

# **The Exhausted Body in Performance**

**Aldith Gauci**

Thesis submitted in partial fulfilment of the requirements for  
the degree of Master of Arts: Theatre and the World

Tutored by Professor Richard Gough

Department of Theatre, Film, and Television Studies  
Aberystwyth University

March 2010

## Abstract

The dissertation discusses the occurrences and implications of an exhausted body and its encounters with its witnesses. The phenomenon is studied as a specific performance presence that can be located across cultures and centuries. The study proposes that the impact of such a body lies within a central paradox: virtuosity and disappearance. Through this paradox, the exhausted body becomes a vehicle for transformation for the performer and witness. The destructive qualities inherent in a body in extreme tension, in pain, or on the verge of death are seen as tools with which the body becomes a channel for new experiences. New life emerges from the seemingly exhausted vehicle. This idea is discussed by using case-studies from different practices around the world; from the ancient rituals of Sarpam Thullal in India to the more contemporary practices of Performance Art by artists such as Orlan and Marina Abramovic. The aesthetic and cultural theory made use of in this dissertation range across cultures; from Japanese aesthetic theory to Catholic ideology to Eugenio Barba's cross-cultural study of the extra-daily body.

The purpose of this study is not to analyse the cultural or historical roots of the performance presence of the exhausted body. Instead, it seeks to shed light on this body as a specific presence that is deliberately put into action in performance. The first three chapters: The exhausted body as an act of resistance, its relationship with the community, and its ability for transformation, discusses the different components in the encounter between the exhausted body and its witnesses. Chapter Five brings these three perspectives together by looking at the exhausted body as an action that feeds creation through its act of disappearance.

## **Contents**

### **Chapter One Introduction 1**

### **Chapter Two Exhaustion: An Act of Resistance 14**

- 2.1 Introduction 14
- 2.2 Performance as a Tool for Political Confrontation 15
- 2.3 Artists and Dramaturgical Tools Employed 17
  - 2.3.1 Repetition 17
  - 2.3.2 Wabi 19
  - 2.3.3 Direct Political Confrontation 25
- 2.4 Body-in-Pain: Identification and Rejection 27
- 2.5 Limitations 32

### **Chapter Three Exhaustion: In the Community 35**

- 3.1 Introduction 35
- 3.2 Community 36
- 3.3 Performer as Shaman 44
- 3.4 Uncanny 47

### **Chapter Four Exhaustion and Transformation 54**

- 4.1 Introduction 54
- 4.2 Liminality and Transformation 55
- 4.3 The body & Non-Represent-ability 58
- 4.4 Time: Repetition, Suspension, Extension 65

### **Chapter Five Exhausting 71**

- 5.1 Introduction 71
- 5.2 Exhaustion: An Act of Disappearance 72
- 5.3 Regeneration 84

### **Conclusion 89**

*Bibliography 91*

## Chapter One

### Introduction

This dissertation analyses the exhausted body in performance. It examines this phenomenon from different points of view; its ability for transformation, its relationship with the community, and its effect as a political statement. These three perspectives will lead to the proposition that the exhausted body does not point towards a dead end, but towards regeneration. The dissertation asks the questions that most of us ask when faced with bodies in extreme tension: Why do they do it? And why does it fascinate me? I don't find universal answers for these questions, but I find peace in the beauty that lies in an exhausted body – the beauty of possibilities.

The dissertation will search for an expression to voice the qualities I seek in a performing body. The role of the body in performance has been studied extensively by scholars, philosophers, and artists. The materiality of the body has been dissected for analysis by different artistic and political movements: feminist, queer, black, disabled, post-Holocaust, post-Hiroshima, and so on. These movements focus on the body as a sign-system and through their work question the authority of these significations by relating them to other bodies, contexts, and conditions. The meaning behind the body as a sign-system is framed in a way that is tangible and negotiable. This dissertation will not consider these movements and performances for this initial search. Instead, I will take into consideration the exhausted body as a specific performance presence and as a process – an exhausting body.

Different expressions of exhaustion in performance can be summarised as: exhaustion that is performed and performative exhaustion. The former has to do with the showing of exhaustion, where it may be subject-matter in performance. In this case, exhaustion insinuates the actors' ability to imitate the signs of exhaustion. On the other hand, performative exhaustion is meant in J.L. Austin's sense of "performative" where exhaustion is a doing, a process for those involved insinuating both the performer and the recipient.<sup>1</sup> Performative exhaustion can be elicited through the actual process of tiring oneself out completely (thus also showing signs of exhaustion) but it could also not be literal. A performance emphasizing void by exhausting meaning is as much an example of performative exhaustion as is the dancer who repeats her scores until she can repeat it no more.

The exhausted body is both a literal and figurative performing presence. The choice of the word "exhausted" is specific. It takes into consideration the understanding; to use or expend wholly, or until the supply comes to an end, to deprive wholly of strength, to wear out. It also considers another meaning that evolves from the process of producing/becoming exhausted. I feel this "exhausting" understanding of<sup>1</sup> the term may give rise to more insights towards this performance presence.

The presence of an exhausted body is specific to a body that is pushed to its maximum expenditure. This extra-daily body presence is found across cultures, centuries, and

---

<sup>1</sup> John Langshaw Austin, a British linguistic philosopher, has influenced the way we speak of performance since his publication, *How to do things with Words*. Austin explains that there are two types of sentences, one of which he deems as a performative utterance. This comprised his theory of the speech-act. Performative utterances do not state facts, but perform an action. The examples Austin uses to illustrate his theory, are the naming of a ship and marriage ceremonies. See Austin (1975).

performance practices.<sup>2</sup> Erika Fischer-Lichte argues that it is related to the way in which we understand and experience “embodiment”. In *The Transformative Power of Performance* (2008), Fischer-Lichte traces the main paradigms for embodiment in the west. In the 18<sup>th</sup> century embodiment had to do with the merging of the realm of the real with the unreal as the performer embodied *dramatis personae*. This changed by the early 20<sup>th</sup> century from the embodiment of text and dramatic characters to an emphasis on the materiality of the body. The experience of the performer on stage was brought to the foreground and often became the main experience of the event. Fischer-Lichte explains these shifts by discussing its chronological development. This dissertation will instead look at the embodiment of an exhausted body as a specific performance presence despite its historical significance. Performer as character, or performer as material, is too simplistic an understanding, despite whether the intentions of the artist are to affirm the body’s citations or to challenge them. I would like to consider those cases where the real and the fictive realms, the character and the performer’s body are not so easily distinguished. In this way, another understanding of embodiment emerges: one that highlights ambiguity. No strict separation is placed between actor and character, real or fictive. In this circumstance, the complex is given priority over a simplified account or representation.

As a response to the enduring images of an unchallenged and comfortable life, images of hidden complexities of the everyday life are brought forward in the arts. The body becomes the central strategy for an exploration into the struggle of everyday life. An exhausted body is an extra-daily body because it contrasts the ethos of desiring a minimum effort for maximum gain. A body in extreme tension is a model of extraordinary behaviour and thus elicits an extra-daily presence. Eugenio Barba has identified states of extra-daily behaviour that contribute towards a pre-expressive body. In *A Dictionary of Theatre Anthropology* (2006) Barba describes the different aspects of performance that contribute towards a body that is present and decided. He puts forward an analysis of pre-expressivity by identifying the similarities in a number of techniques across different cultures (including; the dance of oppositions (Barba 2006: 196), and extra-daily balance (Barba 2006: 32)). Phillip Zarrilli explores extraordinary presence through his research and practice of *Kalaripayattu*, a form of traditional martial arts. He proposes that through this practice the body undergoes a process of heightening the body’s senses. “The whole body becomes an eye,” Zarrilli explains referencing a Malayalam folk expression (Zarrilli 2002: 185). Through his study of the extra-daily, Zarrilli proposes a phenomenological account of the performer’s processes to embody actions and choices. In this account the body is not seen as a single entity but as a constant encounter with several bodies embodied in our everyday experience. According to Zarrilli, the extra-daily body is one amongst other bodies. The body “is not a body, or *the* body” (Zarrilli 2004: 655), but a series of transformations that encounter multiple bodies.

One of these encounters is the performer’s experience with the witness. As described by Judith Hamera in “The Romance of Monsters: Theorizing the Virtuoso Body,” this relationship is of a specific kind in which the witness and the performer share an “interspecies relation.” The witness, who is also a spectator, practises a relationship which reminds one of the “etymological sense of *specere*, to look or behold” (Hamera 2000: 147). As I will discuss, this look does not stop at a visual encounter but pierces through to an embodied visceral experience.

---

<sup>2</sup> See Barba and Savarese (2006) for a cross-cultural evaluation of “Pre-expressivity”.

So far I have outlined two basic notions that lie behind this dissertation. The first is a performer-witness relationship that is based on encountering the exhausted body both visually and viscerally. The second is the way in which the performer experiences him/her self as a site of ambiguity and change. In both notions the clarity of dualism is challenged. The third relationship I would like to define is the essential relation of the body with the larger system – the political, artistic, and cultural discourses.

The use of the body as an “object” (the exhibition of the body as is) is constantly made “subject” to an already existing system. The play between performer and witness, performer and system, witness and system, performance and system, begins to take place. In the examples I bring forward in this dissertation, this play is explicit and self-evident as the performers highlight their relationship with discourse. The acknowledgment of the body as “subject” to invisible forces frames the body as a “subject-in-process” (Thomas 2003: 169) rather than an anonymously authored and policed body. By highlighting the body as subject, performances draw attention to the body’s failures, absences, and gaps.

Through framing the workings of the body we are able to see how it difference. The latter influences the way in which the experience of exhaustion is not identified as an end in itself, but as a way to create new ground, whether it is political, social, personal, or artistic. Political change will be discussed in Chapter Two by framing the exhausted body as an act of resistance. As the invisible forces come into focus, performative exhaustion is considered a way in which to actively protest against the status quo. The exhausted body as a site of resistance is discussed by referring to Michel Foucault’s *Discipline and Punish* (1995). Foucault outlines the ways in which space is marked with power and sheds light on the way in which the body is coerced into certain behaviours by invisible forces and authoritative bodies.

Chapter Three discusses how the performer-witness relationship changes as the body is placed in “liminality”. Victor Turner’s concept of “liminality” defines it as a phase of time that is “betwixt and between” positions and identities.<sup>3</sup> The performer – witness relationship is based on <sup>3</sup> identities in flux reinforced by the use of specific techniques (used in theatre, ritual, and other liminal spaces) such as role-reversal, repetition, and rhythm. The liminal body of the performer provokes its witnesses into a diffused and transformed identity. Turner proposes that transformation is brought about by a three-part process in a rite of passage. The participants are first separated from their daily routine. In the second stage, they share in the ritual and, whilst in the liminal, participants engage in new experiences. These experiences bring forward a transformation in the participants and in the third phase the transformed are reintroduced back into society.

Chapter Four frames transformation as a process of dismemberment and flux and locates the exhausted body as a channel for the participant’s transcendence. Transformation of the performer, is not a question of going “beyond” the daily plane but is brought about by a state of liminality. This space is not an idealised state of being that is beyond the ordinary state. The state of transformation is necessarily part of creation and identity formation and not concerned with going back to an idealised, lost, original body. Throughout this series of transformations the body comes to a point of non-represent-ability in which it seeks to disappear. This is discussed in Chapter Four by considering manipulation of time and its relationship to exhaustion as a major

---

<sup>3</sup> Victor Turner (1920-1983), a British cultural anthropologist, is known for his study on ritual and rites of passage. Building on the work of Arnold van Gennep, Turner explored notions of liminality. His work has been highly influential on Richard Schechner’s theories on Performance Studies.

performative strategy by which transcendence is achieved by the participating bodies (Section 4.4). In this dissertation, transformation remains a state of change and possibility that necessarily resides within the reach of each participant. What is transcended is stability. This does not mean to say that there are no elements that help recognise this state (a change in breathing patterns, movements of the eyes, feet), but that it must be analysed in relation to its context. Change must be in relation to a status-quo, and thus a state of change must also be in relation to a stable identity.

Keeping in mind the efficacy of the exhausted body, Chapter Five will identify it as an active body – an exhausting body. Its impact is both “cruel” and regenerating.<sup>4</sup> The body’s focus on destruction, death, and repetition generates change and creativity through its relationships. Regeneration here refers to the creative burst that happens after a process of destruction, and thus the life that emerges out of death.

Chapter Five will present death as the ultimate exhausted body. Creation through destruction will lead me to draw a parallel between the image of an exhausted body and that of Mikhail Bakhtin’s “pregnant death”.<sup>5</sup> The dissertation will make use of recurrent practitioners. My choice was based primarily on examples of performances or performers whose presence celebrates a body “visibly at its physical limits” (Hamera 2000: 150). As I will discuss in Chapter Five, “physical” may also imply the celebration of a body at its unseen limits (necessarily manifesting in physical terms). Pina Bausch Wuppertal Tanztheatre are referenced often throughout and, in most cases, the examples illustrate an explicitly exhausted body. In performances like *Arien*, *Cafe Muller*, and *Blaubart*, exhaustion is an aesthetic choice. It is clearly apparent in an aesthetic of repetition, and the state of bodily function as repetition drives the performers to exert themselves. The exhausted body is made literal as in some cases the performer will repeat his/her score to the point that it becomes too strenuous to continue performing in the same way. Symptoms of exhaustion; heavy breathing, collapsing, sweat, are made evident and are made part of the repetition.

This dissertation will also refer to Buto performance. Buto, also called the “dance of darkness”, plays with images of life and death. The exhausted body in Buto most often refers to a body that has exhausted itself of life – a body embracing its inner corpse. Although exhaustion may also take a literal theme, in Buto exhaustion is also play on a metaphorical level. Chapter Four discusses the manipulation of time in performance is a central strategy for Buto’s performative exhaustion. By drawing attention to the naked, body-in-pain, Buto exhibits an embodied exhaustion. I will also refer to examples coming from the genre of Performance Art, such as the performances of Gina Pane, Franko B, Marina Abramovic, and the Viennese Actionists. These artists contribute another perspective to the exhausted body; namely, through physical pain. These artists inflict pain upon their bodies as a means of communication. This is not uncommon to society, especially considering the extent to which selfflagellations and sacrifice have been central as devotional tools. Watson and Wilson explain; “The body, then, had always

---

<sup>4</sup> “Cruel” here refers to the “cruelty” spoken about by Antonin Artaud in *The Theatre and Its Double* (1993). In “Letters of Cruelty: First Letter”, Artaud describes how “cruelty” is to be understood in a broad sense of the term; “cruelty means strictness, diligence, unrelenting decisiveness, irreversibility and absolute determination” (Artaud 1993: 79).

<sup>5</sup> In *Rabelais and His World*, Bakhtin explores the image of a pregnant death in a discussion on the grotesque aesthetic. He describes a “pregnant death” as “a death that gives birth” (1984: 25). For Bakhtin, in this grotesque image “life is shown in its two fold contradictory process: it is the epitome of incompleteness” (1984: 26).

been a devotional tool [...] or erotic and the wound a focus for adoration” (Watson & Wilson 2001: “Mysteries of the Wound”, para. 3 (unpaginated)). Performance artists reach within this cultural milieu creating their own aesthetic within the presentation of an exhausted body.

My own haunting of a body-in-pain will be manifest throughout the study with the continuous reference to Christ, death, and resurrection. This ground is used as a model on which I have based my proposition: that life emerges through destruction. The model of the resurrection of Christ, though not intended as an aesthetic theory, will be used as such, as it is a familiar reference point of ethics and perspectives which have been formative in my own point of view. This model is not only familiar to me, but can only be evident in the performances of the performance artists I have mentioned. “These performers actively inflict or have wounds inflicted upon themselves in order to open up a potent and intense channel of communication for themselves and their audience, tapping into a bilateral desire for sublime experience” (Richards 2008: 111). Richards’ description is intended for performers but can also be read as a description for the series of choices made by Christ. Other aesthetic theories will be described (Section 5.3), such as the Japanese aesthetic theory of *ha*, the destruction of previous constructions that has an invigorating affect on regeneration and creativity. The sequence of pain, death, and resurrection will be the common thread across aesthetic theories.

Other examples will also be mentioned throughout the dissertation, such as Balinese trance-dance. My aim is to present a multiple perspective on a body in liminality, while at the same time providing a cross-cultural study. The body-in-crisis is not bound to one specific culture but can be seen across several cultures. I consider this approach as a central choice in my study that is based on the premise that performance practices do not emerge in isolation. Buto performance may have been developing in Japan as a reaction to its own specific history, but Tatsumi Hijikata (founder of Buto) was heavily influenced by German *Neue Tanz* and European surrealism (Fraleigh & Nakamura 2006: 72). The writings of Antonin Artaud also had a profound effect on the development of the aesthetic of Buto. As Fraleigh and Nakamura recall, *The Theatre and its Double* was translated into Japanese in 1965, leaving a profound effect on Japanese directors and performers, including Tatumi Hijikata (2006: 84). This collision of cultures and ideas is not only a phenomenon to be had in Japan, but across the spectrum of performance practices. Thus, my examples will as much as possible be fairly distributed across European, American and Eastern practices without forcing the example to fit. A crosscultural study shows the similarities and trends that the performance presence of an exhausted body manifests. Because of the necessary relationship to its specific context, the study also shows a number of differences. I do not consider these differences to prove the other false, but merely prove the complexity at work in these processes of transformation.

The dissertation will adopt the following structure. Chapter Two discusses the exhausted body as it is used as tool for political confrontation. I will discuss this by referring to three dramaturgical strategies and approaches: the use of repetition, the Japanese aesthetic concept *wabi*, and direct political defiance. Section 2.4 will discuss the way in which these strategies make an impact whilst Section 2.5 will discuss its limitations.

Chapter Three will focus on the direct encounter between the witness and the exhausted body. I will start by drawing a parallel between aesthetic performance and ritualistic practice. By pointing out the common state of liminality I will move on to argue the role



the performer takes on as shaman for the theatrical community. The chapter will conclude with an analysis of the performer-spectator relationship as it forms through an uncanny identification with exhaustion.

Chapter Four focuses on the performer's provocation discussed in Chapters Two and Three through a discussion on transformation and nonrepresent-ability. This will be tackled by arguing that transformation is achieved through an exhausting process that leaves the body in a constant state of disappearance. The manipulation of time will be taken as a specific performance strategy that creates the possibility for transformation.

Chapter Five brings together the previous three chapters in the proposition that in the process of disintegration and exhaustion, creation reemerges. This chapter will be divided into two. The first part will discuss the exhausting body (rather than the passive exhausted) as an active agent in its own disappearance. The second half will discuss the possibility of regeneration after destruction by making use of the Japanese aesthetic concept *ha* and *shiore*, the beauty of the withered. This chapter will end with the proposition that right through the exhaust rests the beauty of possibilities.

**The student has requested that this electronic version of the thesis does not include the main body of the work - i.e. the chapters and conclusion. The other sections of the thesis are available as a research resource.**

# Bibliography

## References

- Alfano Miglietti, Francesca (2003) *Extreme Bodies: The Use and Abuse of the Body in Art*. Milan: Skira.
- Allain, Paul & Harvey, Jen (2006) *The Routledge Companion to Theatre and Performance*. London: Routledge.
- Aries, Philip (1981) *The Hour of Our Death*, trans. Helen Weaver. London: Allen Lane.
- Artaud, Antonin (1993) *The Theatre and its Double*. London: Calder Publications.
- Austin, John Langshaw (1975) *How to do things with words* (2<sup>nd</sup> edition). Cambridge: Harvard University Press.
- Bakhtin, Mikhail (1984) *Rabelais and His World*, trans. Helene Iswolsky. Indiana: Indiana University Press.
- Barba, Eugenio (1995) *The Paper Canoe: A Guide to Theatre Anthropology*, trans. Richard Fowler. London: Routledge.
- Barba, Eugenio & Savarese, Nicola (2006) *A Dictionary of Theatre Anthropology: The Secret Art of the Performer* (2<sup>nd</sup> edition). London: Routledge.
- Bateson, Gregory (1975) "Some Components of Socialization for Trance," *Ethos*, Volume 3, 2, 143-155.
- Baudrillard, Jean (1993) *Symbolic Exchange and Death*. London: SAGE Publications.
- BBC Website <[http://news.bbc.co.uk/2/hi/entertainment/arts\\_and\\_culture/8301898.stm](http://news.bbc.co.uk/2/hi/entertainment/arts_and_culture/8301898.stm)>  
Last accessed 18 January 2010.
- Blau, Herbert (1976) "Seeming, Seeming: The Disappearing Act," *The Drama Review: TDR*, Volume 20: 4, 7-24.
- (1991) "The Surpassing Body," *TDR*, Volume 35: 2, 74-98.
- (1992) *To All Appearances: Ideology and Performance*. London: Routledge.
- Boal, Augusto (2000) *Theatre of the Oppressed*, trans. Charles A. and Maria-Odilia Leal, Mc Bride and Emile Fryer. London: Pluto Press.
- Coates, Paul (1988) *The Double and the Other: Identity as Ideology in Post-Romantic Fiction*. London: Macmillan.
- Cremona, Vicki Ann (2008) "Politics and Identity in Maltese Theatre: Adaptation or Innovation?" *TDR: The Drama Review*, Volume 52, 4: 118-144.
- Deleuze, Gilles (1994a) *Difference and Repetition*, trans. Paul Patton, New York: Columbia University Press.
- (1994b) "He Stuttered," in *Gilles Deleuze and the Theatre of Philosophy*, ed. Constantin V. Boundas & Dorothea Olkowski. New York: Routledge, 23-29.
- Derrida, Jacques, Brault, Pascale-Anne and Naas, Michael (1996) "By Force of Mourning," *Critical Inquiry*, Volume 22, 2: 171-192.
- Diamond, Elin (1993) "Mimesis, Mimicry, and the 'True-Real'," in *Acting Out: Feminist Performances*, ed. Lynda Hart and Peggy Phelan. Michigan: University of Michigan Press, 363-382.
- Drew, Leder (1990) *The Absent Body*. Chicago: University of Chicago Press.
- Guignon, Charles (2004) *On Being Authentic*. London: Routledge.

- Gunji, Yasunori (1985) "I colori del buio. La danza Buto nel teatro giapponese," in Giappone Avanguardia del Futuro, ed. Electa. Milan: Electa, 238-244.
- Hart, Lynda (1996) "Doing it Anyway: Lesbian Sado-masochism and Performance," in Performance and Cultural Politics, ed. Elin Diamond. London: Routledge, 48-61.
- Fernandes, Ciane (2005) Pina Bausch and the Wuppertal Dance Theatre. New York: Peter Lang Publishing.
- Fischer-Lichte, Erika (2008) The Transformative Power of Performance: A New Aesthetic, trans. Saskya Iris Jain. London: Routledge.
- Foley, Kathy (1985) "The Dancer and the Danced: Trance Dance and Theatrical Performance in West Java," Asian Theatre Journal, Volume 2, 1, 28-49.
- Foster, Susan Leigh (1997) "Dancing Bodies," in Meaning in Motion, ed. Jane C. Desmond. Durham: Duke University Press, 235-257.
- Foucault, Michel (1995) Discipline and Punish: The Birth of the Prison, trans. Alan Sheridan. New York: Pantheon.
- Fraleigh, Sandra (2004) Dancing Identity: Metaphysics in Motion. Pittsburgh: University of Pittsburgh Press.
- Fraleigh, Sondra and Nakamura, Tamah (2006) Hijikata Tatsumi and Ohno Kazuo. London: Routledge.
- Gil, José (2006) "Paradoxical Body," trans. André Lepecki, TDR: The Drama Review, Volume 50, 4, 21-35.
- Grotowski, Jerzy (1968) Towards a Poor Theatre. London: Methuen.
- (2001) "Performer," in The Grotowski Sourcebook, ed. Richard Schechner and Lisa Wolford. London: Routledge, 376-380.
- Hamera, Judith (2000) "The Romance of Monsters: Theorizing the Virtuoso Body," Theatre Topics, Volume 10, 2, 144-153.
- Hume, Nancy G. (1995) Japanese Aesthetics and Culture: A Reader. New York: State University of New York.
- Katz, Jonathan (1999) "Dismembership: Jasper Johns and the body politic," in Performing the Body, Performing the Text, ed. Amelia Jones and Andrew Stephenson. London: Routledge, 170-185.
- Koshiro, Haga (1995) "The Wabi Aesthetic through the Ages," in Japanese Aesthetics and Culture: A Reader, ed. Nancy G. Hume. New York: State University of New York Press, 245-278.
- Lehmann, Hans-Thies (2006) Postdramatic Theatre, trans. Karen Jürs-Munby. London: Routledge.
- Lepecki, Andre (2006) Exhausting Dance: Performance and the Politics of Movement. London: Routledge.
- Man Eva K.W. (2004) "Reclaiming the Body: Francis Bacon's Fugitive Bodies and Confucian Aesthetics on Bodily Expression," Contemporary Aesthetics, Volume 2. Accessed <<http://www.contempaesthetics.org>> 16th February 2010.
- Merleau-Ponty, Maurice (1968) The Visible and the Invisible, trans. A. Lingis, Evanston: Northwestern University Press.
- Myerscough, Marie (1985) "Il corpo: la bellezza e l'orrore," in Giappone Avanguardia del Futuro, ed. Electa. Milan: Electa, 245-251.
- Noys, Benjamin (2000) Georges Bataille: A critical Introduction. London: Pluto Press.

- Phelan, Peggy (1993) *Unmarked: The Politics of Performance*. London: Routledge.
- (1999) "Andy Warhol: performances of Death in America," in *Performing the Body, Performing the Text* , ed. Amelia Jones and Andrew Stephenson. London: Routledge, 223-236.
- Polan, Dana (1994) "Francis Bacon: The Logic of Sensation," in *Gilles Deleuze and the Theater of Philosophy*, ed. Constantin V. Boundas & Dorothea Olkowski. New York: Routledge, 229-254.
- Reynolds, Jack (2004) *Merleau-Ponty and Derrida: Intertwining Embodiment and Alterity*. Ohio: Ohio University Press.
- Richards, Mary (2008) "Specular Suffering: (Staging) the Bleeding Body," *Performing Arts Journal: PAJ*, Volume 88, 108-119.
- Scarry, Elaine (1985) *The Body in Pain*. New York: Oxford University Press.
- Schechner, Richard (1994) *Environmental Theatre* (revised edition). New York: Applause Books.
- Schneider, Rebecca (1996) "After us the Savage Goddess: Feminist performance art of the explicit body stages, uneasily, across modernist dreamscapes," in *Performance and Cultural Politics*, ed. Elin Diamond. London: Routledge, 155-176.
- Siegel, Marcia B. (1991) "Liminality in Balinese Dance," *TDR* , Volume 35, 4, 84-91.
- Stein, Bonnie Sue (1986) "Butoh: 'Twenty Years Ago We Were Crazy, Dirty, and Mad'," *The Drama Review: TDR*, Volume 30, 2, 107-126.
- Thomas, Helen (2003) *The Body, Dance and Cultural Theory* . New York: Palgrave Macmillan.
- Turim, Maureen (2003) "Marina Abramovic's Performance: Stresses on the Body and Psyche in Installation Art," *Camera Obscura*, 54, Volume 18: 3, 99-116.
- Turner Victor (1969) *The Ritual Process: Structure and Anti-Structure*. Chicago: Aldine Publishing Company.
- Ursprung, Philip (1999) "'Catholic Tastes': Hurting and healing the body in Viennese Actionism in the 1960s," in *Performing the Body, Performing the Text* , ed. Amelia Jones and Andrew Stephenson. London: Routledge, 138-152.
- Viala, Jean & Masson-Sekine, Nourit (1988) *Butoh: Shades of Darkness* . Tokyo: Shufunotomo.
- Watson, Gray & Wilson, Sarah (2001) *Franko B: Oh Lover Boy*. London: Black Dog, no pagination.
- Zarrilli, Phillip B. (2002) "'On the Edge of a Breath, Looking': Cultivating the actor's bodymind through Asian martial/meditation arts," in *Acting (Re)Considered: A theoretical and practical guide* (2<sup>nd</sup> edition), ed. Phillip B. Zarrilli. London: Routledge, 181-199.
- (2004) "Towards a Phenomenological Model of the Actor's Embodied Modes of Experience," *Theatre Journal* , Volume 56, 653-666.

## Additional Sources

- Akihiko, Senda, Tatsumi, Hijikata, and Tadashi, Suzuki, (2000) "Fragments of Glass: A Conversation between Hijikata Tatsumi and Suzuki Tadashi," *TDR*, Volume 44, 1, 62-70.
- Blau, Herbert (1976) "Seeming, Seeming: The Disappearing Act," *The Drama Review: TDR* , Volume 20, 4, 7-24.
- (1991) "The Surpassing Body," *TDR*, Volume 35, 2, 74-98.

Boal, Augusto (2001) *My Life in Theatre and Politics*, trans. Adrian Jackson and Candida Blaker. London: Routledge.

Boddy, Janice (1988) "Spirits and Selves in Northern Sudan: The Cultural Therapeutics of Possession and Trance," *American Ethnologist*, Volume 15, 1, 4-27.

Broinowski, Adam (2002) "The Body in Avant-Garde Theater in Japan," *The Japan Foundation Newsletter*, Volume XXIX, 3-4, 12-15.

Campbell, Patrick and Spackman, Helen (1998) "With/out An-aesthetic: The Terrible Beauty of Franko B.," *The Drama Review*, Volume 42, 4: 56-74.

Diamond, Elin (1996) *Performance and Cultural Politics*. London: Routledge.

Holloman, Regina E. (1974) "Ritual Opening and Individual Transformation: Rites of Passage at Esalen," *American Anthropologist*, Volume 76, 2, 265-280.

Gunji, Yasunori (1985) "I colori del buio. La danza Buto nel teatro giapponese," in *Giappone Avanguardia del Futuro*, ed. Electa. Milan: Electa, 238-244.

Hart, Lynda (1996) "Doing it Anyway: Lesbian Sado-masochism and Performance," in *Performance and Cultural Politics*, ed. Elin Diamond. London: Routledge, 48-61.

Jones, Amelia & Stephenson, Andrew (1999) *Performing the Body: Performing the Text*. London: Routledge.

Kristeva, Julia (1982) *Powers of horror: an essay on abjection*, trans L.S.Roudiez. New York: Columbia University Press.

Macarthur, John (1993) "Experiencing Absence: Eisenman and Derrida, Benjamin and Schwitters," *Knowledge and/or/of Experience*, IMA: 99-123.

Moi, Toril (1986) *The Kristeva Reader*. Oxford: Basil Blackwell.

Nanako, Kurihara (2000) "Hijikata Tatsumi: The Words of Butoh: [Introduction]," *TDR*, Volume 44, 1: 12-28.

Orlan Official Website <[www.orlan.net](http://www.orlan.net)> Last accessed 25<sup>th</sup> January 2010.

Richie, Donald (1985) "Il teatro d'avanguardia in Giappone," in *Giappone Avanguardia del Futuro*, ed. Electa. Milan: Electa, 228-237.

Salotti, Marco (1985) "La scena giapponese e lo sguardo dell'occidente," in *Giappone Avanguardia del Futuro*, ed. Electa. Milan: Electa, 222-227.

Schechner, Richard (2006) *Performance Studies: An Introduction* (2<sup>nd</sup> ed.). New York: Routledge.

Smith, Anne-Marie (1998) *Julia Kristeva: Speaking the Unspeakable*. London: Pluto Press.

Tatsuhiko, Shibusawa and Tatsumi, Hijikata (2000) "Hijikata Tatsumi: Plucking off the Darkness of the Flesh. An Interview," *TDR*, 44, 1, 49-55.

Tehching Hsieh Official Website <<http://www.one-year-performance.com/>> Last accessed 25<sup>th</sup> January 2010.