

Contents

<i>General Editor's Preface</i>	ix
<i>Acknowledgements</i>	xi
1 Introduction: Locating Performance Studies <i>Erin Striff</i>	1
POPULAR PERFORMANCE	
2 The Power Team: Muscular Christianity and the Spectacle of Conversion <i>Sharon Mazer</i>	14
3 Ethnological Show Business: Footlighting the Dark Continent <i>Bernth Lindfors</i>	29
4 Striptease: Desire, Mimetic Jeopardy, and Performing Spectators <i>Katherine Liepe-Levinson</i>	41
PERFORMING BODIES/PERFORMANCE ART	
5 The Surgical Self: Body Alteration and Identity <i>Philip Auslander</i>	54
6 Reconsidering Homophobia: Karen Finley's Indiscretions <i>Lynda Hart</i>	67
PERFORMING HISTORIES/MEMORIES	
7 Spectacular Suffering: Performing Presence, Absence and Witness at the US Holocaust Memorial Museum <i>Vivian M. Patraka</i>	82
8 Hearing Anita Hill and Clarence Thomas <i>Peggy Phelan</i>	97

PERFORMANCE AND THE WORLD

- 9 The Street is the Stage** *Richard Schechner* 110
- 10 Culture and Performance in the Circum-Atlantic World**
Joseph Roach 124
- 11 'Jewels Brought from Bondage': Black Music and the
Politics of Authenticity** *Paul Gilroy* 137

PERFORMATIVITY/PERFORMANCE

- 12 Critically Queer** *Judith Butler* 152
- 13 Choreographies of Gender** *Susan Leigh Foster* 166
- Summaries and Notes* 178
- Suggestions for Further Reading* 208
- Notes on Contributors* 210
- Index* 212

1

Introduction: Locating Performance Studies

Erin Striff

What constitutes a performance? To what extent are performances occurring throughout culture(s)? If a performance isn't defined by the purchase of a ticket and entering a theatre space, when and where can it be seen to begin and end? Is it still a performance if there are no spectators present? Performance is often perceived to be an activity that only takes place behind the proscenium arch or is contained within the box set. The discipline of performance studies has expanded upon this definition so that we can now see that performance is an inherent part of the customs, rituals and practices of cultures.

To consider performance is to study how we represent ourselves and repeat those representations within everyday life, working on the assumption that culture is unthinkable without performance. The theatricality of everyday activities, such as the way clothes are worn or a meal is served, can be analysed in terms of performance studies. There are also many public spectacles with similarities to the traditional theatre, such as a trial or a soccer match, which can be read as performance.

When we view performances in the theatre, what is performance and what is not may appear to be sharply delineated, even though these distinctions are not always that simple. These delineations become even more blurred when a performance takes place outside a theatre, because performance may or may not include traditional characters, acting, or a script. Performance can therefore be understood as being related to theatricality, a sense of otherness, of non-identical repetition, that can occur anywhere, at any time. It may consist of societal rituals, or it may be understood as the conscious and unconscious adoption of roles that we play during everyday life, depending on the company we keep, or where we are located at the time. The theatrical metaphor is a fundamental tool we use to understand culture. As Pelias and VanOosting write, '[t]o alter the balance between artistic and rhetorical foregrounds in the theatrical experience displays performance as an integral part of everyday life, rather than a rarefied event on the periphery of communal experience'.¹

If we think of the primary constituents of theatre, we might return to the importance of audience. Is a necessary aspect of performance therefore something to do with monitoring? Of watching yourself being watched? Marvin Carlson writes that '[p]erformance is always performance *for* someone, some audience that recognises and validates it as performance even when, as is occasionally the case, that audience is the self'.² A performance might assume there are spectators appreciating the act *as performance*, even if we are only watching ourselves. Further, if there is no proscenium arch separating actor from audience, this can mean that the spectators are implicated as much as the performer.

Though we can perhaps give an indication of what needs to be present in order for an act to be read as performance, it is very difficult to come up with a definition of what performance actually is. Our understanding of performance is largely based on what we recognise as theatre, but performance may lack any or all of the signposts we associate with a theatre production. The object of a particular performance could be anything from proselytising to protesting, but what is the most productive way to analyse the meaning of what is performed?

In this introduction I attempt to raise some issues surrounding the discipline of performance studies, mapping what is a relatively new field, to prepare the reader for the important explorations other scholars have made in performance studies. I'm reminded of the title of the Fifth Annual Performance Studies conference I attended in Aberystwyth, Wales, in 1999, entitled 'Here Be Dragons'. This phrase, of course, was written on ancient maps to indicate uncharted territory, linking the unknown with danger. To define performance studies is to attempt to chart that border region where a map becomes mystery. With a new field, and a particularly contested one, it is difficult, and possibly reductive, to attempt any sort of definitive guide to that which lies beyond. There will always be competing maps that chart vastly different topographies to the ones I've travelled. If performance is primarily about *practice*, however, it is appropriate to let the authors in this volume speak for themselves. Maps are never drawn alone, and it is therefore through their examples that we may gain an understanding of that uncharted territory. For this reason, I will here trace briefly a history of performance studies as an academic discipline, then proceed to discuss how each of the chapters and sections in this volume may further our understanding of additional aspects of performance studies.

As performance studies has become increasingly influential, questions have been raised as to where (and to whom) performance studies belongs? Should it be situated and studied within the realm of theatre studies, or social sciences, or viewed through the lens of cultural and critical studies? Dwight Conquergood said at the first Performance Studies Conference in 1995 that 'Performance studies is a border discipline, an interdiscipline, that

cultivates the capacity to move between structures, to forge connections, to speak with instead of simply speaking about or for others.³ Performance studies draws together many different academic fields, languages, and metaphors. It is consequently read and defined very differently depending on one's background, and this has created much debate as to how the field might be claimed/defined. Because so much of the development of the field has come about as a direct result of these disagreements, it is impossible to separate a consideration of performance studies from the genesis of the discipline, which became widely recognised internationally in the 1990s.

Most scholars agree that performance studies was initially popularised at New York University and Northwestern University. Richard Schechner was extremely instrumental in establishing the field – as early as 1979 he created a course at New York University's Drama Department entitled 'Performance Theory' and brought in visiting faculty from anthropology, psychology, semiotics and the performing arts.⁴ Because of their increasingly interdisciplinary approach, the department changed their name to Performance Studies in 1980. Northwestern University's department of Performance Studies is housed within a School of Speech, and has links with a related field known as Oral Interpretation. As Conquergood explains, Northwestern takes 'performance as both subject and method of research'.⁵ They perform texts such as diaries and ethnographic field notes, but do not stage traditional plays. These two institutional histories demonstrate that performance studies has had a variety of influences, adding to its interdisciplinary nature.

As its methods began to become more well known (and appealed to those scholars who were doing similar work by a different name) the First Annual Performance Studies conference was held at New York University in 1995, and took place at Northwestern the following year. Only a short time later, performance studies has become an increasingly popular subject to study, in the United Kingdom where I write this, as well as in other departments around the world.

Performance studies has had, at times, an uneasy relationship with theatre studies, partially because of the 'evangelical fervour'⁶ as Philip Auslander puts it, with which some academics have embraced it. Richard Schechner, for example, in a much-quoted address he gave at the Association for Theatre in Higher Education conference in 1992, has gone so far as to say:

The new paradigm is 'performance', not theatre. Theatre departments should become 'performance departments'. Performance is about more than the enactment of Eurocentric drama. Performance engages intellectual, social, cultural, historical, and artistic life in a broad sense. Performance combines theory and practice. Performance studied and practised interculturally can be the core of a 'well-rounded education'.⁷

Here and in a number of other pieces on performance studies he questions whether, since the *raison d'être* of many theatre studies programmes is to train practitioners, and since there are very few jobs to be had in the theatre, would it not be better to train students how to think about performance in a more broadly based way, which might also prepare them for other careers? This kind of dichotomy risks characterising theatre studies as an increasingly limited area, focusing on what is seen to be a rarefied art form. Jill Dolan acknowledges that some theatre departments are pre-professional institutions that have little interest in theory. However, she rightly points out that other theatre studies departments employ critical and cultural theory as a way of looking at texts and performance, so that it is reductive to view performance studies as the only field where this kind of work is taking place.⁸

The question of how theatrical texts are used within performance studies is another important issue. Performance studies acknowledges that much of world drama is created without the dramatic scripts taken as a given in what many think of as 'traditional' theatre; consequently, it has a very all-encompassing view of what might comprise a performance text. W. B. Worthen writes that '[r]econsidering how, or whether, texts are actually opposed to performances, is one way to rethink the disciplinary instruments that map the contours of drama/theatre/performance studies today'.⁹ He shows concern that some will simply equate theatre studies with dramatic text and performance studies with performance, clearly a reductive approach.

Concerns have also been raised about the way in which performance studies is using the metaphors of theatre studies but simply not applying them to the theatre. Jill Dolan argues that theatre studies should be 'acknowledged and visited, rather than raided and discarded...'¹⁰ Furthermore, considering the pervasiveness of the theatrical metaphor in performance, the question of what can be identified as a performative act can easily turn into 'what can't?' Has the theatrical metaphor become so over-determined in performance studies that it ceases to mean anything? Other critics question how useful this metaphor is in our thinking about culture. Philip Auslander writes,

Although I recognise that just about anything can be looked at as performance, I'm not sure that it's profitable in every case to do so. It's also not entirely clear how looking at other phenomena 'as performance' is different from looking at them 'as theatre'. Generally when the uninitiated want to discuss the 'performative' aspect of some event or routine of living, they refer to it as 'dramatic' or 'theatrical'. What questions does thinking in terms of the performance metaphor raise that thinking in the theatre metaphor does not? The theatrical metaphor has a long history and is deeply ingrained in our culture, in our thinking about performance

and, arguably, in performance itself. As Herb Blau has written, 'it is *theatre* [...] which haunts *all* performance whether or not it occurs in the theatre' (1987:164–5). Much as some practitioners of performance studies would like to establish performance as an episteme separate from theatre, it may well be that our primary concept of what performance *is* derives inevitably from theatre.¹¹

It is clear that, in performance studies, we are never far from the theatre, whether or not we are considering traditional theatrical productions. We must not, of course, not to assume that theatre is any less complex than performance, but that it is a particular style of performance which should not be discounted.

Dwight Conquergood argues that 'Performance privileges threshold-crossing, shape-shifting, and boundary-violating figures, such as shamans, tricksters and jokers, who value the carnivalesque over the canonical, the transformative over the normative, the mobile over the monumental'.¹² It is also important to point out that although some practitioners of performance studies choose to focus upon performances that are transgressive in some way, there are many other performances which do not violate boundaries and in fact may be reactionary in nature.¹³ In the same way that there is more than one style of play, and some are more likely to wind up on theatre studies reading lists than others, some styles of performances are especially privileged in performance studies.

We have seen the way in which performance studies is closely related to theatre studies, and it is important to note that the field also has very strong links with the social sciences. I will here briefly consider three theorists working in the social sciences who have significantly influenced performance studies. Erving Goffman's work, *The Presentation of the Self in Everyday Life*, has been particularly useful in our understanding of the roles we adopt and the drama that we play out during daily life. According to Goffman, these roles can be taken on sincerely, so that the performer is 'convinced that the impression of reality which he stages is the real reality...';¹⁴ or cynically, with the performer knowingly deluding his or her audience. In either case, Goffman emphasises the way in which we are constantly performing, whether or not we are aware of the roles we are inhabiting.

Another social scientist central to the field of performance studies is Victor Turner, an extremely influential anthropologist who worked with Richard Schechner. His work was deeply influenced by theatre studies; as Marvin Carlson writes, '[t]he language of drama and performance gave him a way of thinking and talking about people as actors who creatively play, improvise, interpret and re-present roles and scripts'.¹⁵ In assessing human behaviour Turner employs the useful concepts of the liminal and the

liminoid. These terms can be understood as differentiating activities which are often cyclical, collective, and integrated within a society, from those that tend to be idiosyncratic, fragmentary, outside a society, playful, and sometimes part of a social critique.¹⁶

J. L. Austin, as a philosopher whose theories relate to the field of linguistics, has had a palpable effect on many chapters in this volume. Austin's account of the performative, or the way speech acts are translated into human behaviour, has much relevance to performance studies. In their book *Performativity and Performance*, Parker and Sedgwick express the issues at stake in performativity by asking, '[w]hen is saying something doing something? And how is saying something doing something?'¹⁷ Austin's book, *How to Do Things With Words*, derived from lectures he gave at Harvard University in 1955, put forth that the performative is a speech act that should not be judged on whether it is true or false, but on whether or not it actually occurs. Therefore, performative speech, such as christening a ship or sentencing a criminal, can be seen as inextricably linked with institutional authority.

Though there is not space in this introduction to fully trace links between performance and the social sciences, Marvin Carlson in *Performance: A Critical Introduction* does just this admirably well. In the first section of his book, he relates performance to fields such as anthropology, ethnology, sociology, psychology, and linguistics. Carlson himself explains:

[a]s performance studies has developed as a particular field of scholarly work, especially in the United States, it has been very closely associated with the various social sciences, and a complex and interesting cross-fertilisation has been the result. The study of traditional 'artistic' performance, such as theatre and dance, has taken on new dimensions and begun to explore newly observed relationships between these and other cultural and social activities, while the various social sciences have found theatre and performance metaphors of great use in exploring particular kinds of human activities within their own fields of study.¹⁸

Carlson's thorough approach maps the way in which many different fields have had a profound and lasting effect on performance studies. Because this reader is also specifically aimed at students of cultural criticism, however, the chapters in this volume are more inclined to look to critical and cultural theory's intersections with performance studies than to the social sciences.

Because performance studies is located between so many disparate fields it will, of course, bring about a certain degree of controversy, which we can particularly see in the spate of articles variously critiquing or promoting the field that were published in the early to mid-nineties in journals such as *The Drama Review*. However, through their disagreements, many scholars would

back up Richard Schechner's point that 'Performance studies is "inter" – in between. It is intergeneric, interdisciplinary, intercultural – and is therefore inherently unstable. Performance studies resists or rejects definition.'¹⁹ If the knowledge of this contention indicates the way in which performance studies is never one thing nor another, then we can see its potential as a mode of discourse.

Though we have seen how all-encompassing the field can be, I must here state the particular focus of my reading of performance studies. This volume does not cover the realm of traditional theatre studies; there will be no discussion of traditional plays, as such. There are chapters on music, dance and performance art, but these essays also locate performances within culture rather than considering them as aesthetic gestures alone. The chapters also tend to focus on issues of race, nationalism, gender and sexuality. Because these subjects are very often sites of contestation, reading them through the border discipline of performance studies seems particularly appropriate.

Finally, the themes that I have used to organise the chapters are intended as a possible guide rather than a definitive delineation of the book. There are, in fact, many other ways in which the chapters might have been grouped. Similarly, in the next part of my introduction, in which I will focus on themes which link the chapters and the sections together, I am attempting not to sum up each chapter, but to consider the way in which each one helps bring us closer to an understanding of performance and performance studies.

POPULAR PERFORMANCE

The first section discusses popular performance: in particular, a group of men who perform feats of strength while evangelising, British sideshows displaying Africans in the 1900s, and strip clubs. We can easily recognise these acts as performance, but we tend to think of them as 'shows', or entertainment for the masses, rather than as 'theatre', an aesthetic event. In fact, all three chapters focus on these performances as profit-making businesses, and discuss the monetary success of these gestures. Some, in defining performance studies, accentuate that performance may be more accessible than the theatre. By considering these types of performances the authors are not attempting to elevate low/popular culture into a more sophisticated aesthetic experience; rather they are arguing that they can and should be read as performances within culture.

Chapters 2 to 4, perhaps because they are dealing with performances that succeed only if they are commercially successful, drawing in the crowds, are

deeply concerned with audience response and participation. Marvin Carlson writes that in performance:

The audience's expected 'role' changes from a passive hermeneutic process of decoding the performer's articulation, embodiment, or challenge of particular cultural material, to become something much more active, entering into a praxis, a context in which meanings are not so much communicated as created, questioned, or negotiated. The 'audience' is invited and expected to operate as a co-creator of whatever meanings and experiences the event generates.²⁰

Though Carlson's comments apply very well to a range of cultural activities not necessarily recognised as performance, the same is also true of the chapters in this section. For example, Mazer's 'The Power Team: Muscular Christianity and the Spectacle of Conversion' (chapter 2), discusses a performance in which the evangelical message is part of the build-up that results in the 'payoff' of a performer breaking through blocks of ice. What is curious about the production is what she calls the 'altar call' finale, where the audience members are asked to sign a card dedicating or rededicating themselves to Christ. At that point it is the audience's own religious commitment which becomes the focus of the show. Those who do not participate in this religious act are made to feel out of place, not living up to the standards that have been set by others. Mazer also makes the point that by appearing as a committed religious spectator, one's image has been captured and will be broadcast as living proof of the success of the ministry. Thus, we can see how in performance studies the audience often has a complex role to fulfil. Unlike the 'high art' of theatre, where a piece's exclusivity is sometimes seen as a marker of its good taste, in popular performance it is often the size of the crowd that counts.

Bernth Lindfors' 'Ethnological Show Business: Footlighting the Dark Continent' (chapter 3), focuses upon Africans displayed in British sideshows in the 1900s. Lindfors argues that the more 'other' these Africans seemed, the more they served to affirm British cultural superiority. Consequently, as long as the Africans appeared 'savage' to the crowds, their behaviour was acceptable, as any indication of their being civilised would mean they were not sufficiently 'other' from the audience. These racist responses give us another side to the importance of audience in performance studies – that often their reaction tells us as much about the community forming the audience as it does about that which they view and judge.

Katherine Liepe-Levinson's 'Striptease: Desire, Mimetic Jeopardy, and Performing Spectators' (chapter 4) also discusses audience relationship to performance. She describes 'mimetic jeopardy' as being the point at which the spectator takes a more active role in the strip show, whether by putting a

tip in a stripper's G-string, or participating in shows staged just for them, such as lap dancing, while the other spectators watch them as well. There is a sense of danger inherent in the act as well as being able to safely act out fantasy in what is, essentially, a controlled environment. This chapter demonstrates that it is not always clear who is a performer and who is a spectator, or where a performance begins and ends.

PERFORMING BODIES/PERFORMANCE ART

The next section is specifically concerned with performance art. One of the hallmarks of performance studies is that traditional characters do not act out dramatic texts – but this should not reductively be taken to mean that performance is somehow 'more authentic' than the theatre. In performance art, the performers themselves become the text to be read. We are, in fact, encouraged to read the artist as being fundamentally present in his or her own work, frequently through the expressions of their bodies. This helps to explain the way in which the body figures so prominently in much performance art and performance in general. It is important to realise that neither of the chapters in this section simply provide an overview of performance artists' productions; rather, they contextualise the performance within culture.

Philip Auslander, in 'The Surgical Self: Body Alteration and Identity' (chapter 5), discusses performance artists who read their own body text against the grain through surgical alteration. This of course brings up the question of what constitutes a 'natural' body, and at what point it is read as an 'unnatural' one. He focuses first on the artist Orlan, who directs plastic surgeons to give her the face she most desires in the name of art, rather than the face that the doctor believes is the most medically suitable. Auslander also discusses the performer Kate Bornstein, who, as a male to female transsexual, has defied typical post-op expectations, first, by insisting that she will not now, as a woman, enter into relationships with men, and second, by refusing to identify fully with the female gender. In this way she defies gender categories, insisting that her identity remains unfixed. As both Orlan and Bornstein have altered their body through surgery, they perform their post-surgical bodies every time they walk down the street, not just while appearing on stage. Their performance continues long after the scalpel is wielded, because their bodies do not fit into the norms decided by culture.

Lynda Hart's 'Reconsidering Homophobia: Karen Finley's Indiscretions' (chapter 6) chronicles how performance artist Karen Finley was one of the four artists defunded by the National Endowment for the Arts in 1990 for what they deemed to be obscene art. Hart makes the link between Finley's defunding and homophobia, though Finley was the only heterosexual artist

to have funding withdrawn. Hart asserts that because her performances were gender transgressive in terms of the body (suggesting, for example, anal penetration) Finley too became a victim of homophobia. Her 'straight' body enacting a 'queer' performance was enough to make spectators and funding bodies alike feel uncomfortable, as they were unable to separate the performer from the performance. This slippage between performer and material is another of the hallmarks of performance studies. Both of the chapters in this section call into question ideas about what is 'normal' and 'natural' about gender and the body and provide a very clear link to Butler's queer performativity, which is discussed in later chapters.

PERFORMING HISTORIES/MEMORIES

The fact that performance studies is not generally concerned with what is understood as a traditional dramatic text does not, however, mean that texts are not performed, and in this section, the texts are competing memories and histories of the same events. In chapter 7, 'Spectacular Suffering', we can see that a building can become a site of performance, designed to elicit a certain response from the spectator. In her account of the American Holocaust Memorial Museum, Vivian M. Patraka cites Michel de Certeau, an influential theorist in performance studies, to show the way in which a place may become a performance space, where the narrative is decided by the participants. Museum patrons do not expect to witness an actual performance at the museum but the very architecture encourages a particular reading of the past. Patraka also shows the way in which this museum is subject to biases and to assumptions, that it is not a value-free representation of history. She documents her experience of speaking to some museum visitors whose response to a display of a freight car (used to transport Jews to concentration camps) was very different from the one that the museum encourages. Patraka interviewed a Jewish couple who associated freight cars not with victimisation, but with the trains to the German front they blew up when they were members of the underground movement. Patraka makes the point that the building itself is capable of encouraging a certain performance narrative, which may still be resisted by spectators.

Peggy Phelan in 'Hearing Anita Hill and Clarence Thomas' (chapter 8), views the Anita Hill–Clarence Thomas sexual harassment hearings of 1991 as a performance of the gaps and elisions in narratives, memories, and the 'truth', which of course can never be uncovered. Like Patraka, Phelan focuses on the way in which memory may be performed and re-presented, but never completely 'managed'. Part of her project is to show how the law attempts to provide redress for sexual injury and trauma. Phelan shows how two competing narratives that ran throughout the hearing were based on law

and psychoanalysis, but neither was adequate in terms of uncovering what actually happened. Phelan's use of psychoanalysis is also instructive in terms of performance studies, for she deals with the way the unconscious can be brought to light within a performance. The Hill–Thomas hearings were a case of unofficial knowledge, with their emphasis on rumour, whereas the Holocaust museum is re-presenting history from a particular perspective. Either way, both can be seen as performances about which we as spectators are encouraged to make a closed reading, but that we have the ability to resist.

PERFORMANCE AND THE WORLD

Through its appropriation of anthropology, performance studies demonstrates the way in which performance can be read differently across cultures. The three chapters in this section focus on performance and international exchange. They all also touch on another aspect important to performance studies: they discuss the fact that a written text is not the only way to express knowledge. This search for alternatives to writing as a basis for performed text is a point particularly important to performance studies. Dwight Conquergood discusses text in terms of ethnography: 'the mode of "discussion", the discourse, is not always and exclusively verbal: issues and attitudes are expressed and contexted in dance, music, gesture, food, ritual, artefact, symbolic action, as well as words.'²¹ By not over-privileging the written text, he encourages us to consider other ways in which culture is transmitted.

Richard Schechner is an extremely important scholar in terms of applying anthropology to performance and this section begins with his, 'The Street is the Stage' (chapter 9). He focuses specifically on the way in which those participating in demonstrations and protest use physical space. In addition, his scholarship on anthropology is also in evidence. He considers the way in which the carnival atmosphere of the protesters both at Tiananmen Square and the Berlin Wall contrasted so sharply with the regimented behaviour of those in power. Schechner argues that this unofficial culture is 'liminoid', a term coined by Victor Turner, meaning that its activities are developed on the margins of society and carry with them potential for change. Schechner also shows the way in which unofficial performances can sometimes transmit information more effectively than text can. He chronicles the way in which the official media in China at the time of the Tiananmen Square protests was unreliable, but it was the moments of impromptu performance, protesters singing and dancing in the square, going on hunger strike, offering interviews to the international media, that conveyed what was actually occurring across the globe.

Joseph Roach's chapter (10), 'Culture and Performance in the Circum-Atlantic World' is about performance and collective memory, with particular

focus on the way in which culture can be transmitted in ways other than literature. He looks at the performance of funerals, referring particularly to Schechner's concept of 'restored behaviour', which can be repeated with a certain distance. Or, as Schechner himself puts it, 'Performances . . . allow people to play with behaviour that is "twice-behaved", not-for-the-first-time, rehearsed, cooked, prepared.'²² There is, then, a cultural script that we all follow, though, as Roach points out, the repetitions are necessarily non-identical and are therefore reinvented each time. These important points emanate from anthropological readings of performance.

Paul Gilroy's 'Jewels Brought From Bondage: Black Music and the Politics of Authenticity' (chapter 11) is concerned with the cultural exchange of music throughout the black Atlantic world and the shadows of the terrors of slavery inherent within the music. Gilroy's points are similar to those made by Roach in that he is interested in cultural exchange; this chapter traces the way in which music is adapted and developed as it migrates through and between cultures. Performance is therefore not viewed as static but as something that is enriched and enlivened through diaspora. Gilroy also makes the point that music became increasingly significant because use of written communication was punishable by death. It is a recurrent concern within performance studies that we do not over-emphasise written text and fall prey to the cultural assumptions that it is a higher form of communication.

PERFORMATIVITY/PERFORMANCE

This final section is concerned with the performative, an idea which has become extremely influential in the field of performance studies. J. L. Austin's *How to do Things With Words* has already been discussed in terms of its introduction of the performative utterance as a speech act which carries with it cultural and institutional authority. His most-cited example is the "'I do (sc. Take this woman to be my lawful wedded wife)'" – as uttered in the course of the marriage ceremony.'²³ This speech act is extremely important to a reading of queer performativity, for if the performative takes with it all the assumptions of a society ordered by systems of authority, a performative will, necessarily, re-present the status quo. Judith Butler's 'Critically Queer' (chapter 12) is a key text in our understanding of performativity. She reads J. L. Austin in terms of the heterosexual authority of the 'I do' example, and wonders what happens when the performative 'queer' operates beside it. She discusses theatrical events in which performatively naming oneself queer is a political act, as in ACT UP die-ins. Butler's argument is that the citation of gender is a repetition of convention, never perfectly performed.

Susan Leigh Foster, in her chapter 'Choreographies of Gender' (13), critiques Butler's view of performativity and makes the case that choreog-

raphy is a more appropriate metaphor for gender than performance. She argues that choreographic conventions (based on cultural identities) provide the basis of a dance, and that performance is more related to how an individual might interpret those codes. Foster provides an appropriate end to this book, because in dealing with choreography, she returns us to the performing arts, and yet she is focusing on the performative, a highly theoretical aspect of performance studies. In coming full circle, we can see that performance studies can be used to read performing arts texts, but her work looks beyond the performance in and of itself, considering the culture in which it exists.

While preparing this volume, I received the tragic news that one of the authors, Lynda Hart, died of breast cancer on 31 December 2000. Her work in performance studies, queer theory and feminist theatre has been extremely influential on many scholars, myself included. Among other important works, she edited a collection on feminist theatre entitled *Making a Spectacle* and its follow-up (edited with Peggy Phelan) *Acting Out*. These ideas of 'acting out' and 'making a spectacle', are appropriate for the way performing women have been written off, but the phrases can also be applied to performance studies. Acting out unconscious desires, acting out of place, out of turn, particularly when so many in this volume are dealing with marginalised subjects in terms of race, class or sexuality, may be an appropriate gesture. Acting out questions the status quo and makes possible Judith Butler's theories of queer performativity and Joseph Roach's references to cultural liminality. Furthermore, performing in culture often involves making a spectacle of oneself. The lack of formal structure creates an element of danger, of performing without a net. And for us, as spectators, the performance occurs before we have a chance to rely on our received responses that would, perhaps, dull our sensibilities and limit the depth of our reading of what took place before us.

Index

- Adorno, Theodor, 137
Agnew, Spiro, 110
Alcoff, Linda, 68
Anderson, Laurie, 54
Appiah, Kwame Anthony, 124, 133
Arac, Jonathan, 126
Augsburg, Tanya, 60
August, Joe, 133, 134–5
Auslander, Philip, 3, 4–5, 9, **54–66**
Austin, J. L., 6, 12, 153, 168–9, 175
- Baartman, Saartjie, 30–3, 40
Bakhtin, Mikhail, 110
Balsamo, Anne, 57, 58
Barnum, P. T., 38, 39
Berenbaum, Michael, 92
Berlant, Lauren, 73, 74
Bersani, Leo, 80
Betterton, Thomas, 132
Bhabha, Homi, 71
Bildstein, Jay, 41, 43
Blau, Herbert, 5
Bly, Robert, 14
Bordo, Susan, 176
Bornstein, Kate, 9, 55, 56, 62–6
Bosjesman Performers, 33–6, 38, 40
Bristol, Michael, 112–13
Brown, Trisha, 171
Burden, Chris, 56
Butler, Judith, 10, 12, 63, **152–65**, 168–9
- Callois, Roger, 112
Cambell, Luther, 147–8
Carlson, Marvin, 2, 5, 6, 8
Carr, C., 67, 72
Certeau, Michel de, 10, 82, 83, 90–1, 124–5
Chodorow, Nancy, 164
Clifford, James, 129
- Conquergood, Dwight, 2–3, 5, 11
Crenshaw, Kimberle, 101
Cuvier, Georges, 32, 33
- De Lauretis, Teresa, 166, 167, 168, 169
Derrida, Jacques, 155
Diamond, Elin, 76
Dickens, Charles, 36–8, 40
Dery, Mark, 59
Dolan, Jill, 4, 43, 50
Dollimore, Jonathan, 70
Douglas, Mary, 76
Douglass, Frederick, 139
Drewal, Margaret Thompson, 125
Dworkin, Andrea, 52
- Ellison, Ralph, 143
Esherick, Joseph, 116–17
- Finley, Karen, 9–10, 67–8, 72–81
Fleck, John, 67, 68, 80
Fliegelman, Jay, 130
Foote, Nelson, 45
Foster, Susan Leigh, 12–13, **166–77**
Foucault, Michel, 60, 126, 152, 153
Freedman, Barbara, 51
Freud, Sigmund, 78, 79, 159
Frohnmayr, John, 67–8, 80
- Garber, Marjorie, 131
Gates, Henry Louis Jr, 125
Gilroy, Paul, 12, 126, **137–51**
Girard, René, 112
Glissant, Edouard, 140
Goffman, Erving, 5, 43
Gorbachev, Mikhail, 116, 120, 121
Gourevitch, Philip, 85
Guillaumin, Claudette, 63

- Hadden, Jeffrey K., 15
 Hall, Gwendolyn Midlo, 133–4
 Hall, Stuart, 149
 Hart, Lynda, 9–10, 13, **67–81**
 Hausmann, Bernice, 55–6, 62, 63, 64
 Hegel, Georg Wilhelm Friedrich, 138–9
 Helms, Jesse, 80
 Hill, Anita, 10–11, 97–109
 Hocquenghem, Guy, 73
 Hoffman, Abbie, 110
 Honecker, Erich, 120, 121, 123
 hooks, bell, 133
 Hughes, Holly, 67, 68, 80
- Jacobs, John, 14–16, 18–19, 21–8
 James, C. L. R., 143
 Jefferson, Thomas, 130, 133
 Johnson, James Weldon, 137
- Kaite, Beverley, 53
 Kirshenblatt-Gimblett, Barbara, 29–30, 127–8
 Kool G Rap, 137
 Krenz, Egon, 121
 Kristeva, Julia, 75, 141
- Leavitt, David, 67–8, 69,
 Liepe-Levinson, Katherine, 8–9, **41–53**
 Lindfors, Bernth, 8, **29–40**
 Lipstadt, Deborah, 87
 Livingstone, David, 36
- McKinnon, Catherine, 52
 McWalter, Keith, 46
 Mazer, Sharon, 8, **14–28**
 Miller, Tim, 67, 68, 80
 Morgan, Kathryn Pauly, 57, 58
 Murphie, Andrew, 54, 55, 65
- Nead, Lynda, 58
 Neisen, Joseph, 69
 Nietzsche, Friedrich, 126, 152–3
- Olivier, Laurence, 131, 133
 Orlan, 9, 55–62, 63, 65–6
 Owens, Craig, 57
- Pane, Gina, 56
 Parker, Andrew, 6
 Pratraka, Vivian M., 10–11, **82–96**
- Pelias, Ronald J., 1
 Li Peng, 114, 117, 118, 119
 Phelan, Peggy, 10–11, 13, 70–1, 95, **97–109**
 Purcell, Henry, 128–9
- Rakim, 148
 Roach, Joseph, 11–12, 13, **124–36**
 Rose, Barbara, 61
 Rubin, Jerry, 110
- Schechner, Richard, 3, 5, 7, 11, 12, 51, **110–23**, 125
 Schuler, Catherine, 74
 Scott, Anna Beatrice, 167
 Scott, James C., 134
 Sedgwick, Eve Kosofsky, 6, 72, 153
 Shakespeare, William, 131–3
 Shupe, Anson, 15
 Smith, Anna Deavere, 124, 125
 Spitzack, Carole, 59, 60
 Spivak, Gayatri, 68
 Stellarc, 54
 Steele, Richard, 132–3
 Sunday, Billy, 16
- Tate, Nathum, 128–9
 Thomas, Clarence, 10–11, 97–109
 Toepfer, Karl, 48
 Turner, Victor, 5–6, 11, 117–18, 131
- VanOosting, James, 1
- Wasserstrom, Jeffrey, 116, 117
 Wa Thiong'o, Ngugi, 124
 Watney, Simon, 68
 Whitney, Craig R., 123
 Williams, Linda, 53
 Worthen, W. B., 4
- Deng Xiaoping, 114, 118, 119
- Yarbro-Bejarano, Yvonne, 167
 Young, James, 84
- Mao Zedong, 115, 117
 Zissman, Harold, 84, 88–9
 Zissman, Sonya, 88–9
 Zhao Ziyang, 117
 Zulu Performers, 36–40