Notes

PROLOGUE

1. For a fuller account of this production, of the entire Tragedia Endogonidia project, and of the work of the Societas Raffaello Sanzio, see Claudia Castellucci et al., The Theatre of Societas Raffaello Sanzio (London and New York: Routledge, 2007).


7. Romeo Castellucci, in C. Castellucci et al., Theatre of Societas Raffaello Sanzio, 30.


CHAPTER 1


5. A sense that Benjamin is an exemplary figure of romantic anti-capitalism is explored more fully in chap. 3. In chap. 4 the idea that significant aspects of the romantic anti-capitalist tradition surfaced at street level in Paris in 1968 is implicit.


15. Ibid., 5.


19. Ibid., 355. Since Roberts’s “Introduction,” the “enclave” has perhaps enlarged a little. In the context of the latest crisis of capitalism taking shape from 2008, one might point to such diverse but related events as a two-day conference in London, held in March 2009 under the title “The Idea of Communism,” convened by Alain Badiou and Slavoj Žižek, contributions to which were later published in a book: Costas Douzinas and Slavoj Žižek, eds., *The Idea of Communism* (London and New York: Verso, 2010); the experiments in collective living as politics revived and developed by the “indignados” in Spain or the various “Occupy” movements; and the success of the neo-
postcommunist radical left coalition Syriza at the Greek parliamentary elections of May and June 2012 (with the familiar caveat that the “old” communism as embodied in the KKE refused to have anything to do with it).


26. Ibid., 485.

27. Ibid., 482, 481.


29. Salvatore Settis, The Future of the “Classical” (Cambridge: Polity Press, 2006). The citation from Novalis is from his Tagebücher und Briefe Friedrich von Hardenbergs and is offered by Settis as an epigraph to his book. I have sought to indicate a few recent examples of such legitimization at work in both theatre and politics in Nicholas Ridout, “Performance and Democracy,” in The Cambridge Companion to Performance Studies, ed. Tracy C. Davis (Cambridge: Cambridge University Press, 2008), 9–22, with particular reference to the supposed relation among theatre, democracy, and the political predispositions of performance studies itself:

In its revived form, then, the myth may be stated as follows. Theatre and democracy were born together; both represent a sociality and a mode of appearing in public which is beneficial to the construction of community; performance itself, as an embodied practice, embeds the abstractions of democratic representation in a participatory constellation of activities (theatre-going, sports); and finally, performance studies reasserts these connections by giving voice to the under-represented, advocating for an anti-elitist culture, and restoring the body’s performance to its place alongside the text in academic practice. (15)
31. The attempt to rethink Marx’s “ontology of labour” and to replace it with a “political ontology” (see Christopher Holman, “Dialectics and Distinction: Reconsidering Hannah Arendt’s Critique of Marx,” *Contemporary Political Theory* 10, no. 3 [2011]: 332–53) in order properly to describe “the human condition” is regarded by many critics as abstract, idealizing and universalizing, and insufficiently attentive to the specific historical conditions of the economic and the social (from both of which Arendt sought to detach the political). See also Axel Honneth, “Work and Instrumental Action,” *New German Critique* 26 (1982): 31–54.
33. Ibid., 198.
34. Ibid., 198.
35. Ibid., 198.
36. Sometimes this sort of distinction has been articulated in terms of “performance” and “theatre,” with performance valorized for its capacity to escape valorization according to the logics of capitalist production and exchange. I prefer to keep the praxis-poesis distinction alive within the work of theatre, in view of theatre’s tendency, which it is the project of this book to emphasize, to wobble a little between the productive and the nonproductive, the autotelic and the teleological.

Far from reconstructing the conditions of possibility of debates around modernist art and politics, Rancière has merely reasserted its romantic heritage. But it was precisely the indifference of romanticism to the conditions of the political economy of capitalism that generated the aporias of these debates in the first place, and, in the process, rendered
romanticism culturally inadequate and politically harmless. Rancière’s position should be judged in the same terms. The affection with which his oeuvre is held by many on the Left looks dangerously like nostalgia for yet another form of romantic anti-capitalism.


In his introduction Wiles notes that “my enquiry necessarily begins in Athens where theatre and the democratic citizen emerged at the same historical moment, apparently as part of a single process” (18).


47. Longo, “Theatre of the Polis,” 16, 17, 18, 19.


50. For a survey of romantic anti-capitalism, which is one of the most significant “communist” tendencies for the purposes of this book, see Löwy and Sayre, *Romanticism against the Tide of Modernity*. For theatre’s temporality, see Schneider, *Performing Remains*. The fullest engagement with this temporality is to be found in chap. 3’s consideration of Walter Benjamin’s conception of history, itself the work of a romantic anti-capitalist upon whom Schneider draws significantly.


tion to Dionysus since 69 (“Dionysus in 69,” 49–75), in which she observes that Schechner’s view of Greek culture is “romantic” in that it idealizes “their purported links with other quite different cultural manifestations” (58) and that “what strikes him most about the ancient theatre is the civic nature of performance in Athens,” where, as Schechner himself writes, “Here in a single circular arena the whole community came to see its reality enacted” (Schechner, “Theater and Revolution,” Salmagundi 2, no. 2 [Fall 1967–Winter 1968]: 11–27, cited in Zeitlin, “Dionysus in 69,” 57).

54. Edith Hall, “Introduction: Why Greek Tragedy in the Late Twentieth Century?” in Hall, Macintosh, and Wrigley, Dionysus since 69, 29.

55. Ibid., 2.

56. Dipesh Chakrabarty, Provincializing Europe: Postcolonial Thought and Historical Difference (Princeton: Princeton University Press, 2000), cited in Page duBois, Out of Athens: The New Ancient Greeks (Cambridge and London: Harvard University Press, 2010), 5. Page duBois’s project is to reveal alternative lines of historical and cultural transmission and exchange. In her critique of classical studies she suggests that even “the most enlightened of classicists” (she is referring here to Jean-Pierre Vernant) participates to some extent in this continuing fabrication: Vernant’s characterization of “Greek civilisation,” she writes, demonstrates “the great virtue of dethroning the Greeks from their pedestal as the point of origin of human civilisation tout court, but also the limitations of a Western perspective that sees the Greeks as autonomous and isolated from the Near East, Africa, and India, a perspective now eroded by our situation within globalization’ (duBois, Out of Athens, 15).

57. Erika Fischer-Lichte, “Thinking about the Origins of Theatre in the 1970s,” in Hall, Macintosh, and Wrigley, Dionysus since 69, 341. In proposing that they are “lost forever,” Fischer-Lichte typically reckons without the capacity of performance to return things to us differently, discontinuously. It might be more accurate to say that we cannot return to origins, but that in performance, origins are somehow returned to us, but not as the origins they originally were.


59. Arendt, Human Condition, 188.


61. Ibid., 1.


66. Marx, Grundrisse, 472.
67. Van Erven, Community Theatre, 257.
68. The story of capitalist regulation of the time of work is summarized in chap. 2, drawing substantially on the work of E. P. Thompson, himself a significant figure in British “romantic anti-capitalism.”
69. Marx writes: “The true realm of freedom, the development of human powers as an end in itself, begins beyond it, though it can only flourish with this realm of necessity as its basis.” Marx, Capital, vol. 3, 958–59.
70. Some of this work has recently been done for the substantial subfield of amateur productions of Shakespeare in Michael Dobson, Shakespeare and Amateur Performance: A Cultural History (Cambridge: Cambridge University Press, 2011).

CHAPTER 2

4. Ibid., 93–94.
5. Ibid., 60.
6. Ibid., 61.
7. Ibid., 81.
8. Ibid., 90.
9. Of course many such series make the working day and the working life their primary subject: the repackaging of daily work in the form of evening entertainment would be the basis for a study unto itself, ranging from The Wire, via innumerable police and hospital shows, to The Office and, most recently, Parks and Recreation. This is one rather literal way in which leisure is always a form of work.
11. Ibid., 46.
12. Ibid., 14.
15. Ibid., 409.
16. Ibid., 382.
17. Ibid., 409.
18. Ibid., 341.
20. Ibid., 376.
21. Ibid., 416 n68.
23. Ibid., 146.
29. Ibid., 166.
30. Ibid., 178.
32. See Weissman, *Reform in Tsarist Russia*.
34. Tulloch, *Chekhov*, 53.
37. For a detailed exposition of the figure of the passionate amateur as a subcategory of the romantic anti-capitalist, see chap. 1.
39. Ibid., 9.
40. Ibid., 221.
43. Ibid., 237.
44. See also Joseph, *Against the Romance of Community*, on nonprofits, community, and “the spectre of communism.”
46. Ibid., 234.
47. See, for example, Barbara Ehrenreich, *Bait and Switch: The (Futile) Pursuit of the American Dream* (New York: Metropolitan Books, 2001).
50. Marx, *Capital*, vol. 1, 133.
55. There are, of course, some exceptions to this, including David Storey’s *The Contractor* (London: Cape, 1970) and Arnold Wesker’s *The Kitchen* (London: Oberon Modern Plays, 2012).
57. Ibid., 33.
58. Ibid., 36.
59. Ibid., 34.
62. Ibid., 66.
63. Ibid., 66.
64. Phelan, *Unmarked*, 146.

CHAPTER 3

1. Narodnyi Komissariat Prosveschcheniya, which may be translated as People’s Commissariat of either Education or Enlightenment. For an account of its earliest years, see Sheila Fitzpatrick, *The Commissariat of Enlightenment: Soviet Organization of Education and the Arts Under Lunacharsky, October 1917–1921* (Cambridge: Cambridge University Press, 1970). By 1928 Narkompros was becoming the target of a “class war on the cultural front” launched by radical proletarian elements in the Soviet Union who viewed it as part of a cultural establishment dominated by intellectuals and bureaucrats whose commitment to proletarian culture was suspect. See Sheila Fitzpatrick, “Cultural Revolution in Russia, 1928–32,” *Journal of Contemporary History* 9, no. 1 (1974): 33–52. The role of Narkompros in the development of both theatre and education in the immediate post-revolutionary period will be considered further below.


4. Walter Benjamin, “Program for a Proletarian Children’s Theater,” in


6. See, for example, Andrzej Wirth and Martha Ulvaeus, “The Lehrstück as Performance,” TDR/TheDrama Review 43, no. 4 (1988): 113–21:

The way the Lehrstück was performed during Brecht’s lifetime stood in contradiction to the radicality of its theory, which emphasizes a sharp contrast between the Schaustück [a play for the benefit of the audience] and the Lehrstück [for the benefit of the players]. The radical core of Brecht’s utopian theory is the idea of an autarkic (self-sufficient) metatheatre, a utopian objective accompanied by a utopian ideology.

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7. Lacis, Revolutionär im Beruf, 23 (my translation).

8. This is where Benjamin’s text seems to have its most extraordinary contemporary resonance, with the Occupy movement, where the occupation of space seems to coincide with the refusal to articulate demands that might be met in the future; perpetual rehearsal for revolution as the only way to secure the space of revolution.


10. See also Marx, Capital, vol. 3, for the manager as orchestral conductor, or Regisseur.

11. His laborious attempts to get a waiter to serve him hot soup one evening resulted in a plate of sliced cheese. See also Jacques Derrida, Moscou aller-retour (Saint Etienne: Éditions de l’aube, 1995), 93.


15. Ibid., 167.

16. Ibid., 171.

17. Walter Benjamin, “Paralipomena to ‘On the Concept of History,’” in Selected Writings, vol. 4, 1938–1940, 400–401. This is the Thesis XVII that Agamben found.
24. Ibid., 250.
27. Ibid., 22.
28. See the introduction.
30. Revolutionär in Beruf (Revolutionary by profession) is the title of Lacis’s (German) autobiography.
34. There were many different youth movements, whose participants were predominantly from the middle class. The Wandervögel was one of the earliest and largest of the groups, largely male and Protestant in composition and conservative and conformist in social orientation, with hiking or rambling as its core collective activity, reflecting a typically romantic affiliation with ideas about the value of nature as a corrective to the alienation of the urban industrial modernity upon which the prosperity of its members’ parents largely depended. For a history of the various movements see Walter Laqueur, Young Germany: A History of the German Youth Movement (London: Routledge and Kegan Paul, 1962).
37. Ibid., 211.
38. Ibid., 211–12.


43. The idea of the “unity of knowledge” was central to romantic conceptions of education, as espoused by Fichte and Humboldt, which have come to be associated, widely but misleadingly, with the reform of the German university in the early nineteenth century and, in particular, with the foundation of the University of Berlin. See Charles E. McClelland, *State, Society, and University in Germany 1700—1914* (Cambridge: Cambridge University Press, 1980), for a detailed account of eighteenth- and nineteenth-century university reform; and Mitchell G. Ash, “Bachelor of What, Master of Whom? The Humboldt Myth and Historical Transformations of Higher Education in German-Speaking Europe and the US,” *European Journal of Education* 41, no. 2 (2006): 245–67, for a summary and a debunking of the myth.

44. The damage caused by specialization to the work of the university, and to teaching in particular, was the target of a lecture given in Basel by Friedrich Nietzsche in 1872. For an account of this lecture, its reception, and its relation to post-1871 developments in Prussian education, see Christian J. Emden, *Friedrich Nietzsche and the Politics of History* (Cambridge: Cambridge University Press, 2008), 112–19.

45. See C. McClelland, *State, Society, and University in Germany*, 237.


48. Ibid., 291.


57. Ibid., 198.

58. Ibid., 282. For an account of the development of socialist and communist political organization in Germany, and the relationship of the German Social Democratic and Communist Parties (SPD and KPD) to questions of worker organization, management, and discipline, see Weitz, Creating German Communism.

59. Hoernle, Grundfragen, 139–41.

60. Benjamin, “Communist Pedagogy,” 274.

61. Fitzpatrick, Commissariat of Enlightenment, xvi.

62. Ibid., 29.

63. Ibid., 30.

64. Cited in ibid., 33.


66. Hoernle, Grundfragen, 142.

67. See Lamberti, Politics of Education.

68. Hoernle, Grundfragen, 141.


72. Ibid., 60.

73. Ibid., 50.

74. Hamacher, “‘Now,’” 164.

CHAPTER 4

1. “A film in the process of making itself” (my translation).


5. Gorz, *Socialisme difficile*.


7. “We are the speech of others”: Godard, *La chinoise*.


9. In the period following 1968, some on the left explicitly sought to replace speech with action, in the turn toward armed struggle: “Shortly after forming, Weatherman declared the need ‘to be a movement that fights, not just talks about fighting.’ The RAF [Rote Armee Fraktion], in its first manifesto, announced, ‘We will not talk about armed propaganda, we will do it’”: Jeremy Varon, *Bringing the War Home: The Weather Underground, the Red Army Faction, and Revolutionary Violence in the Sixties and Seventies* (Berkeley and Los Angeles: University of California Press, 2004), 21.


11. Ibid., 185.


13. Ibid., 179.


15. Ibid., 190.


21. J. Williams, “‘C’est le petit livre rouge,’” 216.

22. “Shit, shit, stop”; Godard, *La chinoise*.


24. The actual minister of culture of the USSR at this time was Yekaterina Furtseva, who was the only woman ever to become a full member of the Po-
litburo (until Galina Semyonova in 1990). She took a particular interest in theatre and cinema in her fourteen years as minister of culture, a post to which she was appointed after her expulsion from the Politburo for criticizing Khrushchev, a suicide attempt, and political rehabilitation. Her obituary in the *Washington Post* reads: “Ekaterina A. Furtseva, Soviet minister of culture and the highest-ranking woman in the Soviet regime, died of a heart attack yesterday in Moscow at the age of 63. She was a handsome, blonde woman with a great zest for life and some very strong ideas.” See Dorothy McCardle, “Soviet Official Ekaterina Furtseva Dies,” *Washington Post*, Oct. 26, 1974. However, it is fairly clear that the “real” target of this unreal assassination was in fact the French minister of culture, André Malraux, to whom Godard had written an open letter in 1966, following the banning of Jacques Rivette’s film *La religieuse* (which starred Godard’s by-now-estranged wife, Anna Karina), in which he accused Malraux of being a “collaborator.” The banning of *La religieuse* is cited by Véronique as a prime example of the oppression that, she argues, forces her into violence. *Le Nouvel Observateur*, April 6, 1966. Reprinted in *Cahiers du cinéma* (April 8–9, 1966), 177.


26. Other members of the Group listed in their manifesto were Gérard Martin, Nathalie Billard, and Armand Marco, but according to Steve Cannon, Jean-Henri Roger and Paul Burron “among others also participated”: Steve Cannon, “‘When You’re Not a Worker Yourself . . .’: Godard, the Dziga Vertov Group and the Audience,” in *100 Years of European Cinema: Entertainment or Ideology?* ed. Diana Holmes and Alison Smith (Manchester: Manchester University Press, 2000), 102.

27. “As the summer ended, for me it was back to classes”: Godard, *La chinoise* (my translation).

28. Might it even be worth wondering whether acting like a Marxist-Leninist cell while not really being one is either a kind of “fraud” or, alternatively, an attempt at a kind of alchemy? Or speculating that the choice of Jeanson as a “reality principle” who will seek to end the alchemy is a hidden reference to his Anglophone namesake, Jonson?


36. Ibid., 58.
37. “Yes, sure it’s fiction, but that gets me closer to the real”: Godard, *La chinoise* (my translation).
38. See, for example, Paul De Man, “The Concept of Irony,” in *Aesthetic Ideology*, ed. Andrzej Warminski (Minneapolis: University of Minnesota Press, 1996), 179.
40. “They hadn’t understood that it was theatre, real theatre”: Godard, *La chinoise* (my translation).
41. James S. Williams, “C’est le petit livre rouge,” 212. See also Jacques Rancière, *Film Fables*, trans. Emiliano Battista (Oxford and New York: Berg, 2006): “The political militant and the actor are alike: their work is to show us not visible horrors, but what cannot be seen” (150); “That is what we see in this cinema between two marxisms that concludes as a meditation on the theater” (152).
43. Ibid., 203.
47. Lefebvre, *Explosion*, 104.
49. The term *edu-factory* has been used to describe the university in terms of the concept of “social factory” developed in Autonomist thought, in which the social, or in this case the educational institution, is understood as a site of production. It has been adopted as the name for a collective of activist scholars who jointly published *Toward a Global Autonomous University* (New York: Autonomedia, 2009).
50. According to Danielle Rancière and Jacques Rancière,

While the militants of the proletarian Left (GP, Gauche prolétarienne, was a post-68 Maoist party) proclaimed a revolt against bourgeois knowledge and academic authority, a new type of knowledge was establishing itself in the scholarship produced in the universities and in the specialization of its branches, a modern system for the development of the productive forces of theory that socialized the power of the professors. The system of credit units and continuous assessment marked the entry of the university apprenticeship into the age of Taylorist rationalization. A demand for continuous production replaced the artisanal work of the masters course and the annual examination,
both for teachers and students, shaping a requirement for external support.


53. Goguettes were social groups that gathered in cafés and restaurants so that members could perform songs.
55. Ibid., 50.
56. Ibid., 52.
57. Ibid., 51.

CHAPTER 5

1. Not what it meant, but what the rate set for that day was. The London Interbank Offered Rates (LIBOR), established in 1986, is derived from information supplied to the British Bankers Association and is used as an indicator of what financial institutions charge one another for loans. In the context of this discussion it is an interesting example of the way market behaviors are conditioned by what people say. It has been alleged that some banks underreported their borrowing costs during the 2008 financial crisis, giving the impression that they were in better financial condition than was really the case, and that the LIBOR was therefore not reliable at times of financial crisis. See Carrick Mollencamp and Mark Whitehouse, “Study Casts Doubt on Key Rate,” Wall Street Journal, May 29, 2008, 1.


10. In this respect—that capital was responding to the political action of labor—their analysis resembles that of autonomists such as Antonio Negri. See, for example, Michael Hardt and Antonio Negri, *Labors of Dionysus: A Critique of the State-Form* (Minneapolis: University of Minnesota Press, 1994):

    The history of the recent transformations should be centred, we believe, around the events of 1968. In that year the workers’ attack against the organization of factory labor and against the social division of labor reached its summit. Through their struggles, the workers, up until then regimented in the factory and in society in the Taylorist, Fordist, and Keynesian mode of production, shattered the categories and the equilibria of the capitalist reproduction of society en masse through successive waves of extended struggles on an international level. To reformulate a Hegelian phrase, in 1968 the ferocious beast of living labor smashed every disciplinary limit. It was necessary, therefore, to tame it. In the years immediately after 1968, then, a new era of relationships began between capital (along with its State, be it bourgeois or socialist) and labor. (272)


12. They cite Vaneigem, for example, thus: “What people do officially is nothing compared to what they do in secret. People usually associate creativity with works of art, but what are works of art alongside the creative energy displayed by everyone a thousand times a day: seething unsatisfied desires, daydreams in search of a foothold in reality, feelings at once confused and luminously clear, ideas and gestures presaging nameless upheavals”: Raoul Vaneigem, *The Revolution in Everyday Life*, trans. David Nicholson-Smith (London: Left Bank Books and Rebel Press, 1983), 147. This is cheeky because there is nothing to suggest that Vaneigem is suggesting that this
“creativity” is to be found in the workplace nor even that it should be. It is also cheeky because they claim that this and the other passages they cite were chosen “almost at random,” a phrase in which the word “almost” reveals the deliberation involved. Boltanski and Chiapello, New Spirit of Capitalism, 101 n24.

14. Ibid., 98.
15. Ibid., 39.
16. Ibid., 39.
17. Ibid., xxxv.

The misfortunes of the critique of the “artistic critique” conducted by Boltanski and Chiapello are numerous, but the greatest to have befallen it is precisely the resistance movement of theatre “artists” and “technicians” and the birth of the Coordination of Intermittent and Precarious Workers, which constitutes its foundational expression. The six words of one of the slogans of the intermittent movement, “no culture without social rights,” are enough to unsettle the whole of Boltanski and Chiapello’s theoretical construction and to make apparent the limits of their analysis of contemporary capitalism. Translated into their language, the slogan “no culture without social rights” becomes, in effect, “no liberty, autonomy and authenticity without solidarity, equality and security.” That which Boltanski and Chiapello considered as potentially “aristo-liberal,” as incompatible with social justice, becomes a field of struggle, perhaps the only one from which it might be possible to confront and undo the logic of neo-liberalism. (My translation)

22. Ibid., 109.

On the face of it, an alliance of cleaners, web designers and adjunct teachers, to cite just three representative occupations from these sectors, is an unlikely prospect. It is easier to imagine on paper as a theo-
retically plausible construct than as a flesh-and-blood coalition in broad agreement on strategies and goals. For one thing, there is a sizeable imbalance in the social capital enjoyed by this range of constituents. Those in occupations with the most cachet would almost inevitably expect to be front and center, and, over time, would surely sideline the others. (41)

Nonetheless, Ross draws on his own empirical research into protests by janitors, job dissatisfaction among IT workers in “high-tech sweatshops” (43) and the political organization of adjunct labor in American universities, to suggest that we should be attentive to the “fellow-feeling” that is the precondition for such alliances (43).

27. This account of No Dice is based upon performances seen at the Theaterhaus Gessnerallee in Zurich in Oct. 2008 and at HAU3 in Berlin in Nov. 2009, as well as upon the published text.
33. Ibid., 94.
34. Ibid., 95.
35. That there is no way the gift can escape the logic of exchange is not lost on Nature Theatre of Oklahoma, any more than it is on Jacques Derrida, whose Given Time 1: Counterfeit Money, trans. Peggy Kamuf (Chicago: University of Chicago Press, 1992), is a rich exploration of this impossibility.
36. In material used on the website at the Theaterhaus Gessnerallee in Zürich, No Dice is described as “their entertaining three and a half hour version of the legendary and originally eleven hour melodrama-show”: Theaterhaus Gessnerallee, Gessnerallee Zürich, http://www.gessnerallee.ch/en/programm/archive/vorstellung1/auffuehrung/91/index.html (accessed Nov. 2011).
37. There should be a study made into why it is that all kinds of uncommercial, broadly anti-capitalist people, some of them Marxists, both enjoy and seem strangely good at dreaming up crazy business ideas of this kind.
38. For critical accounts of Rimini Protokoll, see Miriam Dreysse and Florian Malzacher, eds., Rimini Protokoll: Experts of the Everyday (Berlin: Alexander Verlag, 2008).
40. Ibid., 16.
41. Listed as Marc Dale, Anne Gridley, Teresa Gridley, Robert M Johanson, Jo Liegerot, Zachary Oberzan, Adam Tsekman, Katarina Vizinova, and Kristin Worrall.


43. Ibid., 18.


48. Ibid., 21.


52. The possibility that *No Dice* might be considered an instance of “verbatim theatre” might usefully be explored alongside the suggestion above that it is also an example of the kind of “documentary theatre” developed by groups like Rimini Protokoll. This might point to a broader category of “non-fiction” theatre.


54. Ibid., 145.

55. Ibid., 145.

56. Ibid., 145.

57. Ibid., 146.

58. Ibid., 147.

59. Ibid., 158.

60. See Rancière, *Emancipated Spectator*, for a critique of the myths of participation in theatre.


62. Ibid., 90.

63. Ibid., 111.

CHAPTER 6

1. Stories of wild men who live in the snow appear to have entered the western imaginary from Nepalese and Tibetan culture during the nineteenth century and developed a distinctively modern life there from the 1930s, where, as Peter Bishop suggests, they comprised part of a utopian fantasy of the Himalayas as a sacred place. See Peter Bishop, *The Myth of Shangri-La: Ti-

2. Ibid., 36–37.

3. Ibid., 65.

4. Ibid., 76–77.


Via Negativa is simply a return, a backward glance cast towards the reasons, the meaning, the goal and objectives, as well as the methods of theatre as such. It is not about developing a different theatre or inventing a new stylistic paradigm. It is simply a reconsideration of the meaning of theatre as a medium and an exploration of its mechanisms. Nowadays, I see theatre, above all, as a sphere of communication, not as a medium of aestheticisation. Institutional theatre, to some extent,
underestimates the audiences—in terms of how it communicates with them and what kind of language it uses. Negativa is all about opening up theatre as a space of communication.

12. These comments were made in a public dialogue at the Venice Theatre Biennale, coordinated under the title Fare e Rappresentare, by Claudia Castellucci, and led by Joe Kelleher and myself.
16. Ibid., 91.
17. Ibid., 34.
18. Ibid., 35.
22. Ibid., 14.
23. Chris Goode, “God/Head,” unpublished typescript, 2012, 2. All the subsequent direct quotations from this performance are from a version of the script that Chris Goode generously shared with me.
26. Chris Goode, “Season’s Greeblings; And Another Year Over,” Thompson’s Bank of Communicable Desire (blog), Dec. 30, 2011, http://beescope.blogspot.co.uk/search?updated-min=2011-1-1T00:00:00Z&updated-max=2012-1-1T00:00:00Z&max-results=27.