

Aberystwyth University
MA Practising Performance
PFM0660 Research Project

The Aesthetics of Suffering

Surviving and Performing at the Limits of Corporeality

Martin O'Brien
1/1/2010

**The Aesthetics of Suffering:
Surviving and Performing at the Limits of Corporeality**

Contents

The Life of the Sufferer: Introduction.....	2
Body Excavations: An Archiving of a Body in waste	4
Enduring Passion: Survival at the Edge of Corporeal Limits.....	8
Surviving Well/Surviving Sick: Conclusion	14
Bibliography.....	15

The Life of the Sufferer: Introduction

In a recent symposium I attended examining why performance matters in the current cultural landscape, performance and black studies academic Fred Moten suggested that endurance can be seen in forms of life characterised by suffering. This point seems an appropriate way of thinking about my recent research project which culminated in *Bodily remains*, the research, (although not necessarily initially) in part was concerned with the convergence between the individual condition of an artist's body and their body based practice. My own practice offered a suitable terrain for investigating this, in that I have a body based practice concerned with endurance and the condition of my body is an important consideration and even departure point when making work. As a body with a severe chronic disease, Cystic fibrosis, which has large implications on my daily life I could be considered by Moten as one whose life is characterised by suffering. Moten continued to propose that endurance offers a new meditation on life by asking if there is a contemplative value in suffering. My practice based research was more than the performance- *Bodily Remains*, it was concerned with process and the preparation needed for performances with strong elements of endurance, using techniques leading to immersion as ways of devising endurance work. Considering this aspect of my research, this project offers an optic for considering Moten's claims. Is there a contemplative value in suffering? And what is the relationship between endurance in performance and a life characterised by suffering? This essay disseminates my research which considers endurance in performance and daily life, considering the body in each and deliberates what is the convergence between the condition of an individual body (as in daily life) and a body based performance practice.

In her historical account of 1970's masochist performance art, Kathy O'Dell suggests that the 1980's saw the emergence of '... a strain of performances that are regarded as *endurance-oriented* rather than *masochistic*.' (O'Dell, 1998: 76). O'Dell offers useful terminology here for discussing the work that this essay is concerned with, endurance – oriented performance. It is important to note at this stage what I mean when referring to endurance-oriented. Endurance is a term that has often been associated with durational performance, I would argue that although there is a relationship between the two, an endurance-oriented performance does not necessarily manifest as durational, *Bodily remains*

being an example of this. Adrian Heathfield attempts to define the two in relation to each other:

The term “durational” is often used then to indicate an art work that draws attention to its temporal constraint as constitutive element of its meaning. The meaning of the word duration itself, evolving from the Latin *duratus* [to last], is bound into the notion of persistence, of remaining through time, and is separable from but shadowed by the term endurance, often associated with sufferance. “Endurance art” was frequently deployed as a nomination in relation to early Performance Art and Body Art, with its use of the body *in extremis* [...] it assumes the experience of pain as a primary focus.

(Heathfield, 2009: 22)

Heathfield makes useful distinctions between durational as something concerned with temporality and persistence through time and endurance as a form concerned particularly with suffering. One could conclude then that durational work is time based and endurance work is body based. Durational drawing attention to temporality and concerned with perseverance and the effects of this on existence within time, whereas endurance draws attention to the physiological processes at work in extremis, occupied by testing, extending and existing at the limits of corporeal capability. Taking my definitions into account it would seem problematic of Heathfield to dismiss endurance to something of the past, used in early performance and body art, ignoring its presence within contemporary performance practices such as those of Ron Athey, Mehmet Sander, Dominic Johnson and Kira O’Reilly amongst others. I do not want to further this debate but it is in the interest of this essay to acknowledge endurance as a contemporary practice in order to contextualise my research, as it is in this area which I situate *Bodily Remains*. I hope to have defined endurance-oriented performance as terminology that I will use in this essay and as an area in which my research is situated. Discussions started here in the introduction will be present throughout, such as Moten’s claims and those concerned with the differences and convergences of duration and endurance.

As already stated this project was concerned with both how to prepare oneself for endurance taking into account the individual anatomy of the artist and also what an endurance-oriented performance taking into account this process might consist of. This essay will discuss both process and performance throughout, the first chapter focuses on *Bodily Remains* itself, in particular the remains produced during the performance as relics of the body. The second chapter builds on arguments in the first and applies them to endurance practices in daily life. I will also reference performing with Polish physical theatre company Gardzienice who have a very different approach to daily practice.

Body Excavations: Archiving a body in waste

In archaeology an excavation pertains to the destruction of a site in order to gain information about its original condition or use. This seems a fitting way to think about *Bodily Remains* which was concerned with the archiving of a body through endurance activity. The notion of a bodily excavation is central to this chapter, although I will not discuss this in relation to archaeology, instead I will turn to medicine as a critical optic to think about *Bodily Remains* as it offers a more relevant way of discussing the performance. Excavation, though presents a concept that is apparent in medicine- medical examinations often include acts of penetration and infliction of pain in order to gain information on the body. *Bodily Remains* offered a meditation on medical regimes and examination through destructive acts leading to remains. In this instance as opposed to the excavations of medicine or archaeology the gain was not information, instead a series of traces, which I will think about as relics of the body. These relics hold a philosophical quality which allows a consideration of mortality and existence in relation to indexing, archiving and waste. It is these relics that I will concentrate on in this chapter.

The notion of the relic is one often connected with religious mysticism and saint hood. Therefore my use of the term in relation to the remains presented in *Bodily Remains* may seem slightly superfluous, but in his discussion of performance, martyrdom and relics Daniel Tercio states that:

In the late sixteenth century relic, the remains or fragment- of the body or the object that was in contact with the body- primarily represents itself, having its own intrinsic value, which thus dispenses with the founding legend. This relic however, presents the sacred or mystical wound.

(Tercio, 2010: 97)

Tercio's description brings up several points to consider in classifying the remains as relics. Firstly the way in which my remains deviated from this description is that the relic, according to Tercio, 'presents the sacred or mystical wound' (Tercio, 2010: 97). In the case of *Bodily Remains* the relics do not present a mystical or sacred wound, instead the production of the relics was seen by the live audience. By making the process of wounding from which the relics are produced visible the mystery is removed from the relics and allows for a different reading. I propose this reading is one centred around the subjectivity of the individual wounded performer in particular reference to experiences of the hospital, as a place where these particular relics (blood, mucus and sweat) are visibly extracted and presented, not as

relics but as samples for further investigation. The presentation of the remains as relics draws attention to their aesthetic quality as well as allowing for further reading, a point which brings me back to Tercio's description. Tercio reminds us that each of the relics 'represents itself, having its own intrinsic value' (Tercio, 2010: 97), which I have suggested is relevant to the relics in *Bodily Remains*, whose 'intrinsic value' (Tercio, 2010: 97) is an aesthetic one. The relics, consisting of (with the exception of glitter which was shaved from my body) real bodily fluids indeed represent themselves as fragments that once belonged to a body but also act as signifiers of the subjectivity of that body.

I will now think about the relics as signifiers, which will allow me to consider the place of self within body based endurance- oriented practices. Firstly I will mention the acts of producing the relics; each action was adapted from medical procedures used to produce medical samples. Mucus production often makes use of a tilted frame which positions the patient's feet higher than their head, beating the chest works to loosen the mucus on the lungs. This procedure was adapted into an action involving me hanging upside down beating my chest and spitting the mucus on to panes of glass below. The mucus then takes on an important role as signifier, as well as its aesthetic value. Cystic Fibrosis is a disease in which the body produces excess amounts of mucus which works to restrict and prevent breathing as well as blocking the digestive and reproductive systems; the sufferer of Cystic Fibrosis is eventually killed by the build-up of mucus in the lungs and airways. Thus with Cystic Fibrosis being a disease based upon mucus, the mucus becomes a physical manifestation of the illness. In 1992 artist Hannah Wilke presented a photographic work of hair she had lost during chemotherapy as she died of cancer, discussing this work Amelia Jones states that

The hair, displayed to substantiate (or repudiate) the demise of the body/self, literalizes its loss; in life part of the body/self (not icon or index but the thing itself), in death the hair becomes an index of it having been there.

(Jones, 1998: 191)

I suggest that the mucus and the other bodily fluids presented as relics- blood and sweat- work in a similar way to Wilke's hair. In this instance the fluids are produced live through endurance-oriented activity. Therefore I propose that endurance-oriented activity within the body of the sufferer, as Moten would say or more precisely the sick body works to reveal the illness which may otherwise be invisible. The fact that the relics, which are products of the sick body in extremis work as signifiers of 'the demise of the body/self' (Jones, 1998: 191)

demonstrates that the illness is made visible during the period of extremis in order to produce these relics of the sick body.

It is not only the relics as signifiers that worked to reveal illness, the actions leading to remains also existed in a strange relationship between revealing illness and celebrating health, fitness and survival. The next chapter looks in more detail at endurance in life, considering endurance as a philosophy for living. To continue my discussions of the relics further I shall concentrate on the significance of the glitter as a relic, up to this point I have referred to the relics which are produced by the body. The glitter marks a shift from real bodily fluids to artifice. Glitter also holds significance in its use as theatrical apparatus and as something associated with cabaret and the queer community. The glitter in *Bodily Remains* worked to 'queer-up' images of pain. For example, the first instance of glitter in the performance came after tearing my way out of a plastic bag as I suffocated. Naked, I turned around to reveal my anus covered in red glitter, in one hand I brandished a knife, in the other a pane of glass. I held a position with semi extended arms holding the implements, the materials- knife and glass were reminiscent of 1970's masochistic art, but instead of using the knife and glass in a heroic act of self-mutilation I used the knife to shave glitter from my anus onto the glass. An image of queer eroticism and excess and a subversion of the expectations of a performance art audience who associate knives and glass with the early masochism of Gina Pane, Rudolf Schwarzkogler and Gunter Brus. This 'queering-up' of the historical images of performance art worked as a way of contextualising the work in relation to the history which informed the genre in which it exists as well as challenging the heroic quality often associated with early performance art.

The use of glitter to mark a queer subjectivity had further dimensions in the work. The glitter worked to bring together notions of queerness with those of illness or more broadly defined- disability, an intersection Robert McRuer has concerned himself with in *Crip Theory: Cultural signs of Queerness and Disability*. Crip theory is concerned with the ways in which queer theory and disability studies inform each other, McRuer states that:

Compulsory heterosexuality is intertwined with compulsory able-bodiedness; both systems work to (re)produce the able body and heterosexuality. But precisely because these systems depend on a queer/disabled existence that can never quite be contained, able-bodied heterosexuality's hegemony is always in danger of collapse.

(McRuer, 2006: 31)

In *Bodily Remains* I displayed a Crip body, not simply sick but sick and queer. The use of images created with glitter and more obviously decorative chains cite artist Dominic Johnson, whose work focuses on queer deviance. Use of some Johnson inspired images places the work within a context of queer performance. But the revealing of illness that I discussed earlier and thus my not queer body but Crip body once again subverts the context of the work, ‘cripping-up’ queer images. The image of my body pierced with a series of chains, which was not the same as Johnson’s but clearly referenced his brow pierced in *Transmission* poses questions around sustainability. The image was unsustainable for me as I breathed heavily and coughed because of the earlier exertion, the illness was revealed through the attempt and failure to present iconic images from queer performance.¹ This acts as an acknowledgment of my place within a queer performance context occupied by artists such as Johnson, Paul Hurley, Lee Adams and Franko B but also my inability to sustain excessive images without the illness which is written on my body being revealed. In this instance failure becomes a tactic which is employed in order to produce meaning. The failure of which I speak though, is not a performed failure often utilised by the likes of Lone Twin and Forced Entertainment, instead I place my body in a situation where failure is inevitable because of the condition of my body.

In this chapter I hope to have outlined the significance of the remains as signifiers of the subjective experience of the wounded Crip performer as well as introducing Crip theory in relation to *Bodily Remains* as a way of contextualising and contesting my own contextualisation in the realms of queer performance. The next chapter builds on my discussions around Crip theory, particularly in relation to daily practices and preparation for endurance-oriented performance and opens discussions concerning narcissism, training and discipline.

¹ I focus on the example of Johnson here, but an image in which I revealed my anus similar to Ron Athey’s *Solar Anus* worked in a similar way as the image was disrupted by a coughing fit witnessed by the audience from behind.

Enduring Passion: Survival at the edge of corporeal limits

I ended the last chapter by discussing Crip theory in relation to *Bodily Remains*, in his authoritative book on the subject; Robert McRuer discusses illness and art. The work of Bob Flanagan becomes an example of the sick body in performance, Flanagan's practice differed to mine in many ways but my work is often linked to his as he died from Cystic Fibrosis in 1996 at the age of 43. As McRuer notes 'Critically queer, and radically Crip, Flanagan's images sometimes suggest little more than "Bob Flanagan's sick."' (McRuer, 2006: 183). This is not used as a criticism of Flanagan's magnificent body of work, but as McRuer notes Flanagan's practice was about Cystic Fibrosis and the experience of being sick, dying and the paradoxical use of pain (sodomasochism) in order to both fight and express pain (of Cystic Fibrosis). This is where my work differs to that of Flanagan, with *Bodily Remains* as an example. My practice concerns itself not with autobiographical material; instead I am interested in endurance and the limits of human corporeality. I aim at an inter-subjective experience for spectators in which they consider their own mortality by facing a body with a (possibly) different relationship to it. In this way I propose that *Bodily Remains* was not autobiographical, the material was ordered aesthetically- I curated the presentation of suffering, my own suffering. Where Flanagan worked with expression, I worked simply with endurance but in relation to my own physical condition. For Flanagan it was the experience of s/m that was important with the aesthetics of the work following, in *Bodily Remains* it was the aesthetic of the work that was considered first and foremost. In this way *Bodily Remains* acknowledged its own narcissism- the presentation of my suffering, but transcended it to a work which was concerned with the presentation of images of suffering and not with the suffering itself as in the work of Flanagan. Flanagan's work accepts its own narcissism and uses it as an integral and positive constituent of his work.

This chapter is not concerned with the differences between mine and Flanagan's work, but it is important to acknowledge this in order to contextualise my next point. To return to McRuer's reading of Flanagan's work, a reading which this time demonstrates the intersections between my work and that of Flanagan. McRuer states that Flanagan's work presents '[...] the incomprehensible way to survive, and survive well, at the margins of time, space and representation (they might, in fact, detect that surviving well can paradoxically mean surviving sick).' (McRuer, 2006: 183). McRuer makes a point here that relates to Moten's claims that endurance can be seen in lives characterised by suffering. McRuer's

more positive approach suggests that survival for the chronically ill can be ‘surviving well’ (McRuer, 2006: 183) but acknowledges the endurance aspect which Moten proposes. McRuer’s theory of survival at the margins of time and space resonates with my own. I propose that illness places the sufferer at the limits of corporeality. Existence on the edge of corporeal limits is an unsustainable mode of subsistence, it is this fact that endurance-oriented performance works with. The human body is placed at the limits of corporeal existence, but the enduring body is always one which aims at survival even though, just as life at these limits or margins, endurance-oriented performance is unsustainable, eventually failure is inevitable. Endurance has the potential to expose the failure of the body at the margins of time and space, at the limits of corporeal potentiality, equally it offers a mode of celebration of the possibilities of the body and as both Moten and McRuer imply- a philosophy for being. This essay is particularly interested in the (queer) chronically ill, which would come under Moten’s category of the sufferer and in McRuer’s category of Crip. The philosophy endurance seems to offer to the Crip subject is a form of existence that accepts their place at the margins of time and space and the limit of corporeality but aims at survival in this place of extremis, as McRuer suggests ‘surviving sick’ (McRuer, 2006: 183) which could mean ‘surviving well’ (McRuer, 2006: 183).

A strict medical regime is introduced into the life of the chronically ill, which ‘attempts at cure by enforcing discipline’ (Cheng in Warr and Jones, 2000: 229). This regime forms part of my sick survival, which exists in this form because of the strict regime. Part of my research was concerned with the preparations for endurance-oriented performance, the rest of this chapter will be devoted to discussing this in relation to the ideas I have introduced concerning sick survival and endurance. Preparation in performance has mainly manifested itself in the form of actor training modes. In recent publications though, Marina Abramovic has been insistent on the need for preparation for artists working with their bodies, asking:

How should the performer prepare for the performance?

What kind of diet should they have?

What kinds of liquids should they take?

What kind of physical exercise should the performer have to do to prepare?

What kind of mental exercise should the performer have to do to prepare?

(Abramovic in Conroy, 2010: ix)

I suggest that it is not as simple as Abramovic implies to answer these questions. Sport science offers thoughts around preparing for endurance, but this is not appropriate for performance due to its emphasis on competition. Performer training regimes offer an alternative mode of preparation, some of which have a strong element of endurance within them, but they are problematic in several ways, as I will discuss. My research into preparation began with the proposal that in an attempt to immerse myself in the process of creating *Bodily Remains* I would employ Michel Foucault's five tactics for the control of activity as outlined in *Discipline and Punish: The birth of the prison* as strategies for organising the process and my preparation. The tactics are:

1. The *time-table* (Foucault, 1977: 149)
2. *The temporal elaboration of the act* (Foucault, 1977: 151)
3. *the correlation of the body and the gesture* (Foucault, 1977: 152)
4. *The body-object articulation.* (Foucault, 1977: 152)
5. *Exhaustive use.* (Foucault, 1977: 154)

Foucault outlines that these strategies have been used in order to control groups of individuals such as prisoners and hospital patients. My intention was to adapt these tactics as structures to prepare for and instil the discipline needed for endurance-oriented performance. I began by timetabling my days and slowly started to introduce the other tactics into the regime, this was not to last though. Due to the strict medical regime that I must adhere to I am already partaking in a disciplined routine which utilises these tactics, the placing of another form of discipline seemed excessive, unnecessary and as the process developed ineffective. I also discovered through ethnographic research into the training practices of Gardzienice that unwittingly these tactics are utilised in their regime. The outcome of this is one which I find ethically problematic, which I will discuss in more detail. My use of the tactics pertained to restriction rather than immersion and thus failed in its aims.

Foucault explains that bio-power emerged as a way of 'administering life' (Foucault, 1978: 139), bio-power negotiates the intersections between government control and a self-discipline which leads to the normalisation of people in which individuals govern them self in order to stay within the norms of society. Bio-power has two forms, which are 'linked together by a whole intermediary cluster of relations.' (Foucault, 1978: 139). I will quote Foucault at length in order to establish the two forms and use them as critical optics through which I will consider and compare my preparatory practices developed as research during the

creation of *Bodily Remains* with those of Gardzienice. Bio-power is a relevant way of thinking about practices of preparation and training and has juncture with the fore mentioned tactics.

[...] the first to be formed, it seems- centered [sic] on the body as a machine: its disciplining, the optimization of its capabilities, the extortion of its forces, the parallel increase of its usefulness and its docility, its integration into systems of efficient and economic controls, all this was ensured by the procedures of power that characterized the *disciplines: an anatomo-politics of the human body*. The second, formed somewhat later, focused on the species body, the body imbued with the mechanics of life and serving as the basis of the biological processes: propagation, births and mortality, the level of health, life expectancy and longevity, with all the conditions that can cause these to vary. Their supervision was effected through an entire series of interventions and *regulatory controls: a bio-politics of the population*.

(Foucault, 1978: 139)

In relation to bio-power the obvious difference between my approach to preparation and immersion in comparison to Gardzienice is that I am acknowledging and working with the existing bio-power imposed on me by the medical regime I must adhere to. Włodzimierz Staniewski, director of Gardzienice is concerned with the invention of a bio-power particular to his company. Both I and Staniewski are interested in how bio-power can aid immersion in the process of creating work, although our approaches and the outcome of the processes are significantly different.

Alison Hodge acknowledges that, for Staniewski the process revolves around complete immersion, stating that

Włodzimierz Staniewski, has been the principal architect of this notional “Life Project”- an intensive artistic programme in which cultural activities, such as expeditions to remote communities, workshops and training interrelate and ultimately function to serve the main purpose, that of theatre making.

(Hodge, 2000: 224)

There are three important points to consider here. Firstly is the notion of a life project, which implies complete immersion into the process. Secondly is that Staniewski is the leader of this life project and thirdly several elements compose the process and work to serve the outcome, not simply a series of rehearsals. Of these elements most appropriate to address in this essay is training. I question the concept of training with Gardzienice on several counts. Firstly the lack of consideration of an individual anatomy- the training is a pre designed set of exercises, routines and techniques which each performer must learn. Secondly is the implication that a body is only valuable when it is trained. Thirdly I question the way in which the training is

dictated by Staniewski as tyrant director. As Hodge noted Staniewski is the ‘principal architect’ (Hodge, 2000: 224), it is Staniewski’s life project in which he uses others. This is where the use of bio-power comes in. The body of each Gardzienice performer is used by Staniewski for its ‘usefulness and its docility’ (Foucault, 1978: 139). They are trained in a way that Staniewski can extract what he wants from each individual, the tactics for the control of activity, outlined above become important factors in the production of what Foucault calls ‘docile bodies’ (Foucault, 1977). A docile body is one that is ‘subjected and practised’ (Foucault, 1977: 138) where ‘Discipline increases the forces of the body (in economic terms of utility) and diminishes these same forces (in political terms of obedience).’ (Foucault, 1977: 138). Staniewski creates these docile bodies through the strict employment of selected tactics for the control of activity. For example each night a timetable is created for the following day. Thus a new bio-power is formed within Gardzienice, one which serves to be a slick performance making machine. Hodge romanticises Staniewski’s position as the tyrant director:

[...] Staniewski also incorporates use of the *via negativa*: the neoplatonic method of searching for the truth through negations. It is less a question of how to do something, but rather how to discover what not to do in order to find the way forward. This can be an arduous but rewarding process.

(Hodge, 2000: 239)

In reality Staniewski’s use of the *via negativa*, or what he calls ‘negative motivation’, (which includes aggressive shouting, swearing, physical manipulation of the performers, excessive repetition of the same scenes, long rehearsals until the early hours of the morning, insults and humiliation tactics) in order to produce docile bodies is ethically problematic. The bio-power is produced by Staniewski and exerted on others in order to fulfil his own life project, working with Gardzienice is an immersive experience in which your whole life is given to the making of performance, my practice based research here thinks about my work and if bio-power offers a different way in which to immerse and discipline oneself.

As already stated, I am aware of the bio-power around the medical regime which I adhere to. This meant that a daily practice could be the terrain in which to explore the convergence between my body based endurance-oriented practice and the condition of my body. Endurance as a way of life offered a form of sick survival. Rather than negate the bio-power at work by rebelling against the medical regime, which would have serious consequences on my health, the discipline involved could become part of the preparations for

my practice. A daily practice that is composed of a disciplined regime of medical and preparatory practices can become the fore mentioned convergence. This daily practice allows for an immersion into my artistic practice and for a convergence between my work and my medical treatment/body condition. The activities used for preparation can be split into three main categories, these are: physical exercise, breathing exercises and alternative uses for medical equipment. The physical exercise consists mainly of regular running, the breathing exercises have a meditative quality involving me laying on the floor and changing my breathing patterns. The use of these activities are two fold, not only forms of physical training or body conditioning useful for my endurance-oriented practice but also as effective forms of mucus production. The preparation for performance and the medical regime intersect at this point and become indistinguishable from each other- aiding my practice and aiding my health. The alternative use of medical equipment offers another way of intersecting my practice and the medical world. This involves interaction with medical apparatus other than the conventional use, during the process of *Bodily Remains* this involved taking equipment to the studio to use as objects in the performance space².

These preparations exist within and embrace the bio-power of medicine. The discipline of medicine becomes an important factor but unlike Staniewski's creation of docile bodies I attempt to playfully extend and deviate from the norms of the medical regime. A daily practice which investigates the convergence between my body based endurance-oriented practice and the condition of my body allows for complete immersion into the process of performance making without the ethical problems that are apparent in using the tactics for the control of activity. This methodology is one that is particular for my practice and my body but holds within it the possibility of being transferable or at least the concept of it does. It proposes an answer to Abramovic, in deciding how is best to prepare an artist needs to consider their individual anatomy and performance work- it is the convergence of the two that can manifest itself as a daily practice. In this chapter I have disseminated two uses of bio-power in performance preparation, by referencing my own research project against an established training regime of the Gardzienice I was able to question the ethics of their method and consider how bio-power can be useful in thinking about endurance, immersion and illness.

² The only example of this that was used in the performance was the section in which I hung upside down and used medical needles to pierce my fore head.

Surviving Sick/Surviving Well: Conclusion

To end I shall return to the notion that has ghosted this essay- Moten's claim that endurance-oriented performance offers a meditative value in the life of the sufferer. Through my engagement with *Bodily Remains* and the discussions it opened around relics, subjectivity, Crip theory and daily practice I have demonstrated that endurance as well life with a chronic illness are unsustainable forms of existence and in this way rather than simply a meditative value in the life of the sufferer endurance-oriented performance offers a philosophy, one which can be taken up by the Crip subject. This philosophy leads to the Crip subject 'surviving well, at the margins of time, space and representation [...] surviving well can paradoxically mean surviving sick [...]' (McRuer, 2006: 183).

Bibliography

- Abramovic, Marina. (2003) Student Body, Italy: Charta
- Allain, Paul. (1997) Gardzienice Polish Theatre in Transition, Amsterdam; Harwood Academic Publishers
- Bleeker, Maaïke. (2008) Anatomy Live: Performance and the Operating Theatre, Amsterdam: Amsterdam University press
- Conroy, Colette. (2010) Theatre & the Body, London: Palgrave Macmillan
- Flanagan, Bob. (1993) Bob Flanagan: Supermasochist, San Francisco: RE/Search
- Foucault, Michel. (1977) Discipline and Punish: The birth of the prison, London: Penguin Books
- Foucault, Michel. (1978) The History of Sexuality volume 1: The Will to Knowledge, London: Penguin
- Heathfield, Adrian. (2009) Out of Now: The life works of Tehching Hsieh, London: Live Art Development Agency
- Hodge, Alison. (2000) Twentieth Century Actor Training, Oxon: Routledge
- Jones, Amelia. (1998) Body Art: Performing the Subject, Minneapolis: University of Minnesota Press
- Kuppers, Petra. (2003) Bodies on Edge: Disability and Contemporary Performance, New York: Routledge
- Kuppers, Petra. (2007) The Scar of Visibility: Medical Performances and Contemporary Art, USA: University of Minnesota Press
- McRuer, Robert. (2006) Crip Theory: Cultural Signs of Queerness and Disability, New York: New York University Press
- O'Dell, Kathy. (1998) Contract with the Skin: Masochism, Performance Art, and the 1970, Minneapolis: University of Minnesota Press
- Richards, Mary. (2010) Marina Abramovic, London: Routledge
- Staniewski, Włodzimierz and Alison Hodge. (2004) Hidden Territories the theatre of Gardzienice, London: Routledge
- Tercio, Daniel. (2010) Martyrium as Performance, Performance Research 15(1) Memento Mori, 90-99
- Warr, Tracey and Amelia Jones. (2000) The Artist's Body, London: Phaidon Press Limited

