explains that this is the reason why the specificities of the roles in dance are not kept any more: “In the new landscape, the choreographer claims a theoretical voice, the critic emerges as producer, the agent writes dance reviews, the philosopher tries some steps, the audience is invited to join as both student and practitioner” (p. 27). According to Kunst (2009), post-Fordism is visible in the production of dance by the exchange of working strategies of thought creation on the process and self-reflection. The author’s claim is that post-Fordism relies on this industrialization of cognitive processes where thinking is considered as labour. In this context, dance dramaturgy becomes more than just an invisible practice and the wish for proximity is not only an aesthetic statement but also a political one, since art creates life and life is art, the visualization of thinking is capital. The need for proximity is also illustrating the change in perception in the relation with the spectator. The spectator is not a unanimous crowd represented by the dramaturg’s voice. Today’s discussion on spectatorship implies singularities and multitudes in the modes of perception, with an active implication of the spectator in the finality of the artwork.

4.3 Conceptual Art and Dramaturgy as Thinking

Kunst’s proximity of the dramaturg as a gesture of materialization of the politico-economical context of the art world reminds of the beginnings of Conceptual Art. Also, when talking about dramaturgy as materialization of concepts, we have to consider Conceptual Art²⁴ as one of the first practices to deal with the visualisation of the construction rules in art. Similarly to early conceptualists, contemporary dramaturgs are interested in re-defining the approach between theory and practice.

Moreover, both dramaturgs and some conceptualists intend to express a practice that delimits itself from the established aesthetics and that stands as a reaction to the context; remember the beginnings of conceptual dance marked by the practice of French choreographer and dancer Xavier Le Roy and his performance “Self Unfinished” (LeRoy), and compare it, for example, to Douglas Huebler’s statement “The work is full

²⁴ Conceptual Art refers strictly to the early conceptual art from the beginning of the 60ties and 70ties.

of objects, more or less interesting, I do not wish to add any more” (Huebler). Both examples include the intention of the materialization of thinking, and constitute a reaction to the art institution and market. Similarly to early Conceptual Art the commodification of thinking is, also in Kunst’s opinion, the reason for the demystification of dramaturgy and its right for visibility. Ironically, the commodification of thought influenced the decay of early Conceptual Art, a process similar to the artistic modernisation that affected the dramaturg (see also Van Imschoot, 2008).

The commodification of thinking has transformed early Conceptual Art in the “monster” that it was initially criticizing. Considering this maybe dramaturgy has the chance to continue what Conceptual Art started. In this sense, notions such as Sensation, Event, Immanence, Affect etc. propose a new perspective on the link between art objects and reality- out of pure conceptualism, the logic of Expression proposes a re-appropriation between ideas and forms.

This thesis proposes a retake of the notion of dramaturgy as thinking, as a distinctive practice that is closely connected to performance and theory, and that does not strictly depend on a subject’s rationality. Similarly to early Conceptual Art, a practice of dramaturgy implies that the final art object is simultaneously the materialization of concepts and the conceptualization of the material. Performance is in this sense a passing visualization process of each time different artistic results. Dramaturgy is analysed from the perspective of its becoming visible, of its appearance, not from a theoretical perspective or as theatre analysis.

Photo Set 1

Xavier Le Roy: "Self Unfinished"



Xavier Le Roy: "self unfinished" ©Katrin Schoof

Photo retrieved on the 11.07.2017 from <http://www.xavierleroy.com>

Douglas Huebler : "The world is full of objects, more or less interesting; I do not wish to add any more."

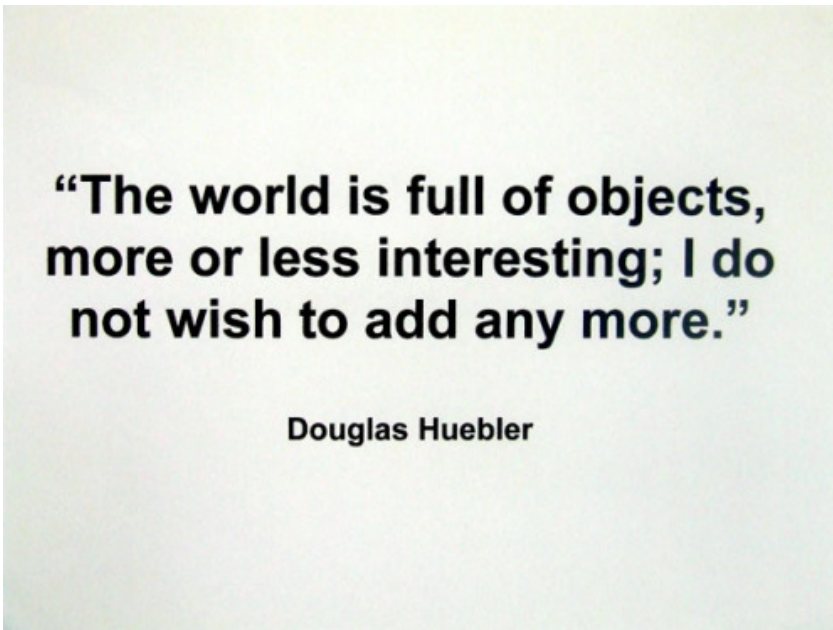


Image retrieved on 10.02.2016 from

<http://visual-poetry.tumblr.com/post/43148602576/by-douglas-huebler>

4.4 Cvejić's Expressive Concepts

Cvejić (2013) offers one of the most relevant approaches on how dramaturgy may function as a practice of concepts. Cvejić analyses seven performances that give rise to “distinctive concepts” that she defines as “expressive concepts”. The expressive concepts result as a solution to problems posed by the choreographies. The problems concern the critique of the discourse of representation in modern dance: “the bodily movement” and specifically, “the identification of the human body and the theatre’s act of communication in the reception of the audience”. Choreographing problems concerns dealing with the rupture that takes place between movement as the subject of the body or as object of dance:

“The idea which constituted modern dance in the first decades of the twentieth century is the synthesis between the body and movement under two operations: subjectivisation of the dancer through self-expression, and objectivisation of movement through the physical expression of the dancing body.”(Cvejić, 2013, p. 20)

These ruptures make the existence of a communication based on recognition impossible. In every case, the problem calls for specific expressive concepts that work only for the performance where they have been identified. The concepts not only describe the performance but they structure it. The concepts arise while doing, in the process; following Cvejić, a dramaturg is not someone who imposes concepts on the work; dramaturgy is rather a relation of collaboration where different opinions confront. Cvejić goes as far as to sustain sustains that the more voices implied the better, because concepts start to communicate, to have a life of their own, not to be just a matter of acceptance or rejection between two people. Cvejić proposes a new perspective on the dramaturg - the ignorant dramaturg - who is a doer and a thinker. Ignorance, here, does not refer to not knowing or not caring about the process and about the general framework. The term is borrowed from Jacques Rancière (2009), who uses the notion to define the relationship between the schoolmaster and the student as a relation of ignorance towards the text, as a provider of knowledge. The ignorant dramaturg is the choreographer’s closest friend in devising the performance, from its inception to its final presentation. This process implies openness to the material and a dialog with the artistic

team. It implies openness for the materialization of concepts as expression of the relation between thoughts and performative material. Finally, it is not about showing what you know, but about admitting that you do not know and that you are open for the knowledge to come. Cvejić's work is pioneering for the redefinition of dramaturgy in contemporary creation contexts, as a concept related practice. Her academic endeavours and practice relate to how thinking happens in specific apparatuses²⁵.

In defining a Problem, Cvejić starts from listing all the aspects that are not configuring a Problem: the theme, language or expression means, signature or aesthetic preferences, process or the dynamic in which the work develops, dispositive or that which composes the attention of spectators (Cvejić, 2010). In other words, she makes it clear that a problem is *not* concerned with the tools or the means that contribute to the creation of the performance, and in this she includes both aesthetical tools and the process of work itself. A problem arises with the condition of leaving behind the "rules of theatre". This constitutes a matter of knowledge for the artistic team, who's practice is not to be misunderstood as a practice of re-affirmation or negation of this rules, or with the destabilization of this materials, but who's task is to emerge in a process of searching for ideas that bring up the possibility of differentiation in the conditions of production of the new. "The content of an idea is virtual, because it is differentiation, a differential relation between elements drawn by a problem, a question."

In other words, Cvejić proposes a fresh look on theatre as a system, and meaning creation in this specific system. Her approach on the dramaturg as "the best friend of the director in finding a problem" is an expression of the impulse of a whole redefinition of dance²⁶ (theatre and performance) as an open system, where the artistic functions, medium-related strategies and meaning creation processes are interchangeable and reversible. Cvejić's adaptation of Deleuzian expression is in the form of expressive concepts, a tool that allows her to explain a different way of making perception thinkable. „Expression is a logic opposed to representation; it is a certain way of

²⁵ I use the notion of apparatus instead of theatre or dance because I consider that some contemporary practices can no longer be reduced to a single aesthetical category. But also, because the thinking that happens inside these forms of expression, is not related any longer to a recognizable structure or model of construction. The notion is closed discussed in relation to the three chosen study cases, in the chapter about terminology.

²⁶ Meant here as an artistic mechanism/apparatus rather than a genre.

thinking and forming ideas outside of analogy and eminence that govern relations of agreement between the idea and the object understood to be a thing.”(Cvejić, 2013, p. 43) Before going into the description of how a Problem functions beyond the logic of an idea and the object as a thing, I will shortly insert here an explanation regarding the choice of terminology.

4.4.1 Expression, Immanence and Representation as Modes of Thinking

One of main difficulties in dealing with what Deleuze has written and what others have written about the Deleuzian thought is the choice of concepts. For me, an approach of Deleuzian thought is possible only via a choice of notions, which might seem arbitrary from a philosophical perspective. However, this choice came to me naturally, simultaneously while thinking through the case studies.

Therefore, I chose to use the notion of Expression to approach Deleuze, although, maybe for philosophers, a more exhaustive choice would have been the discussion of the notion of Immanence. Deleuze has established his position in continental philosophy as a thinker of Immanence. The notion is not understandable without a discussion of the influences of the philosophy of Spinoza and of the interpretation that Deleuze applied to Expressionism in the philosophy of Spinoza. However, due to the restricted number of pages of this thesis, I could not afford to go into the specificities of the notion of Immanence and to offer a closer look to Spinoza and his innovations.

Nevertheless, it is important to mention that Immanence is important in order to understand how Deleuze redefined causality by reading Spinoza. The difference between Expression and representation as two different modes of thinking (or as two different approaches to the larger concepts of Immanence and Transcendence) depends on the redefinition of causality. This argumentation serves also to explain how I employ the notions of thought, thinking and dramaturgy as thinking, in a larger way throughout the thesis.²⁷

²⁷ The interpretation of Immanence and the Spinozist influences is based on my notes from the lecture series: “Spinoza: Praktische Philosophie 18076 VOL”WS 2017/2018, held by Prof. Dr. Arno Böhler at the University of Vienna.

In their last published book, „What is Philosophy”, Deleuze and Guattari (1994) ask whether the whole history of philosophy could be read under the notion of Immanence. For Deleuze this means that the understanding of philosophy is not an archival or historical process but a creative one. Doing philosophy has a creative potential of rewriting philosophy. In this sense, Immanence is opposed to Transcendence, a notion that has prevailed in continental philosophy until Deleuze, specifically via the work of Kant. Kant established the idea that there is always something that prevails, that the cause for something²⁸ is beyond the happening. This principle or causality²⁹ explains that there is always something that lies beyond what appears³⁰. Differently, Spinoza proposes an understanding of causality where the cause is intrinsic to its expression³¹. In this way, nature is not inferior to religion, or otherwise a natural order of things is not inferior to a moral order of things. Immanence is closed in itself. In a way, the realisation of an immanent causality implies, or depends on its performativity.

For Deleuze, there is no unity or One³² to ground action, there are only Many. In this specific way, Deleuze may be perceived as a critic of metaphysics. Deleuze is interested in Spinoza because Spinoza does not believe in a qualitative differentiation between beings; human beings and animals have similar functioning causalities. Consequently, expression as a mode of realisation of causality is not a subjective human action. Arno Böhler (WS 2017/2018) uses the notion of *conatus* in order to explain how expression functions by Spinoza as a practice of freedom. He mentions the example of the crying baby, crying because it is hungry. In this case, crying is the expression of a state that, if fulfilled, would make the baby free. Freedom is linked here to the expression of a condition and the fulfilment of that specific condition. If fulfilled, the crying- the doing is also the expression of freedom; but it is never the expression of the human as a subject. Freedom is linked here to the realisation of expression (my own

²⁸ In orig. “*der Grund*”

²⁹ “*der Grund*” in German is “*prinzipium*” in Latin

³⁰ In orig. “*die Erscheinung*”

³¹ In orig. “*was ein Grund erschafft, bringt sich das Grund selbst zum Ausdruck.*” from the course held by Arno Böhler on 17.10.2017

³² In orig. unity is “*Einheit*”

conclusion)³³. In Arno Böhler's personal translation: „Every thing, insofar as it is in itself, longs to preserve its in itself being” (a.t).

4.4.2 The Problem as the Actualization of an Idea

Generally, when talking about problems we refer to something that does not fit or that does not accustom our own subjectivity. Deleuze's ontology helps us understand the perception of reality beyond a subjective causality. In this sense, we are subjects in the world but our encounter with reality does not strictly depend on us. The perception of reality might be understood here as an interaction with other subjectivities that might be human or not. The important thing is that the encounter and expression of problems depends on these interactions and is not just an individual matter of sorting reality.

“For Deleuze, the things that operate in the processes and that bring us about and make us into individuals (where individual is meant not necessarily as a human being, but as a place where thinking is happening) are not actual objects and the knowledge we main gain of them, but the sensual variations and the variations in ideas that take place in order for actual things to gain a living significance for us.”(Williams, 2004)

In his masterwork “Difference and Repetition” (1994), Deleuze offers new tools of understanding reality and ourselves in the world. How Williams (2004) explains it, knowledge happens not due to our capacity of meeting objects that we already have a name for, but rather due to the difference in intensities that actual objects raise in us. Actual and Virtual are two sides of the same coin and they are always to be discussed together, always with the appeal to real objects. Williams names a very visual example in order to illustrate this: knowledge doesn't happen when children go to the botanical garden and can recognize a coconut, because they already knew before what the qualities of a coconut ought to be (being round, hairy, grainy etc.). In this sense, a Deleuzian understanding is that knowledge happens in the moment when the individual experiences, via his senses, the qualities of a coconut (roundness, graininess etc.).

³³ Arno Böhler translates an original citation from Spinoza in order to explain what it means for things to exist in a Spinozist logic: “*Jedes Ding, insofern es in sich ist, strebt danach, sich in seinem Sein (esse) zu erhalten.*”

To be more exact, this is more than a meeting; it is an encounter between the sensation and actual qualities of an object. It escapes the need for a designation, for an identity. Touching a round coconut is simultaneous with the idea of becoming round. It is an encounter of virtual intensities that are common to the real object and to the individual. The encounter is not with the idea of coconut but with its actualization which is made up by its characteristics such as becoming round, becoming grainy, becoming hairy. It is a matter of Becoming because the encounter is a potentiation of Difference not of identity. In the meeting of Sensation and the thing, new possibilities arise; it is a search for the limits of faculties, which are not united by the thinking I. Furthermore, a coconut is actual and virtual because it contains “the intensities or pure becomings it expresses in the encounter with the sensations of individuals (to become hard, to become grainy, to become hairy, to quench, to nourish” (2004, p. 8) „Deleuze’s Ideas are problematic and differential they engender thought in the form of problems and conceive or express the sensible by difference rather than identity.” (Cvejić, 2013, p. 33)

In this sense, Cvejić’s take on Expression is also a shortcut to understanding Expression in Spinoza and Immanence in Deleuze. Problems are used here as notions that explain the application of Expression to the case studies, both in Cvejić’s and in the present research. In her thesis, Cvejić’s defines the specific Problems of each case study, in the attempt of extracting specific concepts for each performance that she calls „expressive concepts”. „Expression, in Deleuze’s reading of Spinoza’s ontology, is equivalent to the principle of difference in ‘Difference and Repetition’, whereby an idea is a virtual heterogeneous mixture of differential elements that determine each other in reciprocal ideal connections.” (Cvejić, 2013, p. 219) Following this explanation, “expressive concepts” are understood here as the expression of differential aspects that function in a given performance and that are visible also in the impossibility of correlating a performance to a single discipline.

Similarly, the choice of case studies corresponds to the logic of expressing differential strategies that do not necessarily or strictly regard theatre, but that connect the functions of the theatrical apparatus to other strategies of artistic communication. Accordingly, what constitutes a main argument in Cvejić’s thesis – the prerogative that the cases are non-representational- hence the need for a new theoretical approach- is in

this case only a departing point made possible by Cvejić's extended expertise on the matter. While her thesis uses the notions of Problems and expressive concepts as specific answers to those specific Problems, this research differentiates on several levels. Firstly, in Cvejić's case, Problems arise in the creation while here Problems arise in the context of attending. Secondly, the n Problem is only used as a reminder of Cvejić's contribution to the field, but it is not the key of the argumentation. In this case, the proposed cases are characterized by their capacity of triggering an event. The spotlight is shifted from how dramaturgy tightens knots (in Cvejić's case) to how the experience of some performances nurtures the possibility of Expression (might also be in the form of Problems). The problematic aspect regards expressive thought creation in the moment of attendance, in the case of certain performances that escape the representational logic.

4.5 On the Notion of Performance and its Use

The chosen case studies belong to performance in a larger sense, from the perspective of a division between text-based theatre and other forms of devised work. Generally, it is impossible to refer to performance as a strictly defined discipline that integrates its own practices. Rather we will use the term "performance" not as a genre but as a strategy of creating discourse, and relating thought to the appearance of the body to other bodies.

Thereby, the approach in performance is a phenomenological take on how bodies appear to the viewer and even more of how bodies are represented in thought. In order to explain how the notion of performance works, I will firstly use Šuvaković's perspective, that defines performance as an escape from any aesthetical framework, and then propose an analysis of Adrian Piper's photographed interventions in public space to show how the performance acts at the border of art and society. The examples coming from Piper's performance work will introduce a context where dramaturgy as work of actions may exist also outside of the theatre institution. In the end, I will refer to Bairlain's approach and categorization of dramaturgy.

To start with, I will explain the use of the notion of "performative" drawing from Peter Stamer's definition of "performative dramaturgy" as a dramaturgy that happens in the exact moment of the performance. For Stamer (2010) "performative dramaturgy" differs from a more general understanding of dramaturgy as a devising tool, and also

from the classical understanding of the dramaturg who is the guardian of the text. Performative dramaturgy is the process where ideas and the internal structure of a piece become visible; he also calls it the embodiment of ideas:

“Performative dramaturgy does not administrate sense that is to be applied from outside the artistic process; it is creative and physical, making form from within. The act of dramaturgy does not simulate a process on a piece of paper; instead it executes form in time and space, and gives a body to thought. A body that literally walks through what can be called a ‘structure of events’- a layout of scenes, of events on the floor that create a landscape of thoughts in space; a structural constellation of bodies that represent scenes, units, events and their relation to each other. Dramaturgy is visualizing and embodying by performing structure itself; it emancipates itself from an idea on paper by placing the idea into time and space, giving it a body; (...)” (Stamer, 2010)

Stamer’s take on performativity is similar to Miško Šuvaković’s understanding (2005-2006) of performance that he claims has not been created as an integrative “super discipline” of a new art. The notion refers to different contexts that “identify the act of realization of the work or the event of the actualization of the work”; the attention is shifted from the finished object of art to performance as process in art and culture:

“The history of performance art is constructed as a narrative of comparative maps of strategies and tactics of identification and interpretation of different constructed or random procedures of authors’ nomadic performance of the art work as event. The art work of performance is, most frequently, a heterogeneous event situated in quite subjective, social and historical moments of late capitalism and the third-postcolonial world”. (Šuvaković, 2005-2006, p. 9)

Šuvaković’s work on the development of the concept starts with a reference to the historical avant-gardes (Dadaist, Cubist performance), which he categorizes as “external, beyond theatrical nomadic attacks of theatre”. Furthermore the neo-avant-gardes of the 1950ies and 1960ies performance emerged as anticipatory from the inside of the discipline of theatre (the actor’s body outside the functioning of dramatic theatre, in

Grotowsky's theatre; actionism and para-theatre in "The Living Theatre", anthropologic practice of performance, or the performativity of ritual coming from Schechner; in all these examples performance is understood as a transgression from the modernist model of theatre. Further examples are to be found in the practices of postmodern theatre that changed the tactics of how performance is employed. Starting with examples as "Einstein on the Beach" and Laurie Anderson's performative concerts, the author describes how performance was integrated in the entertainment display of mass productions and how performance was employed as an integrative strategy of linking high elitist art with the popular consumerist industry. In his words, performance meant "introducing the-beyond the theatre into a hegemonic system of work in theatre" with reference to the deconstruction of dramatic theatre, which includes opposed writings of the writer, the composer and the choreographer. The matter of performance is redefined as a disjunction between the concept of performance and the phenomena of performance that "appear as procedures of concurring deconstruction of stable characteristics of theatre within its canonical institutions and, besides, as recycling and implanting of performing into the theatrical" (Šuvaković, 2005-2006, p. 9). So, the characteristics of performance art are transposed to the performing of the work as a whole, or of performing of fragments of performance.

This two level analysis influences the functioning of the performance in the apparatus of theatre: on a first level, it addresses the appearance of bodies to other bodies, and in a larger cultural context it is an intervention in the cultural-philosophical discourse of representation of ideas. Notable, in his exemplification, Šuvaković uses examples that stem from interdisciplinary practices and serve as an illustration of how performance overpasses the definition of its performative function and deals with strategies of marginalization, problematizing and pro-conceptualisation.

This is visible also in the work of conceptual artist Adrian Piper. Piper is a spectacular case of practicing both art and research. As a PhD graduate in Philosophy at Harvard University, Piper is known as art teacher and theoretician and also as a conceptual artist. She has been using her qualities in creating both scientific writing and innovatory art. Following her philosophical studies, Piper created conceptual art works that have been raising awareness on what identity is and how it is constructed. For

example, in her work “Calling Cards” (1985, 1986) she uses language to provoke people to question themselves and society. The piece consists in cards containing a written text. One of the cards is intended for people who don’t suspect Piper’s Afro-American roots and make comments with racial content. In this case, language has a performative role being the stimulator and creator of a new context of reflection, where viewers and artist share a dialog. She creates in 1973 an alter ego, called “The Mythical Being”. The persona has the looks of an Afro-American young man who walks the streets confronting society with its clichés. In most of her works, Piper problematizes not only the interpretation of stereotypes but also the contexts that lead to the creation of specific stereotypes and the mechanisms that influence perception.

Photo Set 2 Calling Cards, Adrian Piper (1985-1986)



Photo retrieved on the 11.07.2017 from http://www.iub.edu/~iuam/online_modules/aaa/artist.php?artist=8

4.5.1 Potentiality (Conceptual vs. Phenomena)

Still following Šuvaković's line of thought (Šuvaković, 2005-2006), the matter of perceiving performance is not a matter of essence but a matter of appearance. He enables the discussion by referring to the idea of potentialities of the concept and potentialities of the phenomenon (what appears sensually/corporally to other bodies). There is a transgression from the actual event to the universal potential of the concept; Šuvaković considers how Stelarc performs his life activity which is conceptualized under the concept of pain; his performance is not about the present but about the marking of the disappearance of the trace; what gets to us, is the expression of his behavioural text (that connects to the life activity as a mixed text with various other texts of culture) e.g. the potentiality of the concept of pain. The concept is translated by the bodies of the observer into the concept of life activity, which perceives or comprehends the externalized performer body because,

“I alone, cannot experience Stelarc's pain alone - for me his pain becomes pain only through the potentiality of conceptual relations, relations with numerous concepts of pain; only through potentialities of conceptual relations, the coldness and neutrality of Nauman's work become coldness and neutrality for me” (Šuvaković, 2005-2006, p. 13)

Moreover, concepts are not the origin of thought from the life activity that precedes the text as material, sensually accessible order of signs. The concept is a material text of the project by which the plan is postulated. The plan brings the artwork into relations with other artworks of their textual projects. Consequently, I will never know what Stelarc or Nauman authentically or truly feels or thinks through the presentation of a body exposed to painful actions. Their behaviour is not a faithful image or apparent expression of their feelings and thoughts. We can assign them any meaning arbitrary, any conceptual apprehensive potentialities of indexing: sadomasochism, alienation, ironical or cynical behaviour etc. The behavioural text of the artist addresses our intelligibility, which exists as a machine for comparison of other texts and which connects a text with a text in a sequence that creates a potential for understanding the concept of pain. The text does not exist for me, as a spectator, without the textual comparison with the behavioural text of other artists. It implies that the body is in pain only when it is in comparison with other

behavioural texts about the body in pain and with verbal texts that locate the depth of pain. Pain is not something that passes from him to me. We identify ourselves with the text of pain, so that the body can be seen under the display of pain:

“the role of the text is paradoxical: it opens the body to the concept and separates the concept from the body, differing it textually into the fictional space of narration and knowledge about performance art. Performance art appears as a mapping of heterogeneous behavioural practices and pointing to the marginality and secundariness of pain or infantility as traces among traces, and not as live or life-giving ingredient among ingredients, in relation to established dominant canon of mimesis and expression within the Western art and culture.” (Šuvaković, 2005-2006, p. 15)

Šuvaković’s example stands as a relevant case for the discussion around the subject that does not express the system. In this case, the body of the performer is disconnected from a big narrative that shall precede the communication between performer and spectator. In Stelarc’s performance, communication happens rhizomatically, the viewer reads his body as a support for a complex relation between the concept and other powers of the system. The body is never just body; the body of the performer carries the action out, but it is also a body of the event. The event is what happens to the body at the nexus of how a body interacts with time, space, identity etc.

“...the body as an instrument or a machine of sensual display, a macy is just an anticipated figure which helps us focus on ‘the body itself’, which is never simply present here and now just as a body.” (Šuvaković, 2005-2006, p. 15)

Šuvaković’s voice reminds of Massumi’s reference to the relation of the subject to its system, as being a relation where the subject expresses the system (see also Massumi, 2002f, p. xvi). In his sense, the performing body is not a single body that creates meaning outside of any context. The body is in different relations to space, time etc., it is the product of a constant transformation.

“The body is not a signifier, which means an initiation for one letter, one sign, one code, one word or one text- the body is not a signifier for a determinable meaning which will be used for reading of the identity of that

body. The body is a behavioural machine in which fluxes of content and expression of appearance and meditation of the body here-and-there-an-then, here-and-now or here in between. They are caught in the event of experience, communication and physical/sensual/corporal confrontation of fluxes intersected by potentialities that exist and lead to different incomparable registers of recognition and identification of the body.” (Šuvaković, 2005-2006, p. 17)

In Šuvaković’s view, the notion of performance is not that of a homogenous art and it cannot be explained simply by its performative function. Performance creates meaning in the moment of the performative act, when the behavioural text of the performer is displayed for the viewer, who perceives it bodily and sensually and connects it to other behavioural texts. The behaviour of the artist is not the externalization of the interior into the external world, but is rather a behavioural representation, which always points at the anticipative potentialities through always interpretative textual focusing:

“(…) performance is a name for the tactics of regulation and deregulation of the orientation of primarily behavioural acting as representative, as expressive, as constructive, as simulations or as performative. What matters are not different morphologies of performance, but ways of focusing the function of any procedure of performing in the realm of the phenomena and in the realm of discourse. (...) What matters are not the attributes, but the functions of representation, expression, construction, simulation or performativity.” (Šuvaković, 2005-2006, p. 20)

In other words, Šuvaković’s, similarly to Stamer’s take on performative dramaturgy, or to Piper’s artistic practice stresses out that the notion of „performative” does not stand for itself, or for a specific genre or aesthetic and that it relies to the visualisation and embodying of structures from the material, not from the outside; it is a changing function that defines the tensions between what is performed and of how it is performed; ideas or concepts or performativity lay always at the intersection with the appearance of performance or with how performance appears to us. Performative is understood here as a specific feature that characterizes every case study but that works differently in each case.

4.5.2 Back to Piper

An example where the behavioural text is used as a pretext for discussing the structure of society and its representation strategies is Adrian Piper's performative intervention from 1975, where the artist walks disguised on the streets of New York, without having any visible reaction/intervention with the other walkers. "I am the Locus" is a set of five Polaroid photographs, where Piper integrates "The Mythic Being" in the crowd on the streets. The series dates from 1975 and is one of the many ways Piper created the universe of "The Mythic Being". The photographs show Piper, dressed as a black male, with a big dark curly wig and a false moustache, walking on the streets. In the shape of comic bubbles, Piper introduced lines taken from her personal journal. The photo collages follow this man who finally, in the fifth piece, is occupying most of the picture and saying: "Get out of my way, asshole".

Photo Set 3 Adrian Piper: "I am the Locus", 1975; oil crayon drawing on photograph;

Courtesy Smart Museum of Art, the University of Chicago, Purchase, Gift of Carl Rungius, by Exchange, 2001.126a.



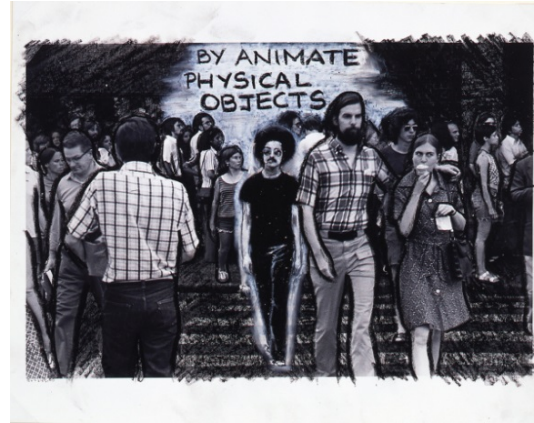
Adrian Piper, *I am the Locus* (#1), 1975



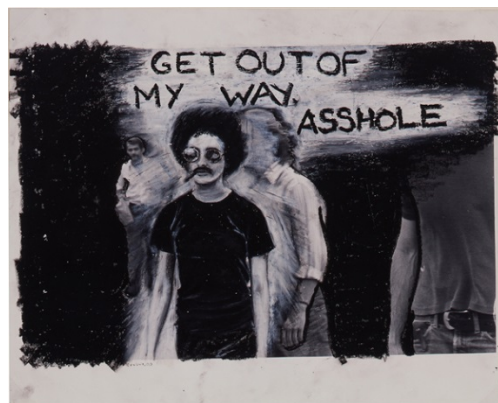
Adrian Piper, *I am the Locus* (#2), 1975



Adrian Piper, *I am the Locus* (#3), 1975



Adrian Piper, *I am the Locus* (#4), 1975



Adrian Piper, *I am the Locus* (#5), 1975

Retrieved on the 11.07. 2017 from <http://www.artnews.com/2013/10/25/piper-pulls-out-of-black-performance-art-show/>

One may wonder how is how exactly is this intervention performative? Does performativity constitute itself in the doing or in the display of the actions? This question is identified by Auslander (2006) as popular question addressed mainly to performance art events that are depending on their documentation. In this sense, from an ontological perspective he classifies two types of performance documentation: the documentary one and the theatrical one:

“The documentary category represents the traditional way in which the relationship between performance art and its documentation is conceived. It is assumed that the documentation of the performance event provides both a record of it through which it can be reconstructed and (...) evidence that it actually occurred.” (Auslander, 2006, p. 1)

However, from a phenomenological perspective, Auslander stresses out that the documentation of the material has a similar effect on the viewer with the initial performance. Even more, some of the performances exist only due to their documentation. Similarly, in this case, the performance is not taking place in the moment of its performing (when the artist walks on the streets) but only in the moment of the perception of the behavioural text by the viewer.

Following Borgdorff's (Borgdorff, no mentioned year) analysis model of artistic research³⁴, in Piper's series "I am the Locus" the five photography collages showing the "The Mythical Being" constitute the object. Each frame is showing the character coming closer to the camera, and each frame is accompanied by a sentence 1. "I am the locus of consciousness", 2. "Surrounded and constrained", 3. "By animate physical objects", 4. "With moist fleshy pulsating surfaces", 5. "Get out of my way asshole". The sequence of the frames, makes one believe that the persona is the one speaking, yet the final frame, changes the perspective, making the viewer to ask who is really talking here? Is it the young black guy, the people surrounding him, the viewer or the author? Piper created this persona by using the stereotype of a young black man, but on the other hand it is arguable that any stereotype exists outside a specific context. In this sense, her persona performs only in the moment when confronted with the object, the viewer perceives Piper's intervention in the crowd. Performativity acts here on several levels. First of all, walking on the streets dressed up as a man, with no one knowing or observing this builds a potential for discussing identity in the moment of the viewing of the documentation. This gesture is similar to Cindy Sherman's photography that implies the absence of the viewer from the actual event and appeals to the viewer of the photography as the documentation of a past event.

In both cases, performativity is a matter of action on social strata via techniques of disguise. It is a theatrical approach in the sense that every example needs a viewer to appreciate the invisible gesture of affirmation that happened via performativity in the actual performance. This appreciation of theatricality is similar to Auslander's definition

³⁴ In Borgdorff's opinion, the object of research in art should comprise three elements: the artefact, the creation process and the context. The question Borgdorff asks is "when is artistic practice to be considered as research?" He introduces the distinction between the object- the script, the play, the painting etc., the process of creation, of writing, composing etc. and the context, political, historical, economical, etc.

of theatrical versus documentary photography in the documentation of the performance: “This are cases were performances were staged solely to be photographed or filmed and had no meaningful prior existence as autonomous events presented to audiences” (Auslander, 2006, p. 2). Piper`s series is pending between these two categorisations.

On the one hand, its documentary character is established by the fact that the initial intervention happens primarily to its documentation. On the other hand, the artist has modified the documentation object by the use of the oil crayon, therefore being the source of a new artistic encounter between viewer and art object. Furthermore, the photos have suffered intended alteration via the mixing of different medias- a process that transforms the object from a documentation tool into an object intended for viewing. By re-framing the object in a culture of graphic or comic book art, performativity exists also at this level of transgression of disciplines.

Last but not least, performativity is made visible in the moment of viewing, when we acknowledge all the contexts and the transgressions from one dispositive to the other one. The end of the series confronts the object of the gaze, with its viewer by the line: “Out of my way, asshole”. It is a clear confrontation between the viewer and the viewed, a situation that extends to questions of gender and race representation. Piper`s work frames the action, without being descriptive, in a visual engaging relation between the viewer and the viewed.

4.6 On the Interactions of Performance with Dramaturgy

Performance, as a notion that refers to the action of bodies on stage or generally in the world, is different than staging of a narrative model that is already comprised in a written text. In its realization, performative forms of art propose the creation of narrative structures in the moment of doing. In this sense, the notion of performance refers to doing something that affects not to a fixed genre. As a notion performance has been approached in Drama Studies, Theatre Studies, Performance Studies and Literary Studies mostly in opposition to the notion of theatre.

Austin`s account (1955) on performance as speech acts reinvests the language as performative practice in everyday live, but not necessarily in theatre. In his article “Drama, Performance and Performativity” Worthen (1998) discusses how Austin`s

theory has endorsed the discussion around performativity vs. theatricality, specifically with regards to performance as a manifestation of the dramatic text. In his article, he also shows how Drama Studies, Theatre Studies, Performance Studies and Literary Studies have different approaches on the notion. He explains how Drama Studies has reinforced the relation between text and spectacle by analysing performance as a mode of the text; how Theatre Studies has recently extended its object of study and extended the meaning of performance in the sense of practices that are not text centred; and how Performance Studies has used the notion as a conceptual umbrella for finding application to a critical discourse coming from philosophy:

“Flourishing in an ambiguous tension with theatre studies and drama studies, performance studies now traces the horizon of an energetically expanding field characterized by a range of aims, methods and objects of inquiry: ethnographies of performance (...) psychoanalytical (Phelan) and postcolonial (Bharucha; Savigliano) models of representation, institutional studies (Cole; Patraha), studies of street performance, performance art (Roach, Mardi Gras Indians) and performance in every day life; and theoretical investigations of identity performance (Butler, Gender Trouble). Yet the burgeoning of performance studies has not really clarified the relation between dramatic texts and performance.” (Worthen, 1998, p. 1094)

Beyond the different disciplinary approaches, Worthen points out a seminal question for this thesis:

“How can performance studies help move the literary conception of drama beyond the incapacitating notion of performance as a version of the text, a version emptied of multiplicity and ambiguity, through the process of (authorized) embodiment; alternatively, how might a rethinking of drama reinvigorate it as a mode of performance theory- a way of exploring- not prescribing the possibilities of performance?” (Worthen, 1998, p. 1095)

The author addresses the question in the context of redefining performance in Drama Studies beyond the discussion of supremacy of text. However, the same question implies the chance for this thesis to approach the redefinition of drama from the perspective of a redefinition of dramaturgy. My claim here is that if *drama-turgy* was to be redefined,

beyond a practice derived from drama, as a practice that deals with actions (and that in this sense is closer to performance than it is to drama), then it may open up also the discussion about drama as a genre, and as a discipline. Furthermore, the discussion of dramaturgy in this sense implies also a reinvestigation of performativity.

Following Barba's lead (2010; 2011), dramaturgy is a way of reading the material and of making sense of the interplay of the actions. In the interplay of actions- as translation of meaning on stage with actions that are creating new structures (content and meaning) in the moment of their present performance, dramaturgy and performance meet ways. Starting from their interdependence, the question that rises is how does this relation function and what does it create in different context, such as dramatic theatre vs. performance art?

In his essay "Dramaturgie und Performance- ein Paradox?" Bairlein (2011) explains how dramaturgy may function as a script of actions or as performed action, where the main characteristic of dramaturgy as being theatrical or performative is an effect of its work of action in an apparatus, not the other way around. In this sense, it takes place an interaction of the performative and theatrical functions of the apparatus, which determines the theatricality or performativity of the show. Starting from the example of Abramovic's performance art event "Rhythm 0" that creates a context where spectators can choose an object and perform an action on the performer, Bairlain proposes a differentiation at the level of dramaturgy leading the event. On the one hand, the actions are pre-figured by the artist via the object selection that she makes before event. From this point, dramaturgy exceeds the event; it pre-figures it. On the other hand, there is something that escapes every time, which makes dramaturgy be subordinated to the physical realization of the possible scenarios.

Bairlain explains this paradox by introducing the notions of "*Entwurf*" and "*Realisat*" translated here as „(dramaturgic) project" and "(dramaturgic) realization". He explains the difference between the two notions by comparing the dramaturgical process that takes place in two different contexts: the staging of a text vs. Abramovic's performance. In the case of the staging of a text, the project precedes the realization, and the realization is a re-presentation, or re-enactment of the initial project; differently, in Abramovic's performance the realization is not simply the re-enactment of the original

script, the script is designed in order to enable other unimagined scripts to develop during the performance.

In this sense, Bairlein argues that the dramaturgic realization emerges without any prediction. (a.t.)³⁵ (Bairlein, 2011, pp. 112-113). However, this might be argued in the sense that the predictability of the created content is predictable also in situations that were not predicted, as long as the initial project relies on a script that predicts the unpredictable. In other words, if you put people and tools in the same room, the expectation that they will interact differently with the tools is very predictable. However, with this example Bairlein implies that there are different levels of dramaturgical predictability in dramatic theatre and in performance art. We might say that each project makes use of a so-called projected dramaturgy and an emergent realization of dramaturgy. The question is to what extent may the projected dramaturgy predict and orchestrate an unscripted response from the public; in other words, how might some scripted set of actions evoke further actions? (An action is not simply a gesture; it could be a gesture with the condition that this gesture expresses a transition, or a change of status). For him the interaction of dramaturgy and performance is fruitful in the sense of creating a liminal zone³⁶: in Bairlein's view, the expression of content on stage depends on the two-folded function of dramaturgy and of the appearance of the liminal spaces. Dramaturgy may function both as a process of translation of meaning on stage (in the case of staging of texts, in which case the *Realisat* is following the *Entwurf*) or as a creative and open process of action and perception of action (in the case of performance art, where the *Realisat* proposes new *Entwürfe* (a.t.) (p. 115). In other words,

³⁵ Original text: "Während bei der Inszenierung eines schriftlich fixierten Textes der Entwurf dem Realisat vorausgeht und das Realisat die (möglichst getreue) Umsetzung des Entwurfs darstellt, folgt hier (in Abramovic's performance) das Realisat nicht einfach dem Entwurf. Vielmehr wird während der Realisierung von Entwürfen (während der Performance) beständig Neues projiziert. (...) Das dramaturgische Realisat ist emergent, d.h. es erscheint, ohne das hierfür Gründe angegeben werden können; es ereignet sich und wird nicht ereignet. Mit der Ereignishaftigkeit sind zugleich Grundzüge eines jeden theatralen Aktes angesprochen: Einmaligkeit, Irreversibilität und Unwiederholbarkeit."

³⁶ In orig. "Liminale Räume öffnen sich dort, wo gewohnte Muster oder Ordnungen verlassen werden, zwischen Subjekt und Objekt, zwischen Alltäglichem und Kunst oder zwischen Zuschauer und Akteur. Und in Rhythm0 wie in anderen Performances scheint auch die Dramaturgie ihren liminalen Ort gefunden zu haben. Sie ist in die Feedback-Schleifen zwischen Besuchern und Performern eingebunden. Sie ist aber auch selbst geprägt von performativen Austausch- und Durchdringungsprozessen und in ihrer Vorläufigkeit zwischen dramaturgischen Entwurf und Realisat angesiedelt. Sie ist permanenter Übergang. Dramaturgie öffnet sich hier dem emergenten Ereignis, forder Feedback und eröffnet somit einen liminalen Raum der Erfahrung."

dramaturgy is actively creating structure and content in the moment of its scenic realization. It refers also to the way that a specific pre-established narrative model is presented to a public. From a performative perspective it implements new meaning, available only in the time of the performance. Most importantly, dramaturgy is not fixed, it is an open process creating spaces of interaction, opening possibilities for actions to unfold (what Barlain's calls liminal spaces).

Starting from this reflection of dramaturgy being an open process that enables actions to take place between the stage and the public, the present thesis offers a different perspective from the current available definitions coming from Dance Studies and choreography. Contemporary approaches in dance practice and theory focus on dramaturgy as a practice close to choreography and to the production of meaning on stage. However, the perspective in dance focuses on movement as the principle notion of meaning ordering. Be it the ordering of the body's movement in space or the architecture of space, contemporary choreography includes also dramaturgical issues related to the passing of time and the movement as sequences. However, dramaturgy has not been so far as a process that includes the ordering of actions. Beyond the concern of how bodies create sense in a given context this thesis focuses on how different actions are scripted and how they create meaning in the moment of perception of the spectator. Peter Stamer's definition of performative dramaturgy comes in handy here, as a process that happens from inside out, as a sort of embodiment of thought:

“(dramaturgy) executes form in time and space, and gives a body to thought. (...) Performative dramaturgy takes the experience and the bodies involved as specific, as singular sites of physical knowledge; instead of merely delivering text books, photos, concepts, or relying on documents, this act is enmeshed in the art process, in its monumentality, in its insurmountable corpus, and the experience there of.” (Stamer, 2010)

The shift from an ideatic perception of the world triggers a new understanding of dramaturgy in terms of an on-going collective process, leaving behind the figure of the dramaturg as an individual professional. This perspective changes also the role of the spectator, who is no longer just a receiver of a message but becomes part of the creation of thought. The term performative dramaturgy is viewed beyond text and is concerned

with the process and its materiality. In this sense, dramaturgy may be linked to the Deleuzian notion of Expression that works as a procedure of visualisation of differences, incoherence and post-predictability. What stands for linearity, script and predictability in dramaturgy in the classical theatre communication model is replaced here with a process of expression of otherwise problematic or unexplainable succession of events. What stands for choreography and a succession of bodies in space, in dance practice, is here adapted to a succession of actions that are triggered by the overlapping of apparatuses and differential communication strategies. It is in this sense that performative dramaturgy may here be considered expressive.

4.7 Dramaturgy in Drama Studies vs. Performative Dramaturgy

My approach overpasses the classical division between theatre and performance as two different genres that have succinctly also been used as grounding discourses for enlarging a gap between Drama Studies, Theatre Studies and Performance Studies. Beyond any disciplinary division I intend to analyse performative as a quality of dramaturgy that acts also in contexts that are not necessarily examples of theatre, or in a very specific way, of dramatic theatre. Theatre and theatrical, in a larger sense, are used here as strategies of creating discourse that imply a doer and a viewer. In this sense, I use a theoretical differentiation between dialectical and performative as two different strategies that might be at work in both dramatic theatre or/and performative formats.

I do not intend to offer a universal definition between dialectical theatre and performative theatre, or theatre and the notion of performance in general. However, one of the innovations that this thesis hopes to bring is the distinction between dramaturgy as an inheritance of drama and dramaturgy as work of actions in non-dramatic forms. Beyond the redefinition of disciplines (Theatre Studies vs. Performance Studies, or Drama Studies vs. Dance Studies) I am interested to show how dramaturgy works in artistic contexts as work of actions, or as a process. The possible distinction between dialectical dramaturgy and performative dramaturgy is a reminder that the materialization of dramaturgy strongly depends on its medium. It is not a categorical differentiation, but a process-related one; a differentiation that helps in defining how dramaturgy appears in stage-related contexts.

To start with, a main distinction is a parallel between the notions of “dialectic” and “performative” in philosophy, and in theatre. Here, dialectical theatre is associated with text based theatre, where dramaturgy is concerned especially with the accurate adaptation of the dramatic text (and structure) to the stage. The final show is a presentation of the text dramaturgy including, thoughts about how different elements might interact and create an “interweaving of actions” (Barba & Savarese, 2011, p. 68). Moreover, the notion of dialectical theatre is structurally definable as theatre of oppositions that might occur at any level of the conception, creation, presentation or attendance of a theatre show. Conceptually, the dialectical feature is related to the core characteristic of drama, as the conflict of two opposed forces, two opposed poles that simultaneously confront each other but cannot exist without each other. From a literary - artistic perspective, the notion of “dialectic” is related to Hegel’s dialectical argumentation logic (Boenisch, 2012). In this sense, drama appears as the highest of arts since it consists in an ideal synthesis of the objectivity of Epos and the Lyric’s subjectivity (a.t.)³⁷. The dialectical can be explained as a conceptual or structural feature at the narrative level of the drama, where the main character (the hero in tragedies) is always driven by interior forces to oppose exterior and objective laws (e.g. the destiny, the God’s will or society’s structures and order). This situation creates an unsolvable conflict, also referred to as the essence of drama. Philosophically, this situation is pre-designed (determined before the acting on stage) and the experience of the performance will only confirm a passive attitude in the spectator, offering a chance of meditation on a specific subject.

However, even if dialectical theatre includes drama as a genre (defined by Hegel as a continuous action- reaction feedback loop) it is not confined to it e.g. dramatic and epic theatre can be both subsumed to the larger category of dialectical theatre, although apparently they use different staging strategies. Nevertheless, in both dramatic and epic theatre most structural differences are on the level of the dramaturgy of the text (not

³⁷ In orig. „Ganz im Sinne seiner dialektischen Argumentationsführung erscheint das Drama als die „höchste Stufe der Poesie und der Kunst überhaupt“, weil es in idealer Synthese- die Grundzüge der ‘Objektivität des Epos mit den subjektiven Prinzip der Lyrik’ (Hegel 1970, 474) verbindet”.

intrinsically but with regards to the staging mechanism) (a.t.) (Marx, 2012).³⁸ Things are different in postdramatic theatre that includes a meta-narrative (also the referred to as self-referentiality). In the case of postdramatic theatre forms, dramaturgy is enabled by all the elements that make up the show and also by their relation e.g. a spectatorial dramaturgy refers to relation stage-public.

Finally, the expansion of different aesthetical practices and theories in the 21th century makes it impossible to aim for universal models for contemporary dramaturgy. Greek tragedy has delivered such an universal model, one that has also been recycled by the Hollywood industry: the mythical dramatic structure where a hero is always trapped in a circle, and the more he tries to escape the tighten the circle becomes; in order to succeed the hero has to go through a journey, where he gets the help of some friends; in the end he comes back where he started, but in the light of his experience, this place appears different now (See also Vogler, 2007).

Differently, the performative contexts offered by the three chosen case studies are not the expression of some universal dramatic structures that the public might recognize while attending the show. In this sense, dramaturgy as work of actions is the process that enables the viewer to interact with the experience and navigate through the content of the exposed material. Beyond the empowering of the spectator as a reader creator of the content, the claim here is that the context and the content acts on the spectator. A viewing ontology overpasses a mere spectating technique; in this sense dramaturgy as work of actions connects the performer, the performed and the spectated.

³⁸ In this sense, the main difference between dramatic and epic theatre is the well known „*Verfremdungseffekt*“ - a notion that enables strategies of distanciation and critics in the attending process.

PART II. REANALYSING DRAMATURGY

Chapter 5. Dramaturgy as Inheritance of Drama Studies

5.1 What is left from Drama (Action) in Dramaturgy?

Having a terminological and historical perspective, the present chapter approaches the evolution and transformation of the notion of drama in continental theatre. Although the notion has been coined only in the 16th century, I account also the definition of tragedy in some of the first known poetics. The intention is to discuss dramaturgy as a practice of actions at work in different artistic (theatrical) expressions. Action is discussed from a philosophical perspective, as a notion that describes human activities and their effects. Starting from the definitions offered by dictionaries, the argumentation works through the presentation of the Aristotelian concepts of “*praxis*” and “*poiēsis*”, continues with the confrontation of the Hegelian understanding of “dialectic”, and ends with introducing the notion of the theatre dispositive (or apparatus) as a mechanism that creates action that escapes subjective intention.

This disciplinary approach is a necessary step in the reinterpretation of the notion of dramaturgy as performative and expressive, and focuses on dramatic theatre. I hope that a re-discussion of dramaturgy as work of actions in the tradition of Drama Studies and Literary Studies will bring a contribution to the redefinition of dramaturgy as work of actions beyond the general and vague discussion of theatre vs. performance that has enforced multiple divisions in disciplines such as Theatre Studies, and Performance Studies etc. Considering that dramaturgy has been mostly related so far to Drama Studies and to textuality in theatre, I am interested in redefinition of dramaturgy from the perspective of its affiliation to performance and actions.

5.1.1 Going Back to the Continental Roots

The fourth edition of the „Oxford Companion to the Theatre” (Hartnoll, 1983) defines the notion of drama both as a general artistic genre and/or as a structural characteristic of theatre that includes conflict and dialog:

“DRAMA 1. A term applied loosely to the whole body of work written for the theatre, as English drama, French drama, or to a group of plays related by their style, content, or period, as Restoration drama, realistic drama. 2. A

term applicable to any situation in which there is a conflict and, for theatrical purposes, resolution of that conflict with the assumption of character. This implies the cooperation of at least two actors, or, as in early Greek drama a PROTAGONIST and CHORUS, and rules out narrative and monologue. The dramatic instinct inherent in man, and the most rudimentary dialogue with song and dance may be classed as drama. (...)” (Hartnoll, 1983, p. 227)

A more detailed and expanded definition is offered in “The Dictionary of Theatre” coordinated by Patrice Pavis (1998). The definition starts with the notion of drama and includes its derivative elements such as dramatic art, -language, -play, -poem, -situation, -space, -structure, -text, *dramatis personae* and continues with the definition of the dramaturg, of dramaturgical analysis, dramaturgy and of the problems of dramaturgy. From this extended definition I will concentrate on the definition of drama and resume the definition of dramaturgy and its main features. Pavis starts with the etymology of the word that leads back to the Greek interpretation of drama as action and concentrates on the different derivations and uses of the term. He seconds the definition found in the Oxford dictionary, and differentiates between a general use of the notion as a genre, and a specificity of the notion referring “to bourgeois drama in the eighteenth century and then Romantic lyrical drama in the nineteenth” (Pavis, 1998, p. 112).

Although theatre theory has been dealing with the definition of drama for a few centuries now, the notion is still employed differently. Drama Analysis, an institutionalized theoretical approach, has been mostly concentrated on analysing the ingredients of drama as a written text. German theory refers to the text analysis as “*Dramenanalyse*” and to the analysis of performance³⁹ as “*Dramenaufführung*”. In both cases, drama refers to the way in which actions are being communicated to the reader or to the viewer. Traditionally, drama is composed of figure, dialog and action (Pütz, 1980, p. 12)⁴⁰. Different epochs and authors have privileged one of the terms over the other two. Contemporary theories and practices in Theatre Studies and Film Studies still debate upon the rules of (dramatic) composition.

³⁹ Refers here to any kind of artistic project that is presented to a public.

⁴⁰ In orig. “*Figur*”, “*Dialog*” und “*Handlung*”

However, this approach deals with the element of action, hoping that this will enable a discussion on the transition of theatre from representation to performativity. When identifying action as the main ingredient of drama, we encounter a paradox in the historical development of drama. The misunderstanding starts with Aristotle's definition of drama as action: what kind of action is he talking about? Is it the action contained in the story? Is it the action of staging the story? Is it the action of actors on stage? At this point, a lot of writers have also been interested in an aesthetical definition (especially the German practice is consistent in this): Gottsched, Lessing, Goethe, Gustav Freytag, Bertold Brecht etc.

Pütz (1980) offers a multi-layered perspective that resumes the many perspectives on drama analysis until the 1980ies. He is proposing a fourhanded perspective related to structure, anthropology, aesthetic and history⁴¹. I will concentrate on the first one, the structure analytical perspective, because this this mainly concerns action and its functions. This perspective leads back to Aristotle's definition of tragedy that has mainly been also adapted to drama so far, and which says that the tragedy is the copy of a good, in itself closed action, with a certain length, with formed language etc. Following Aristotle he claims that action refers to the presentation, not to the essence and to what is being told in the story. Differently from "*Epos*" where the storyteller presents the characters, in "*Drama*" the characters appear as active, they suffer and they speak for themselves. Hence, action means action of the actors⁴² (Pütz, 1980, p. 129). Clearly, Pütz claims that for Aristotle's the action refers to the way things are presented and not so much to the content of the play.

In this sense, we may say that the one of the earliest definitions of drama (in a larger sense, of tragedy and theatre) was conditioned by the staging of the text. However, Pütz also states that, paradoxically, Aristotle "treats spectacle as the least important element of tragedy" (p.129). Beyond the discussion about spectacle and visual representation as seconding elements of text, Aristotle offers, in his *Poetics*, the first theoretical endeavour on the ideal construction and elements of a play (tragedy). This

⁴¹ In orig. "*strukturanalytische*", "*anthropologische*", "*wirkungsästhetische*" und "*historisch abgrenzende Begriffe*"

⁴² In orig.: "*Handlung heißt daher: Aktion der Akteure. Das Drama also ist nach Aristoteles die Darstellung einer durch Ausführungszeit und -ort terminierten, in einem autarken Sinnsystem eingeschlossenen Handlung, die nicht von einem Erzähler, sondern von Akteuren präsentiert wird.*"

thesis tries to go beyond the well-known dichotomy in theatre between text and performance, and to offer a perspective on drama as an action-driven form. By going back to the philosophical roots of the theatrical notion of action I hope to open up the discussion for a new perspective on action as an activity of producing thought not only in an artistic frame, but also in the larger sense of thinking in the world. This perspective might also be understood as an appropriation of thinking in art practices.

5.2 Theatre and the World: Action, Dialectics and Apparatus

It makes sense to start the reanalysis of drama as action-driven phenomena from Aristotle, since with Aristotle all the other elements are subordinated to action. This is to say, both aesthetically - referring to the actions of the characters in a play, and philosophically, from the perspective of what makes sense in the world (and hence what deserves to be staged). Following the Aristotelian notions as depicted in the “Handbuch Drama” (Marx, 2012, pp. 12-29) a first reference to drama is found in the Dorian word “*drān*”, meaning acting, and having as a synonym the word “*práttein*”- doing⁴³. This synonymy is the cause for a whole dispute on the differences in life and in theatre, between doing/making and acting. It seems that, Aristotle depicts in several of his writings the notion of action as “*práxis*” with regard to other topics (ethics, politics, rhetoric), too. Differently from animals, the human being can choose the cause and the way of acting; “Action is just what lays in the decision ability of human and what a direct effect of a decision is”⁴⁴. Action-“*práxis*”, making-“*poiēsis*”, and thinking - “*theōría*” are the main three activities that allow a human being to realize himself. Schmitt as cited in (Marx, 2012, p. 15)⁴⁵.

The main difference between “*práxis*” and “*poiēsis*”, acting and making, “*Handeln und Herstellen*”, is the objective of the activity. While “*práxis*” contains the aim, “*poiēsis*” bears it outside; “*práxis*” is concerned with fulfilling something, “*poiēsis*” refers to producing something. The Gordian connection between the two notions is understandable in terms of effects. When characters act in the logic of a self-

⁴³ The following paragraphs include also inexact translations of the German text from the “*Handbuch Drama*”.

⁴⁴ In orig.: “*Handlung ist nur, was im Bereich der Entscheidungsmöglichkeiten des Menschen liegt und direkte Folge einer (...) Entscheidung ist.*”

⁴⁵ In orig.: “*drei Grundakte(n), in denen der Mensch sich verwirklichen kann.*”

proposed objective, their actions are defined as “*práxis*” no matter the secondary outcomes. While a success in doing - “*poiēsis*” relates to a skill, succeeding in acting refers to wisdom⁴⁶ (Marx, 2012, p. 16). Last but not least, the aim of every action should be that of a good life. Doing is not similar to acting. Doing refers to being able to realize an objective, while acting refers to performing for a good cause (take for example a burglar, who has the skill to break in a bank, but morally, he is dismissing the societal rules). The relation between the two notions is complex; it is not a mere contradiction between them.

Following Pütz (1980), a skilled technician, “*Techniker*”, might be doing something wrong, and a good practitioner, “*Praktiker*”, might miss his objective unintentionally. However, in his “Poetics”, Aristotle assigns the “*poiēsis*” to the artificial (skill-based) creation of humans that differs from the nature’s creation; “*drōnes*” refers to the characters imitating acting humans. However things get complicated when trying to understand the action in tragedy as “*práxis*” of men: the characters are captives of the forces of their own destiny, they will try to succeed in cancelling their destiny, but will always end up as victims of their actions. For example, Oedipus chooses to leave the city, in order to escape the oracle’s warning, only fulfil the prophecy by marrying his own mother and fulfilling the oracle’s prescription. In a sense, the character fails in “*práxis*”, in acting according to an objective. Contemporary scholarship seems to agree on the lack of choice left to the Greek character as a manifestation of a different configuration of action- as something that happens to the character rather than as a consciously adopted activity.

“In Vernant’s analysis, Greek religious thought saw crime –or criminal error, *harmatia*- as something which takes over an individual and spreads beyond the individual, affecting relatives, the family lineage, polluting a whole town, moving through generations (...) An individual who commits criminal error is caught up in the force that s/he unleashes. ‘The action does not emanate from the agent as from its source; rather, it envelops him and carries him away, swallowing him up in a power that must perforce be beyond him

⁴⁶ In orig.: “Während folglich das Gelingen einer der *poiēsis* durch das Beherrschen einer *téchnē*, durch Kunstfertigkeit und Können bestimmt ist, ist das Gelingen einer *Praxis* durch die vorhandene oder fehlende Klugheit (*phrónēsis*) des Handelnden bestimmt.”

since it extends, both spatially and temporally, far beyond his own person' (p.63)". Jean-Pierre Vernant as cited in (Shepard & Wallis, 2004, p. 168)

However, what seems to persist, beyond centuries, is the general agreement upon the necessity of a reason and of intent, as main conditions for any action. The theoreticians seem to agree that the differences between an action⁴⁷ and an incident or occurrence⁴⁸ are intention and causality (a.t.)⁴⁹.

Rosemarie Zeller (1988, p. 15) differentiates between incident and action. For her, Engel adds that an action depends on several elements that influence each other. Several elements that make the action variable enforce the human to choose and exercise his freedom. In this sense, Aristotle's conception on action and doing has to be understood contextually, as sociological philosophy that differentiates between humans and slaves. "Praxis" as a spiritual-practical action (a.t.)⁵⁰ is superior to "poiēsis" as a bodily-productive activity (a.t.)⁵¹ (Stepina, 2000, p. 24). This approach might function as applied philosophy, for how the rules and construction of society illustrate the relation between owner and slave: the master is empowered to create the symbolical cultural right; his social praxis as plundering relation is fulfilled via the slave, who is a tool, a production way (a.t.)⁵² (p. 32). "Poiēsis" is understood as the material production that has the objective of adjusting inclination⁵³ as a means for economic and political action. The slaves are fulfilling a necessary role for their owner's sake, and for this, they are viewed not as part of society, but of nature. Furthermore, art is resumed to skills and tools and has to illustrate the "praxis" of the owner (of the citizen) (a.t.)⁵⁴.

Following Stepina's conclusion, for Aristotle, art is the most noble kind of "poiēsis" but also the lowest kind of "praxis", and is only then accepted as art when it

⁴⁷ In orig. "Handlung"

⁴⁸ In orig. "Begebenheit"

⁴⁹ Original citation in German: "Die Theoretiker sind sich darin einig, dass zur Handlung Absicht und Kausalität gehören. Eine ohne Absicht geschehener Vorfall wird von Batteux/Ramler folgerichtig nicht als Handlung aufgefasst, sondern 'Begebenheit' genannt."

⁵⁰ In orig. "geistig-praktische"

⁵¹ In orig. "körperlich - produktive"

⁵² In orig.: "Der Herr wird als Handlungsbevollmächtigter zur Zeugung des symbolischen Kulturrechts begriffen. Seine soziale Praxis als Ausbeutungsverhältnis setzt sich durch den Sklaven, der als Werkzeug, als ein Produktionsmittel verstanden wird."

⁵³ In orig. "Zurichtung"

⁵⁴ In orig. "Im ästhetischen Handeln findet also die erpreßte Versöhnung von Poesis als wissensgeleitete Hervorbringung (Techne) und Praxis als Mimesis von Herrenpraxis statt."

acts as propaganda for the leading class. The paradox contained in the unfair relation slave-owner is inversed in the hero's conflict in tragedies. In order to succeed in his "telos" of spiritual production, the owner has to accept, spiritually, the need for the slave's practical realization. In Stepina's opinion this is why, in tragedies, the hero is always failing to reach his aim of changing the ideal society, because his actions are also a constitutive part of that same construct: the hero cannot express a different polis than the actual one; thereby he understands himself and his action as the actually tragic, because he is involved in the production of a plundering relation that commit him to some action that is outside his "práxis"; the emancipatory myth of natural subordination of the "poiēsis" carrier twists to a logos of the human subordination of the "práxis" carrier (a.t.)⁵⁵. This stream of thought explains how the main difference between "práxis" and "poiēsis", and how the superiority of "práxis" is not something contained in itself, but rather an effect of the societal structuring. It is not the effects of an activity and its material orientation that make an activity inferior, but rather the social construct, encouraging a specific perception on that activity (See Stepina, 2000, pp. 17-32).

In this sense, the discussion on action framed by the two concepts is important for the argumentation of the thesis because it explains a dramatic structure (the conflict in tragedy) as an illustration of a socio-political construct. The hero is thus a carrier of sense (an imitation of societies' conception of a hero) but is disempowered and fails in changing the construct. Several plays view the individual as captive of the system, always doomed to fail and always trying not to. And it is maybe exactly this paradox that defines dramatic action, as Schreiber explains in 1809: dramatic action springs either from the inclinations and passions or it is a result of an exterior event against which the drama's hero fights, it is always the power of his own will that dramatizes the situation (a.t.)⁵⁶. Schreiber as cited in (Zeller, 1988, p. 250).

⁵⁵ In orig.: *"der Held kann die ideale Polis nicht anders als die wirklich vorhandene Klassengesellschaft deuten. Damit versteht er sich und sein Handeln als das eigentlich Tragische, da die von ihm selbst mitproduzierte Ausbeutungsverhältnisse ihn zu einem Handeln zwingen, dass außerhalb seiner Praxis steht. – Der emanzipatorische Mythos von der Naturunterwerfung des Poiesisträgers verdreht sich so zu einem Logos der Menschenunterwerfung des Praxisträgers."*

⁵⁶ "Schreiber (1809): *die dramatische Handlung entspringt entweder aus den Neigungen und Leidenschaften (...) oder sie ist die Folge eines äußeren Ereignisses, gegen welches der Held des Drama's ankämpft. Immer aber ist es die Kraft seines Willens, wodurch die Situation dramatisiert wird."*

At this point, the notion of action enables a larger discussion on how art and philosophy communicate. In this frame of mind, and having into consideration a transdisciplinary approach, the following question arises: how may a figure, or a dramatic figure/or any constructed figure, be a trigger for change in the world? It feels relevant to approach this by discussing Hegel's dialectics, as a possibility of change without opposing art to life (or reality to fiction). In this regard, Hegel's perspective on the essence of drama comprises not only a philosophical perspective of history but also a dialectical perspective of the world that is specific also for drama.

5.3 On the Notion of Dialectical

The notion of dialectical has been present in the universal culture and religion as an essential feature of human kind and the world. Following Rush (2012), the first acknowledged dialectical thinker is Heraclitus (c.535-c.475 B.C.) who "formulated a world view where the constant attraction and repulsion of opposite forces both created and held in balance the universe" (p. 19). Paracelsus (A.D. 1493-1541) writes about the opposition of "Sol" and "Luna" that "represent the active male and the passive female" a distinction that lies at the roots of the Greek mythology and of Christian religion. In his study, "Beyond the Screenplay. A Dialectical Approach to Dramaturgy", Rush goes back to the philosophical and cultural uses of the notion, as an assuring gesture for proving the universality and validity of the notion:

"From the very beginning, man has been either consciously or unconsciously aware of conflict between opposites and their natural synthesis in the creation of terrestrial and celestial phenomena. Such distinctions as hot and cold, night and day, earth and sky, life and death, man and woman, divine and human, all affirm the universal unity of opposites that consciously or unconsciously has shaped man's understanding of the world and himself within it." (Rush, 2012, p. 18)

Beyond the attraction of contrary, what seem to prevail are the effects of any meeting: change. The essence is the constant influence and the constant change. From this perspective, the action at work in drama, and subsequently the work of actions, in dramaturgy, may undergo an extension in sense: leaving the Aristotelian meaning of

mimesis behind, drama is focused not on reproducing people in their acting, but rather on a depiction of opposed forces and their realizations. As Hegel puts it “contradiction is the very moving principle of the world” Hegel as cited in (Rush, 2012, p. 29).

Although the notion of dialectic has been differently employed so far and has majorly influenced at least a whole school of thought (see dialectic materialism), the discussion starts with Hegel as “the first thinker to consciously apprehend the movement and interconnection of both thought and being as totality” (McKenna, 2011, p. 155). The parallelism between a Hegelian understanding of the dialectic in drama and Hegel’s own dialectics depends on considering the history of philosophy as a dialectical process with the focus on reality and the thinking of reality. In Hegel’s account, history includes the opposition between specific and universal, between finite and infinite, between reality and thinking. Consequently, a Hegelian take on drama, implies not only that drama, as an artistic practice is a manifestation of the ideas we have about the world but also that the dramatic expression incorporates something that is universal in the world. With him the conception of action differs from the Aristotelian one. For Aristotle, action consists in the individuals trying to live a correct life. In a paradoxical way, the hero is struggling for achieving his objective of maintaining a good society, but fails, exactly because he is one of the causes of the immovability of societal rules. However, with Hegel, we are presented a different narration: actions are simultaneous results of a change in the historical context and also an expression of a specific interpretation of that context. Hegel puts “a whole new spin on the study of knowledge by suggesting that what we know and how we know depends on where we stand in history” (Stevenson, 2014, p. 171). The contextualization of a subject’s perspective creates a different kind of dramatic structure, consisting not in the representation of the failing path of a hero (as with Aristotle) but in the presentation of a character as a symbol of a closed system.

As Peter Szondi (See 1978a, 1978b) claims drama is in itself determined but free, it is not the secondary representation of something else, but presents itself, is itself⁵⁷. Moreover, Hegel influences the transformation of the three genres (or systematic categories) of lyric, epic and dramatic to three historic categories as epic, lyric and

⁵⁷ In orig.: “eine in sich geschlossene, aber freie und in jedem Moment von neuen bestimmten Dialektik” (1978, p. 17) and “Das Drama ist primär. Es ist nicht die (sekundäre) Darstellung von etwas (Primären) sondern stellt sich selbst da, es ist es selbst.”

dramatic. The transformation of “dramatic” as a noun, to “dramatic” as an adjective expresses the potential for being a quality of drama that is available in drama but also in other artistic forms. It is not referring to a specific aesthetic practice (such as French theatre in the 18th century) but to a specific “dramatic” quality that some plays/performances may have. In this sense, a dramatic quality depends on the historic context and the existing paradigms. And it is only logical to address every period via an adequate dramatic model⁵⁸.

A perspective that includes Brecht’s use and theorization of the notion of dialectical supports the thought that every epoch should create its own representations in theatre. In her study about the influences of Brechtian dialectics in the 21st century, Lara Stevens (2016) explains on the one hand, how Brecht was influenced by the notion of dialectics coming from Hegel, Lenin and Marx and also discusses Brecht’s own approach on dialectics. Philosophically, Brecht draws from Marx and Engels and understands the contradiction as a necessary component of any change in society.

Artistically, he had developed strategies to represent a dialectical perspective on society with the question of how the spectator might contribute to this change. This is also visible in his method of *Verfremdungseffekt* or in what he defines as epic theatre. However, the importance of the notion of dialectical to Brecht is made clear also in the last years when he renames his “epic theatre” to “dialectical theatre”. Moreover, Stevens remarks that Brecht was interested in dialectics as a contradictory movement of social structures but also in the representation of these structures:

“The appendix to ‘Short Organum for the Theatre’ suggests that, for Brecht, the dialectic is more than a synonym for contradiction. In the notebook of definitions Brecht describes the ‘dialectic’ as ‘the study (Wissenschaft) of the general laws of motion and development applying to nature, human society and thought’ (1964, 246). This definition suggests that Brecht views the dialectic as more than merely descriptive of contradictory social patterns. Rather, he also sees the dialectic as a tool for interrogating the historical development of social structures. As in the writings of Marx, the dialectic becomes a methodology for Brecht that, rather than being applied to social

⁵⁸ It is exactly in this sense that I use the notions of dramatic and performative throughout the paper.

and economic relations, is applied to representations of socio-economic relations. Brecht's use of the dialectic for thinking about representation encompasses an added layer of mediation between 'reality' and appearance as compared to Marx's use of the dialectic." (Stevens, 2016, p. 27)

This adds a new level the theoretical construction of the notion, in the sense that Brecht is maybe the first one to deal with the artistic expression in a dialectical way, in the sense of disturbing the linearity and using the contrasts.

"Borrowing from a vocabulary reminiscent of Engels and Lenin, Brecht's zigzagging dialectic suggests he was searching for an alternative visual model to the normative dramatic arc of 'realist' drama and its causal, deterministic logic. The zigzag structure not only breaks with the dominant realist form but also foreshadows a postmodern or postdramatic narrative organization. (...) Significantly for Brecht, the image of the dialectic as a zigzag highlights the precarity and unpredictability of historical development and social interactions. Brecht argues that forms of drama need to adjust to reflect the changing world just as (...)." (Stevens, 2016, p. 28)

Interestingly, Brecht uses the contradiction as a strategy of escaping any unified representation of a world that is always changing. In a way, Brecht might be considered as a first precursor of the Deleuzian theory of Becoming, since for Brecht the world is always in continuous change, and we, as spectators should have the tools to destabilize any projected narrative.

5.4 Back to Narrative Constructions in Theatre

The whole history of theatre may be viewed from the perspective of the evolution and the transformations of dramatic structures (Nelega, 2010). From this perspective, including style and experiment, the Aristotelian prescription has survived different epochs and aesthetics, even if it has been constantly recalled, confronted and adapted. Aristotle's intervention on the art of dramatic composition refers to tragedy as the imitation of a closed and whole action envisaged by the myth. His specific reference has deeply influenced the further development of dramatic structures.

Gustav Freytag (1983) takes Aristotle's prescription further and proposes a more complex scheme implying the five moments of action exposition, evolving action with exciting moment, climax and *peripeteia*, down going action with retracting moment and catastrophe⁵⁹. The most employed visualization of the dramatic structure is a curve. This is also depicted in Pavis' Dictionary: "In examining the dramatic structures of a play, a model of action is often used which presents the dramatic curve visually. The development of the *fabula*, may be observed: distribution of action, introduction of epic moments in the dramatic structure etc. (open form, closed form)." (1998, p. 119). This is what critics refer to as "classical dramaturgy", as mainly an approach on the structure of the text:

"Classical dramaturgy seeks to identify the constitutive elements of dramatic construction for any classical text- exposition, knot, complication, conflict, resolution, epilogue, etc. Classical dramaturgy examines the playwright's work and the narrative structure of the play (text and performance) exclusively. It does not concern itself directly with the realization of the performance on stage, which explains a certain disaffection among critics today with this discipline, at least in its traditional sense." (Pavis, 1998, p. 125).

The "functionality of all the parts" is a consequence of an action-driven meaning creation in drama. Beyond the necessity of cause and effect, action is rendered via the coherence and inter-relation of the artistic means; the characters and situations are part of a network that enhances our curiosity and enables a relief when understanding the matrix of events as necessary to the exposure of the main action. The logic of a net of causes and effects (a.t.)⁶⁰ enables a take on action in drama that does not follow the logic of the character. The main action is rendered visible via the succession of outside events that change/influence/enable the advancement of the action. As Aristotle argues in his "Poetics": all tragedies consist of the tying and untying of knots (a.t.)⁶¹. Aristotle depicts

⁵⁹ In orig. "Exposition", "Steigende Handlung mit erregendem Moment", "Höhepunkt und Peripetie", "Fallende Handlung mit retardierendem Moment" und "Katastrophe".

⁶⁰ In orig. "Kette von Ursachen und Wirkungen"

⁶¹ In orig. "Alle Trauerspiele bestehen aus der Knüpfung des Knotens und dessen Auflösung. (...) Den Knoten nenne ich das ganze Stück des Trauerspiels, vom Anfange bis an der letzten Teil, wo die Glücksänderung anfängt (1753, S.38)"

the internal structure of a tragedy as a complex net of wirings that constitute the main moments of any conflict driven play: prologue, exposition and epilogue (See Zeller, 1988, p. 16). For Szondi (1978a), the essential characteristic of drama is its absoluteness. In his perception, drama is absolute and this must be visible and represented by all the elements composing it: starting with the implication of the dramatic writer, the relation an actor has to his character, the restraint implication of the spectator and the fiction development, to lights, costumes, etc.).

However, the dislocation of linearity (and its extensions to textuality) has affected the approach of theatre, as a work solely based on dramatic ingredients. In other words, this led to new designs beyond dramatic structures. Dramaturgy as a process of ordering structures is tributary to scholarship coming from Drama Studies and Literary Studies, and is a result of text-driven, logo-centric strategies of storytelling. It is in this sense that Performance Studies or Narratology propose an innovation for the practice of dramaturgy (understood strictly as ordering of structures). In this sense, dramaturgy as a process of doing (*dráma érgon*) in theatre has exceeded the field of composition of a dramatic play and its initial subordination to the written dramatic text.

Going back to Brecht's legacy, one might say that in this sense Brecht has forever changed the way we think of dramaturgy. His approach on dialectics as a principle of the world but also as a strategy of representing a forever-changing world is visible in his work methods and also in his artistic conception of theatre. Starting with Brecht's dialectic dramaturgy we are forced to acknowledge the link between the structures of a text and its staging:

“In this sense, dramaturgy has to do with both the original text and the resources used to stage it. To analyse the dramaturgy of a performance, then, is to describe its fabula in three-dimensional reality, i.e. in its concrete performance, to specify the way in which an event is shown and narrated in theatre” (Pavis, 1998, p. 125).

Brecht's legacy affects dramaturgy as a process that concerns the composition and the perception of constructed fictional material on stage. In this sense dramaturgy is seen by Eugenio Barba (2010) as “Anatomie”, by Mike Pearson and Michael Shanks (2001) as connective network; Cathy Turner (2010) refers to dramaturgy as the staging

“architecture” beyond the classical format of dramatic representation. In this context, the intention of this thesis is to contribute to the re-definition of drama, beyond the established tradition of drama as a text-driven transposition of action. The evolution of drama may be viewed as a constant renegotiation of the importance of the myth vs. the fable. Aristotle places the myth in the centre of the drama, as the main element that structures also the form. Differently, Brecht’s theory of “*Verfremdung*” is one of the strategies of constructing the fable.

Finally, this renegotiation of dramaturgy questions the essence of drama as action and the means of its representation. Following Eugenio Barba’s definition of dramaturgy as drama-ergon, the work of actions is extended on all the constitutive elements of theatre such as language, body, light, music, rhythm, space, sound, costumes, masks etc. Barba opens the perspective on an extended view on action in theatre/performance, including the representations of written fiction and the interaction of present staging material on the public (Boenisch, 2012, p. 123). Hence, a dramaturgical perspective implies an analysis of the actions at work in any performed event, beyond the disciplinarian definition of drama and theatre. As depicted in Pavis’ Dictionary the objective of dramaturgy as a practice is:

“to represent the world, whether it aims at mimetic realism or rejects mimesis to represent an autonomous world. In each case, it establishes the fictional status and level of reality of characters and actions; it represents the dramatic universe using audiovisual means and decides what will seem reap to the audience.” (Pavis, 1998, p. 126)

However, in the case of a fragmentary view upon the world, the dramaturgy is also changing accordingly. This raises one of the most important critical aspects of theatre as representation of the world: the need for consequence in confronting aesthetics with ideology. On the one hand, this might be understood as a dialectical process of playing with content versus form. But, on the other hand, when the world can no longer be referred to as dialectical new research perspectives are needed.

5.5 From Dramatic Structures to the Concept of Becoming

How does sense function in a world that does not correspond any longer to the concept of dialectical? Contemporary research employs the term of post-narrativity or post classical narratology to refer to strategies of narration beyond any readable structure or model thought (Pavis, 2014, p. 68).

However, similarly to the notion of postdramatic, this notion also bears some vagueness. Pavis refers to Luc Herman and Bart Vervaeck to define it: post-classical narratology regroups the different efforts for transcending the classical structural narratology, which we have criticized for its scientism, its anthropomorphism, and its small interest for the context and its reaction to the question of genre (a.t.)⁶². At the core of the definition lies the use of similar strategies in different disciplines (dance, theatre, performance art, devised theatre, dance theatre etc.) enhanced by a change of paradigm. The 1960ies in art and culture, and the 1970ties in theatre- have marked the fall of linearity and the logo-centric perception of art (which is largely connected to the discharging of a central big). The notion of deconstruction has been employed for defining a multitude of strategies and modes of reading art that address the unseen, the in-between, the dis-regarded (Fischer-Lichte, Kolesch, & Warstat, 2014, p. 65).

Dramatic theatre has by definition included a dramatic text and its staging. In this context, postdramatic theatre may be regarded as a form of deconstruction of dramaticity in the sense of the lack of deconstruction of the representation of a written text to the stage, lack of linear narration, dismissal of the “closeness and absoluteness” of drama. In other words, deconstruction enables a perspective on theatre where grounding notions such as mimesis and representation⁶³ staging and community are being contested (Fischer-Lichte et al., 2014, p. 66)⁶⁴. The centre of a performance is not the subjective expression of the author’s view any longer; hence the interpretation of the performance is possible at different levels and from multiple perspectives. Post-narrativity includes

⁶² Original citation in French: *“post-classical narratology regroupe les différents efforts pour transcender la narratologie structural ‘classique’, à laquelle on a reproché sa scientificité, son anthropomorphisme, son peu d’intérêt pour le context et sa cécité face à la question du genre”*

⁶³ Original in German for representation is *“Darstellung”*

⁶⁴ For further texts dealing with the critique of representation see “La parole soufflée”, “Le theater de la cruauté” in “L’écriture et la difference” 1967, Jacques Derrida, Essay to Carmelo Bene’s Amleto “One less manifesto”, and “Anti-Oedipus” Deleuze and Guattari, Lyotard’s essay “Le dent, la main” I “Des dispositifs pulsionels” 1980; Essays zu einer affirmativen Ästhetik, 1982

this alternative mode of fiction production and consumption, beyond recognizable dramatic structures.

“New dramaturgies” refer to alternative ways of producing and reading or perceiving meaning. Patrice Pavis (2014) mentions that there is no universal definition for the notion, and it is advisable to look at different practices specifically. For example, he mentions, dramaturgical processes that emerged in devised theatre; actor dramaturgy (includes the way an actor creates his discourse for the stage-might include text, the interpretation of the text, stage signs, music and sound elements); or the spectator’s dramaturgy (includes a subjective perspective of each spectator’s position of looking).

Still, if following the interest of this thesis for dramaturgy as a practice of ordering actions, the question is what comes beyond dramatic structures?⁶⁵. The multitude of scenarios and of possible readings contributes to composing of a new profile of the dramaturg: he/she should have diverse knowledge from different disciplines, which will allow him to project as many as possible scenarios; he/she must be able not only to preview an actual reading of a play, but also to have a sense for other possible discourses that might be linked to the staging (see also Fischer-Lichte et al., 2014, p. 87)⁶⁶. In this light, the dramaturg appears rather as an indicator of probabilities than a dictator of meaning. Following the definition offered in the Metzler Lexicon (Fischer-Lichte et al., 2014), some main characteristics of the practice of dramaturgy become clear.

Instead of a conclusion, I will mention some of the differences that occur between the dramaturg as a first spectator in (dramatic) theatre and dramaturgy as an open process of actions at work.

⁶⁵ I insist on defining dramaturgy and the dramaturg, because here the role of the dramaturg is referred to as the first spectator. Hence, a discussion of the roles of the dramaturg helps to understand also the process of attendance.

⁶⁶ In orig.: “Mit der Auflösung der konventionellen dramatischen Struktur geht einher, dass sich das Aufführungsgeschehen in eine Vielzahl von miteinander vernetzten Diskursen entfaltet. Entsprechend muss der Dramaturg nicht nur in der Lage sein, einen dramatischen Text so aufzubereiten, dass er in ein für die Gegenwart sinnvolles Aufführungsgeschehen transformiert werden kann, er muss ebenso ein Gespür entwickeln für die möglichen assoziativen Verknüpfungen, die mit der Präsentation einer bestimmten Grundstruktur eingehen. Konkret bedeutet dies, dass er einen umfangreichen Wissenspool bereitstellen muss, der eine Vielzahl möglicher Anknüpfungspunkte sowohl für die Produktion als auch für die Rezeption zulässt.”

Concerning Dramaturgy and Ideology

Differently from drama analysis and dramaturgical analysis in dramatic theatre⁶⁷, new dramaturgy goes beyond the strategies of representation and the deconstruction of representation in epic, or postdramatic theatre. New dramaturgy does not care about the representation of a specific ideology, but about the modes of action of specific ideologies and of their confrontation; it does not care about re-creating discourse but about testing the effects of specific discourses.

This is visible for example in Sanja Mitrovic's performance "Speak" where famous speeches are re-enacted by the performers with the purpose of reinterpreting the text and the meaning of the discourse, without taking into consideration the original context. The spectator is confronted with one speech at a time, and after each round he has to vote for his favourite speech. The difficulty arises when trying to define the reasons of voting: what do you choose when you vote? Does your vote go to your favourite speech or to your favourite performer? Or do you vote for a re-interpretation of the speech? In this way, the spectatorial perspective is problematizing the whole idea of (political) representation and of discourse. On the other hand, the performers are not only playing the historian's role, but become also the providers of new meaning for old speeches, due to their personal interpretation and subjective way of performing. (Pâzgu, 2013)⁶⁸.

Regarding Dramaturgy and Text

In performative⁶⁹ theatre everything can be a text. The focus is not on the constructing and the reading of the text. What matters are the actions that a material (element) enables on stage and how this material is interacting with the viewers. Knut Ove Arntzen (2016) proposes the notion of "visual dramaturgy" as a mode of making and attending that implies knowing that we are in theatre in order to see and to being seen; in this sense, the logic of perceiving is one of the effects of the vision with its surrounding; compare to Christel Weiler in (Fischer-Lichte et al., 2014, p. 82). See also the notion of

⁶⁷ where dramaturgy includes the process of representation via the choices made for the staging of the dramatic text, by a subjective point of view

⁶⁸ The description of the show is from an article I wrote for inhalemag.

⁶⁹ Here, the notion refers to the volatility of the structure/non-structure and includes the three cases.

“visual dramaturgy” (Bleeker, 2003, 2008) and “*dramaturgies nouvelles*” (Pavis, 2014). Beyond a spectatorial strategy of attendance dramaturgy informed by vision has a great reference to the whole theatre dispositif as a place that enables vision. It may imply works of actions specific to every medium that may be used in a show. Also, it addresses the senses not necessarily only the rational logic. It is rather lead by affects, than common sense.

About Leaving behind the Dramatic Structures

The legacy of dramatic structures as ordering models for theatre rests on the belief that theatre is a mirror for the world. Differently, today the artistic gesture consists in the theorization of the unpredictable aspects that regulate reality. The visualisation of something that rests invisible in reality is possible in theatre due to theatricality as a defining feature. This is why, in a larger sense, new dramaturgy is happening in the exact moment of attendance and is different than traditional drama analysis (or to go further, it is something different than performance/spectacle analysis). Peter Stamer claims that choreography organizes space whereas dramaturgy organizes time, so that the ordering of movement coincides with a division of scenes. Stamer also prioritizes the ordering of space and time of the events:

“The act of dramaturgy does not simulate a process on a piece of paper; instead it executes form in time and space, and gives a body to thought. A body that literally walks through what can be called a “structure of events” – a layout of scenes, of events on the floor that create a landscape of thoughts in space; a structural constellation of bodies that represent scenes, units, events and their relation to each other. Dramaturgy is visualizing and embodying by performing the structure itself...” (Stamer, 2010)

Following Stamer who coins the notion of “performative dramaturgy” to define a process of sense making that is different from drama analysis, one of the conclusions of this chapter is that “new-dramaturgy” happens during the process of performance and attendance of a show. It is not necessarily something that can be fixed or theorized before or after the performance. Hence, dramaturgy may also be regarded as the post-

human process of *relating* to an experience, or to the attendance of a show. In Stamer's view this is a process containing the codification and the de-codification of content.

From a spectatorial perspective, dramaturgy is this process of collision of the perceived sensation and personal associations; a position that reminds us of Šuvaković's theory (2005-2006) of how the behavioural text of the performer is creating meaning only in the moment of its interaction with other texts, in the mind of the spectator. Nevertheless, from a systematic and more analytical perspective, dramaturgy is also the process of selection of a discursive appropriation from all the possible contexts and looking perspectives. In an arrogant attempt, the dramaturg may juggle with possible grids of interpretation, but something will always escape his subjectivity. In this sense, dramaturgy as the post-human process includes sense changing elements like pauses, breaks, unexpected, the error, the un-representable etc. In this sense, dramaturgy functions not only as the (re-) construction of an initial narrative but also as the affirmation of a new unexpected narratives and senses.

5.6 The Notion of Apparatus

Etymologically, the notion of apparatus is a translation of the French notion of *dispositif*. Pavis (2014) approaches the notion from the perspective of the mediality of theatre staging that calls for a de-subjectification of the spectator.

In other words, the theatre apparatus is reviewed as an organism, that functions by its own rules and where the spectator plays also just a part. Pavis finds a first utilization of the notion by Adolphe Appia in the beginning of the 20th century. Appia, as a director and stage designer, sees the apparatus as general stage disposition (a.t.)⁷⁰ (Pavis, 2014, p. 63). The notion is also used by Lyotard when he refers to the “pulsating dispositives”⁷¹ as channels that enable the transmission of affects in art; in this sense, the communication between stage and viewer is not resumed to a codified message but refers to the transmission of different kind of energies (chromatic, gestural or vocal) as explained in (Pavis, 2014, p. 64). Philosophically, Foucault et al. (2003) define the notion as:

⁷⁰ Original in French “*disposition générale de la scene*”

⁷¹ Original in French “*dispositifs pulsionnels*”

“a resolutely heterogeneous grouping composing discourses, institutions, architectural arrangements, policy decisions, laws, administrative measures, scientific statements, philosophic, moral and philanthropic propositions; in sum, the said and the non-said, these are the elements of the apparatus. The apparatus itself is the network that can be established between these elements.” (p.11)

As Foucault et al. above cited work points out here, the elements of such a system could be anything. Foucault “saw the elements in an apparatus as joined and disjoined by a strategic logic and a tactical economy of domination operating against a background of discursive formations.” (p.11). A feature that remains important in the analysis of theatre, as apparatus, is its functionality and the pragmatism derived from Foucault’s initial definition. To a dialectical and historical organization of society, Foucault proposes a tactical strategy of organization: “(...) these strategic assemblages are initially formed as responses to crises, problems or perceived challenges to those who govern. The apparatus is a specific strategic response to a specific historical problem” (p.11). In this view, theatre may also be considered, not as a representative institution of a specific concept of identity or nationality, but as an apparatus that is linked to a manifold of discourses, problems, practices and aesthetics.

Similarly, the notion of “assemblage” is a result of divergent meetings in the Deleuzian thought. Specifically, a Deleuzian reading insists on the process and the transformative characteristic of the notion:

“An assemblage is not a set of predetermined parts (such as the pieces of a plastic model aeroplane) that are then put together in order or into an already conceived structure (the model aeroplane). Nor is an assemblage a random collection of things, since there is a sense that an assemblage is a whole of some sort that expresses some identity and claims a territory. An assemblage is a becoming that brings elements together.” (Wise, 2014, p. 77)

However, the emphasis is not on what the elements have in common, but in their differences. It is rather a set of different elements that are brought together by a similar event, “diverse things brought together in particular relations”, as it happens in archaeology when one digging may reveal details about specific living conditions in a

specific time period, in a specific place (p. 78). An assemblage is a Becoming⁷² in the sense that it is constant transformation on multiple levels; its elements are recognized as an assemblage as potentiality and effect of their actions: Deleuze and Guattari offer the example of a child looking on the window and seeing a horse carrying an omnibus and collapsing. Multiple relations are simultaneously constituting different assemblages: for example, the horse and the omnibus on the one hand, are a machine composition, a meeting of forces, as effects of the actions or non-action of each element: the horse carries the omnibus; the omnibus is heavy and has wheels etc. Other possible assemblages are also the affects expressed by a suffering horse in the contact with the child's vision. See also (Wise, 2014)

Following Agamben (2007), the apparatus controls the individual: "I call apparatus anything that in a way or the other has the capacity to capture, orient, determine, intercept, model, control and assure gestures, conduits, opinions and the discourse of the living"(a.t.)⁷³ (Agamben, 2007). Theatre may function as an apparatus in the sense of normalizing gestures, actions and discourse. However, for Agamben dealing with the apparatus implies fighting it. In this sense, I refer to the third case study, "While we are holding it together", as a theatrical apparatus.

⁷² More about the notion of Becoming in the subchapter "Introducing the Notion of Becoming".

⁷³ "*J'appelle dispositif tout ce qui a d'une manière ou d'une autre, la capacité de capturer, d'orienter, de déterminer, d'intercepter, de modeler, de contrôler et d'assurer les gestes, les conduits, les opinions et les discours des êtres vivants.*"

PART III. CONCEPTS AT WORK

Three Cases Studies as Examples of Performative Theatre

The chosen case studies serve as examples where the logic of Expression is at work in the perception of artistic contexts. The three case studies do not belong to any artistic genre, they all share a certain being-in-between; not performance art and also not pure dramatic theatre. I refer to them as examples of performative theatre since they are all using a dispositive that departs from the theatre dispositive. The notion of performative is derived from how these dispositives appear to the perceiving body and to what kind of actions they trigger. If in dramatic theatre communication is enabled by a process of meaning creation in the moment of the attendance via the action of fulfilment of the predictability of the script, in performative theatre the predictability of the script is disturbed and perception and thinking happen differently. I will further explain how the theatrical strategies, referred here also as apparatus or dispositive function in each of the chosen case studies.

“Sänger ohne Schatten” relies on the demystification of the theatre dispositive. Grotowski (2012) concluded that it only takes an actor and one spectator in order to make theatre happen. The frame of the show is that of a presentation in front of an audience. Three opera performers are in front of a theatre audience and present their lives, their daily professional routines, their crafts and the links between their personal and their professional life. The spectators are confronted with a mix of strategies ranging from classical acting and opera interpretation, improvisation and presentation of physical training. However, these practices would appear only as mere activities if they would not be framed by the dispositive of theatrical communication. In this mixed and disrupted format, where theatre meets opera and physical performance, I ask: how does sense function? Beyond the understanding of the meaning of each discourse, there is a larger question that regards the formation of sense, in what appears primarily to be a multitude of interrupted activities. One attempt to answer this question is by confronting it to the notion of Sensation as depicted by Deleuze when describing the work of Francis Bacon (2003).

Differently, in the second case study, performance as a larger notion enables a frame: the performer Antonia Baehr takes on different roles and transforms each time before

our eyes presenting us a collection of extinct animals. The theatrical convention of acting and viewing, of stage and auditorium is disturbed: the public enters and shares a room with the performer. Artist and viewer are included in the convention of collectively devising a sort of content. The audience enters the room that looks maybe as a museum room, where different stations or installations are exposed. As a spectator, you are confronted from the beginning with all the material and the unpacked possibilities. Nevertheless, there is a persisting idea of multiple possibilities and scenarios. Similarly to Abramovic's example discussed in the chapter about performance and performativity, it seems that here also the script of the event includes the possibility of different outcomes. How much of that is really exploited and how much remains only a strategy will also be discussed. However, if one was to take this initial proposal of possibility and collective creation, the question that rises is how is perception altering the creation of the performance and the regulation of sense? My attempt to answer this question is by analysing the Deleuzian notion of Becoming in the proximity of the physical transformation of the performer in the different stations. Also, a transgression from the notion of Becoming to the perception of Difference is captured in the discussion of the notions of Virtual and Actual. In this theoretical reconfiguration, the relation subject-object is redefined as a transformative process where part-subjects and part-objects interact in a narrative of expressive thinking.

The third case study is an example of yet another constellation that differs from the classical theatrical frame. The analysis of the show "While We Were Holding It Together" is an attempt to understand how the theatre frame is replaced by the performance of the idea of a dispositive. The analysis is conducted in the proximity of further notions coming from the Deleuzian thought such as: Expression, Affect and Body Without Organs. The aim is to enable a thinking that is specific to each case study in the proximity of Deleuzian notions. Differently to Cvejić's⁷⁴ approach (2013) or to Theodoridou's position (2013)⁷⁵ (both being current approaches of the redefinition of dramaturgy as a process of thinking), this is an example of how specific Deleuzian

⁷⁴ The application of her „expressive concepts” implies developing methodologies of work that are specific to each work.

⁷⁵ In her PhD paper, she is interested in the redefinition of the Aristotelian ingredients in contemporary practice.

notions work in the proximity of the perception of the show. In this sense, dramaturgy is here redefined from the perspective of the performance, specifically as work of actions. Leaving behind the appropriation of dramaturgy to drama, the present paper accounts for a new definition of dramaturgy that is closer to actions and performance and the attendance processes that it might enable.

Chapter 6. The First Case Study: The Deleuzian Concept of Sensation and Sensational Thinking in “Sänger ohne Schatten“ by Boris Nikitin

6.1 Sensation and the Critique of Kant

Deleuze’s aesthetics (or the theory of sensation) is a critique of sensibility as a result of the coordination of faculties under common sense. With Kant, knowledge is subsumed to common sense and good sense. The understanding of the world depends on a universal subject who thinks (the cogito) and who understands the existing world by means of recognizable ideas of objects. Both common sense and good sense, as defined in a representational perspective, imply that the thinking subject encounters objects that he recognizes due to already existing ideas of those objects. Common sense is providing the common ground for the identity of the faculties. Recognition happens as a process of coordination and of correlation of the perceived to the thought; we recognize a pen, because we already have the idea of what a pen should be (this means we have already imagined it, perceived or remembered it). In a Kantian perspective common sense is a regulator, the common ground of the faculties (sensibility, memory, reason etc.). A thing makes sense (we recognize an object) when

“one faculty locates its given as identical to that of another, or more precisely, when all the faculties relate to a form of identity in the object. Recognition finds its correlate in the ideal of common sense, which is defined by Kant, not as a special “sense” or a particular empirical faculty, but by the supposed identity of the subject that functions as the foundation of our faculties, as the principle that unites them in this harmonious accord” (Smith, 1996, p. 30)

Good sense implies the logic of cause and effect with regards to how reality is perceivable via a process of representation: the idea of a pen makes it possible to identify an object as a pen or, the object that I perceive as a pen is a pen when it reassembles my idea of a pen.

“Good sense affirms that time unfolds in one direction only, from the past to the future, and that logical thought proceeds from the most to the least differentiated, that is, from the particular case to the universal concept. In the

domain of good sense, it is the present moment that bears the responsibility of ordering the flow of time, for this reason, then, the essential role of good sense is to foresee what is to come. Thus good sense, like common sense, traps us in an image of thought based on recognition and representation.” (Poxon & Stivale, 2005, p. 66)

Kant’s theory shares similarities with Plato’s theory of forms claiming that things exist in the real world only as imitations of their ideal forms that are available to humans only in a thought. If we think of Deleuze’s philosophy in ontological terms, than it might be more relevant to define Deleuze’s logic of thought in comparison to Plato’s theory of forms.

However, what Kant brings new to the discussion is the idea of unity under the notion of identity and subjectivity. For Plato the realm of ideas is not accessible in real life, whereas in this sense, Kant gives a chance to the subject to approach the unapproachable. With Deleuze, the logic of sense proposes a new image of thought that escapes the processes of recognition and representation. It is enabling the encounter of differences, but not in a unifying sense, which would equally lead to an idea of the recognized (differentiated) object. Deleuze is proposing the ontology of difference perceived as multiplicities of the present (in other words, empirical transcendentalism).

“Clearly, recognition and common sense function to domesticate difference by dismissing as inconsequential all of the details about this particular dog, at this particular moment that might prompt us not to recognize as a dog. We miss the encounter with this particular dog, and settle for a dog that represents our pre-existing idea of dogness (DR131-7)” (Poxon & Stivale, 2005, p. 66).

Deleuze’s logic of sense is transcendental, because it doesn’t dismiss the functionality of the faculties as such (imagination, memory, sensibility- they all exist as faculties of thinking). However, “true knowledge” does not depend on the unity and identity of the faculties with the subject.

“Rather than having all the faculties harmoniously united in an act of recognition, each faculty is made to confront its own differential limit, and is pushed to its involuntary and ‘transcendental’ exercise, an exercise in which

something is communicated violently from one faculty to another, but does not form a common sense”. (Smith, 1996, p. 34)

In order to explain how Deleuze departs from the Kantian project of accessing reality by means of conjunction or disjunction of the faculties, I will further describe the difference between “recognizable object” and “encountered sign”.

6.1.1 Overcoming the Kantian Dualism⁷⁶

Deleuze refers to Plato’s “Republic” when arguing there are two kinds of sensations, “those that leave the mind tranquil and inactive, and those that force it to think”(Smith, 1996, p. 30). The “object of recognition” is the result of the coordination of faculties and their correlation to common sense: “in Kant, the ‘object in general’ or ‘object=x’ is the objective correlate of the ‘I think’ or the subjective unity of consciousness.” (p.30). The signs, are defined as “objects of a fundamental encounter”, “more precisely, they are no longer even recognizable as objects, but rather refer to sensible qualities or relations that are caught up in an unlimited becoming, a perpetual movement of contraries.” The two main characteristics of the signs are that “the sign riots the soul, renders it perplexed, as if the encountered sign were the bearer of a problem” and secondly, the sign “can only be felt or sensed...it acts directly on the nervous system, rather than passing through the detour of the brain” (p.32).

Thus, Deleuze delimitates between recognizing objects (a process of representation, of correlation, when faculties work together in order to create sense), and the encounter of signs- the process of “true” thinking. True thought resumes the disjunctive moment of the faculties, it was theorized by Kant as the sublime. What Smith argues is that Kant was the first to set the ground for a disjunctive functioning of the faculties, in his third critique, “Analytic of the Sublime”. Here, the faculty of imagination is confronting the faculty of reason. The sublime is the moment when the faculty of imagination confronts its limits:

“faced with an immense object (the desert, a mountain, a pyramid) or a powerful object (a storm at sea, an erupting volcano), the imagination strives to comprehend these sensations in their totality, but is unable to do so. It

⁷⁶ This subchapter is informed by Smith’s (1996) account on Deleuze. I use his approach because I find it extremely well structured and also a good shortcut in Deleuzian scholarship.

reaches the limits of power; and finds itself reduced to impotency. This failure gives rise to a pain, a cleavage in the subject between what can be imagined and what can be thought, between the imagination and reason” (Smith, 1996, p. 33).

It is this moment of realization of the non-representational that Kant calls sublime. Even if taken as a negative experience, Deleuze considers this sensation a significant encounter. Deleuze’s ontology starts from this moment and builds a theory grounded in the realization of the non-representational. “The sign, in short, points to a pure aesthetic lying at the limit of sensibility: an immanent Idea or differential field beyond the norms of common sense and recognition”(p.34). The encounter of signs is the moment when by means of sensibility the subject encounters sensations that cannot be correlated to pre-existing data. For Deleuze, Sensation is the encounter of signs; it stands at the limit of sensibility and all other qualities.

6.1.2 The Notion of Sensation in “Francis Bacon. The Logic of Sensation”

When handling the concept⁷⁷ of Sensation, it seems most appropriate to start with “Bacon, The Logic of Sensation” written by Deleuze in 1981. Being the first text Deleuze printed after the collaboration with Guattari, it offers not only a philosophical reading of Bacon’s painting, but contributes to a larger context of how Deleuze links aesthetic perception to ontology. Going beyond the historical reasoning of Deleuzian publications, the text appears as a theory creation for painting that finds its place in the logic of sense as an ontological procedure. The text is important also because it overcomes the disciplinary/inter-disciplinarity of an analytical perspective that reduces art to an imitation of reality. As Deleuze sees it, art, science and philosophy are inter-dependent and each discipline should create its own concepts (Deleuze & Guattari, 1994). While philosophy is working with concepts, art is creating thought by its own means⁷⁸:

⁷⁷ The use of the word concept here is related to Deleuze’s theory about concepts/percepts differentiation in „What is Philosophy” (1994).

⁷⁸ Recently, Deleuzian notions are employed more and more in transdisciplinary contexts where art and philosophy are considered thinking; e.g. the series of conferences organized in the frame of the PEEK project “Artist Philosophers. Philosophy as Arts-Based Research” which is financed by the Austrian Science Fond. I attended the last conference with the title ”The concept of immanence in philosophy and art”, held between 5-7 May 2016 at the AIL (Angewandte Innovation Laboratory in Vienna).

“Yet art itself is an equally creative enterprise of thought, but one whose object is to create sensible aggregates rather than concepts. Great artists are also great thinkers, but they think in terms of percepts and affects rather than concepts: painters think in terms of line and colours, just as musicians think in sounds, filmmakers think in images, writers think in words, and so on”.

(Smith, 2003, p. viii)

In his theorization of art as thinking, Deleuze creates a vocabulary inspired by Bacon’s painting. He determines three main elements in Bacon’s painting that are enabling him to explain how Sensation works in his paintings. These elements are the Figure, the Fields of Colour and the Contour that delimitates these two. Furthermore, the text handles the matter of representation. The claim is that modern art and philosophy have both shifted their attention from representation as a means to representation as their object⁷⁹. With Deleuze, modern art has overcome the strategies of philosophy by moving in two directions: the abstract and the figural. Both ways are ways out of representation. While the abstract (at one pole Kandinsky, with materialization of the abstract form, and at the other pole, Pollock with the figuration of the material) is addressing the brain, the figural (Cézanne) is addressing the senses.

“The Figure is the sensible form related to a sensation; it acts immediately upon the nervous system, which is of the flesh, whereas abstract form is addressed to the head and acts through the intermediary of the brain, which is closer to the bone.” (Deleuze, 2003, p. 34)

Bacon is placed in the tradition of the figural and defined as one of the greatest colourists of his century. Yet what distinguishes him from other great colourists is that by means of colour he manages to depict the moving (as in a interaction of forces) movement. It is not the moving body that he depicts in his paintings, aimed at a rational viewer who will then analyse this picture, but the painting is the experience of the Sensation, the expression that becomes visible by intensities. As he puts it: “it is not the horrors, but the scream” that is present in Bacon’s paintings.

In order to explain the content of Bacon’s painting as a shift from Representation to Expression, Deleuze makes a difference between the notions of figuration and Figure:

⁷⁹ This also comes as a justification for choosing the case.

“whereas ‘figuration’ refers to a form that is related to an object it is supposed to represent, the ‘Figure’ is the form that is connected to a sensation and that conveys the violence of this Sensation, directly to the nervous system.”(Smith, 2003, p. xiii) Based on this, in the transgression from painting to theatre, I use the notion of Figure, in relation to the elements that trigger a stimulus in the nervous system of the spectator and not necessarily with regards to the bodies of actors on stage.

Starting from Deleuze’s approach on Bacon’s painting, I will follow the description of the performance “Sänger ohne Schatten” and try to imagine how this performance is similar to Bacon’s paintings, as a dispositive that creates Sensation. Beyond a rational and cognitive attendance, I follow the ways where Sensation addresses the senses of the spectators. In other words, my approach offers a secondary application to sense creation in art, from a Deleuzian point of view.

6.1.3 The Difference between Sensation and Perception

According to Grosz (2008), Deleuze develops the notion of Sensation from the phenomenologists, specifically from Erwin Straus’s book “The Primary World of the Senses” (1963) where Sensation precedes the relationship between subject and experience, and is always in changing:

“The sensing subject does not have sensations, but, rather, in his sensing he has first himself. In sensory experience, there unfolds both the becoming of the subject and the happening of the world. I become insofar as something happens, and something happens (for me) only insofar as I become. The Now of sensing belongs neither to objectivity nor to subjectivity alone, but necessarily to both together. In sensing, both self and world unfold simultaneously for the sensing subject; the sensing being experiencing himself and the world, himself in the world, himself with the world.” Strauss p.351 as cited in (Grosz, 2008, p. 8)

Grosz states that for Deleuze, Sensation is the shared part between a subject and an object but that it is not reducible to none of them, nor to their relation. “Sensation is what art forms from chaos through the extraction of qualities.” (p.8) The spectator is a subjective force that enables the expression of art, but it is not the motor of sense.

“Art indeed struggles with chaos, but it does so in order to bring forth a vision that illuminates it for an instant, a Sensation...Art is not chaos, but a composition of chaos that yields the vision or sensation, so that it constitutes, as Joyce says, a chaosmos, a composed chaos- neither foreseen nor preconceived...Art struggles with chaos but it does so in order to render it sensory.” (Deleuze & Guattari, 1994, pp. 204-205)

Perhaps it would not be too risky to say that for Deleuze, art is the expression of life rendered visible through Sensation. Sensation is an expressive force of life made recognizable by Rhythm. In order to analyse the relation of Rhythm and chaos, a first approach is the departure from Kant and perception. Smith offers an account on Kant and the synthesis of the imagination (which is the ground for understanding the world/of knowledge) as a three-parted process that consists in apprehension, reproduction and recognition. Perception happens when the three steps are undergone and is defined as aesthetic comprehension. “The foundation of perceptual analysis is aesthetic comprehension, but the ground on which this foundation rests is the evaluation of rhythm” (Smith, 2003, p. xix). However, this ground is always in danger of collapsing, it is always threatened by chaos, because there is a bigger force than that of the aesthetic comprehension, which is the force of chaos, or in Kantian terms, the sublime: “The sublime takes place when the edifice of synthesis collapses: I no longer apprehend parts, I no longer reproduce parts, I no longer recognize anything. Instead of rhythm, I find myself drowned in chaos” (xix).

The relation of Rhythm and chaos is important to Deleuze and lies at the heart of his analyses of Bacon’s painting. Furthermore, in the chapter “About Refrain (ritornelle)” the relation of chaos and order via Rhythm is explained with the help of the concept of the Ritornelle. The Ritornelle is the action of territorialisation that marks the crystallization, the communication and the transformation of milieus. As a child sings in order to delimit his own space, as birds sing in order to mark their territory, the refrain is the moment of delimitation of expression in chaos. Rhythm has a high role in this process; any change of intensity or speed alters the territorialisation.

“The refrain may assume other functions, amorous, professional or social, liturgical or cosmic: it always carries earth with it; it has a land (sometimes a

spiritual land) as its concomitant; it has an essential relation to a Natal, a Native. A musical “nome” is a little tune, a melodic formula that seeks recognition and remains the bedrock or ground for polyphony (cantus firmus). The nomos as customary, unwritten law is inseparable from a distribution of space, a distribution in space. By that token, it is *ethos* but *ethos* is also the Abode. Sometimes one goes from chaos to the threshold of a territorial assemblage: directional components: infra-assemblage. Sometimes one organizes the assemblage, dimensional components: intra-assemblage. Sometime some leave the territorial assemblage for other assemblages, or for somewhere else entirely inter-assemblage, components of passage or even escape. And all three at once. Forces of chaos, terrestrial forces, cosmic forces: all of these confront each other and converge in the territorial refrain.” (Deleuze & Guattari, 1987a, p. 312)

The Refrain consists of this shifting of forces, earth forces, cosmic forces and forces of chaos that come to expression in milieus. Every human being is constituted of different milieus (interior, exterior and intermediary). Rhythm is the force that regulates the milieus, and their transformation. Rhythm is not something existing outside chaos; it is in this sense consisted in chaos or as Deleuze puts it “rhythm is the milieus’ answer to chaos” (p. 313). Chaos can become Rhythm any time. Rhythm and chaos share the possibility of becoming: they share their in-between-ness, a “chaosmos”:

“Between night and day, between that which is constructed and that which grows naturally, between mutations from the inorganic to the organic, from plant to animal, from animal to human kind, yet without this series constituting a progression”(…) Chaos is not the opposite of rhythm, but the milieu of all milieus.” (p. 313)

For Deleuze and Guattari, Rhythm is not a binary procedure, something that creates a linear ordering, a reproductive procedure in a plain, but rather the difference, the transformation, the passage from one milieu to the other one. In this sense he mentions Bachelard’s differentiation of action and active moments. While action happens on a plain, the active moment, which constitutes rhythm, is always on a different plain. “Rhythm is never on the same place as that which has rhythm.” (p.313).

Starting from this theorization on the notion of Rhythm, I propose a look on how thinking happens in “Sänger ohne Schatten” via the correlation and links that might interfere between the disruption of Rhythm of singing and speaking, and the Rhythm of the performance.

6.1.4 The Diagram

Continuing with Smith (2003) and regarding Kantian, the relation of Rhythm and chaos is the critical moment when the clichés (defined as the pre-existing images of the world, the models that enable the process of aesthetic comprehension) can be destroyed and when Sensation appears via the colour (in painting, or sound in music). For Kant, the destruction of the cliché corresponds to the catastrophe. Deleuze finds the way out from the catastrophe, in the diagram, or ”graph”. Deleuze borrows the term from C.S Pierce but denies its iconic role and assigns it a genetic role. If for Pierce the diagram is a mathematical tool of re-presenting a set of operations; for Deleuze the diagrammatic “constructs a real that is yet to come, a new type of reality”. The diagrammatism of painters is defined as “an operative set of non-representational and non-signifying lines and colours” (Smith, 2003, p. xxiv).

To start with, for Deleuze, diagrams have nothing to do with representations. Diagrams are used in science in order to help pre-vent of handle problems. For Deleuze, the diagram is also linked to solving problems, but this role is not performed by a human subject necessarily but may arise in simple materials or energetic systems.

DeLanda (1998) mentions an example from physics, where a population of molecules in interaction with energy, may have different diagrammatic reactions. As for example, a population of soap molecules minimalizes the surface tension and thus soap bubbles are created; while a population of crystalline molecules minimalizes the bonding energy, thus crystal cubes are created. This example shows how starting from the same endogenous topological form (“a form in the space of energetic possibilities for this molecular assemblage”), matter reacts differently to problems, and expresses this process in visually different diagrams (a sphere and a cube) (p. 30). DeLanda goes on in formulating one of the most important aspects in Deleuzian thought: the morphogenetic capacity and function of matter. Diagrams are rendered visible in a process of actualization of the virtual, not in a process of realization of the possible. According to

the same DeLanda, Deleuze draws his arguments from Henri Bergson's critique of a linear and deterministic logic, which would be the main reason for the impossibility of innovation and new. The crucial aspect taken from Bergson is the necessity of viewing the past and the present "as pregnant not only with possibilities which become real but also with virtualities which become actual" (DeLanda, 1998, p. 31). This perspective sheds away an "essentialist view of the genesis of form (which imply a conception of matter as an inert receptacle for forms that come from the outside) with one in which matter is already pregnant with morphogenetic capabilities, therefore capable of generating form of its own. A "divergent actualization" is in this sense a possibility of matter to render visible its own diagrammatic model. But, one shouldn't read Deleuze as a theory of forms. The diagram is more a process of formulating problems than a theory of forms. "It is only through skilful problem-posing that we can begin to think diagrammatically." (p.34). In this sense, the analysis of a disrupted theatrical dispositive, as the one in "Sänger ohne Schatten", might also be referred to as a diagrammatic dispositive. Furthermore, DeLanda presents us with an understanding of the diagram as a process of formation, as a confrontation of forces, where the concept is rightfully used as a verb not as a noun, where in order to understand the diagram, one should rather ask the question "what does it do" rather than "what is it" or "what does it mean".

Nevertheless, we find a second position, in Christine Buci-Gluckman's (1998) understanding of the diagram. She claims that the diagram has an unclear status as concept and that this ambiguity is present in Deleuze's own work. On the one hand, drawing from the complex processes of formation, the diagram is viewed as "a relationship of forces" and is "unstable, formless and fluctuating".

"And yet, this relationship of forces is virtual, that is to say only manifests in its effects. The battle of micro-powers 'modify the diagram' since every force carries a potential dependent upon its place in the diagram. The diagram is always a composite of the ordered and the aleatory, of place and non-place. It is guided by a kind of causality that Deleuze borrowed from Spinoza: an immanent cause, internally expressive of its own effects". (Buci-Glucksman & Wise, 1998, p. 34)

To conclude, Buci-Gluckman offers a reading of the diagram in art as a potential abstraction, as a notion nesting not only “a simple play of forces” enclosed in an expressive structure, but rather a pure operating abstraction formed of flux, networks, and projections...the diagram is taken up in the movement that goes from the place to the virtual, a movement in which it finds maximum and ideal expensiveness.” (p.35)

6.1.5 Sensation and the Body/Three Syntheses that Make Sensation Appear

Coming back to the logic of Sensation as depicted by Deleuze (2003), I will explain how the notion of Sensation is assembled, and later, how this might function in the case study. Sensation comprises a selection of differences, as Smith puts it: „every sensation is intensive, it implicates within itself a difference in quantitative between unequal forces, it is thus necessarily synthetic, effecting a passive and asymmetrical synthesis between forces” (Smith, 1996, p. 45). Sensation becomes visible in painting in the use of colour. In Bacon’s painting the Figure embodies Sensation. The Figure is visually experienced as the human body, framed, dislocated, made visible by the intensities of colour, by contrast, by confrontation of different rhythms. On the basis of Deleuze’s most important texts on art as transcendental empiricism⁸⁰, Smith presents the three “asymmetrical synthesis” – as processes that enable the encounter of Sensation: Vibration, Resonance and Forced Movement.

Vibration or the Connective Synthesis: the Construction of a Single Series

Vibration is already a composed Sensation since it consists in the differences of intensity. In Bacon’s painting vibration is realized by the way colour is used: not in a Newtonian way, where a colour is being evidenced by its complementary colour, but in the sense of Goethe’s theory of colours, where perception of the painted is decisive for how the object is painted. In other words, in Bacon’s paintings Sensation is made visible by means of colour-vibration, rendered through “‘pure relations of colour’, colour is discovered as the differential relation upon which everything else depends” (p.46)

⁸⁰ Smith gives citations from Deleuze’s book on Francis Bacon p.48-49, from „What is Philosophy” p.167-168, and from „Proust and Signs” p.131-42

Resonance or the Conjunctive Synthesis: the Convergence of at Least Two Series

Resonance describes the means of putting two Figures together and of extracting a third out of their meeting; this third Figure is what is irreducible to either of the two. Bacon is doing this by coupling two bodies being together in the same activity, this being together is the new, it is what resonates out of the conjunction.

Forced Movement or the Disjunctive Synthesis: the Affirmation of Divergent Series

The Forced Movement consists in “distension or deviation”; it consists in being “a single matter of fact” from the separation of Figures. Bacon approaches this Synthesis in his triptychs, where white lines delimit the Figures. Bacon explains in an interview that the white lines are important for stopping any possibility of a narrative, linear reading. The Figures “speak” by being isolated; the Figure of Sensation is broken and replaced by the Figure of “the intensive rhythm of force” (Smith, 1996, p. 47)

The three concepts, defined as Synthesis are the means to paint Sensation. Vibration, Resonance, and Forced Movement exist simultaneously in Bacon’s paintings; they are “effected” by the material, the combination of colour and the spacing of the bodies. Still, Sensation is not the same thing with the material. The painting is a machine of differences effecting these Synthesis, which make Sensation visible. “The artist utilizes these intensive syntheses in order to produce ‘a pure being of sensation’; the work of art is a functional ‘machine’ that produces effects of vibration, resonance, and forced movement” (p.47). This is an important point in understanding that Deleuze is not interested in the question of what art is but with how it functions; a question that I will use also to analyse “Sänger ohne Schatten”. The disruption of a dramatic dispositive does not result in pure non-sense, but it creates a place for Sensation. However, art does not work or ought to be understood here as a unifier. How does art work as Synthesis of differences? If the work of art is also a Synthesis of differences, a selection of the different, what makes Sensation visible? Here, art does not act as a unifier of the differences:

“the work of art can only be understood as the effect of the multiplicity of the disconnected parts. The work of art produces a unity, but this product is simply a new part that is added alongside the other parts. The artwork

neither unifies nor totalizes these parts, but it has an effect on them because it establishes syntheses between elements that in themselves do not communicate, and that retain all their difference in all own dimensions. Art establishes ‘transversals’ between the elements of multiplicities, but without ever reducing their difference to a form of identity or gathering up the multiplicity into a totality. The work of art as a compound of sensations, is not a unification of differences, but rather a production of a new difference, and ‘style’ in art always begins with the synthetic relations between the heterogeneous differences” (Smith, 1996, p. 48)

In other words, we may view the Synthesis of differences also as a metaphorical Abstract Machine, as a mechanism that brings together differences without unifying them and without creating a bigger difference.

6.2 “Sänger ohne Schatten” by Boris Nikitin

The Presentation of a Game and the Game of the Presentation

What is Sensational⁸¹ in the performance dramaturgy?

“Sänger ohne Schatten” is a performance devised by Boris Nikitin with three opera singers and a piano player. It was created and presented in 2014 in the frame of the festival Ruhrtriennale, in Germany. You enter this enormous space that used to be an industrial site (Gladbecker Halle Zweckel) and has now been transformed into a cultural space. There is a bar and people are having drinks. The walls are far away and it is cold. Is this a theatre staging or is life itself becoming theatre? The monumentality of the space hosting the event is in itself theatrical, grandiose, spectacular. All the corners have been made functional, there are lights and cables and improvised steps. The scenario of the waiting room is made visible, but this doesn’t make it less spectacular. The public is parted in two; we climb the steps and enter the black theatre room. In our front, the actors are dressed casual. It seems like we have entered a rehearsal room. The pre-performance moment seems staged, and the performance moment is staged as a rehearsal. What is at stake here and how does this performance function?

Photo 4. Gladbecker Halle Zweckel with the set for “Sänger ohne Schatten”



Photo retrieved on 10.07.2017 from www.davidhohmann.de ⁸²

⁸¹ Sensational in a Deleuzian way, as an derived adjective from Sensation, not as the effect of sensation.

At a first impression, we find ourselves in front of a sort of event which mixes formats, breaks conventions, combines different theatrical aesthetics like opera, performative theatre and workshop but ends up being none of them. Simultaneously, all this shifts in formats are framed by the presentation of the creation phases. Nevertheless, beyond this feeling that reality is produced in your front, in the back of your mind, you know that this is also a construction, a convention that permits breaks from the re-presented. The presentation format combines prepared scenes with improvisation- as for example the moments between different singing scenes, when the performers act as regular people on a stage, leading a mundane dialog, drinking coffee and having a break. There is a certain game of crossing the borders of reality and fiction, of mixing genres, of breaking the rules of both theatre and reality convention. This feeling of transitivity is the main articulation of the performance. The performance shifts between the presentation of the process of creation and the performance itself, as a mode of creation of fiction. However, this shift is not something completely new and innovative, if we remember some conceptual art examples or some recent projects in conceptual dance. It is not a mere meta-question addressing the essence of what art is. What is unique here is the approach towards the deconstruction of an artistic language by performative means.

On the one hand, we may say that fiction is here presented by means of a process of deconstruction of the dispositive of the opera singer, of the virtuoso. Usually, opera appears to the public by means of exquisite qualities of the artists: rare and studied voices, psychological and physical tension. In this case, opera as a genre is used as a toolkit, as a background for a different subject and expression: the performance of the virtuoso. The performance of the virtuoso implies the exhibition of the backbone of the virtuoso, the opera's coulisse, which proves to be a very theatrical process in itself. On the other hand, the notion of deconstruction needs closer attention. Since it is not a mere process of negation and of dismantling of a corpse or of fragmentation. Deconstruction is used here in an affirmative way, in the sense of creating possibilities for the opera singer to act in different contexts. The confrontation of the mediums- opera and spoken word, improvisation and presentation- prove a specific theatricality, a zone of spectacular that lets emotions and affects transpire beyond what seems to appear as a

⁸² David Hohmann is the set designer of "Sänger ohne Schatten".

dead skin of virtuosity and trained skills. From a different perspective, the theatricality of opera is de-contextualized by short interventions in form of questions, by the inadequacy of the space (the place is too small and lacking any resonance) and also by small, directed interventions of the others (associating sensitive moments of interpretation with mundane actions such as pasta eating). Nonetheless, the public is affected by the action on stage. It is not the way of acting, the singing, the stories that are told or the actors' mundane interaction that affects us. It is Sensation. It is a sum of breakthroughs in the texture of the mediums that touch our senses and sting our perception like sharp needles. Starting from these first impressions, the objective of this analysis is of showing how the performance works as a mechanism that produces Sensation and how dramaturgy (as the work of actions) is working as thinking. The claim is that the pivotal moments in the meaning creation of the performance (the nodes that create the dramaturgical net) are expressed in the processes of Synthesis. Dramaturgy working as thinking differs from the mere application of Deleuzian concepts to the analysis of the performance; it is closer to a comparison with the aim of analysing the proximities of their meeting and their departing points.

6.3 Synthesis as a Process of Making Sensation Visible

6.3.1 The Figure, the Fields of Colour and the Contour

In explaining how the performance works as thinking, we will use the tools that Deleuze defined to show how Sensation works in Bacon's painting. A comparison between painting and the performance is possible from the perspective of both theatre and painting as different expressions of Sensation. Still, one might consider that Deleuze himself did not refer to theatre and Sensation.⁸³ If accepting that different apparatuses act differently on different people, we are not excluding Deleuze's claim that a specific apparatus creates Sensation. This is possible because, for Deleuze, Sensation is not the essence of art, but rather the effect of art on our senses. The parallel between painting and theatre is possible on a technical level, when analysing theatre as an apparatus that enables Sensation. Deleuze starts with the elements of Figure, Fields of Colour and

⁸³ Although he wrote "One Less Manifesto" with reference to Carmelo Bene's theatre as non-representation theatre, he did not employ the notion of Sensation in relation to theatre.

Contour as the basic elements that compose the picture (Deleuze, 2003, p. 34). As shown in the previous subchapter these elements are marks of a disruption in a natural search for narrativity. The elements enable an explanation of art functioning beyond narration as a practice of nervous inputs. In this logic, the figure defines Bacon's characters that mark the passage, the transition, being-in-between.

“The ‘Figure’ retains elements that are recognisably human; it is not a representational form, but rather an attempt to paint forces. For Deleuze, the vocation of all non-representational art is to make visible forces that would otherwise remain invisible. It is for this reason that Bacon's figures appear to be deformed or contorted, sometimes passing through objects such as washbasins or umbrellas: the body seeks to escape from itself. There are even some paintings in which the ‘Figure’ is little more than a shadow within a ‘scrambled whole’, as if it has been replaced entirely by forces.”

(Marks, 2010, p. 24)

Who or what are the Figures in the performance “Sänger ohne Schatten”? In settling this, we must keep in mind what made painting a Sensation provoking dispositive for Deleuze. “Roughly speaking, the law of the diagram, according to Bacon, is this: 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 p.125.” (Galloway, p. 4). Galloway's reading notes on Deleuze offers a condition for the performance to operate as a-Sensation-creating apparatus. So, “Sänger ohne Schatten” contains the mentioned configuration in the following way: the performance starts from opera (that acts as the figurative form, giving the context and the attributes to the performers, the figurative is also defined as a metaphor, a symbol); the dramaturgy of the performance acts diagrammatic and “scrambles it” (in the sense of a “performative dramaturgy” that is present and subjective, different with every performance) and has as a result a Figure (contained in the performer's presence on stage, but not substituted by it). In Bacon's painting, the Figure appears in the form of disfigured humans or shadows. However, it is not the human aspect that makes them Figures, but rather their power of expression; the Figure is rather related to a force or to forces of Expression. Similarly, in the performance, the Figure is not a human acting body, but something that

expresses a Force. In this case, the performativity of the de-contextualized opera singers is expressed by physical actions mixed with singing, acting and performing. The whole process is rendered visible via their bodies.

However, their bodies are not alone the Figure. Each body has a different appearance, voice and materiality. The Field of Colour “is thin and hard and not behind or beyond the Figure”, but “to the side of it, or rather, all around it 8” (Galloway, p. 1). The Field of Colour is surrounding each body and their afferent actions. Each of the performers represents a distinct kind of character in the opera: the tenor, the countertenor and the soprano. This is the Field of Colour: the voice with its specialized characteristics. In the same time, the voice is a tool and also an enabler. Deleuze also refers to the Field of Colour as structure. The opera performers have left the opera, but the structure of the opera is enclosed in their voice professionalization. The three main voices are in the same time the transporters of structure (the shifts in intensities and in contrasting are Fields of Colour), and also the expression of the three people on stage.

So, what is *painted* on stage in “Sänger ohne Schatten”? Each performer is shaped his backstage identity; the voices are inhabiting a body, which has a personal story: the tenor, Christoph Homberger, is a fifty year old man, who has experience in opera, but is now disappointed with the business and intends to open up a restaurant after this last show; the countertenor, Yosemeh Adjei, Ghaner from Nürnberg, is concerned with the rehearsal, castings and generally with the behind-the-scenes and the preparation of the show; and last but not least, the leading voice, Karan Armstrong, also called “Primadonna der Moderne” (Willink, 2014), is an opera star who is now old and remembers it all. She is in a wheel chair⁸⁴ and expresses her memories of a fifty-year career experience as a first figure of opera shifting from personal life to professional episodes. Furthermore, each of them is moved for short moments by the character that they interpret. For short moments, the performers sing a fragment of an opera, without representing their characters. The part they sing is juxtaposed with the situation they are in (on a stage in a theatre performance), leading to a context different than the opera attendance. Last but not least, there is a dynamic Field created by the junction of a

⁸⁴ She is only momentarily in a wheel chair, as she has suffered some injury; she tells this in the performance.

personal story and a figurative story (the story of their characters). On stage the performers appear as storytellers, but they are more than simple raconteurs because they are personally tangled in the living of the stories they are telling. Their life outside the stage is also included in their story. We experience something more than a meta-story about opera singers, because the performing of this scenario is affecting each of the levels. This is why, the three performers are more than a role, more than a body on stage, more than the representation of the story they tell, they are beyond figuration and narration. By using the presentation of the working process as an excuse, they are active agents in the creation of the performance. By presenting something that is always changing, they are producing new unpredicted content. In other words, Sensation is expressed newly and differently every time they perform.

Photo set 5

Photo from “Sänger ohne Schatten”



Photo retrieved on the 10.07.2017 from www.davidhohmann.de

Francis Bacon: "Figure in Movement", 1976. Oil on canvas.



Photo retrieved on the 12.07.2017 from <http://francis-bacon.com/artworks/paintings/1970s>

6.3.2 The Figure as Difference

The three bodies of the performers are Figures placed in a new situation. They come from opera, a different aesthetics and are used with different stage rules. The stage is smaller than in opera and the acoustic is also different, in a black box. They don't have the support of theatrical costumes, make-up and set design. The barren black box stage puts all of them in a discomfoting situation, where they still have to perform and to sing. The whole fictional mechanism usually enabling them to perform in an opera is now missing. They are present on stage not as characters from a fictional story (although

they sing fragments from different areas) and not as civilians who can sing (although they are telling personal stories). They are present on stage as constructs that express the state of being in-between discourses, the state of Becoming (Becoming human, from a fictive perspective, and become fictional, from the perspective of a civilian who by telling his story, fictionalizes his life). This is the reason why it is not the roles or the bodies that constitutes the Figure, but their interaction, their zone of intermediality, their visualization of rests. Moreover, the Figure is not acting as some kind of metaphor for what the three performers have in common (mainly the fact that they are all specialized opera singers displaced from their medium). The Figure is the expression of the differences as a result of a confrontation of forces, which are all typical to the confronted discourses. The Figure is not the subject of the performance, but the means, a structural tool used to express some reality that escapes representation.

6.3.3 Vibration or the Connective Synthesis: the Construction of a Single Series

Vibration is the first process of Synthesis, described by Smith as the construction of single Series. If in Bacon's painting vibration is rendered by the variations and Vibrations of Colour, in "Sänger ohne Schatten", Vibration is achieved by the use of voice (the Fields of Colour are Fields of voice). Voice is used as an expressive device for the differences existing in multiple possibilities of vocal practices.

The obvious dynamic exploited in this performance is the confrontation of two contrasting employments of the voice: the artistic artificial use of the voice (the trained voice of the opera singer) and the civilian/amateur use of voice (consisted in the mundane use of voice as a means of communication). Each of these modes implies a multitude of possibilities of how the voice is used. For example, the different way the soprano uses her voice: she is asked to sing parts from her favourite piece, she talks to her stage colleagues about her experience as a leading singer, she confesses to the public that the reason why she refuses to sing, what is the most hurtful fragment for her, is because it reminds her of the death of her husband; and then she goes on singing Isolde's Liebestod. This confession impacts and transforms her voice, which for a very small intimate moment, appears as an inner voice- very warm, sad and confessional. She is talking, but her talking has the sensitivity of singing, and when she starts to sing, her song is present, not staged, even if it is a very famous opera fragment. A transgression

happened. The personal was invaded by theatricality and the spectacular was performed. In Deleuze's words, the First Synthesis happens from the outside to the inside, from the Fields of Colour (sound) to the Figure: "The material structure curls around the contour in order to imprison the Figure" Deleuze p.14-15 as cited in (Galloway, p. 1). In conclusion, the shifting of the voice between different registers (artificial worked voice, the amateur inexperienced voice, the dialogic use of voice, and the confessional tone) is a means for sensation to be expressed. Vocal expression becomes more than an act of communication or of illustration. It is Sensation, implying that the performer and the spectator are both part of the realization of Sensation while expressing it/while being affected by it: "colour is discovered as the differential relation upon which everything else depends" (Smith, 1996, p. 46).

6.3.4 Resonance: The Convergence of at Least Two Series

With Resonance, Deleuze refers to "the movement of the Figure toward the material structure, toward the field of colour" Deleuze p.15 as cited in (Galloway, p. 1). Bacon is doing this by coupling two bodies in the same activity, this being together is the new, it resonates out of the Conjunction. I will explain how resonance functions in "Sänger ohne Schatten" by the convergence of dramaturgical lines (as an example of convergence of at least two series).

First of all, each of the performers has a different dramaturgical role. The soprano is the fuelling engine for a dramaturgy of memory and confession; while the tenor is the fuelling engine for a dramaturgy of negation and refusal- he is sick of opera, furious, he wants to break the convention (he goes out to smoke), he wants to leave the opera behind and start over; the tenor is in-between them, he is the motor of Becoming, of what it means to be an opera singer, he is interested in rehearsals, techniques, castings, he is also the one always asking questions to the other two and linking the conversations. He is the adhesive of the presentation of the rehearsal and with the on-going presentation, he is the agent of more temporalities: the one of the singing (the fragments that they all perform), the one of the speaking (when they talk like regular untrained people who meet for the first time with the occasion of this project) and the time of performance (including the moments of directed improvisation). The claim here

is that the three performers propose three different dramaturgies based on their scenic intentions. The dramaturgy of voice is also offering three different directions. Theoretically, the main difference is between imported dramaturgies and performed ones. In other words, the three opera singers, with their distinct voices, are equally important in creating meaning, as is the activity of the three performers on stage. The dramaturgy of the performance starts from the performing of the roles but then explodes via dramaturgies of the performing event. “This is no longer the problem of the place, but rather of the event.” (Galloway, p. 1).

Beyond the importance of the apparatuses’ specificity lies the potential for different actions affecting us, simultaneously. For example: the soprano’s personal confession gesture frames the performance, impregnating the whole experience with a sense of personal nostalgia; this nostalgia is actually being disrupted/deconstructed by the contra tenor with his behind the stage presentations or by the tenor with his action of going to smoke outside; these juxtapositions are acting as contrasting Forces resulting in a new Figure, that is the Figure pending between meta-discourse and intimacy. It is the Force of this Figure that directly addresses our nervous system.

6.3.5 Forced Movement: the Affirmation of Divergent Series

Forced Movement appears in Bacon’s painting mostly in his triptychs, where white lines isolate the Figures, for example. This procedure stops the creation of any narrative or story. As Bacon put it, in this case, the Figures talk by being isolated. This is also the case for the three Figures in “Sänger ohne Schatten” (plus the piano player, who is immobilized at the piano, but who is actually keeping the rhythm).

The performance follows multiple dramaturgical lines, which at times intersect each other, are overlaid or succeed each other. The main regulator in this process is not the story, but Rhythm. It is the Force of Rhythm that allows the flow and ebb of dramaturgical lines. The performance format uses the shape of a presentation of a work process including episodes taken from the work process, the concept of the rehearsal and episodes of break in the working process, which use the convention of rehearsed improvisation. Inside this conceptual format of doing a performance by following the rules of a working process, the main dramaturgical lines that interact are: the presentation of a workshop led with the musicians where content self-generates, the

presentation of the musicians as talented artists who employ specific techniques (includes the presentation of some training techniques, vocal warming and the sung fragments), the symbolism of the opera fragments, the confession of an artist, the interaction of the singers on stage, in the rehearsed breaks. They are always in between fiction and reality, between the rehearsed and improvisation (rehearsed improvisation vs. improvised rehearsal), and between discourses (opera vs. performative stage). The fluctuation of these lines produces Movement and this makes the performance go on, for example in the case of the shift from professional opera singing, to the rawness and materiality of the rehearsal stage: the soprano sings a fragment while the tenor is entering the stage with a plate of pasta, and slurps the pastas, getting all dirty and disgusting. The piano keeps the rhythm.

What keeps the action going is the juxtaposition of episodes that belong to different discourses and that have different materiality. Sliding between these moments of artistically devotement vs. human error, of perfection vs. greenhorns, the performance gradually comes to the end. The black box opens, and the spectators are confronted with the immensity of the industrial hall. The tenor and the contra tenor are performing the same piece, three times, at different distanced points from the public. Their voice is now being confronted to a dramaturgy of real space. It seems as if the *imagined* dramaturgy that structured the performance material so far is now being faced to a *material* dramaturgy. With this, the performance is facing simultaneously, at a conceptual level and at a physical level, the challenges of distance and of isolation of big spaces. Maybe this can be read as an exercise of creation of haptic space, which would be a mode of attendance that overcomes the representational one. The space (by its shape and distance) is dictating, it is modelling the sound; it is not a matter of fluctuation of different ways of using the voice; the space itself is impregnating the quality of sound. Sensation appears as something that overcomes the mere spectatorial perception of theatre as a convention and the breaking of this convention, and rather as the moment of pure creation, that precedes the instauration of any form and with it the establishment of any kind of rationalized dialog between the actors, the acted and the viewers. Sensation the expression of meaning that addresses directly the nervous system, transgressing all aesthetical categorizations. This new Field of a constructed reality confronting a new

physical space is similar to Deleuze's Third Synthesis. Via the movement of the performers, the whole dispositive shifts: the force of this shift is what triggers our reaction. Both the painter Bacon, and the director Nikitin, are not interested in showing people in movement; it is not the representation of a moving body that interests them but more the expression of how exterior forces affect the body, or in Deleuze's words to show "the action of invisible forces on the body".

"Therefore, even when the contour is displaced, the movement consists less of this displacement than the amoeba-like exploration that the Figure is engaged in inside the contour. Movement does not explain sensation; on the contrary, it is explained by the elasticity of the sensation, its *via elastica*. According to Beckett's or Kafka's law, there is immobility beyond movement: beyond standing up, there is sitting down, and beyond sitting down, lying down, beyond which one finally dissipates. The true acrobat is one who is consigned to immobility inside the circle." (Deleuze, 2003, p. 41)

In this sense, the ending of the performance is not really opening up the space; the walls of the black box are retrieved only to show other walls that are higher, larger and stronger. The dispositive at work in this performance starts from the premise of opening up opera's closed aesthetic, continues with the alteration of the theatrical dispositive and ends with opening up the space of the black box only to discover the walls of the industrial hall. In one way, the image from the end of the show creates a parallel between art and life, or aesthetical construction and the conditions of industrial work; art and economy are not in an opposed relation, but rather depending and reflecting each other. The shadow of the singer⁸⁵ depends on the reflection of light on walls, without any walls, our shadows also disappear- a thought that reminds of the well-known Plato's cave metaphor, where people were able to understand the world only by watching their own shadows on the walls of the cave.

Theatre is, admittedly, a game of appearance, but the world is also one. The dialectic relation between reality and fiction is dislocated. Deleuze claims that the thinking subject is an invention of the human mind; similarly, this show points out that theatre is real, in so far as the world is also real. The ending of the performance is a re-

⁸⁵ In English the title "Sänger ohne Schatten" translates as singer without a shadow.

take of the beginning at a higher level. It is a repetition that proposes new content. The piano player is at the piano, the soprano is hanging around with a cup of coffee, the contra tenor is stretching his muscles and the tenor goes to the microphone and presents himself; all this is happening while the walls are retrieved. The tenor stops and restarts his presentation- as a broken machine, the beginning of the show is only a convention; there is no beginning, no middle and no end because everything is moving. The Figures are trapped in the frame of the performance, in the dispositive; they are the matrix. The question is if this multiple level isolation facilitates any unity in “a common matter of fact”? As in Bacon’s triptychs, the performers are Figures, isolated on multiple levels, and in the end, isolated in space. Is this composition really a case for Sensation? In what follows, this question is further discussed through Deleuze’s ‘expression of Rhythm’.

Photo Set 6

Photo from “Sänger ohne Schatten”



Photo retrieved on 11.07.2017 from www.davidhohmann.de



Francis Bacon. Triptych 1974. Photo retrieved on 10.07.2017 from: <https://www.sketchingapresent.com/>

6.3.6 The Expression of Rhythm at Multiple Levels

Deleuze argues that Sensation is expressed via the Synthesis of Series that happens simultaneously and at multiple levels. The Synthesis happens when Figures are coupled (convergent or separated, in the triptychs). The Synthesis means that although the Figures are separated, their separation has “a common matter of fact”: “there must be a relationship between the separated parts, but this relationship must neither be narrative nor logical. The triptych does not imply a progression, and it does not tell a story (...)” (Deleuze, 2003, p. 41).

This subchapter tries to view how Sensation is effected by the dramaturgy of space. The claim is that in the ending part of the performance, the performers defined as Figures are isolated on multiple levels (Vibration, Convergence and Forced Movement are all happening simultaneously) and that their “common matter of fact” is Rhythm. In this case, a Deleuzian understanding of Synthesis relies on the necessity of Rhythm being the common element for the Figures and more importantly, of Rhythm becoming itself the Figure. May Rhythm be read as the main dramaturgical Force in this performance? Or, more precisely, how does Rhythm work as a dramaturgical Force, as Synthesis of the Figures? “Rhythm would cease to be attached to and dependent on a Figure: it is rhythm itself that would become the Figure that would constitute the Figure.” (p.71) Let’s start with the canvas: the last act of “Sänger ohne Schatten”.

6.3.7 Vibration/ Isolation in Rhythm

While the tenor restarts his personal presentation for three, four times, he gradually starts to sing a part. His personal story is mixed with singing opera fragments, which makes his personality indiscernible from the opera character. The black box walls are totally retrieved and we can see now the walls of the factory, with some old unused machines. The performers freeze in an image, similarly to Bacon's paintings. The tenor freezes in front of the microphone, without singing- the voice we are hearing is that of the soprano, who is mobilized in her roll chair; the contra tenor is hanging with his feet in the air, and the pianist is playing the piano. The bodies are trapped in immobility, they are isolated on stage; the tenor is a stranger to himself (not an opera singer, not a performer, not simply a man), he is fixed in the convention of his role; we hear a voice, too high to be his own and then we realize it is the soprano singing, she is in a wheel chair, her voice is expressing what the tenor has missed to express, but she is doing this from a vulnerable position, as if she would have become a tool of the machine.

In the end of the performance, the soprano is not the big star with an incredible life, she is a woman in a rolling chair, and her voice is not coupled to any pre-fabricated image anymore. Her voice is there, on the stage canvas, just as the body of the contra tenor has lost the context of the training body doing yoga; it is just the image of a contorted body, in the proximity of the piano- this rhythm machine, creating Movement by being itself immobile. This composition is the moment when Rhythm becomes itself Sensation. The bodies of the Figures have reached the common matter of fact, by means of isolation (which acts at multiple levels, Vibration, Convergence and Forced Movement, by dramaturgical composition as shown before). The Figures are actually de-composed, letting a new Figure appear, which is Rhythm itself. Rhythm dictates the oscillation of the tenor between re-starting his personal presentation and mixing it with singing, Rhythm is expressed in the de-composed figures of the performers, who are not opera singers anymore, who are not professionalized performers, who are not representing any kind of cliché about their characters or their real lives anymore. The wheel chair is coincidental- it is not symbolic, it belongs to the dramaturgy of the retired opera singer; since it is coincidental, it works not as a symbol,

but as a sign- the Deleuzian sign reminds us that everything that we see are effects of actions that already took place.

“Paint the sensation, which is essentially rhythm...But in the simple sensation, rhythm is still dependent on the Figure; it appears as the vibration that flows through the body without organs, it is the vector of the sensation, it is what makes the sensation pass from one level to another. In the coupling of sensation, rhythm is already liberated, because it confronts and unites diverse levels of different sensations: it is now resonance, but it is still merged together with the melodic lines, the points and counterpoints, of a coupled Figure; it is the diagram of the coupled Figure. With the triptych, finally, rhythm takes an extraordinary amplitude in a forced movement which gives it and autonomy, and produces in us the impression of time: the limits of sensation are broken, exceeded in all directions; the Figures are lifted up, or thrown in the air, placed upon aerial riggings from which they suddenly fall. But at the same time, in this immobile fall, the strangest phenomenon of re-composition or redistribution is produced, for it is the rhythm itself that becomes sensation, it is rhythm that becomes Figure, according to its own separated directions, the active, the passive, the attendant...”(Deleuze, 2003, p. 73)

As in Bacon’s painting, the Figures are expressing by being isolated from each other.

Photo Set 7



Francis Bacon: "Studies for a Self", 1979-1980. Photo retrieved on 10.07.2017 from <https://entropymag.org/gilles-deleuze-francis-bacon-the-logic-of-sensation/>



Karin Armstrong in „Sänger ohne Schatten“.
Photo retrieved on 10.07.2017 from www.davidhohmann.de

6.3.8 The Convergence and Forced Movement of Rhythm

The show ends with the duet of the tenor and contra tenor singing "Der Doppelgänger" by Schubert. There are three sequences of this closing episode: first, they start singing in our front; secondly, they explore the space and sing in the distance of the hall; and thirdly, the two men are sitting on chairs in front of us, singing; in this time the soprano is in the right part of the stage, in her wheel chair, with head phones over her ears and the four walls are pulled down to close the box. My claim is that this final episode is the expression of Rhythm. Vibration, Convergence and Forced Movement are happening simultaneously as expressions of Rhythm. "Der Doppelgänger" is content wise a marker of alienation and the divided self. It is not a character singing about his feelings, but a Figure playing the part in a rhythmic relation that needs two in order to be performed: the tenor and the counter tenor are expressions of Rhythm in the shape of a song. The song is performed at different points in space; the walls of the black box have been opened up and the background of the industrial hall offers, a "stable and motionless background", that will have a bizarre effect, assuring the extreme division of Figures, "their distribution into active, passive and attendant Figures". (Deleuze, 2003, p. 73).

Viewing the performers' actions as expressions of Rhythm implies that the performers are also the expression of the dramaturgical forces driving the performance. This puts an equal between dramaturgy and Rhythm and enables us to view dramaturgy as Rhythm rather than in terms of meaning (rational content). When saying that Rhythm has become itself the Figure, I mean that Rhythm is a new form of thinking which does not relate to the logic of sense and nonsense. Rhythm is in this case a thinking strategy that refers to understanding the world not in terms of representational images but in terms of expression of stops, beginnings, interruptions, juxtapositions, balance, etc. The performance affects us sensorial. The distance created by the mixture of discourses, the physical distance created by opening the black box, the alienation of closing the black box again- all this, does not follow a dramaturgy of meaning creation. From the confrontation of Figures, we are left with decomposition and simultaneously with a reconfiguration of the stage material by means of Rhythm. Rhythm is not addressing the rational but our sensorial. It is not the rhythm of opera, or of singing, or of breathing; it is the Rhythm of the Synthesis of the Figures, enabled by sound.

Chapter 7. The Second Case Study: Becoming Animal and “Abecedarium Bestiarium”⁸⁶ by Antonia Baehr

The intention is to follow the logic of the notion of Becoming and confront it to the logic of the performance, in order to open up new understandings (or as Deleuze puts it, to open up “lines of flight”) of a theorized practice or applied philosophy. From a methodological perspective, the performativity of the action on stage resonates with the philosophical notion and its dis-functionality in a structure of representation and reproduction. This chapter focuses on the Deleuzian notion of Becoming and some of its readings, and confronts it with Antonia Baehr’s performance. I will follow the theorization of different aspects of the concept and confront it with the dispositive at work in AB. The main objective is that of testing whether the dramaturgy of the performance may be defined as a dramaturgy of becoming, and if yes what this process implies. Dramaturgy as work of actions enables the development of the performance beyond the existence of a linear structure. AB functions as a collective presentation.

However, this works only as an excuse, or as a superficial reason for the staging of the performance as an event. One of the main questions of this chapter is, what actions are triggering the development of the performance in the sense of a collective transformation? What holds the performance together? What brings us from one station to the other one? What links the stations and how does these action-triggering elements work? What kind of actions are we talking about? The intention is to go towards the Deleuzian notion of Becoming via the perception of the performance; to start from perception of the show and then go more and more into theory. The objective is not to do a chronological interpretation of the show, but to analyse the logic of a dramaturgy of Becoming. The main question guiding this project is: how to handle the idea of subjectivity in a performance that is thought and performed by the artist himself? Also, a methodological aspect is that of applying the multiplicities and the potentiality of a notion to the way of writing, to the structure of every subchapter. In this way the repetition of the perception of the performance is actually a method that enables via writing, a reinvention and extension of possibilities of the performance to create meaning.

⁸⁶ Will further be referred to as AB.

I attended AB two times, the first time in the frame of Kunstenfestivaldesarts in 2013 and a second time at the Mousonturm in Frankfurt in 2015. Within a time lapse of two years, this performance offered every time the possibility of being part of a transformation. A transformation that involves the body of the performer, the senses of the viewer and, most of all, the sensation of reality unfolding in our front. Conceived as a series of stations, each short performative moment starts from a story of a distinct animal or a “crypto zoological letter” as described in the presentation book. We attend the creation of a fictional dictionary, the invention of a fictive and or/real paradise where extinct species make their appearance: the Dodo bird, the Tasmanian tiger, the sea cow, the dolphin, the wild horses, the fakir and the parrot. Although scripted, the performative moments are not following a representational logic. There is no story, no linearity and no relations between the embodied animal figures. The main dramaturgical question that rises is how is meaning created and what kind of information are we being confronted with? What is the performance triggering in us as viewers in the conditions of a nonrepresentational show?⁸⁷

7.1 From Virtual to Actual

On the Resonances Between the Act of Performing on Stage and Performativity as a Feature of Becoming

7.1.1 The Theatre Dispositive

The performance is called “Abecedarium Bestiarium- Portraits of Affinities in Animal Metaphors”; from the beginning we are promised to experience a selection of images of animal metaphors. From its premises, the performance sells its objective of visualizing something that does not own a fixed visual representation. We are in a theatre, in the frame of a festival, an organized space that is socially recognized as a place of creation.

This performance promises to present us something unheard and unseen yet. We know from the beginning that we will attend an artistic product and not an exorcist séance or a mystical event. Still, the transformation needs to take place in order to fulfil its expectations. Nevertheless, it is the expectation and the apprehension of a convention

⁸⁷ By non-representational I mean a show which is not the copy of reality, which is not reproducing objects to be recognized in reality.

that makes it all possible. The interest has been provoked; the spectators are curious, how will it happen? What will happen? Antonia Baehr enters the room and presents herself, the project, and the format of the whole performance: a presentation of scripts given by her friends. Her actions on stage will embody other people's fantasies. This is a process of actualization of the virtual, of realization of potential. This actualization is possible because there is a connection between showing and attendance. When talking about the acknowledgment of the presence of the performer on stage, we include the attendance of the spectator.

By their togetherness, performer and spectators are part of a ceremony of creation. It is not a situation where you look at things and judge them; as a spectator you are deprived of your subjectivity and subjected to a process of affirmation of difference. One small manifestation of this de-subjectivisation (that is simultaneously also an act of re-assignment and reattribution of subjectivity in a collective form is the demand to take off your shoes at the entrance. This minor collective demand reminded me of my childhood when we used to go to a birthday party and were asked to leave the shoes at the entrance. Then and now, it did not matter anymore who you were and how you identified yourself via your cloths, we were all a flock of fidgeting children looking forward to be amused. Walking barefoot and having your socks exposed to the eyes of the others creates a perception of collectiveness, it is a vulnerable exposure. However, the embodiment of the scripts requires your perception in order to express a "new" image; something that you cannot connect to other images or knowledge that you might have. The image to come (the Bestiarium) is unpredictable and a result of the clash of the performer's image on stage and your own subjectivity. The created image is a result of a singular meeting between the presented construct, the spectator's perception and his own cultural heritage.

In the context of the present research, this serves as a re-definition of dramaturgy: the meaning created by the meeting of performance as a medium and the performativity of the situation, and the spectator's own perception and subjectivity. There is no recipe or prediction of the way each spectator interacts with the perceived. The performer is not only a producer of materiality and a source of entertainment; she is a transistor between the physical realizations of some ideas and the realizations of the

potentialities of perception. Her performance is action, because it activates a process of transformation from a state of virtual imagination to a state of actual embodiment.

7.1.2 Antonia Baehr as Herself: “I am many” “Ich bin die anderen”

What is Antonia Baehr performing? What is the subject of the performance?

The performance starts with the public entering a room, where different objects form different stations. After leaving us the time to see and question the different objects, Antonia Baehr enters the room. Antonia Baehr presents herself as Antonia Baehr. Her performance name and figure corresponds to her civil name and figure. She created a persona, someone who existed before the performance and will exist also after the performance. It is known that Antonia Baehr is only one of few figures that the artist created. On the official site of her artistic association we find the explanation for this multiple performative approach: “Some members might share the same biological body. Yet we treat constructed bodies with the same respect as biological ones, because we presuppose the latter are constructions as well: behind the make up, we find no truth but true make up.” (MakeUpProductions) The “real” Antonia Baehr is the sum of different personas and, in the same time, Antonia Baehr is only one posture of the many. This situation might appear paradoxical in a representational logic that orders reality by always reducing everything to one.

However, Antonia Baehr is the living embodiment of one and many. The performance starts with her. Baehr is the second letter of the ABC. The linguistic game between her second name and the German pronunciation of the word “bear” creates the possibility for Antonia Baehr to be fictionalized, to exist both as a performer artist and as a part of the show. We observe a passage situation: the artist is simultaneously creator and created. Her physical appearance constitutes a second passage situation between the feminine and the masculine. She is dressed in a brown, deux-piece costume, with a straight cut. She wears pieces inspired by men’s wardrobe: pants, a west, a shirt, a tie with knot, short hair styled and gelled on the back, brown leather shoes. Yet, she has red fingernails and presents herself as Antonia. To me, she appears as a woman who is dressed as a man. What strikes is not her blurred gender appearance but rather, her *no comment* attitude regarding this appearance. The gender division is not discussed or criticized; it stands only as a primary condition for further possible transformations. This

being Baehr includes the human and the animal, the male and female. Her appearance *bears* the signs of both female and male, thus incorporating neutrality as a primary condition for further transformations of the body. Referring to the Deleuzian notion of Becoming, Sotirin (2011) states:

“Becoming explodes the ideas about what we are and what we can be beyond the categories that seem to contain us: beyond the boundaries separating human being from animal, man from woman, child from adult, micro from macro, and even perceptible and understandable from imperceptible and incomprehensible. Becoming moves beyond our need to know (the truth, what is real, what makes us human); beyond our determination to control (life, nature, the universe); and beyond our desire to consume or possess (pleasure, beauty, goodness, innocence). So becoming offers a radical conception of what a life does. For Deleuze, becomings are about passages, propagations and expansions.” (p.99).

In this sense, we may say that Antonia Baehr performs a process of transformation where the main interest is on *how* not on *what*. She is constructed of traits that enable future transformations; she is a sum of passages- gender wise (from female to male, from male to female), genre wise (from human to animal) and also mixt: from male to male or from male to human, from female to animal and from animal to human again. This potentiality for passages constitutes the material for the performance’ dramaturgy.

The show is structured as an episodic presentation of different moments, where the performer is becoming every time the scripted animal, or figure. The performer is always in a state of transformation and even at the highpoint of each sequence, she is not becoming something. More precisely, it is not about the being, as a subject, or a thinking ‘I’. Rather it is about the action of Becoming. In other words, each episode where Baehr is performing a script for transformation, presents the process of transformation and not a new being, a new transformed subject. This transformation concerns the way the artist incorporates an imagined subjectivity but also the way the spectator perceives the process of embodiment. In the creation of the AB we attend a multi-layered process of transformations: we perceive, firstly, the presentation of a transformation of a genderless body to an imagined animal; secondly, a transformation from performing something to

the potentiality of the performing body; thirdly, the appropriation of a foreign subjectivity to the performer's body and, lastly, the dismissing of any personal characteristics of the performer's body. In this sense, the exact moment of performing corresponds to a de-territorialisation and a re-territorialisation of the body in Deleuzian terms.

7.1.3 Antonia Baehr is Becoming Bear

From the Performativity of the Body towards the Performativity of the Notion of Becoming

The artist is not the subject- a subject-less body and the transference are the subjects of the performance; about the many acts of becoming in Deleuze, about how Antonia Baehr is in the same time creator and created.

The Deleuzian understanding of "territorialisation" refers to the specificities of life as artistic endeavour. For example, the animal that carves out a territory and constructs a house represents the first artistic moment. "All that is needed to produce art is here: a house, some postures, colours and songs – on condition that it all opens onto and launches itself on a mad vector as on a witch's broom, a line of the universe or of deterritorialisation." (Deleuze & Guattari, 1994, pp. 184-185). In life, the gestures of the animal pin down the territory as distinctive creative expression of power. Life exists as art independently from the human. In the performance, Baehr exists as a result of specific gestures and appearances, which address our senses and also our brain. The objective is not that of incorporating a bear, a Dodo bird, the Tasmanian tiger, the dolphin etc. - but of presenting a body-house, a body that is composed of territorial lines. The territorial lines are the affinities of the people implied in this project and of those attending it. As Cull (2009) describes it:

"Becoming-animal (...) is not about pretending to be an animal, but equally 'it is clear that the human being does not "really" become an animal any more than the animal "really" becomes something else' (Deleuze and Guattari 1988: 238). Rather, becomings constitute attempts to come into contact with the speeds and affects of a different kind of body, to break with a discrete self and to uproot the organs from the functions assigned to them by this 'molar' identity. As May suggests, actual becomings (animal,

molecular, imperceptible) are affirmations of the ontology of becoming: ‘they call us back to the becoming of difference as the fundamental non-ground of specific identities’.” May 2003 p.149 as cited in (Cull, 2009, p. 393).

Becoming Animal is not resumed to the transformation of the performer’s body. It implies a ceremony, where doer and viewer are active forces enabling a process of transformation. The transformation is the result of a meeting process of affinities: first, between Antonia Baehr and her interviewed friends (all the moments are resulted by an event in the artist’s life: her friendship with the girl or with her best artist friend, or collaborations and influences in terms of methods and themes, etc.); secondly, between the viewers and the performer (in a referential way, the relation between viewers and performer is performed by attending the show; nevertheless, the viewer’ situation, is dislocated via the interviewees’ perspective, and also the interviewees’ who know from the beginning that they are giving in a script to be performed. In all this entanglement, the performer is the one creating the network without dictating the result. She is contributing to the transformation with her own subjectivity, resulted of a body that is in-between. As mentioned in a spectator’s letter, the communion of the shared experience of difference cancels the division between public and stage.

“We are confronted with different imaginaries, at the exchange between them and with you, with us also. We are all the time plural/more. We are complex beings and relations not reduced to the often binary relation that the theatre most often proposes to its actors and to its public.” (a.t.)⁸⁸ (Martinez, 2013)

The initial statement of the artist, “I am the others”, defines her multiple impersonating game and own performativity in life but also the narrative perspective of the show. The statement stands not as an identity mark but as a difference mark. In an interview held on the occasion of her book’s launch, Baehr explains her affinity for dead animals as an interest in the appearance of fiction in the collective imaginary. “If you were an animal,

⁸⁸ Original text in French: *On est confronté à des imaginaires divers, à l'échange entre eux et avec toi, avec nous aussi. On est tout le temps plusieurs. On est des êtres et des relations complexes pas réduites à la relation souvent binaire que la forme théâtrale pourrait très souvent proposer -le/s performer/s et le/s public.*”

what would you be?” (HZTBerlin, 2014). Starting from the popular belief that people and animals share a field of representation in the collective imaginary, the intention of the performance is to artificially construct this imagined bestiary by facing it to the most subjective and personal experiences. Still, it is not a process of the creation of subjectivity. Antonia Baehr becomes an animal, in the sense that Van Gogh becomes, via his paintings, a sunflower. The artist is in this sense expressing his own artistic system. Antonia Baehr is an expression of the AB. The artist is the one that becomes, i.e. he is the one that, in the act of contemplation, joins the world, mixes himself with nature, and enters a zone of indiscernibility with the universe. Van Gogh becomes sunflower, Kafka becomes animal, Messiaen becomes rhythm and melody (see also O'Sullivan, 2006, p. 55).

“It should be said of all art that, in relation to the percepts or visions they give us, artists are presenters of affects, the inventors and creators of affects. They not only create them in their work, they give them to us and make us become with them they draw us into the compound (...). The flower sees (...). Whether through words, colours, sounds or stone, art is the language of sensations.” (Deleuze & Guattari, 1994, pp. 175-176)

Following this perspective, Baehr performs the concept of becoming bear, incorporates the possibility for her own becoming and also *bears* a reference to other becomings that might occur in the performance.

7.1.4 Back to Theater

This referentiality is similar to the self-referentiality of postdramatic theatre in terms of the appearance of real.

“It is not the occurrence of anything ‘real’ as such but its self-reflexive use that characterizes the aesthetic of postdramatic theatre. This self-referentiality allows us to contemplate the value, the inner necessity and the significance of the extra-aesthetic in the aesthetic and thus the displacement of the concept of the latter. The aesthetic cannot be understood through a determination of content (beauty, truth, sentiments, anthropomorphizing, mirroring, etc.) but solely – as the theatre of the real shows – by ‘treading the borderline’, by permanently switching, not between form and content,

but between ‘real’ contiguity (connection with reality) and ‘staged’ construct. It is in this sense that postdramatic theatre means: theatre of the real. It is concerned with developing a perception that undergoes – at its own risk – the ‘come and go’ between the perception of structure and of the sensorial real.” (Lehmann, 2006, p. 103)

Concerning the exposing of the frame or of the concept, the performance is using postdramatic strategies, but it does so by overpassing mere self-referentiality or meta-language in an attempt to virtualize reality. In this sense, the performance overpasses the postdramatic strategy of making fiction real and is concerned with how to make real fiction. *Becoming bear* stands as a reference for further *becomings* in the performance, but it does not resume or substitutes them. The relation between *Becoming bear* and *Becoming Animal* is not a substitutive one, but one that allows parallel or “multiple *becomings*” to co-exist in the conditions. Of relevance to this situation is the example with the wasp and the orchid, mentioned by Deleuze, as a case where *Becoming* does not mean substitution, but collaboration. In the case of the wasp and the orchid, the two are living a life of reciprocal influence and mimicry, in the sense of co-habitation and support for survival; the wasp carries the pollen and helps the orchid’s reproductive system, while the orchid is copying features of the wasp in order to attract her. Deleuze explains the phenomenon in terms of de-territorialisation and re-territorialisation:

“The orchid de-territorializes by forming an image, a tracing of a wasp; but the wasp re-territorializes on that image. The wasp is nevertheless de-territorialized, becoming a piece in the orchid's reproductive apparatus. But it re-territorializes the orchid by transporting its pollen. Wasp and orchid, as heterogeneous elements, form a rhizome. It could be said that the orchid imitates the wasp, reproducing its image in a signifying fashion (mimesis, mimicry, lure, etc.). But this is true only on the level of the strata—a parallelism between two strata such that a plant organization on one imitates an animal organization on the other. At the same time, something else entirely is going on: not imitation at all but a capture of code, surplus value of code, an increase in valence, a veritable becoming, a becoming-wasp of the orchid and a becoming-orchid of the wasp. Each of these *becomings*

brings about the de-territorialisation of one term and the re-territorialisation of the other; the two becomings interlink and form relays in a circulation of intensities pushing the de-territorialisation ever further. There is neither imitation nor resemblance, only an exploding of two heterogeneous series on the line of flight composed by a common rhizome that can no longer be attributed to or subjugated by anything signifying.” (Deleuze & Guattari, 1987b, p. 31).

The performance offers an overlapping of different objects that are performed; their interaction is similar to the cohabitation of the orchid and the wasp in a relation of communication where imitation is excluded. The product of the interaction of the notion of transformation as a disposal strategy, with the performativity of the script and of the attendance results in a new space of expression, a new mode is invented.

In order to better grasp this new space, I will use an example coming from contemporary conceptual art: Julie Mehretu is a visual artist interested in painting and drawing. Her work consists in mapping the dynamics and forces that compose images including classic painting or architectural compositions. She approaches composition and figuration as a result of a multi-layered process of drawing, erasing, water colouring and ink. In her own words, she describes what has become for her the purpose of her art: “the dragon that I really started to chase with the rest of this work since then, thinking about excavation, erasure, and palimpsest within my own language and my own work.” (Art21). While preparing for her exhibition at the Guggenheim in Berlin, she discovered the potential of the work to express beyond the intention of the artist. In an interview she remembers how it happened:

“Mehretu: The last time I was in Berlin, which was in January of 2007, I was working on a bunch of watercolours. There was a phenomenon happening that I wanted to bring into the painting. As I started to work with that element and bring it into one painting, for its different references it was just not working. I kept pushing the colour into this painting where there had been an intense amount of drawing and an intense action between all the different marks. At one point, I just started to sand away all the colour that came into the work. And when I’d finished sanding it, I turned around and

looked at it and it was a finished painting. I called it this poltergeist in the work. The erasure itself became the action. And all the marks were frozen around this hovering.”(Art21).

What Mehretu is calling “the poltergeist”, is a result of a technique of doing and then erasing. The space of expression is enabled by the exposure of her technique, to the materiality of the medium and the perception of the viewer. This new emerged field of expression is performative in the sense of its dependence on the mentioned ingredients. There is a similar process happening in the performance AB where we can talk about a dramaturgy of the performance only in the presence of the all the elements that compose the event. In this sense, the event consists in the materialization of potential; it depends on the visualization of the forces at work. Mehretu’s painting is activating our perception in the same way that Antonia Baehr is employing her scripted performance. In her way, Baehr is also doing and erasing (this is contained in the concept of her whole show- to collectively create an image.). Similarly to Mehretu, Antonia Baehr is constructing sound-images that use documentation as a support for a new construction.

Photo 8. Julie Mehretu: “Congress”, 2003. Ink and acrylic on canvas



Photo retrieved on 2.10.2009 from <http://magazine.art21.org/2009/10/02/julie-mehretu-interviewed-by-lawrence-chua/>

Finally, Mehretu's work is not about the re-interpretation of sources or about the subjectivisation of art. In this sense, the initial support becomes superfluous: "with my work, it's the architecture and the space and the built environment that become a kind of palimpsest, another type of atmosphere. The buildings are so layered; the information can be so layered and disintegrated that it becomes a dust-like atmosphere."(Art21)

Perhaps it is no coincidence that Mehretu talks about atmosphere not about meaning. Her painting addresses equally the mind and the nervous system, and the moment of knowledge production is the moment of the perception. Mehretu and Baehr share similar strategies in disposing the invisible, in terms of artistic intention, presentation dispositivs and attendance. And they both succeed in opening up a new space that is perceived physically and conceptually. Conceptually, their work problematizes our position as viewers and "humanity's interaction with themselves and with their world in a push to re-evaluate how we live, which in Deleuzian thought is one of the most important undertakings with which an artist can engage." (ImmanentTerrainArtAfterDeleuze, 2011-2012)

7.2 The Becomings in Abecedarium

The Dodo Bird, the Dolphin, the Sea Cow, the Tarpan, the Cat, the Fakir and the Parrot

The performance is created as an installation of different stations, each station corresponding to an animal; there is no specific order or line. This intention is kept also in this analysis. This is why the examples are not presented in the initial order from the performance. Antonia Baehr is becoming bear via the different episodes when her body transgresses towards difference. She is not becoming something else, or does not transform into an animal. Similarly to the example of the wasp and the orchid, her body accesses different communication levels by various proposals of affects. The interaction takes place between her body and different fictional proposals. On a physical level, her body is re-territorialized and de-territorialized, is building Rhizomes with objects of inspiration and technical objects. Four of the stations will serve here as an example to illustrate this meeting: the forest tarpan, the sea cow, the Dodo bird and the cat. Besides the objects that serve as "scripts" she also uses recording, tapes, microphones,

projectors, screens. The objects do not have a specific meaning; neither does the technical equipment. The objects matter in a sense of activity, of creating actions, of dictating a specific movement. They are assisting the de-subjectification of the performer as a signifier.

Photo 9. Photo from AB, “T is for Tasmanian Tiger (Thylacinus cynocephalus) by Steffi Weismann”



Photo by Anja Weber, retrieved on 09.07.2017 from Antonia Baehr’s official site:

http://www.make-up-productions.net/pages/gallery/t-is-for-tasmanian-tiger-thylacinus-cynocephalus-by-steffi-weismann_2292.php

7.2.1 The Forest Tarpan & Affect

In becoming⁸⁹ horse, Antonia Baehr starts from a text written by Isabell Spengler⁹⁰, her life friend and collaborator. The performer is presenting a story of friendship that has started in childhood. She does so by literally illustrating the specific moments of their

⁸⁹ From now on I will use becoming instead of Becoming- since the function of the notion in the performance is an interpretation of the Deleuzian notion of Becoming, but does not strictly resume to it.

⁹⁰ The script was initially developed for the performance but developed into a self standing object presented with the title “Tracing the Forest Tarpan”, live film/performance score, 7 min., 2012/ 29 transparencies for overhead projector and soundtrack.

friendship by using a projector and horse drawings. Childhood sketches of horses are juxtaposed with historical and medical descriptions. Mentally, the visual presentation of horses is juxtaposed with the idea of friendship and the art school. In this triangle of constructions, there is a hunt for an ideal horse image; but all the images are constructions of our imagination and experience. The visual presentation of children's drawings of horses is assimilated to the idea of childhood, friendship and new beginnings. So the narrative of the presentation, the more the child grows and the more schooled it is, the more it realizes the drawings are non-sense.

Finally, the artistic trained child becomes a grown up artist and stops drawing horses. Institutionalization as a form of loss of creativity; however, the present situation where the artist creates an event on this theme, is a proof of her distance from what seems to be a biographical episode. Maybe she stopped drawing horses at one point, but now her presence in the room includes all the elements she has used to construct the presentation: she is a friend of Isabell Spengler, they are both artists and the love for drawing horses is a common memory. The moment of presentation is an event. Not drawing horses and talking about it is an alternative form of discussing about horses. The lack of a constructed image becomes in itself significant; it generates content; emotional content that replaces the initial image. Performing the narrative of transformation is Expression.

The public's perception contributes to new interpretations for new images. This entails a visible paradox: it is simultaneously a presentation of the ingredients that led to the image of the Forest Tarpan and also a presentation of the disappearance of this image; the public perceives the new space emerged between the presentation of the construction and of the disappearance of an image. This new space is similar with Mehretu's "poltergeist". It is an expression of the transition of becoming, and stands as an alternative to the semiotic or psychoanalytic approach. Becoming tarpan has nothing to do with the psychoanalytical interpretation of girls loving horses, or wanting to be horses, or having some childhood issues with their fathers. In "A Thousand Plateaus" Deleuze and Guattari (1987b) clearly detach themselves from any Freudian influence. Claire Colebrook writes about what Deleuze and Guattari call the effect of "interpretosis", a phenomenon characterizing the Oedipal complex of always relating

current problems to childhood traumas. The claim is that “interpretosis” is common to all western thought that always interprets reality in terms of signifying objects, as signs standing in for some event that happened in the past.

“In contrast with this negativity of the image (where the image is always referred back to an event that is its external cause), Deleuze and Guattari argue for the internal intensity of affects. It is the image itself that is desirable and affective, and not some concealed ‘belief’ or meaning. Deleuze and Guattari use the idea of ‘becoming-animal’ to describe the positivity and multiplicity of desire and affect. The child’s fascination for the wolf is not for what the wolf represents but for the wolf’s entirely different mode of becoming: wolves travel in packs, at night, wandering. There is a desire here that is directed to a multiplicity of affects (all that the wolf does and can do and that is not attached to any single wolf character so much as a collection or ‘swarm’). This is a desire, not for what the wolf is or symbolizes, but for potential actions. Also, and most importantly, this desire is not for what one lacks; the wolf does not stand in for that original scene of trauma where the child loses his mother to his father. The desire directed to the wolf is not one of possessing or regaining some object towards which desire is directed; it is a desire to expand or become-other through what is more than oneself. The wolf is not a signifier of some human quality or figure; it is another mode of perception or becoming. In perceiving the wolf we perceive differently, no longer separated from the world in the human point of view. For Deleuze and Guattari, then, ‘becoming animal’ is not just an issue within psychoanalysis. It offers a new way of thinking about perceiving and becoming.” (Colebrook, 2001, pp. 134-135)

In the presentation of her friendship with Isabell, Antonia Baehr triggers our empathy by the parallel with the imperfectly drawn horses. The embodiment of the ideal horse is a premise of the body’s performativity while presenting itself in front of an audience. The task of embodying an ideal horse is deconstructed on several layers: firstly, by the impossibility of bodily transformation of the performer; secondly, by dislocating the discussion of an ideal representation of a horse. Instead of the presentation of the

appearances of a horse we assist to the deconstruction of horses: she is not trying to copy a horse, but is showing the imperfect childhood depictions of horses; lastly, the presentation is focused on the transformation of friendship in relation to the progression of their artistic skills and the affiliation to art institutions. In conclusion, the Forest Tarpan enables a discussion about the disappearance of an image, and displays it as a collective affective experience. In the midst of deconstruction, friendship stands for openness, creation, change and transformation. A further example will confirm the repetition of the same strategy.

7.2.2 The Sea Cow

We are facing the performer who is sitting at a desk with recorders and microphone, having a screen in her back where different texts about the sea cow are posted. The public reads and listens about the sea cow. Gradually the performer records and replays herself. We are attending the moment of becoming of an extinct animal. We see the performer recording herself, we know its her voice being reproduced and repeated. This process creates echoes and sounds that escape human verbalization. The sounds we are hearing exceed the human register; they are a result of voice performance, recording and audio perception. We experience the becoming of a sea cow without body and without a visual representation. The sea cow is an effect, a perceivable constructed illusion; her existence is based on the perception of sound. Sound itself is not expressive. Sound is expressive in the moment of us perceiving it and making correlations to the idea of a sea cow. Also, the performer is not transforming into a sea cow- it seems she is having a dialog with one or more sea cows. The repetition of her recorded voice creates the impression of an interaction between sounds that is attributed to a horde of sea cows. We experience the sea cow as witnesses of the construction of a new communication channel. When discussing perception in theatre, we must include all the human capacities of perceiving, including sound and the haptic sense.

The Forest Tarpan and the sea cow are alternatives for a representational model of communication. In this sense, the body produces new possibilities for expression and fiction. Performing the presentation of an extinct animal is an expressive moment. In performing the becoming of a sea cow, Antonia Baehr is not mimicking a sea cow via technical means. She is creating sound-images; the sound-image of a sea cow is the

product of the technicality and attendance. We might say the perceived sea cow forms a Rhizome between the performer's body, the sound, and the idea of a sea cow. The result is not the re-presentation of a sea cow but a new, expressive possibility for perception.

Photo 10. Photo from "AB": "S is for Stellar's Sea Cow (Hydrodamalis gigas) by Sabine Ercklentz"

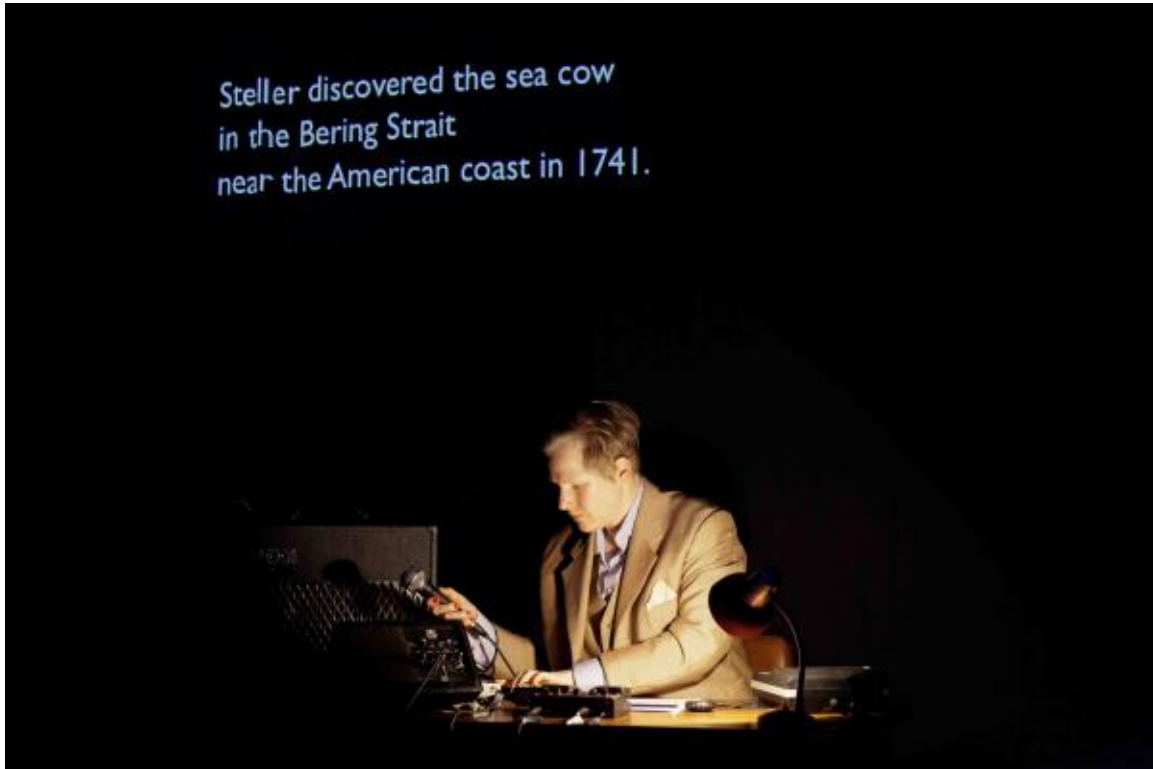


Photo by Anja Weber, retrieved on 10.07.2017 from Antonia Baehr's official site: http://www.make-up-productions.net/pages/gallery/s-is-for-stellerrsqos-sea-cow-hydrodamalis-gigas-by-sabine-ercklentz_2299.php

7.2.3 Instead of a Conclusion; Becoming Animal and Attendance

I will further argue that the conditions for Becoming Animal are here mainly set in the convention of performing and attendance. The display of the convention is visible in the self-presentation of Antonia Baehr, her identification with the transformative potentialities of the performance (or the possible acts of Becoming), and the economical use of scores as basic conceptual tool, included also in the choreographic strategy of public disposal. But this strategy is not addressing the public as a viewer, as a consumer. The spectator is part of the creation of meaning, in a very conceptual and material way. Conceptually, the script implies the presentation of stories, scripts and scores written by the artist's friends. Antonia Baehr is not the creator of the show, she is just the

interlocutor; she is a passage. Technically, she is the canvas. Practically, the spectator's physical presence is needed in the process of materialization of the presentation. In this sense, Antonia Baehr becomes Antonia Baehr, the second letter of the ABC, only while doing her presentation. Creation is collective.

Furthermore, there is a similarity in position between the artist and her interviewed friends, and the performer and the public. In this triangle, the public shares the same position as that of the interviewed friends. This juxtaposition leads, in the disposal of the performance to a situation of dislocation of the narrative perspective. The deconstruction or decentralization of one, unique perspective is best illustrated in the example of the Dodo bird by intentionally confronting the public with the video of the initial interview with Doris, a girl who has Down syndrome. Prevailing is not the possibility of an imagined bird, but the exposure of an imagining process.

As viewers we are confronted with the girl's strict and specific indications, which Antonia Baehr should follow in the staging of the Dodo bird. The confrontation with a different thinking is not creating an opposition to a rational thinking. In the imagining process, our differences are our common features. The rationality of a single looking subject is disrupted by the identification and empathy with the actual subject of the performance. The subject of the performance is not concerned with re-presentational strategies (as in the case of most postdramatic theatre) neither with the visualization of subjectivity (be it that of the artist, of the interviewed friends or of the viewer). The subject of the performance refers to the stage embodiment of different acts of Becoming. The girl's perspective is the expression of difference, which has nothing to do with standard notions of aesthetics. All that matters is the force of Expression, which creates reality- a reality where the Dodo bird exists.

“The process is expression. The distinction is between the expressing and the expressed. The new expressionism derivable from a rethinking of beauty is not a spontaneous individualism, far from it: it is impersonal *Matter* that does the expressing. What is *expressed* is that which emerges from matter, after a manner, as the "subject" of the process (along with a reciprocal conversion of remnant matter into "objectivity") Double ontological articulation.” (Massumi, 2002b)

This is possible only in a moment of collective sharing of Sensation, where the artist, the public and the presented material are equally important in the creation of an event. In a Deleuzian perspective this procedure might be regarded as ontological thinking and refers to the theatrical presence in the world, which is possible only by differentiation.

“Deleuze’s concept of theatrical presence, as a non-representational relation between audience and event, suggests one context in which we might apprehend ontological presence as becoming – the perpetual variation or difference-in-itself that, for Deleuze, constitutes the real.” (Cull, 2009, p. 5)

In this case, the perpetual variation of difference includes the perspectives of the interviewees, the performer and the viewer and their infinite correlations with the experienced material. The bestiarium is made possible, is realized due to the interactions of forces. Becoming Animal implies the destabilization of a central narrative position. How is difference created? “Difference not as opponent or negation of/ to sameness”; “What Deleuze wants is not a derivative difference, but difference in itself, a difference that he believes is the source not only of the derivative difference but of the sameness on the basis of which derivative difference is derived.” May 2003 p.144 as cited in (Cull, 2009, p. 5) AB is a collection of Becomings, which does not appear as a finite object, an atlas of disappeared archived animals, but as a process, -in the process of being created. Becoming animal does not refer to any zoomorphic transformation and the presentation of this process, but rather to the exposure of a viewing strategy which enables acting and the expression of unprecedented thought.

The performance’s basic recipe destabilizes a centralized rational perception of reality and triggers parallel perspectives of expression. The girl, Doris, gives specific advice regarding how Antonia Baehr should interpret and stage the Dodo bird. The materialization of a concept does not concern the transformation of the performer’s body in that of an animal. The question that rises is how to incorporate acts of Becoming on stage. What is the reality of such a process? Following a postdramatic lead, one answer might be found in the reality of the process, of exposing the structure and the way the performance is done, which is fully embraced by this performance also. But, further than that, AB is staging a convention where art is a prolongation of life. The concept includes both the possibility of creating reality inside a convention (via the postdramatic strategy

of self-referentiality) but also the possibility of creating fiction in the world. One testimony of a participant is addressed in form of a letter to Antonia Baehr:

“From a point of view, Abecedarium is a work on the loosing of oneself, on one side, and the amplitude or the expansion of oneself into the universe. There is all the time this sensation of concrete, of the approachable and of the overcoming (but not an overcoming that leaves us behind, rather an overcoming that carries us with it.)”(a.t.)⁹¹ (Martinez, 2013).

Becoming is not an illustrated concept; the recipe of the performance creates the context where there is place every time to become something else- to transgress. In matters of spectatorship, it is about appearance, being affected, attending. From a meta-perspective, the transformation consists in the exposure of the concept but does not resume to it. The exposure of the concept is expressive opening new possibilities for imagination to unfold.

7.3 Dramaturgy as Actualization of the Virtual

As presented in the theoretical part of the present thesis, dramaturgy is addressed from the perspective of ordering the actions. In the previous pages, I showed how dramaturgy is totally depending on the materialization of physical actions on stage. By offering a detailed exemplification of some of the stations from the performance, I showed how the concept is always following the practice, and why we can talk about Becoming and not about change or transformation. Still, what connects dramaturgy and Becoming? In order to answer this question, I will go back to the definition of the notions of Virtual and Actual and claim that dramaturgy in this performance is similar to the actualization of the virtual in a Deleuzian line of thought.

Dramaturgy as a work of actions implies that theatre constitutes itself as a construct that interacts with reality. Becoming includes a performative force of creating meaning beyond the realms of representation. Becoming implies actions and a specific connection between these actions. These actions appear or are visible via the effects they leave on bodies. Thus, a dramaturgy of becoming is a dramaturgy of the effects of some

⁹¹ *Quelque part Abecedarium est un travail sur la perte de soi d'un côté et l'ampleur ou l'expansion de soi à l'échelle de l'univers. Il y a tout le temps cette sensation du concret, de l'abordable et du dépassement (mais pas un dépassement que nous laisse pour aller loin. Plutôt un dépassement qui nous emporte avec).*”

process of transformation that happened before it was perceived by the body involved.

This is what some might also call Sensation: “Sensation is the mode in which potential is present in the perceiving body.” (Massumi, 2002d, p. 75). In a previous chapter, I analysed the concept of Sensation and followed its logic and application in art by following the Deleuzian thought. For a continuation and enrichment, this chapter deals with Sensation from Brian Massumi’s perspective. In his book “Parables for the Virtual”, Massumi (2002d) offers a retake of the concept of Sensation in relation to movement. This performance’s dramaturgy of Becoming shares two similar aspects with Massumi’s approach. The first one relies on his preoccupation with defining “virtuality” in the context of movement and process, an endeavour similar to dramaturgy as an expression of the performed actions. Secondly, his interest in re-defining the relation subject/object is proximal to a performance where the subject of dramaturgy is not the performer but the possibility for difference (in Deleuzian terms, the concept of Becoming Animal). Further, I will insist on these two aspects and reach a conclusion.

Photo 11. From “AB”: “Tracing the Forest Tarpan”



Photo by Anja Weber, retrieved on 10.07.2017 from Antonia Baehr’s official site:
http://www.make-up-productions.net/pages/gallery/s-is-for-stellersquos-sea-cow-hydrodamalis-gigas-by-sabine-ercklentz_2299.php

7.3.1 Virtuality and Movement

Derived from the Deleuzian thought, virtual is constitutive for the philosophy of Becoming: “Creation is primordially and essentially self-differing, and its ‘self-differentiation is the movement of a virtuality which actualizes itself” (Hallward, 2006, p. 27). Deleuze employs the notion in a process of transformation of potentiality to actuality. In this sense, virtual does not have anything to do with fiction or fictionalization and notions such as virtual reality but rather with “the possession of inherent virtues or powers” (Hallward, 2006, p. 30). Virtual is standing for all the possibilities and probabilities of the actual. “The virtual alone is real. A virtual creating is the reality that lives in any actual creature”. Still, the theorization of the virtual is different from the platonic idealism: virtual ideas do not precede actual things- they coexist. The present is constituted from the actualizations of the virtual. Reality is not a copy or a reproduction but always-new Expression:

“To realize a possibility is to bring something effectively pre-existent into existence, to the exclusion of other existences and in keeping with a given set of causes, preferences or goals. The realization of a possibility will resemble the pre-existent possibility itself; realization of the possible is thus simply an aspect of actuality. Virtual differentiation, by contrast, creates the very thing that it actualizes. Precisely, because ‘actual’ terms never resemble the singularities they incarnate (...) actualization or differentiation is always genuine creation.” (Hallward, 2006, p. 37)

In describing the relation between Virtual and Actual, Deleuze draws from Bergson and the Philosophy of Expression: the relation that exists between Virtual and Actual is not one of succession or of delegation:

“ the actual does not exist separately from the virtual, and the virtual does not transcend the actual in some higher plane. Rather, the two dimensions are given as facets of the one and same creative process, two aspects of one and the same ‘expression’ (and it will be redemptive task of thought to explore the possible means of extracting or subtracting the one from the other)(...)” (Hallward, 2006, p. 35).

The notions are used by Deleuze to express the logic of creation, where life happens as

actualization of the Virtual. But, as Žižek comments:

“what matters to Deleuze is not virtual reality, but the reality of the virtual (which, in Lacanian terms, is the Real. Virtual Reality in itself is a rather miserable idea: that of imitating reality, of reproducing its experience in an artificial medium. The reality of the Virtual, on the other hand, stands for the reality of the Virtual as such, for its real effects and consequences.” (Žižek, 1997/2008)

Starting from this condition, Massumi puts up a new thesis regarding the sensing body, and the reconfiguration of the relation “body- movement/sensation-change” (Massumi, 2002d, p. 1). His proposal is to analyse the sensing and moving body, not in regards to some fix point (what he calls positioning or grid) but in relation to movement.

“The grid was conceived as an oppositional framework of culturally constructed significations: male versus female, black versus white, gay versus straight, and so on. A body corresponded to a “site” on the grid defined by an overlapping of one term from each pair. The body came to be defined by its pinning to the grid. (...) Where has the potential for change gone? How does a body perform its way out of a definitional framework that is not only responsible for its very “construction,” but seems to pre- script every possible signifying and counter-signifying move as a selection from a repertoire of possible permutations on a limited set of pre-determined terms? How can the grid itself change?”(Massumi, 2002d, pp. 2-3)

Massumi demonstrates that the sensing and moving body, when thought of in in regards to movement, does not coincide to itself but to its transition. “In motion, a body is in an immediate, unfolding relation to its own non-present potential to vary. That relation, to borrow a phrase from Gilles Deleuze, is real but abstract.” (p. 4-5) The abstract here refers to admitting the paradox of body’s incorporeality. “Real, material but incorporeal.” (p.5) There are two famous examples that illustrate the paradox of the incorporeal body. The first one is the example with Zeno’s philosophical arrow, mentioned by Massumi who paraphrases Bergson; the second one is referring to the particle interaction in quantum physics (see also Žižek, 1997/2008). Both examples illustrate the actualization of the virtual- a sense of abstract realization of movement.

Movement is not defined as a sum of points connected by the arrow, but as the space in-between the points. Movement appears when the arrow is in still stand, which means after it has connected the points. Until the last act, movement is potential, multiple, virtual.⁹² Moreover, the transition from a definition of a moving body as being to the moving body as becoming is possible only in connecting the moving body to sensation. “There’s the ultimate paradox of the dynamic unity of movement and sensation: the unity is purely virtual. For the virtual to fully achieve itself, it must recede from being apace with its becoming.” (Massumi, 2002d, p. 21).

Analysing dramaturgy under the logic of the A.V.⁹³ includes several points: the visibility or materiality of dramaturgy as a process of actualization; the point of looking when analysing the notion and the configuration/re-configuration of a potential subject-object relation. For the first two points, we might for now mention that dramaturgy as A.V. is a process that is visible only after it has passed/it has been fulfilled. This does not mean that anything may be read as dramaturgy, but that once a dramaturgical line is expressed, than it is also readable as dramaturgy; a dramaturgical interpretation is possible due to the subjectivity and concreteness of the situation. We may talk about a dramaturgy of the objects on stage, or of a dramaturgy of how the objects on stage are interacting with the performer’s actions, but the amount of connections and possible grids is infinite.

Secondly, the perspective of analysing is subjective not only in the sense of a position of looking but also from the perspective of experience and accumulated knowledge. Thirdly, when talking about communication in the frame of theatre as a machine that has its own functioning strategies, the perspective of dramaturgy as actualization of virtual offers a new perspective not only on meaning creation techniques but also on spectating and viewing strategies. In this sense, performing meaning is equivalent with creating meaning and is depending of spectatorship. This reconfiguration of forces in the theatre dispositif is concentrated on a collective non-human creation of meaning, which exceeds the fictional frame of artistic performance. The artistic moment consists in fixing a skeleton that will later support a becoming. In

⁹² This also explains the title of the introductory chapter “Concrete is when concrete doesn’t”.

⁹³ Actualization of the Virtual

the case of Antonia Baehr's performance, the skeleton is the meta-frame of dismissing the action on stage as subjective fictionalization of the world (she is performing scripts written by her friends) and simultaneously re-affirming the reality as a construct. In this sense, the spectators are offered a moment of deconstruction of reality while being faced with parallel modes of different realities.

Finally, regarding the subject-object relation, the re-configuration of the theatre apparatus is linked to a change of perspective on how meaning/thinking is created and to the division of the roles of subject and object.

7.3.2 Subject/Object Repositioning: Part-Subject/Part-Object

Starting from the Deleuzian take on subject, I will use Massumi's argumentation for a repositioning of the subject-object relation. Also, this leads me to the reconfiguration of the notion of dramaturgy in the performance "Abecedarium Bestiarium".

"It is of course fair to say that a significant aim of Deleuze and Guattari's work (and Foucault's) has been to pulverize the traditional notion of the subject as the ultimate essence of individuation, pre-reflexively contemplating its own existence, and to develop a schizoanalytic subjectivity superposing multiple strata of subjectivation in a multicomponential cartography opposed to the Conscious/Unconscious dualism of the Freudian schema." (Bains, 2002, p. 103)

Deleuze and Guattari do not exclude the existence of a subject and its relation to objects but, in their ontogenetic perspective, reality cannot be summarized as a single relation of a subject who thinks perceivable objects. Their subjectivity "emerges as a self-referential existential Territory at the intersection of multiple components (...) (Bains, 2002, p. 105). The question that persists is how does this subjectivity appear or what are the conditions for it to be referred to. In a public discussion, held on the occasion of Massumi's lecture "Envisioning the Virtual", one of the claims is that the acceptance of subjectivity is pre-determined by the existence of a force that influences the configuration of the context where the subject is already included. The given example is that of a room with people attending a conference: in this case, meaning is established by the one entering the room or by the assisting audience. Although not mentioned in the discussion, I will include here the notion of subjectivity/subject as a normative notion of

meaning creation and perception. From this perspective, the subject is not the speaker perceiving the audience, neither are the members of the audience that choose to accept or deny a situation, nor is the third instance that might be the person entering the room. What Arno Böhler, the interviewer and moderator of the discussion claims, is that “there is already a force at work that starts to configure the situation long before we start to think about it” (TanzquartierStudios, 2013)

Photo 12. From “AB”: “Tracing the Forest Tarpan”, Performance at HAU2, Berlin



Photo by Anja Weber, retrieved on 10.07.2017 from the official site of Isabell Spengler: <http://www.isabellspengler.net/tarpan.html>

The question is then, how or how come that this potential is already configured. In the formation of subjectivity, Massumi, similarly to Deleuze and Guattari claims that there is “a plurality of forces that are activated, and that what we feel is that plurality of forces that is more or less confused” (TanzquartierStudios, 2013). Subjectivity is thus the act of

choosing between accepting and denying some of the relations between elements from this plurality of forces.

Nevertheless, this process is not directly referring to our ability to think consciously (here the dichotomy conscious/unconscious is dismissed). In our act of accepting or denying something, the expression of our approval/or dismissal might appear as an effect, not as a cause. Massumi (TanzquartierStudios, 2013) gives here the example of someone who runs when he sees a dog. The reaction comes before the conscious thinking of the reason of why we run- before thinking the fear. The act of running is a denial of a given situation- a barking dog- but it is constantly part of other situations (maybe that running is worse than staying, maybe it brings up greater dangers). In this sense Massumi refuses a dichotomy of acceptance/denial in a given situation and claims that we are forced in acting before we retrospectively become conscientious about the event. This perspective claims that subjectivity may be referred to retrospectively, as a result of actions of acceptance/of denials, from a plurality of predetermined situations.

7.3.3 The Field and the Parable of the Soccer Game

In the same discussion, Arno Böhler (TanzquartierStudios, 2013) emphasizes the importance of the notion of Field, noticing that the term is innovatory to the history of philosophy. The field is a notion that precedes any subject-object configuration, “we never start with a subject or the relation that a subject has to an object...we start with the components of the field”. To continue with the mentioned example, when entering a room you do not feel yourself or the other, but ‘the atmosphere’ or the ‘components of that situation’. In a political sense, the configuration of the subject as identification with himself or with the Other- is reassembled in a sense of ‘being with the other’ - a relation that is necessary in order to understand Massumi’s potential take on subjectivity. Massumi illustrates this “being with the other” in the relation of the partly-object with the partly subject, in the parable of the soccer game. Drawing from Michel Serres and Bruno Latour (who introduced the notion of part-object and refer to the “quasi bal”) and from Pierre Levy (with regards to the relation between individual and collective), Massumi constructs a redistribution of roles dictated by the logic of movement. Thinking movement overpasses the subjective thinking of an individual. In a logo-

centrist logic, the player is the subject of the game, since he is the one who may act out/express the objective of the game: to win the game by following the rules aka to score goals. But this is only valid, if one accepts the hypotheses that what defines a game are the rules of that game. Massumi (2002d, p. 72) explains how the rules of the game “only formal define the game but do not condition it. (They are its formal cause not its efficient cause).

His conclusion is that what defines a game is its condition, “a field”. The Field is not the physical terrain that is only a place assigned by culture to the manifestation of the game; and it is also not the context that hosts the game. The Field is the action area where the game is being performed; the Field is the space between the two opposed ends of the stadium. The goals “induce the directional movement and mark the outside limits (literally, the end-sides of the stadium, but also winning and losing” (Cvejić, 2002, pp. 9-10). Since the goals are actually directing and emphasizing the movement of the game, the player and the ball are both just partly-subject and partly-object. From the perspective of who or what is responsible for the goal, the ball acts as a partly-subject since it is the ball that marks the goal. The ball is also the visible agent of evolution of the game:

“if by subject we mean the point of unfolding of a tendential movement, then it is clear that the player is not the subject of the play. The ball is subject because where and how it bounces differently potentializes and depotentializes the entire field, intensifying and de-intensifying the exertions of the players and the movements of the team.” (Massumi, 2002d, p. 73).

In the same logic, the player is the object since he is the one attached to the ball; his actions are not free of charge, they subsume to the logic of the game; the player runs after the ball, tries to get the ball and finally, hits the ball. He is only a part-object since he “does not bring in his subjectivity into play, or else, if he does, self-consciousness might damage the match”(Cvejić, 2002, p. 10). The player is always active in fulfilling the game’s logic, but he is mainly involved by using his foot to kick the ball.

“The kick is indeed an expression, but not of the player. It is an “expression” of the ball, in the etymological sense (...). While the ball is the catalyzer and the goals are inducers, the node of expression (the body of the

player) is a transducer: a channel for the transformation of a local physical movement into another energetic mode, that of potential energy. Through the kick, human physicality transduces into insubstantiality of event, releasing a potential that reorganizes the entire field of potential movement.”(Massumi, 2002d, p. 74)⁹⁴

In the given study case, the proposed sound images (the sea cow, the tarpan, the cat, the Dodo bird etc.) act as the ball does in Massumi’s argumentation. Only by rethinking the relation of the artistic context (here the theatre dispositif) may we reach a new perspective on understanding how art produces meaning in the world. Beyond an aesthetical apprehension of an art show, the current approach is interested in the possibilities of art to act in the world. And thus performance becomes a strategy of viewing the forces at work in the world, and in turn, it enables a re-evaluation of our own position as viewers and creators.

In conclusion, dramaturgy is not something subjectively decided by a person, it is a result of the folding of actions on stage and enabled by a multitude of strategies: a dramaturgy of light, a dramaturgy of sound, a dramaturgy of acting, a dramaturgy of the plot or a dramaturgy of the spectator. By the means of the above argumentation, I illustrated how AB is an event that triggers Expression, beyond the frame of the representational dispositif. I discussed the creation of a new space of communication defined as the space that emerges in the process of performance by the disposal of performance strategies, and with the audience’s implication. The focus was on the artist’s input enabled by her performed strategy. In the following chapter, I extend my argumentation on the same topic, but from the perspective of the dispositif itself in the performance “While we were holding it together” by Ivana Müller.

⁹⁴ The notions of part-subject and part-object will be further developed in chapter 3 “While we were holding it together” Ivana Müller

Chapter 8. Third Case Study: Theatre as Abstract Machine

8.1 Introduction and Presentation of the Chapter

The third case focuses on the performance “While we were holding it together” choreographed by Ivana Müller and written with the performers⁹⁵. The chapter focuses on the theatre as apparatus⁹⁶ and the deconstruction of a representational mode of viewing (or more largely put, of reading art). The performance implies a transdisciplinary relation between theory (philosophy) and choreography (movement). Ivana Müller is a Croatian born artist, currently living in Paris and working all across Europe. “While we were holding it together” was her first collective creation. Meanwhile, her work has extended and diversified.

However, I approach this performance as an exemplary case of an event created by dance practitioners with a questioning span that overcomes disciplinarian borders and that re-discusses the possibilities of the contemporary theatre apparatus. The performance is dance in so far as it is questioning strategies of creating and representing movement. From a theatrical perspective, only the theme is movement-related, since the whole performance is visually based on the extraction of any movement. We first see five people on stage blocked in some random poses. They will hold the poses during the whole performance and only towards the end, exchange positions between them while keeping the pose. At the end of the performance, they will leave the stage and in the dark we will still hear their voices commenting upon the stage situation.

The show has already been taken as example by different scholars. Martina Ruhsam (2011) uses the case as an example for collaborative creation and Stefan Apostolou-Hölscher (2013) opens a discussion via the notion of the *tableau vivant* as a representative frame for a biopolitical field in painting and theatre. This approach contributes to the discussion of dramaturgy and thought/image creation in a dance-

⁹⁵ The case study is based on the description of a filmed version of the show, with the performers: Jefta van Dinther, Karen Røise Kielland, Pere Faura, Katja Dreyer and Stefan Rokerband. The performance was played for over 70 times with two other sets of performers. Produced by LISA and I’M’COMPANY, in co-production with Sophiensaele Berlin (DE), Productiehuis Rotterdam / Rotterdamse Schouwburg (NL), Dubbelspel (30CC and STUK Kunstencentrum Leuven, BE).

⁹⁶ Apparatus, theatre dispositive or Abstract Machine as Deleuze calls it, is used here in order to describe a different mechanism at work in theatrical communication than the classic strategies that divide the public and the stage.

related event. Although initially dramaturgy was addresses in general and also in this thesis as a practice that had firstly emerged in theatre, the contemporary use of dramaturgy is linked to the conceptual and contemporary dance practice. Considering both, theatre and dance practice, and also their overlapping, I follow a redefinition of dramaturgy as – the work of actions. The third study case, contributes to this redefinition, from the perspective of the inter-actions between stage and public, and specifically, regarding the process of communication. What strategies are implied in the construction, delivery and perception of staged material?

Largely put, the topic is the same in all the study cases. However, what differs is the perspective that each study case offers on the matter of sense making. Differently from the first two study cases, “While we were holding it together” centres on the topic of representation and art as construction. The title and the presentation photo already suggest that the subject of the performance, the “it” held together by the performers is the frame, a conscious gesture of showing, which for me is the subject of representation.

Photo 13. The presentation of “While we were Holding it Together”



Photo retrieved on 5.04.2016 from Ivana Müller’s official website:

<http://www.ivanamuller.com/wp-content/uploads/2009/11/e-flyer-wwwhit.jpeg>

The photo advertising the performance, shows 5 bodies holding together a picture of them showing their feet. Movement is present only in the reference to the lack of movement. However, the performers “hold it together”. The question is how is movement (the idea of movement) representable beyond a representational theatre apparatus (when theatre is not showing something but doing it)? And is it really doing something if everything happens just in our minds? And how does the doing (or in this case the non-doing) influence the showing (the representation of the idea in our minds)?

For the economy of the thesis’s theoretical argument, this example is crucial in order to discuss the specificity of minimal/conceptual performances structured by the dynamic between performers and spectators. Generally, the whole perspective of this research is that of a spectatorial dramaturgy- referring to the strategies of viewing and perceiving performance. However, this third study case focuses also on the differentiation between a “spectatorial” dramaturgy and a “visual dramaturgy”. While analysing the meaning creation process and thinking strategies from the performance, I will use “visual dramaturgy” as employed by Maaïke Bleeker (see also 2003, 2008, 2009, 2012). In this case, visibility substitutes textuality as the main sense making strategy in dramatic theatre. Specifically, a visual dramaturgy refers to the actions and effects that take place in a system with other rules than those of the big narratives and of linearity. Taking in consideration the roots of visual interpretation in film and media studies, the present chapter is also a proof of the travel and flexibility of notions across disciplines and a continuation of Bleeker’s research on visibility in theatre.

Furthermore, I will use the concept of “abstract machine” as a metaphor for an organism creating thinking via a collective experience. In this sense, any association with the show being a projection of a “tableaux vivants” is relevant as a reference to the spectator’s modes of perception. We see the image of five people trying to hold their poses; the imaginary field stemming from this poses implies multiple narratives and the disintegration of a single big narrative. The imagined and shared construction excludes the representation of a complete, in itself contained world. Their bodies on stage are a starting point to discuss multi focal perspectives on stillness, togetherness and collective creation. At this point Nancy’s notion of the “singular-plural” image and his influence on the redefinition of the notion of community as “Mit-Sein” will prove relevant.

8.2 Theatre as Representational Mechanism

What Do You See When You Look on Stage?

The performance starts with seeing five people on stage, each of them frozen in a pose, looking in the direction of their pose/body; they are not speaking; they are dressed casually; after some minutes there is a black out; the lights are turned again, they keep their poses. The staged material includes the reference to the expectations of the public in a theatrical frame (spectating, in terms of viewing art, looking at objects). This is what we see: five bodies on a stage, fixed in their positions, no words, no music; the first sequence is marked by a shut down; when light comes back, we see the same image. This is repeated: light, bodies, no gestures, and different stories, black. This repetition reminds of the classical structure of dramatic theatre in acts and scenes.

However, here we have only this recalling that creates expectation, only to have it dismissed and re-directed towards other areas. It seems that all the stories relate to each other just as a pick up, as a way of acknowledgement of the present, but they are never brought to some conclusion. They do not have a point. You are interested more and more in the shifts of the game and smoothly its breaks become the interesting part. You try to follow the logic and to get the trick, but you always fail. You are always surprised in how your attention has again been drifted. How does it actually function?

How does it all begin? After standing for two minutes or so in their fixed poses, one of them starts to talk “I imagine we are standing in the middle of the forest”. The first story and image we are given, is that of a family going up a hill in a forest. The second performer continues the story “I imagine we are wearing matching training suits. I am bringing aunt Hilda her tea”. So far, their inputs fed the same story; even with the third intervention: “I imagine, I am a fox”. Since everything is exposed, it is not hard to believe that someone imagines that he is an animal. So far, the link between what they show and what they say is only this “I imagine”. There is no recognition of their poses, nothing emblematically, nothing in their gestures that would make us believe their poses have any link to their stories. My expectation is that they will come at one point in their story, where these “tableau vivants” will express the narrated. This expectation is of filling the image frame with words. Or, differently put, of fitting the signifier to the signified. The same guy, continues: “These is the animal gallery: the bear, the wild cat,

the tiger and the rabbit are behind me.” His input continues the narrative of the forest, as an inspiration for his own constructed narrative. However, any possibility to link the imagined to the seen is broken, since he gives us secondary information, different from the first one (where we started to think that they are a family in a forest). In this way, they continue the game between what they tell you and the potential of fiction that you as spectator are ready to apply to the viewed- but only to have it broken, interrupted: “We escaped from the zoo, three days ago”, “I imagine, I am 150 year old oak tree”, “I imagine, a different position of my hand would have been a better choice”, “I am the commander...overlooking the forest”.

This “I imagine” is the textual link, but also the audio repetitive gesture that connects what we see on stage with the performers’ narratives. “I imagine” is repeated but every time it is used to tell a different story, from a different perspective. However, it is never influencing the movement of the stage. As the story goes on, the performers remain stuck in their poses. The distance between their fixed scenic movement and the combinations between their stories, between what we see on stage and what we see in our imagination is building up. The forest they are talking about is never actually enacted or embodied on stage. The input “I imagine snow is falling on us” is accompanied by repetitive piano sounds and the sound of steps in snow.

The visualized image is layered: we see these bodies, that do not narrate –they are present as bodies outside narration; the sounds add a second layer, a soothing of the freezing frames, or rather a melting down. With the first line, “I imagine us still here in three hundred years”, gradually, the place is changing, they are not outside anymore, they all contribute with stories to creating the field of the museum, of the exhibition. This is a direct address to their condition as statues/objects/tableaux vivants. “We were brought to the British Museum”, “It would be much nicer to be in Louvre”, “We are not in the exhibition hall but stored in a large container”, “My collector lives in Japan”, “I imagine, we all have big black moustaches, we are in a special combat operation”, “We are standing in the minefield, we all heard the click but we all don’t know which one of us stepped on it”. A second intermezzo follows; we can hear grasshoppers.

The narrative of the forest continues, but now they are in the story as disguised actors, playing Robin Hood. The man in the right is doing the redistribution of the roles:

“She is playing made Miriam, he is little John, here is Merlyn the Magician, and there is the Sheriff of Nottingham. I am playing the leading role”. We are presented with the narrative of narrating. At this point, I am not trying to fit the image to the story. I know that the bodies in my front have this role of playing different roles, depending on the one who narrates. The stories are not so important anymore, I want to see the connections-or better said the places of disconnection and their logic. “I imagine you are all bourgeois. This is a 19th century party in Rotterdam. We are showing you a series of tableaux vivants, we are wearing different costumes and you are guessing whom we are. It is light, entertaining and educational.”

The indication of this frame is fitting my own expectation of the show. I want to run from it. With this meta-narrative, they assure that the public joins them in the dislocating adventure. At the 12:59 minute of the performance, we are together in expectation and offer- how does the unexpected transform when it is expected? “I imagine playing in a theatre piece, it is the 12th minute of the show, and I have just spotted the woman of my life in the second row.” They reveal the apparatus of theatre. They are not theatrical, playing roles and accepting the frame. The theatre they are talking about is imagined and the similarities that now show up, between speaker/his distance and his audience, and the actual situation of people being in the room, appear as a funny coincidence. They managed to tear up the representational frame; to have the public with them in deconstructing the illusionary.

A classic dramatic convention would present us with the enactment of a specific dramatic structure; as spectator’s we would perceive, recognize and follow the logic of that specific structure in order to confront the staged subjectivity with our own. In “While we were holding it together” the support consists in seeing the performers enact an empty, still image. Empty or full, it is irrelevant- and this is what we experience during the performance. We are confronted with a fix pose that does not mean anything beyond its own presence. In other words, it does not represent anything; it does not substitute or illustrate an action or thought that happened outside the theatre. Meaning is created by starting from the physical awareness of the body that is fixed in a construct of other fixed bodies. Nonetheless, what Bleeker would say is that this situation is also a constructed one, that flourishes not on the basis of the presentation of the represented

material, but rather as a mirroring of the awareness of showing and of being aware of the being watched. In other words, the relation between the performers and the viewers serves both as a condition and as a subject of the presentation. While regarding a performance where the performers talk more than do, an essential question rises: How is movement representable beyond a representational theatre mechanism? Does the lack of body movement on stage exclude a movement in thought in the audience?

8.3 The Theatrical Apparatus

Bleeker's Vision Machine and Torres's Candies

8.3.1 From Spectatorial Dramaturgy to Visual Dramaturgy

From a disciplinarian perspective, the dramaturg is considered the „outside eye“, someone who is accustomed to the process but who is also able “read” the text from a distance. „The dramaturg is historically associated with the ‘outside eye’, the ‘audience in the rehearsal room’, the ‘corrective’ or ‘third eye’ - descriptions that conjure up the dreaded remote gaze.” (Behrndt, 2008, p. 1)

Moreover, contributions from the field of critical theory, such as Rancière's, frame the dramaturg as an active, involved, emancipated spectator. In his essay “The Emancipated Spectator”, Rancière (2009) uses the relation between schoolmaster and student to explain the actor – spectator relation. By “ignorant scholar master” he implies that a scholar is in charge of knowledge but is also aware of the student's ignorance. The student shouldn't have to acquire the schoolmaster's knowledge, but the things he doesn't know yet. Rancière applies this to the field of theatre, where traditionally, the actors (the artists) are producing knowledge, and the spectators are passive viewers. Rancière's theory criticizes the status quo that theatre has to teach, and that the spectators must understand and decode the meaning represented on the stage. In Rancière's view, the spectators, similarly to students, learn and develop themselves and the story by associations and comparisons:

“The spectator also acts, like the pupil or scholar. She observes, selects, compares, interprets. She links what she sees to a host of other things that she has seen on other stages, in other kinds of place. She composes her own poem with the elements of the poem in before her.” (Rancière, 2009, p. 13).

Following Rancière, emancipation takes place when the parts acknowledge their place in the matrix of knowledge: “it begins when we understand that viewing is also an action that confirms or transforms this distribution of positions.” (p.13) Rancière appreciates that theatre implies distance, and tries to analyse its influence in the process of creating and translating knowledge. “Theatre is a place where an action is taken to its conclusion by bodies in motion in front of living bodies that are to be mobilized”. (p.4)

However, Rancière’s notion of distance is different from Behrndt’s, who locates the dramaturg “between chaos and order” (Behrndt, 2008, p. 7) and invests him with a collaborative function included in the creative process. Most often, dramaturgy has been correlated with the activity of looking at and more precisely of seeing things. Different metaphors encapsulate the idea of the dramaturg as an agent of vision. Synne K. Behrndt (2008), in her essay “The dramaturg as collaborator: process and proximity”, mentions that, historically, the dramaturg has been regarded as someone who takes distance from the creative process and can provide a feedback.

“Spectatorship, dramaturgy, criticism and the dramaturg are closely linked for a number of reasons, an obvious one being that the dramaturg’s presence in the process as an ‘onlooker’ who documents, records, processes, analyses, reflects back to the artist the possible interpretations, complexities and decisions needing to be made connotes a sense of meta-process. Thus the dramaturg can of course not escape the association with the critic or audience’s view and perspective. However, as with the notion of the audience as something reliable, definable, external, decoding meaning, fixed and outside of the work has been long challenged so too can dramaturgical practice be redefined.” (Behrndt, 2008, p. 2)

More than Rancière, Behrndt moves the discussion from a classic closed perspective on theatre, to an open and processual development of meaning creation. This implies a new approach on the status quo in theatre (which defines the spectator as a distant interpreter of a finite artistic object) and of the communication in theatre. This change of the status quo is also understandable as a shift from a spectatorial dramaturgy to a visual dramaturgy. This shift goes beyond the active/passive or subjective/objective debate in terms of the implication of a spectatorial view in the creation and attendance process; it

refers to the reconfiguration of the stage apparatus as a mirror for the relation stage-audience.

“Wanting to think beyond any mono-directional model of perception (including Lacan’s mirror stage), Bleeker calls for the need to look back, at times reflectively while at other times not, toward the perceptually-engaged subject. The purpose of this is to stage the event of seeing, in order to grasp it as a locus implicated and actively participating in the production of meaning. The question that Bleeker posits as fundamental to this re-staging of perspective is: ‘do you see what I mean?’ However this question can only be answered, Bleeker suggests, by first responding to the question: ‘do you see me seeing?’ In other words, seeing seeing (as staged event) equals seeing meaning (as staged event).” (Ricco, n.y.)

By this, the shift from spectatorial to visual implies a shift from someone who tries to understand a signifier to someone who is aware of theatre’s communicational strategy. Or differently put, it is a shift from the dramaturgy’s function of decoding to mirroring the dispositiv. Furthermore, Bleeker’s proposal (2008) of a visual dramaturgy sustains a reconfiguration of the entire theatre apparatus as a vision machine, where meaning is produced as effect of post-human (or conceptual), non-subjective forces. Analysing the performance via the senses appeals to a visual dramaturgy, in terms of mediality not of content (I am not concerned what the image means, but how does it functions).

8.3.2 Movement as Reflection of the Seer

On a present, perceptive level, it seems that the staged material is exactly how it is functioning. As Lehmann already stated, in dramatic theatre, meaning is directed towards the audience by means of dramatic structures; the same thing happens in painting via the perspective, which directs the attention and guides the reading of the object. Post-dramatic strategies use as perspective the deconstruction of the theatrical mechanism:

“In the post-dramatic theatre, this framework gets deconstructed or rejected altogether. Singular elements of theatre performance lose their connection with the totality that made the sensory meaningful. The deconstruction of the dramatic perspective, according to Lehmann, returns this singular elements

to themselves as here and now and intensifies the presence of their sensory qualities.” (Lehmann, 2006, p. 11)

“While we were holding it together” is not enacting a deconstruction. It is using the theatrical frame of the actor-spectator relationship in order to talk about what it means to construct collectively. It is a different procedure than the post-modern strategies of empowering a co-existence of scenic languages, having as an effect the non-representation of a single narrative and/or the empowering of the spectator’s own interpretations (as it happens, for example, in “Einstein on the Beach” a well known multimedia performance show that enables each spectator to create his own narrative during the show).

In her book “Visuality in the Theatre. The Locus of Looking”, Maaïke Bleeker (2008) proposes a perspective on theatre as a representing machine, but not in the sense of the modern division of reality vs. fiction (this includes the dramatic model and the auditorium-stage division, or original/copy). Her approach starts from Lehmann’s notations on the post-dramatic theatre as political, in the sense of it being a staging of the possibility of multiple frames of interpretation: “Political not because of what is represented on stage, but because of the ways in which the post-dramatic theatrical event draws attention to the problem of representation itself, to representational forms and how they are perceived, or not.” (p.8). Bleeker does not see a difference in the perception of reality vs. perception of fiction. The accent is on the multiple perspective possibilities that exist both in art and in the socially constructed life. She is inspired by Barbara Freedman’s approach on the Elizabethan theatre as a “‘culturally conditioned mode of staging’ that does not illustrate the Elizabethan reality, but a specific perspective of looking and perceiving.” In this sense, Bleeker refers to the “theatrical apparatus as a ‘vision machine’ (that) stages ways of looking that respond to a particular culturally and historically specific spectator consciousness”⁹⁷ (p.9). From this

⁹⁷ The notion of apparatus is introduced by Bleeker as a term coming from film theory and including all the operations and conditions that are enabling the viewing of a film (technical elements, the spatial conditions for watching, the film as an object that from an aesthetical perspective can be differently employed and relied to, and also “the ‘mental machinery’ of the spectator (including conscious perceptual as well as unconscious and preconscious processes) that constitute the viewer as a subject of desire).” Bleeker offers the directions for the seminal texts regarding the theory of apparatus : “The Ideological Effects of the Basic Cinematic Apparatus” by Jean Louis Baldry, and “The Apparatus: Metapsychological

perspective, theatre and reality are both constructions and what they share is a specific angle of someone looking at things. In order to explain the unfixed and multiple possibilities for visualization in theatre, Bleeker introduces the notion of focalization:

“Focalization is a most useful concept for an analysis of the interaction between actual viewers and the visions presented to them in the theatre because it allows for an understanding of this interaction as a dynamic process of address and response in which the address presented by the theatre mediates in an event that for its actually ‘taking place’ depends just as much on the response of a particular viewer.” (Bleeker, 2008, p. 10)

Specifically, theatre as an apparatus is composed of three different subjects involved in the act of looking: the subject seen, the individual person as a subject who is seeing and thirdly, all the possible intermediations between the two. In this logic, the act of communication does not resume to the transmission of a message, but depends on the response of the seen subject. In this sense, Bleeker’s proposal refers to art as the staging of the strategies of seeing and being seen. Furthermore, one would want to know what effects this strategy has. One answer might be found in some conceptual artist practices that deal with the enabling of such strategies where artist and viewer, object and spectator are not perceived as different or opposed categories.

For example, Felix Gonzales Torres’s installation, “Untitled (Portrait of Ross)”, from 1991, invites the viewer to be part-creator of the narratives of love and loss. The installation consists in a pile of coloured wrapped candies that spectators are supposed to pick up and eat or bring home. The candy pile is a metaphorical incorporation of the artist’s lover. By investing the spectator with the invitation to pick up a candy, the spectator is able to choose the degree of his involvement in the commemoration of Ross. The pile weighted 178 pounds, and was left unwatched, so spectators could take as many candies they wanted. The following day, after being weighted, the pile had been completed to its initial weight of 178 pounds- the same weight, Ross had when he had been diagnosed with AIDS. Spectators are actively involved in keeping Ross’s memory alive, by their action they constructing a collective commemoration and representation

Approaches to the Impression of Reality in the Cinema” in “Narrative, Apparatus, Ideology” edited by Philip Rosen (New York: Columbia university Press, 1986, pp.286-318)

of love, relationships, societal structures and disappearance, loss, unavailability, end. A case where the act of looking is performatively understood as acting out, doing something to express one's position and thus changing/influencing or shaping the final artistic object.

Photo 14. Felix Gonzalez Torres: "Untitled (Portrait of Ross in L.A.)", 1991.



© The Felix Gonzalez-Torres Foundation

Photo retrieved on 11.07.2017 from <http://www.artic.edu/aic/collections/artwork/152961>

If dramatic theatre presents the spectator with an object to be decoded - performative theatre offers the spectator the possibility to observe himself seeing and, further, to question the perspectives of looking. This procedure is a good reason to understand why Bleeker refers to the spectator, not as an onlooker (as someone who looks at something that is already constructed), also not with only a viewer (someone who sees what there is to see) but with the notion of "seer" including also a sense of prophecy:

"the seer is someone who sees things that are not there: future things, absent things. Seeing always involved projections, fantasies, desires and fears, and might be closer to hallucinating than we think. (...) The term 'seer' is an

acknowledgment of the fact that we always see more or less than what is there and that, therefore, seeing is always affected with ideals, values, presuppositions, fears and desires. These factors do not necessarily match our own, nor those of the ones we see. But the term ‘seer’ is also an acknowledgment of the possibility of opening our eyes to difference.” (Bleeker, 2008, p. 18)

Taking into consideration the multiple frames and the ever-oscillating position of the seer, it is impossible to refer to dramaturgy as the illustration and realization of a pre-determined image of the world. In this sense, “While we were holding it together” includes the staging not only of a single perspective or of the performance of discourses, but rather of the system which allows single, and different perspectives to coexist.

Let us consider for example, the sequence with the imagined fiction (starts with the sound of snow steps, and ends with the sound of steps, walking; at some point, we hear also the sound of a clock ticking; the young guy on the floor says he imagine they will be here in 300 hundred years, in the end of the sequence, he says he imagines everyone has left. In a way he gives the start in the creation of the Field⁹⁸. This sequence starts from the idea of time travel (or rather irrelevance of time) and introduces all kinds of fictional situations related to different aesthetics (or forms of imagination). The link between the stories and the multiple narratives is achieved but not in a linear, psychological or dramatic way. The logic is rather the logic of the improvisation and of reciprocal influence; it seems the stories function on a proposal-reaction system. This proposal-response dynamic creates some zones, or fields that may be concretely identified as artistic modes or places.

I will give some examples of Fields, introduced by specific words during this sequence: the museum (brought to the British museum, the permanent collection, Louvre, exhibition hall, a large container, we have been sold at an action to different collectors) film (big black moustaches, B movies), war (bombs), music (a rock band on tour, Barbarella and the bandits, sound check, technicians), theatre (main stage of the Lincoln centre, costume drama based on Robin Hood) etc. Representation as a concept is also introduced as a field (“I imagine you are all bourgeois, this is a 19th century party

⁹⁸ Remember the notion of Field discussed in the previous chapters.

in Rotterdam, we are wearing different costumes, you are trying to find out who we are, the coincidence of the 12th minute of the show when the standing man says he imagines he felt in love with the spectator in the second row”). After this meta-insertion, the things get even more complicated, funny and absurd- it seems as a marker for the absurdness of difference: “I imagine this more as a musical comedy, about love in outer space, I am wearing my silver astro fit, I am about to dance and jump into the arms of my dancing partner. There is glitter everywhere”. Later on, the same actor retakes the narrative and presents the effects: “I imagined, I fell badly when I jumped, and I injured my self. To the hospital, they are telling me, I am going to stay like this forever.” The others, react to his state “I brought you flowers” or “We’ve been put in the same room”. A clock is ticking. The Fields continue: TV commercials (yogurt, Alps, Bavarian dresses, yodelling, lederhosen feel tight, commercial, TV, zapping); we can hear horses steps. After that, a new sequence starts: the field with the water contest. Steps. And things go on in this logic. Each performer starts his story as a reaction or a continuation to the story before.

However, the show is regulated by the cyclical return to the physical reality of their bodies: they are getting tired and their bodies start trembling. The difficulty in holding the fix pose endangers not only a single story or perspective, or a fragment- it endangers the condition of the whole piece. “I imagine I am alone, everyone has left, you and also them, everybody” “I imagine, we are refusing to leave”, “this position must look quite comfortable to you”, “closing your eyes and still being able to see me in his position” etc. It seems that sense comes as a result of the confrontation of their body resistance and the viewers mind resistance to fixing what is heard to what is imagined (here imagined stands for seen, comes from image). Bleeker’s proposal for understanding theatre as a vision apparatus allows for a redefinition of dramaturgy as a construction of actions, as a post-human process. The logic of proposal-reaction based on instinct and improvisation and the notion of Field are useful procedures in understanding how this non-human apparatus functions. Nonetheless, theatre as apparatus includes not only the reference to the multiple reading possibilities, but also to unforeseen ones.

8.4 The Abstract Machine

At this point, when anything is accepted in terms of what is constructed and also in terms of the viewer, things tend to become irrelevant. The lack of a represented subjectivity does not mean the total disappearance of subjects and objects and their relations. The assemblage of bodies, words, and images enacts the collective imagination as abstract machine; its finality is the encounter with the production of subjectivity, which is a different encounter than the encounter with the representation of subjectivity. By presenting how the apparatus works (as a sum of singularities) we are also presented to this singularities. However, they do not exist as representations or/illusions or substitutes for outside gestures or actions; they exist only in the reality of their staged network; they compose the assemblage, they express the assemblage. Claire Colebrook gives a similar definition to the Deleuzian assemblage:

“Deleuze and Guattari refer to ‘machinic’ assemblages, rather than organisms or mechanisms, in order to get away from the idea that wholes pre-exist connections (Deleuze & Guattari 1987, p. 73). There is no finality, end or order that would govern the assemblage as a whole; the law of any assemblage is created from its connections. (So the political State, for example, does not create social order and individual identities; the State is the effect of the assembling of bodies. There is no evolutionary idea or goal of the human which governs the genetic production of human bodies; the human is the effect of a series of assemblages: genetic, social and historical.)” (Colebrook, 2002, p. xx).

The scenic assemblage of bodies, poses, words, stories, is an enactment of the abstract machine of collective imagination. What keeps the performance going on and the spectators’ attention up? If in real life, imagination is fuelled by the desire of knowing-knowing that is not related to cognition and rational thought; this desire for imaginative knowing is also the force enabling the functioning of this machine. In this sense, we might relate to the bodies on stage not only as “seers”- in Bleeker’s sense, as subjects of vision who see beyond the present perception of reality, but also as subjects of desire. Understanding desire from a Deleuzian perspective helps understanding what may appear as accidental, or irrelevant connections between the five bodies and words on

stage. In this sense, desire is a process of being together, of longing to communicate and to be together in narrating beyond a subjective self. “I imagine”- as the expression of desire; following Deleuze, an assemblage may include the most different and otherwise not relatable things:

“A desiring machine is therefore the outcome of any series of connections: the mouth that connects with a breast, the wasp that connects with an orchid, an eye that perceives a flock of birds, or a child’s body that connects with a train set. Thinking desire in this way gets us over desire as a fundamental lack. (...) Desire is connection, not the overcoming of loss or separation; we desire, not because we lack or need, but because life is a process of striving and self-enhancement. Desire is a process of increasing expansion, connection and creation. Desire is ‘machinic’ precisely because it does not originate from closed organisms or selves; it is the productive process of life that produces organisms and selves.” (Colebrook, 2002, p. xxi).

8.4.1 The Logic of Proposal-Response

Understanding the bodies on stage as machinic assemblages that interact with words, situation, dynamics, perspectives of looking, attendance processes etc. explains also a process that happens at the level of meaning creation. From a representational logic, the show might be appreciated as absurd or accidental, or illogical. However, my claim is that this is not the case. The performance masterfully stages the strategies of action and interaction by subtracting the actual gesture of action. However, this procedure is expressed by the logic of proposal-response, which stands beyond the dichotomy of action-reaction. In her comprising essay on the shift from representational critique to a new materiality, Marie-Luise Angerer (2013) affiliates this procedure of proposal-response to the notion of Affect. The notion of Affect is important to explain a collective Becoming, a process of transformation that is not resumed to an individual. Furthermore, the focus is on bodies in relation to other bodies, may it be human or non-human bodies. She relates to Karen Barad’s notion of “intra-activity” (2007) to explain the “material” relation between different relations and constellations rather than between identities:

“With the notion of ‘intra-activity’, which naturally relates to interaction, Barad underlines that from a meeting no entity in itself takes place but first with and via an action the two poles or more, receive a form. She talks about ‘entangled ontology’ and about ‘material-discursive phenomena’ instead of words and objects.” (a.t.)⁹⁹ (Angerer, 2013, p. 92).

This process of material agency on things and in-between things helps us visualise a dramaturgy of intra-activity not as a mere response between the performers, or between performers and spectators; the exchange happens rather between the subject seen and the physical individual as subject. This brings us back to Bleeker’s vision machine, which seems to function here as a projector of images imagined collectively (by the inter-activity between the performers and also in the presence of the image of a watching instance). Angerer points towards a shift from signification (in the sense of a human action) to responsiveness (in the sense of a force that activates actions and has effects on relations).

This is true also for “While we were holding it together”, where as viewers, we perceive the expression of a communicational process that happens between the performers and the projection of our own expectation. However, spectating is not resumed here to the reading and decrypting of a code or message. The performers and stands dispose the whole ‘subtext’ or imagined material as a grounding brick to the construction of the show. Every time, each performer ads up, or responses to a story by repeating the same verb “I imagine”. “I imagine” is the only repetition and has the role of a normative rule. Everything is relative; the only constant is “I imagine”. In this sense, the theme is not the content of this “I imagine”, but the different ways in which this verb can unfold. As spectators we are co-opted in the experimental unfolding of a verb that means something else for each person. In this process of expression of different narratives and constructions, signification itself is also tested: “I imagine, a different position of my hand would have been more comfortable”, or “I imagine, you can see us in the same positions with your eyes closed.” At stake is the analysis of a

⁹⁹ Original citation: “*Mit dem Begriff der ‘intra-activity’, der natürlich auf den der Interaktion anspielt, betont Barad, dass von einer Begegnung keine Entität aus sich besteht, sondern erst in und durch eine Aktion die beiden Polen (oder mehrere) jeweils Form annehmen. Sie spricht von einer ‘entangled ontology’ und von ‘material-discursive phenomena’ andstelle von Worten und Dingen.*”

communicational process that includes the staging of someone seeing. The doer is assuming the position of the one watching, and though changing the dynamic- or re-directing it. What used to be the logic of a subjective human mind, becomes the collective and objective voice of a group creation as stated in the end; the scene is in dark, the performers have left the room but we can still hear their voices: “I imagine we are in this all together”. So, how does the statement “I imagine” function, what are its effects, how does it influence the binding and the evolution of the performance? How is “I imagine” linked to the physical actions? How does it move the whole piece towards the end? How does it influence the apparatus? What kind of community/collectiveness is it standing for? With regards to the redefinition of the notions of collective creation and community, Martina Ruhsam (2011) discusses the notion of “Mit-Sein” from Jean-Luc Nancy’s study on the singular-plural. Her position proposes a re-configuration of collectiveness in theatre, where being together does not pre-suppose a collective identity.

8.4.2 Spectatorship as Together-Being/With-Being/ “Mit-Sein”

In the introduction to Ruhsam’s book, “Collaborative Praxis: Coreographie. The staging of the co-work and its presentation”(a.t.)¹⁰⁰, Krassimira Kruschkova, writes:

“The idea of Together-Being/With-Being/”Mit-Sein” does not rest on the presumption of a Togetherness of a group, or a common plural, it rest on its missing. Only after accepting this premise of the belonging is the together-holding of the divided and of the different imaginable ”(a.t.)¹⁰¹(Ruhsam, 2011, p. 29).

With regards to the effects of the performative practice convention, Kruschkova explains how holding back calls for a collective desire to find some universal meaning of what we see. The lack of a common denominator, the subjectivity of the performed act is not a statement of the uniqueness but rather of difference. “Only the acknowledgement of

¹⁰⁰ Original title in German: “*Kollaborative Praxis: Coreographie. Die Inszenierung der Zusammenarbeit und ihre Aufführung*”. The book has not been translated yet.

¹⁰¹ Original citation in German: “*Die Idee vom Mit-Sein setzt kein Gemeinsames einer Gruppe, keinen gleichbleibenden Plural voraus, sie setzt sich dessen Mangel aus. Erst über dieses Aussetzen der Zusammengehörigkeit ist das Zusammenhalten des Geteilten und Differenten denkbar (...).*”

the divided opens the possibility to share the experiences of life and to enable the sharing of these.”(a.t.)¹⁰² (p.29).

What is the show about? “While we were holding it together” is not so much about the “it” in the sense of a big topic, or a big narrative. The focalization, as Bleeker would put it, is on the process of communication enabled by the relationship between performers and spectators. At a first look, this is easily dismissed as a basic condition of all kind of theatre. However, in this case, the link between performers and spectators does not function as a semiotic communicational process, where the actors present a created object and the spectators read and react to this; it is different than showing and looking. In this case the performance functions as a vision machine, which is being constructed in the moment of its viewing. The idea of collective creation implies a redefinition of the whole performance space and of the existing community. Influenced by Nancy’s notion of “the singular-plural” Martina Ruhsam offers also a re-reading of community in “While we were holding it together”. Her argumentation rests on the inclusion of the notion of “Mit-Sein”. She writes that Together-Being/”Mit-Sein” is not something that adds to the being, rather it is what defines it; Together-Being is an essence, dependence not an addition¹⁰³ (p.29). Thinking of “While we were holding it together” as an expression of a singularity that includes the notion of Together-Being as a constitutive part. Nancy refers to this as “singular-plural” “a singularity that is always in the process of becoming and accordingly also open is” (a.t.)¹⁰⁴ Nancy as cited in (Ruhsam, 2011, p. 30).

In this sense, the verb “holding” illustrates the creation of actions as a process: it makes visible a conflict between perceiving the physical effects of immobility with the potentiality of the movement as imagination. Ruhsam refers to this characteristic as “constitutive openness” (a.t.)¹⁰⁵, which conditions the being to exist only as Together-Being: “The truth of ‘ego sum is a nos sumus’ Nancy names this singular-plural also

¹⁰² In orig. “*Erst die Anerkennung des Getrennt-Seins eröffnet die Möglichkeit, die Erfahrungen des Lebens zu teilen und an diesen Erfahrungen teilhaben zu lassen.*”

¹⁰³ Check the original version for specificity: “*Die Konstellation des Mit versteht Nancy als das Wesen des Seins (sie wird diesem nicht hinzugefügt und stellt kein zeitliches Nachher dar), wobei die Mit-Wesentlichkeit keine Ansammlung von Wesenheiten bedeutet, welche in Bezug auf die Singularität weder bloß Akzidenzien wären, sondern ein wesentliches Mit.*”

¹⁰⁴ In orig. “*eine Singularität, die permanent im Werden und daher auch offen ist*”

¹⁰⁵ In orig. “*konstitutive Offenheit*”

‘the first person plural’ or ‘the third person as the first in reality’”(a.t.)¹⁰⁶ (Ruhsam, 2011, p. 63). If applied to theatre, Nancy’s concept of “Mit-Sein” bears the potential of a reconfiguration of the theatrical space as a transforming place where something happens in a specific moment, due to the presence of singularities: “Nancy holds a space and time overlapping, the ‘divided space-time, as he calls it, not for a premise but for a result of the Together/ ‘Mit’.” (a.t.)¹⁰⁷ (Ruhsam, 2011, p. 65)

However, the condition for the realization of the “Mit-Sein” is its communication. It has to be communicated. In this sense, “While we are holding it together” has to communicate its own doing in order to be expressed, to exist. The performative moment is expressed by its communication. The performers re-use every time “I imagine” in order to communicate a new perception of the current physical state of which they are aware; they are being fixed in positions, being fixed also in the eyes of the spectators, who need to keep watching in order to assure the continuation of the fixation and last but not least, this situation/relation/frame is also something fixed which is being communicated. “I imagine” is a confirmation of the awareness of these layers and a proposal out of it. The convention consists in communicating the imaginative not in constructing an illusion: “The difference between illusion and imagination lays in the transparency of the constructed and the fictional character of images”(a.t.)¹⁰⁸ (p. 45).

In her approach on the performance, Martina Ruhsam sees the deconstruction of the symbolical field of representation:

“Relying on the self-referential approach of reflecting upon the theatre laws in theatre, there takes place a deconstruction of the theatrical apparatus, on a symbolical level, where bodies, objects etc. are held together in their representative function, exposed and substracted, in order to create new contexts that will once again be dissolved.”(a.t.)¹⁰⁹ (p.46).

¹⁰⁶ In orig. “‘Die Wahrheit des ego sum ist ein nos sumus’ Nancy nennt dieses singular Plurale auch ‘die erste Person plural’ oder ‘die dritte Person als die in Wirklichkeit erste.’”

¹⁰⁷ In orig. “Nancy hält eine räumliche und zeitliche Übereinstimmung, die ‘geteilte Raumzeit’, wie er es nennt, nicht für eine Voraussetzung sonder auch für ein Resultat des Mit.”

¹⁰⁸ In orig. “Der Unterschied zwischen Illusion und Imagination ist in der Transparenz des konstruierten und fiktiven Characters von Bildern erkennlich.”

¹⁰⁹ In orig. “Auf selbstreferentielle Weise die Gesetze des Theaters im Theater reflektierend, wird gerade die symbolische Ebene des theatralen Apparatus dekonstruiert, indem Körper, Objekte etc. in ihren represäsentativen Funktion zusammenhängen ausgestellt und aus diesen ausgehoben werden, um neue Sinnzusammenhänge einzugehen, und wieder aus ihnen gelöst zu werden.”

The exposed body of work is the materialization of what other times remains to be imagined. By directly addressing the creation of imagination with “I imagine”, the possibility for imagination is left out, and we as spectators have no room for our own imagination. We are held in as witnesses in the process of visualization; we are not actually responsible for. In the end “I imagine, we are in this altogether”- the visualization of the logic of actions is revealed: we are here just as parts of a mechanism that depends on its parts but is not an addition or sum of them. In this sense, there is no identity to represent- an individual or a collective one. The apparatus depends on presence and the communication of its frame, but it does not substitute a collective imagination (this is also Ruhsam’s conclusion). There is always something that escapes, similarly to the Deleuzian line of thought.

8.5 From Representation to Expression in the Theatrical Apparatus

In the attempt of understanding how the performance “While we were holding it together” differs from the classical communication model of acting and viewing, I will reconsider the positioning of this specific performance in the line of dance as conceptual practice and show how this performance differs or not from the other case studies. Why is this case different? What does it bring new to the discussion? A very obvious intriguing aspect of it is the fact that even if created by dancers, there is no classical dance movement on stage. Should this be read as a gesture of critique to dance? Even if there is no visible choreography on stage implying steps, advancement, rhythm, the bodies do have a certain trembling in their fight for immobility; there is breathing, and there is rhythm, and ultimately, movement happens as resistance to the apparatus. But in this situation the question that I would like to handle is: how are we as spectators approaching movement, when all we can see are bodies trying really hard not to move?

Dance as aesthetical practice has been defined (until and including the 20th century) as a practice of the moving body that represents a specific image of the world on stage. Even in the case of modern dance we can speak about the same approach. However, in the 1990ies things have started to change. A series of practices such as the one of Anne Teresa De Keersmaecker in Belgium, or Xavier Le Roy in France have reconsidered the possibilities of choreography as a conceptual practice that deals with

movement as a notion, beyond the rationalized movement of the body. The notion of conceptual dance offers an umbrella for different practices interested to disrupt de relation to representation, and the subordination of movement to the expression of identity. This happened more or less simultaneously with the performative turn in Gender Studies, with postmodern strategies in theatre production, and with a shift in dramaturgy from an adaptation practice to a creative-spectatorial one. Beyond disciplinary indexation, current dance practices relate to visual arts, theatre, performance art and conceptual art. Also, most relevant accounts on dramaturgy in contemporary creation context come from dance practitioners, not from Theatre Studies.

So, why is contemporary dance interested in dramaturgy, what links dramaturgy to choreography, and movement to thought? My intuition is that the answer implies a shift from art as representational tool to art as an expressive process. This shift is beyond the content-form digression; it implies an ontological shift in the definition of art as distinct from reality. This new position of art, as expressive, is formulated in the question: how is art constructed and what does it do (in comparison to, what does art stand for and what does it mean, in a representational aesthetic). With regards to dance- and modern dance, one could also say that the re-evaluation of dance implies the dismissing of the correlation of the body as a metaphor. In her published PhD thesis, "Choreographing Problems: Expressive Concepts in European Contemporary Dance", Bojana Cvejić (2013) resumes the problem of the modern dance paradigm that has designated the body as an object of movement:

"The idea which constituted modern dance in the first decades of the twentieth century is the synthesis between the body and movement under two operations: subjectivisation of the dancer through self-expression, and objectivisation of movement through the physical expression of the dancing body". (Cvejić, 2013, p. 20).

This relation movement-dance-body describes actually the apparatus of dance that operates as a representational toolbox of identities and already fixed formulas or structures that govern reality. Postmodern strategies have enabled a deconstruction but have to some extent failed to propose alternatives. Current practices and theoretical approaches try to overcome the idea of dance as a representational tool that only enables

visualizations of different perspectives without actually permitting new action to take place, new meaning strategies to be employed. Dance practitioners have been interested in analysing the possibilities of bodies and of movement to exist beyond representation: Xavier Le Roy in “Self Unfinished” is experimenting on the possibilities of the body to exist beyond the identification with the human or with the machine. Eszter Salomon proposes experiments on how dance functions as choreography, deals with the conceptualization of the discourse and dance as materialization of theoretical questions.

Furthermore, the conceptualization of the choreographic procedure has developed in the proximity of theoretical discussion and philosophical appropriation. After the somehow isolated but capital launch of the notion of “new” dramaturgy in the 1990, led by Marianne Van Kerkhoven (in full postmodernism in theatre practice in Belgium), the discussion about dramaturgy has emerged in the context of conceptual dance. Some examples are illustrative: Xavier Le Roy has developed a long time collaboration with philosopher Bojana Cvejić (some of their collaboration is visible in the texts that Cvejić wrote) (Cvejić, 2011; Le Roy, 2014). In the performative lecture “Finally Together on Time” Ivana Müller collaborates with philosopher and dramaturg Bojana Kunst, to create a performance lecture on the structures of collaboration; it is not only classical collaboration of feedback and discussion, or where dance is the object for a theoretical analysis, but a new format where the tools of thinking about and in choreography interact with a philosophical thinking (Müller & Kunst, 2011).

Moreover, practitioners are trained as scholars. For example, Petra Sabisch is a choreographer, theoretician and performer (see her unique intervention in philosophy coming from a choreographer in “Choreographing Relations: Practical Philosophy and Contemporary Choreography in the Works of Antonia Baehr, Gilles Deleuze, Juan Dominguez, Félix Guattari, Xavier Le Roy and Eszter Salamon” (Sabisch, 2011). What the named practices have in common, including also the second and the third cases of this thesis is a similar interest in the re-discussion of the theatrical apparatus. This is also the reason why I choose to address the shows of Antonia Baehr’s “Abecedarium Bestiarium...” and Ivana Müller’s “While We Were Holding it Together” as examples of performative theatre. In these cases performative refers to their intention of *moving* the theatrical apparatus, of using it, displaying it, but also of transforming it and hunting

new possibilities that might intervene as effects. Stefan Hölscher (2013) sees projects such as Mette Ingvartens und Jefta van Dinthers “It’s in the air”, Ivana Müller’s “While we were holding it together” and Xavier Le Roy’s “Title in Process”, similar in their attempt to view movement dispersed from specific or already fixed forms. I understand his conclusion as a differentiation from art as illustration of reality, and even from art as reality in itself. The moment of realization (physical materialisation) in art does not relate to the visualization of a pre-determined structure or form. I see a similar procedure happening in theatre where dramatic structures have gradually been replaced by other formulas (such as the cyclic formula in absurd theatre), leading to some cases in performance art, where the whole script is a indication for action. Hölscher relates the missing of a pre-determined structure to the potentiality of an “affective” body to express and to be transformed:

“(…) Movement is created without being actualized in clear/determined forms. To think intensive movement in the moment of its perceiving as potential *for something* as rather determined movement, would mean also not to agree with the (kinaesthetic) possibilities, that are given in the established structures.”(a.t.)¹¹⁰ (Hölscher, 2013, pp. 181-182).

In his view, movement happens as potential in the present moment, not as an illustration of a somehow previewed progression from a point A to a point B. His standpoint recalls Massumi’s understanding of movement on the line Deleuze-Spinoza.

Beyond the re-discussion of the theatrical apparatus, or more exactly of re-using it as a material to create new meaning, lies the interest in a different look on reality. This interest has been in the last years a consistent theme in the work of several philosophers and schools of thinking centred around the notions of Immanence, Difference, Expression and creative philosophy. Lepecki (2006) observed an interest in philosophy coming from dance practitioners, to name just a few examples: Vera Mantero and her interest for the Deleuzian notion of immanence, Jérôme Bel and Deleuze’s notion of Difference, Bruce Nauman and Wittgenstein etc. What dance practitioners and

¹¹⁰ In orig. “*Bewegung entsteht, ohne in festgelegten Formen aktualisiert zu sein. Intensive Bewegung eher im Moment ihres Aufkommens als Potential für etwas zu denken als bereits festgelegte Bewegung, hieße dann aber auch, mit den (kinästhetischen) Möglichkeiten nicht zufrieden zu sein, die innerhalb etablierten Strukturen gegeben sind.(…)*.”

philosophers share is an interest in the redefinition of the notion of subject by a redefinition of the body. He writes:

“For theirs is not only a philosophy of the body but a philosophy that creates concepts that allow for a political reframing of the body. Theirs is a philosophy that understands the body not as a self-contained and closed entity but as an open and dynamic system of exchange, constantly producing modes of subjection and control, as well as of resistance and becomings”.

(Lepecki, 2006, p. 5)

Contemporary practices continue to engage in projects that question the strategies of Representation, figuration and Expression of dispositives of meaning and their perception.

8.6 The Performative Dispositive and its Implications

To sum up, I will reconsider the central questions formulated in the introduction and consider these answers in the form of a conclusion.

1. Why is contemporary dance so relevant in the development of contemporary art? The things that make contemporary dance- contemporary are the same things that make contemporary dance relevant to the general development of artistic practice in the 21th century: a conceptualization of the disciplinarian strategies, tools and contexts; and more largely, the reconfiguration of art by questioning the process and the effects of artistic expression in specific institutional contexts. These two features remind heavily of the manifest of early conceptual art.

2. What links dramaturgy to choreography, movement to thought, and makes speaking on stage –movement? Choreography is, in contemporary context, understood as a practice that uses the notion of movement as a tool to question realities’ structures, rather than as the structuring of movement as the expression of the body, in dance. Similarly, dramaturgy- as a practice of actions that comes from dramatic theatre has evolved to a practice of searching for meaning beyond the existence of dramatic structures, or postdramatic self-referentiality. In the current interpretation of art as expression coming from Deleuze, action-driven means, in the doing, in process of transformation; it regards the interval, not the presentation of something that already

took place (as it does in dramatic theatre). Here, choreography and dramaturgy are interrelated as different tools of conceptually devising meaning in time and space. Cvejić writes that choreography deals with space and dramaturgy with time. I would say that, choreography uses the relations of the body with space to formulate theoretical questions, whereas dramaturgy uses the theatrical apparatus as material of questioning relations that govern our physical and social world. Both practices are immersed with a strong layer of conceptualization and a meta-referentiality that, again, remind us, of the early beginnings of Conceptual Art. However, something has changed. If conceptual artists such as Joseph Kosuth or Laurence Weiner, are mostly invested in visualising the dispositives of meaning creating in visual arts, contemporary conceptual practices affiliated with performance, dance and contemporary theatrical forms imply a change of paradigm that regards both art and philosophy.

In the introduction of “Exhausting dance. Performance and the politics of movement”, André Lepecki (2006) presents the argument of his intention of “exhausting” dance. His claim is that dance stands as a metaphor for modernism due to its association to movement; Lepecki cites Harvie Fergusson who claims that movement is the “permanent emblem” of modernity (p.7). Movement is the main feature of modernism? What kind a movement? Lepecki proposes Peter Sloterdijk’s notion of “being-toward-movement” only to support the idea that dance from its beginning has been associated not with movement in itself, but with the display of a moving body. He cites Mark Franko writing about Baroque dance: “The royal body dancing was made to represent itself as machined in the service of an exacting coordination between upper and lower limbs dictated by a strict musical frame. It was an early techno-body” Franko 1986, p.36 as cited in (Lepecki, 2006, p. 7). Following this line of thought, one way to “exhaust” dance would be to discharge this association between dance and movement. Starting from Lepecki’s theoretical argument, several choreographers have developed multiple strategies of questioning dance as a display of a choreographed subjectivity. In this sense, “While we were holding it together” stands as a commentary to this kind of practices, and might also be seen as an ironical interpretation of a whole set of conceptual practices based on the intention of showing how dance is not representation.

8.6.1 The Critique of Representation in “While We Were Holding it Together”

After proposing a field of revolution, terrorism, a change via violence, “Less pain if we started moving”¹¹¹, sounds of guns or fireworks in the dark, there is light on stage and we can see the performers again. This time they propose a field of a new beginning: a birthday party, music playing a game, “I invented it, I can do whatever I want, everything I want”. “These people will become animals if I want to”. We are presented with a new logic talking about how things would be if it would happen what one, and only one imagines. This is a display of the desiring imagination not of a single subject but of the subjective imagination. Once the subjective imagination is at work we are displayed manipulative techniques and the desire to powerfulness; it is a display of unfairness and ungrounded thoughts.

However, they are accepted as a product of a subjective imagination that allows everything; the same voice continues: “They will kill for me. They would betray their families if I tell them to. It is all about a subjective imagination: “My imagination”, “I imagine he is my secretary and my bodyguard. He is protecting me and that turns him on, but he has to wait, he has to learn be patient. One cannot always get what one imagines. He is maybe not the best in what he does. I am only human. He begged and begged to work for me. He even pays me to be my secretary”(…) “The people of the country chose me to be their leader”, “Look at him, so small and pale and weak, he is dangerous. He just pretends to be sensitive to gain your compassion, ...don’t let yourself be manipulated by this kind of people”. The actress uses manipulation as a shield to manipulate us, by claiming that as long as things are visible, shown, identified, they lose their manipulative potential. The manipulative are the ones who play the role of the weak in order to be powerful. The irony is obvious. Can we still talk about representation, political or visual? “This country is secular, everybody is free to believe what they want”. Faith and religion are introduced in the discussion.

Accompanied by a repeating piano note, this one voice confession grows: the more powerful it gets the more dangerous and unfair: we find out that the other female performer is the minister of education and she is lesbian; she uses her administrative power to have public sex on television on Sunday; but this is ok, because the logic of the

¹¹¹ The following citations are from the show; the link is mentioned in the beginning of the paper.

subjective perspective allows everyone to do and think what they want. The scene ends with a paradoxical desire “I wish they would say something now”- an impossible wish, the subject is defeated by its own subjectivity- you can never hear the voice of the others in a subject-lead logic. Here, the perception of the scene implies a theatrical frame, in the sense of what is said and what is being shown. A theatrical frame or apparatus refers to accepting that perception implies not only words but also gestures/light/sound/music. The use of the theatrical apparatus makes it possible to enact a thought that would otherwise be performed; but performing a critique of choreographed subjectivity is rather problematic, since it would not leave enough distance to acknowledge the framed. We can see how the show enacts the critique of dance as movement, and specifically, the link between a choreographed movement and the notion of subject and subjectivity. Lepecki mentions that beyond the notion of subject as assigned to an individual, choreography as an activity deals with processes of subjectification:

“I agree with Franko’s proposal that Althusser’s model of how individuals are ‘recruited’ into normative subjectivity is particularly useful to understand how choreography creates its process of subjectification. Choreography demands a yielding to commanding voices of masters (living and dead), it demands submitting body and desire to disciplining regimes (anatomical, dietary, gender, racial), all for the perfect fulfilment of a transcendental and preordained set of steps, postures, and gestures that nevertheless must appear ‘spontaneous’.” (Lepecki, 2006, p. 9).

The show continues with the development of the critique of choreography as subjectification: there is a heightening of the tempo meant to signal movement: “One, two three go. I imagine me dancing. I’ve taken my shoes off”, “I imagine, I’m moving across the dance floor. I feel lightness and joy. Everybody’s watching me”, “I imagine, my whole body falling in the rhythm, I can feel the beat in my guts, I have no control over my limbs, I am throwing them right, left, up, down, arms, legs, everywhere”. The description becomes funny, ironical while being speedy, aware and sincere “music is blasting, we’re dancing like crazy and sweating like pigs”, “we are jumping all together, higher, and higher and higher”. They all say it; they are all together in this imagined movement and in the display of it. However, the tempo is quicker only in their voices,

they talk quicker about how they imagine moving- while they are still fixed in their “choreographed positions” and trembling, exhausted bodies. The only spontaneous effect here is the trembling, that is also an effect of a choreographed position. The “higher” they are with their imagined dance and the “drunker” they get with the idea of dancing and reaching a high point, the heavier their bodies tremble as a physical effect of their not moving. This is a further example of how the representational theatre apparatus is used this time from a dialectical perspective of action being conducted and action being shown. There is a strong contradiction between their displayed highness, mobility and togetherness vs. their displayed physical immobility and loneliness in their position that composes the tableaux vivants.

As spectators, we do not dismiss one or the other display as real or constructed; everything is constructed, and this clash between what is being created by words and voice and what is being displayed as performative, appears as a dramatic difference. Once the “imagined” idea of dancing together has been reached, they travel through different cultures and dance “like Greeks”, “like Egyptians”, “like Russians”, “like Kazaks” etc. We are a little bit after the half of the show and similarly to a linear curve of action development in dramatic theatre, the atmosphere has risen and reaches now a high point. The performers have united their voices in the display of a collectively imagined dance; they have shown their greatest moves and biggest egos. They display a kind of excitement and emotionality that is interrupted by one of them who mentions that he imagined that the music has stopped, the show has ended, “the bouncer is coming from the back, he is telling us to leave.” What follows is a rhythmic interruption of blackouts during which we can hear several sounds. The first blackout is partnered by sounds that seem to be registrations of a highway, or of cars passing by with great speed; it is followed by the fix image of the performers. The second blackout is accompanied by the sound of a storm; followed by the same fixed image; we can hear a repetitive sound similar to the sound of a typewriter when reaching the end of the page. The third blackout is similar to the first one. We see the same fixed image, but the girls have changed places.

After a longer blackout paired with the sound of church bells, we can see the same fix image, but now, all of them have changed places. Although none of the

performers displayed subjectivity and did everything to disrupt any association between the stories told and their illustration via the body, somehow we got used to them in their position, and gradually assumed that the constructed image they present is the truthful or the authentic one. This is why, when we see the same positions enacted by different people, it seems ridiculous, as if the people are trying to copy an idea of that position. Laughter and irony are strategies that dismiss the fixed/framed visual image that persists in our minds even beyond the perceiving of reality. What is more real, the constructed image or the perceived image?

After another blackout, similar to the third one, we hear the church bells; we see the same image, but one performer is missing from the stage. The constructed image seems to be more powerful than what we perceive. Somehow we see the same image from the beginning and notice that one member is missing; however, the physical absence does not dismiss the image, the image persists. Then, blackouts are paired with different sounds; we see again the same image, enacted by the same performers but in a different constellation.

We are confronted with an apparatus of displaying forces: showing, expecting, not showing, imagining, expecting, trusting, believing, hiding, re-aspiring, tricking, etc. It is all a game of managing the public's expectation. The chaotic order of showing the images, each time different, each time the same- is another hint to our need to make something out of nothing. The narrative fields are again back to the beginning: the woods, the auction, the theatrical convention, the escape from the Zoo, death. The themes repeat, but our position of looking has changed. We are in an "after-something" which could be: an after death, after lies, after the gestures, after the mascaraed of a show of Barbarella's group, after the image that we can see; five actors on stage, we are looking at them. We encounter pain, numbness, "this body does not belong to me", "I imagine I am in somebodies else's body", "I imagine my thoughts would change if I were in a different body", "no reason to move in a different body, "I've been constructing something here and I want to continue", "It would be nice to go live somewhere else. "I am doing it right now". The female performer who is lying on the ground is moving her lips, and we can hear the voice of the young man on the floor, who apparently succeeded living in a different body. We experience disembodiment,

transformation, and dislocation. Every blackout brings the illusion of the beginning; the same Fields are approached, but every time, differently. First it was the performers changing places between them, now they are enacting the same positions by exchanging voices. Robin Hood comes back, the bourgeois public who looks at a “tableau vivant”, but this time we see a trembling “tableau vivant”, we see beyond the “tableau vivant”, we know how it’s done and that it does not represent; this “tableau vivant” is continuously constructing new possibilities for sense and meaning. Elements from the beginning are re-taken but the distribution is new. They say the other’s lines; sound and body are different, it does not matter any more who said first a specific story and whose voice is used now to say it. This is the enactment of difference: their voices, gestures, stories all work together as a dispositive that creates meaning; not a linear and homogenised story, but fields, zones of intensities; beside the representation of a Field/or of Fields. The only repetitive line is “I have arrived to Santiago de Compostella”. In turn, all of them repeat the same line. It looks as if a male actor/voice is travelling from body to body. His voice claims that being inside a body is not as expected: “What is wrong with this body?”. The identification and subjectivity are again dismissed; there is nothing to deconstruct, the self exists only in relation and as an effect of the relations to other bodies. The voice as the last signifier of subjectivity travels from body to body, dismantled, it does not find another fitting body.

After a longer blackout paired with a repetitive sequence the lights are again on and the stage is empty. The performers are all away from the stage, but we can still hear their voices: “Are we now only thoughts?” “No, we are still an image”; “I wonder if the people in the audience are also travelling as well, silently”, “I wonder if they are here on stage in one of us”. The voice that we hear is the expression of the apparatus, exposed it would not function without all its constitutive elements: similar frames of meaning/contexts that enable similar understandings of the performance, the Fields of Expression that are enabled at the crossroads of exposed stage material and the viewer’s perception and knowledge, the shared experience of time and space- in an individual way, the bodies of the performers, the shared imagination of the performers and of the audience and finally the communication between stage and auditorium as Being-Together/”Mit-Sein” in the creation of an experience. “I imagine I would feel lonely

without you”, “I am standing here in front of you with four others, it is the 66th minute of the show”, “I imagine we are in this all together”. Blackout. Applause.

Without implying any physical movement, the show manages “to move us”; action is exercised here at the present, lived moment; in front of our eyes we are witnessing the changing of a situation, of an imagined story, we are witnessing an event of the actualization of the virtual.

In conclusion, Müller’s show also proves how movement is conceivable beyond the subjectivization of the body and its relation to dance. Here, the lack of physical movement enables a re-discussion of the dispositive of dance as an expressive system dominated by the idea of movement (and with interest to this thesis, also regarding theatre and the idea of action). The performance uses the dynamics of a visual communication implied in a theatrical dispositive in order to illustrate its faults and sensibilities. All in all, it might also be seen as an attempt for a critique of representation in theatre and dance, but not necessarily- since Expression and Deleuzian thinking include criticism but overpass it. Finally, Lepecki’s perspective (2006) happened in the same year with the creation of the show proving that what was analytically and theoretically debated as a Problem in contemporary choreography at that time, was challenged also artistically and practically. All in all, I consider the show to be an illustrative moment for theory and practice working together, overlapping each other without permitting any longer a two-step hierarchy.

Chapter 9. Conclusions

Mainly, this paper has considered a redefinition of communication in theatre, beyond the construction and reading of meaning/content towards the performance of the dispositive and the perception of the public in the moment of attendance of a show. I have approached this by reanalysing dramaturgy as a practice that stands between theatre and philosophy, more specifically as a practice of applied thought creation. In this sense, the main research question „How does dramaturgy function as thinking?“ has proven original and necessary as it has enabled a very specific approach and methodology. Terminologically, there is a major contribution brought to the redefinition of dramaturgy starting from its disciplinary use in theatre and going beyond disciplines to the question of its functionality in contemporary theatre projects. With regards to the three case studies, the outcome of the research is relevant only in the three specific cases; however, the procedure could be repeated and employed in the analysis of further examples. Content wise, the biggest contribution is that of using specific disciplinarian tools in order to show how dramaturgy functions as thinking, and how actions are related to thought production. I have addressed the main research question starting from the hypothesis that there is a parallel between theatre and philosophy similar to the parallel between thinking and acting. However, what I discovered and introduced in the design of the paper, is that the notions of dramatic and performative, or representation and Expressions are only strategies in dealing with the creation of thought both in theatre and in philosophy. Nevertheless, the research has enabled a vast field of questioning of dramaturgy, as a drama related affiliation, to dramaturgy as an institutional function, as process of creation and last but not least as work of action in the mentioned case studies.

To disentangle further, I will approach the four questions that helped me formulate the hypothesis: “1. How did dramaturgy evolve from an activity fulfilled by a person to a (material) practice of thinking? 2. To what extent did the institutionalisation of the function of dramaturgy influence the artistic? 3. How does dramaturgy as work of actions functions in the proximity of Deleuzian thinking? 4. To what extent can we talk about dramatic vs. performative theatre?”

I consider that I have examined and addressed all of these questions, with the objective of a re-analysis of the notion of dramaturgy as work of actions. This approach

has enabled, on the one hand a theoretical approach of the notion of dramaturgy and its evolution and secondly, an application of dramaturgy as work of actions and Deleuzian thought, in the three case studies.

The first question, guided me towards a theoretical approach on the notion of dramaturgy starting from Lessing to contemporary contexts. My perspective highlighted how the relation between the practice of art and institution has changed, and how this in turn influenced expression, as a concept no longer linked to identity and representation. The recent context in art and the institutionalisation of dramaturgy as a process of creation is closely linked to post-Fordism and to the capitalisation of thinking. In this context, as the focus of the second question, action does not relate to the accomplishment of a specific role, or the fulfilment of a specific model but implies the acknowledgment of the context (or of the frame). Going beyond a critique of representation, *action* implies the acknowledgment of the system doubled with the intention for new content. In this sense, the present research has gradually moved from the disciplinarian employment of the notion of action, to a theoretical approach on what it means to act in theatre and, in a larger sense, in life. This interest in *actions* as ontological gestures is possible if considering that today art and life are not opposed and that the binom real vs. fiction has been overcome. In a philosophy of Expression, everything is real, and also, everything is constructed. In this sense, referring to the third question, and considering this new link between theatre and philosophy, dramaturgy works in the specific examples similarly to Deleuzian thought. This approach is relevant in an effort to create possibilities for art and philosophy to coexist; specifically, theatre as apparatus enables the expression of new thought. The general context where art is created and the theatre apparatus have a big influence on how communication is formulated and how the public perceives it. The Deleuzian notions used here support a reading where art does not have a universal meaning, but where the idea of potential is brewed. The analysis of the three chosen cases is set in the proximity of Deleuzian notions. This contributes by showing an important way of how Deleuzian thought might be used in Theatre Studies. However, even if singular, this approach can be presently considered among the only such efforts that deals with both dramaturgy as a process of post-identity meaning creation in the proximity of the notions of Expression, Sensation,

Becoming etc. In this sense, the present study contributes to both disciplines and consolidates the on-going practices concerned with philosophy and performance, in a larger sense.

9.1 From Dialectical to Performative via the Notion of Action (in the Three Case Studies)

In the fourth question formulated in the hypothesis I differentiate between dramaturgy in dialectical/representational theatre and performative theatre. One conclusion leads to a shift from dialectical to performative as two strategies enabling different experiences and different approaches in theatre. In theatre, the shift from representation to performance is to be understood as a shift from the central characteristics of theatre - from the dramatic feature of the text and the theatricality of the staging - to performativity in the sense of the performance of the apparatus itself; the performance of the apparatus is a different operation or process than the staging of a text (dramatic or non-dramatic). This process might also be understood as the expression of the apparatus that is visible via actions.

In this sense, the notion of action is here approached and redefined as the process of visualisation of the apparatus, where doing relates to expressing and to creation of new potential. In other words, the shift from dramatic theatre to performative theatre, from a classical text-based theatre to contemporary aesthetics includes the shift from the staging of specific narrative to the expression of the apparatus, where the performers contribute via actions. In a larger sense, representational theatre is supported by the existence of narratives that are the backbones of the staging, whereas in the analysed case studies the actions on stage are effects of the expression of the apparatus at work. Similarly, in dance the focus has shifted from movement and the body as tools that represent constructed narratives, from an understanding of movement and the body as expression of identity to the autonomy of the body in space; this implies the autonomy of the body from the artist's subjectivity and employment of the body as self-expression.

However, in Bojana Kunst's perspective (2003) the autonomy of the body is related to the obsession of modernity with presence and resumes to the embodiment of subjectivity (p.62). Nevertheless, a transition from modernity to contemporaneity

implies this shift from the representation of subjectivity (via narratives) to the performativity of a specific apparatus. This addresses a focus on how performativity enables specific constructs or apparatuses to perform themselves beyond the artist's subjectivity and identity. This explains also my interest in interdisciplinary case studies - where one is not concerned any more with the framing of the event as dance, theatre or visual arts, but rather with the dissection of the actions on stage as expressions of the whole apparatus. However, I refer to the case studies as examples of theatre, because they display the classical communication process in theatre that resumes to an actor and a spectator. Nevertheless, this condition of doing and watching is only a departure point that is then exceeded, destroyed and reinvented. This has been visible also in the three cases: beyond a disciplinarian categorisation the main interest was in analysing the specific procedures of actions at work. Bleeker refers to intermediary theatre forms as "theatre performance" and sees in them the influence of interdisciplinary strategy on the theatre apparatus:

"I speak of 'theatre performance', thus combining two terms that for a long time have been (and sometimes still are) considered to be opposites, even antagonists. I choose to do so speaking from a theatre practice where this opposition is no longer productive. On the contrary, reiterating this opposition seems to get in the way of understanding how, in much theatre of the past decades, the influences of performance have been incorporated to a point where this has changed the whole notion of theatre." (Bleeker, 2008, p. 8)

From Bleeker's perspective, theatre is not just any form of art, but a "vision machine" that enables a visualization of different communication strategies. Still referring to theatre performance, she explains: "Instead of using strategies as de-theatricalization to produce the illusion of the real, these performances use explicit theatricality to evoke reflection on what might be called the construction of the real" (p.7). A strategy that is also recognizable in all the three case studies.

In other words, representational and performative are not necessary in a contradictory relation; their relation is a meeting point between constructed and unformed, between fictional and real, in a context where art and life are overlaid.

Furthermore, each of the case studies has as a central topic the transformation, the crossing of disciplinarian borders, and the interest in how different mechanisms create meaning¹¹². Specifically, “Sänger ohne Schatten” uses the breaking of rules (in opera and in theatre) in order to relief Sensation; the perception of the show goes beyond the recognition of an apparatus and proposes Sensation as a new kind of perception that deals with breaks, Rhythm and the negation of a linear narration line. “AB” starts from the presentation of the apparatus and uses this presentation as a strategy where transformations are possible in our front; the de-masking of a construction technique serves as an alternative construction technique for something un-representable. “While we were holding it together” starts from the premise of a dance show and gradually deconstructs the idea of the autonomous body, and of movement as a modernist strategy of self-expression; it then constructs an idea of movement that expresses the resistance of the body to a specific structure. The bodies are trembling, and trembling may be here understood as an action, in the sense that it is the expression of the body resisting the apparatus.

In a certain way, the bodies are autonomous from the personality and identity of the performers and are producing new forms that are expressions of the body’s interaction with the idea of being present. The lack of conventional movement on stage (in the sense of a movement that express identity or the resistance to the representation of a rationally constructed identity) is not excluding the possibility of movement to exist otherwise. But in order to acknowledge and understand these movements as expression of the system and not as civilian movements performed on stage, the viewer will also need to consider the reference to representation.

The three case studies question the representational system but cannot exist outside of it. “Sänger ohne Schatten” is constructed on the dislocation of the classic representational form of theatre, where theatre is the staging of a metaphor; “AB” is the projected initiated by o choreographer in order to exceed the idea of subjectivity and self-expression - this is visible in the way she works with sources, all the stations are actually demands and prescriptions made by friends; she uses the format of a presentation, but in this frame her appearance and her transformations in the stations are

¹¹² Meaning refers here to the logic of a specific show, not to rational thinking or to sign recognition.

very theatrical and openly spectacular. Finally, “While we were holding it together” uses the representational frame as a main reference in order to create expectations and then disrupt them. In all the three cases, the link between the representational initial frame and the performance of being present is expressed by actions. Actions are here expressions of the actors’ and performers’ bodies at work in specific mechanisms. Actions are not to be mistaken for gestures, slips or mere improvisation. They are the expression of the system via its subjects. They express the tension that lies between the acknowledgment of the apparatus and its communication to the public. The actors perform their role of communicators of a system that works due to its communications. In this communication process, the performers are never the main characters, or the main subjects of this communication. Specifically, the performer’s movements are not expressions of their identities. In other words, the shift between performing identity and performing the apparatus is explained here by the notion of action.

9.2. Contributions to the Redefinition of Dramaturgy

9.2.1 The Academic Gap

Considering the newest contributions and publications on the topic of dramaturgy as practice in contemporary artistic formats, this research has relied on sources from Performance Studies, Deleuzian Studies, Theatre Studies, Drama Studies and Cultural Studies and Dance Studies. One of the most important innovations that this paper brings is the configuration of new linking possibilities between the mentioned fields. For example, Deleuzian Studies has been so far mostly linked to research coming from Film Studies or Visual Arts and not so often by Theatre or Drama Studies. In this paper, the main research question “How does dramaturgy function as thinking?” enables a new perspective on how Deleuzian Studies might share similarity with Theatre Studies, for example. Beyond this interaction of fields, the thesis brings a major contribution also with regards to the choice of theoretical tools, and more specifically in the way specific Deleuzian notions interact with the theatrical apparatus. Moreover, it is one of the few studies (if not the only one so far) to redefine dramaturgy as work of actions, in relation to philosophy as thinking, and not necessarily with regards to the academic field. In this sense, dramaturgy is analysed from the perspective of its functionality and not as a

discipline in theatre. Most of the existing contemporary scholarship focuses on dramaturgy and movement, and stems mainly from Dance Studies at its intersection with Deleuzian Studies (where movement is analysed both as performed action and performed thought). However, this study centres on dramaturgy as a practice of actions, where actions are understood as defining elements in theatre. In this sense, my intention was to analyse the notion of action in dramaturgy, and go beyond the well established function of dramaturgy as a sub division of drama, or of a practice that has newly emerged in contemporary dance.

The second part of the thesis is dedicated to the redefinition of dramaturgy as work of actions from the perspective of the evolution of the notion in theatre history (as a mapping of what I considered the most important meetings between drama and philosophy); this historical account of dramaturgy was necessary in order to set the ground for a new possibility to approach dramaturgy not only as a practice of subjective meaning corroboration but also as a practice of sense creation beyond the subject-object dichotomy. In this specific sense, I think that the practical part of the thesis (the three case studies) exemplifies how dramaturgy may be conceptualized as an expression of the theatre apparatus, that includes the performers and the spectators but which does not empower either of them as subjects to dictate the communication.

Regarding the intersection of Theatre Studies and Deleuzian Studies, there are several aspects that need to be considered: firstly, this thesis proposes new uses for Deleuzian ontology that has so far been employed in a wide range of fields starting from Geography and Architecture to Literary, Film and Performance Studies. However, to my present knowledge Deleuze has rarely been associated with theatre. Most frequently employed is Deleuze's notion of the "time-image", especially in relation to film and photography. However, the notions used here stem from multiple publications that did not address art, aesthetics or theatre creation and attendance. The only publication included here that was initially written by Deleuze in the proximity of art is Deleuze's book on Francis Bacon (2003) that I integrated here with intention of correlating theatre to painting (and visual arts) beyond the category of figurative.

A different take on Deleuze and Deleuzian thought has been that of Performance Studies scholars and dance theoreticians who have found in Deleuze (specifically in his

Logic of Sense and the theory of Becoming) a way to explain new ways out of representation. In this sense, the present research draws inspiration from these accounts and contributes by analysing dramaturgy as a practice of Becoming. The objective was to redefine drama via the notion of dramaturgy, as a practice of actions, and also to propose dramaturgy as a non-disciplinarian notion that might be employed in several fields, not only in theatre.

9.2.2 Methodological Contributions

Regarding the methodological innovation, the thesis offers an explorative approach on dramaturgy by analysing the phenomena beyond a quality of a discipline or field (drama or performance art). I reanalyse dramaturgy as a process of thinking, coming from Theatre Studies but bringing a new perspective to the notion, beyond the existing accounts offered by Dance and Performance Studies.

The design of the thesis is singular: it starts with a theoretical reconsideration of dramaturgy in the line of its dramatic inheritance by repositioning it in the end as a performative thinking practice. The practical part of the thesis is an exemplification of how dramaturgy might function as work of actions in a theatrical dispositive, in the specific cases. Beyond this, the theoretical reframing could also be used in further disciplines or examples. The paper approaches dramaturgy as a process of Expression by using theoretical tools from the philosophy of Immanence/Expression with the intention of redefining dramaturgy beyond representation. In this regard, what I have shown is how dramaturgy may depart from the features of dialectical thinking that can be observed in the division of text-spectacle, fiction-reality, thought-emotion. The Deleuzian approach offers a performative model where things become *something* only when expressed. This approach analyses action as a performative operation in the moment of attendance. It is a different approach than the existing models that are mainly based on Austin's theory of speech acts, and that have mainly influenced Performance Studies so far. Here action is discussed as an operation of Expression and is not only depending on the performativity of language. In this sense, there is a contribution brought also to Performance Studies via the employment of Deleuzian notions. On a theoretical level, the thesis links action to thinking and proposes a re-discussion of how thinking may be understood beyond the duality subject-object. On a practical level, I

confront the notions with the perception of the show in order to see what affects and what is affected; actions are expressed in the moment of attendance, beyond my own subjectivity; by this I hope to open the discussion on art as the Expression of the apparatus. Last but not least, regarding the bibliography, I hope that this thesis will contribute to an upgrade in literature, in a first line in the Romanian academic context, but also generally in all the mentioned disciplines on a European level.

Furthermore, the study offers a relevant case for the redefinition of the practice of dramaturgy beyond disciplinarian uses. The approach may be continued with the interrogation of the practice in the proximity of other Deleuzian notions. Also, a larger framing of dramaturgy in the Deleuzian ontology, from the perspective of further readings from Deleuze and affiliated thinkers might be of use. Nonetheless, open questions may refer to dramaturgy as a political practice and how it could function or be applied to life and other non-artistic dispositives. Finally, the framing of dramaturgy as a practice of actions and its relation to thinking could articulate new artistic practices but also new perspectives in practical philosophy.

Last but not least, this study stands as an example of a transdisciplinary perspective in arts and philosophy, specifically, in how Theatre Studies may interact with Deleuzian Studies. Beyond the dichotomy that grounds differentiations such as theory versus practice, science versus art, thought versus perception the study stands evidence for how notions stemming from different disciplines may corroborate in order to make visible new strategies in thought production and its communication via different dispositives. In this sense, dramaturgy has become here a tool of visualisation of otherwise unexpressed dynamics.

Appendix

Annex 1

“What Does a Dramaturg Do? By Roxanne Ray, Ph.D.

Dramaturgs take on many distinct and complementary tasks on behalf of theatres, theatre artists, and audiences. Here are some of the main categories in which we work:

Research and Development

- Help develop the theatre’s mission
- Help plan the season
- Help look for scripts
- Organize the Artist-in-Residence program
- Create and support dramaturgy-driven new work

Production Dramaturgy

- Locate drafts and versions
- Collate, cut, track, edit, rewrite, construct, & arrange Secure permissions to use copyrighted material
- Find songs, pictures, stories, and videos
- Help the designers do their research
- Help the director cast the show
- Help the marketers and developers
- Seek and present pathways into the world of the play
- Gather and arrange images, sounds, and ideas for rehearsal
- Explore and present: the world of the play, the author of the play, the script’s production history, and the relevant criticism
- Conceive the forms of the script as a script
- Conceive the forms of the play as it grows
- Serve as the director’s “second pair of eyes” in rehearsal and during performances
- Stay on course when all goes ill (as it will)
- Create the lobby display
- Love the work

New Plays

- Solicit scripts from writers and agents
- Read and evaluate new scripts
- Track and file those scripts
- Write kindly letters to writers whose scripts we won't be producing
- Negotiate with agents
- Prepare adaptations and translations
- Curate and introduce play anthologies
- Commission new work
- Organize the in-house play reading program
- Organize the new play program for subscribers
- Help bring new plays into full production
- Support those writers whose vision captures our minds and hearts

Arts in Education

- Establish relationships with local educators
- Help them use theatre to support their curricula
- Prepare study guides
- Develop production web sites
- Write and edit program materials
- Organize and lead pre- and post-show discussions
- Plan and lead seminars and symposia
- Create and maintain archives

Advocacy

- Affirm the function, Explore the practice, and Promote the profession of dramaturgy & literary management.
- Nourish the arts wherever we find them: in schools, in communities, and around

List retrieved on 17.07.2017 from <http://www.tomjoynrphd.com/dramaturgy/what-is-a-dramaturg/346-2/>.

Cited also by Literary Managers and Dramaturgs of the America.

Annex 2.

Table: The Differences between Dramatic and Postdramatic Theatre

THEATRE	DRAMATIC	POSTDRAMATIC
The written text	the performance text/ the performance is the staging of a written text	different from the text of the performance/performance creates a new text
The structure	an arch: beginning, high point, resolution	a fragmented arch, meaning of holes
The elements	story, plot and characters	no story, no plot, no characters but bodies
The body	Is a transistor for already existing meaning: a character	is a source of meaning creation: the performer; the spectacle of the body in action
The text	the core	a pretext
The spectator	a reader of a product	a potential creator of meaning
The dramaturg	objectivity an assistant of meaning creation	subjectivity an author/the director/the choreographer: director of composition
Meaning	psychological perspective	materialist/rhythmic
Dramaturgy	text based	parallel dramaturgies

Annex 3.

My notes on Marianne Van Kerkhoven's "Looking Without Pencil in the Hand" (1994a)

Thoughts on theorizing the process from a dramaturg:

1. Theorizing something you do implies distance- sometimes you feel as giving away secrets
2. Every production has its own method: dramaturge must adapt and also form his own method
3. Dramaturgy always converses feeling into knowledge and vice versa: dramaturgy as the twilight between art and science
- 4."Dramaturgy is also the passion for looking" the first spectator, "the outsider's eye", between looking purely and knowledge/modesty
5. Affirm and repudiate at the right moment (shifting between the vulnerability of the building blocks and the need for pounding)
6. A special relation
7. Transfer the exact meaning of the performance in the post-writings
8. Not a psychological perspective but 'the disinterested motives of a friendship in the workplace'
9. Handle solitude: invisible work/no context to belong to: DRAMATURG NOT AN ARTIST- or not yet—still true?
10. Build your stockroom and remember it at the right moment: experience, people, ideas, books, music etc.
11. No difference between dance and theatre dramaturgy! They both deal with the creation of structures, a global view, the insight of how to deal with the material, the material differs: visual, films, photographic etc.
12. Dramaturgy- a matter of solving puzzles! Deal with complexity! Trust your intuition!

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STATEMENT

I hereby declare that I have completed the submitted doctoral thesis independently, without any unauthorized outside help and only with the help referred to in the thesis. All texts that have been quoted verbatim or by analogy from published writings and all details based on verbal information have been identified as such. In the analyses that I have conducted and to which I refer in this thesis, I have followed the principles of good scientific practice, as stated in the Statute of Justus Liebig University Giessen for Ensuring Good Scientific Practice.

Alexandra Pâzgu

Cluj 2018.

Erklärung

Ich erkläre: Ich habe die vorgelegte Dissertation selbständig und nur mit den Hilfen angefertigt, die ich in der Dissertation angegeben habe. Alle Textstellen, die wörtlich oder sinngemäß aus veröffentlichten oder nicht veröffentlichten Schriften entnommen sind, und alle Angaben, die auf mündlichen Auskünften beruhen, sind als solche kenntlich gemacht.