This paper will discuss the ethics of imagination, performance and spectatorship. Since Plato’s denunciation of imagination and mimesis in *The Republic* and Aristotle’s judgment in *De Anima* that ‘imaginings are for the most part false’, imagination and its relation to performance and spectatorship has been controversial. Hence, studying imagination is not merely an issue of cognition or aesthetics, but as much a question of ethics. Critical issues have thus continually been the questions of how theatrical performance acts on the imagination of the spectator – and what actions of the spectator’s imagination might be stimulated in return. Such issues are still pertinent, both in contemporary performances that set out to blur the boundaries between reality and fiction, and in cultural theory, philosophy and even neuroscience, where recent studies of imagination similarly have pointed to a blurring, or a conflux, of imagination and perception.

**Bio:**

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