Performance

A Critical Introduction

Third edition

Marvin Carlson



Contents

List of figures Acknowledgments	xi xiii
Introduction: what is performance?	1
The aims of this book 2 The display of skills 2 Patterned behavior 3 Keeping up the standard 4 Theatre and performance art 5 The plan of this book 6	
The performance of culture: anthropological and ethnographic approaches	9
Performance and anthropology 10 Cultural performance 11 Kenneth Burke and the rhetoric of performance 12 Victor Turner and social drama 14 Richard Schechner and social drama 15 Liminal and liminoid 17 Performance and play 19 Subversive play 21 Performing anthropology 23	
Performance in society: sociological and psychological approaches	32
Nikolas Evreinoff and social roles 33 Kenneth Burke and dramatism 34 Erving Goffman and role playing 35	

Framing 36 Umberto Eco and ostentation 37 Performance and agency 38 Social performance—negative views 40 Bruce Wilshire and ethical responsibility 41 Social performance—positive views 42 Moreno and psychodrama 43 Behavior therapy 44 Eric Berne and Talcott Parsons 44 Social constructionism 45 Goffman and keying 47 Schechner and restored behavior 48 Binocular vision and the actual 50 Performance and psychoanalysis 52 Identification and psychosemiotics 52 Elin Diamond and psychoanalytic theory 53 Ann Pellegrini and racial identity 54 Pathologies of identification—hysteria 54 Pathologies of identification—homosexuality 55 Pathologies of identification—melancholia 56 Judith Butler and melancholia 57 Tomkins, Sedgwick and Muñoz 57 Performance psychology 58

3 The performance of language: linguistic approaches

62

Semiotics 62
The post-structuralist challenge 63
Chomsky's competence and performance 64
Dell Hymes and functional linguistics 64
Bahktin and the utterance 65
Austin and speech act theory 67
Searle and speech act theory 68
Kristeva and speech act theory 69
Benveniste and speech act theory 70
Katz and speech act theory 70
Shoshana Felman and the literary speech act 71
Literature as act 73
Stanley Fish 73
Pratt and the tellable 74
Kristeva and the problem of the "author" 74

Intentions and effects in literary speech acts 75	
Drama as a literary speech act 76	
Speech acts within the drama 77	
Speech act theory and semiotics: Keir Elam 77	
Speech act theory and semiotics: Eli Rozik 78	
Text and performance 79	
Jacques Derrida and citation 80	
Bourdieu and social authority 82	
Judith Butler and performativity 82	
Butler, Spivak and precarity 85	
Performance and the social sciences: a look backward 86	
Performance in its historical context	91
Performance's new orientation 91	
Popular forms 91	
The avant-garde tradition 92	
Jean Alter and the performant function 94	
Folk and popular performance 95	
Fairs and circuses 97	
Solo performances 98	
American minstrelsy 99	
Vaudevilles and reviews 101	
The cabaret 102	
Russian experimental performance 102	
Isadora Duncan 103	
Pageants and spectacles 104	
Futurism 104	
Dada and surrealism 105	
The Bauhaus 107	
The tradition of mime 108	
St Denis and the tradition of dance 110	
John Cage, Merce Cunningham, Anna Halprin 110	
Happenings 112	
Kostelanetz and the Theater of Mixed Means 114	
Performance art	119
The beginnings of performance art 119	
Conceptual art 120	

5

Body art 120

Chris Burden, Vito Acconci, Marina Abramović 122 Performance art and theatre 123 The Theatre of Mixed Means 124 Early British performance art 124 Jérôme Savary 125 Outdoor and site-specific performance 126 Robert Wilson 129 The new circus 130 The new vaudevillians 132 Persona performance and walkabouts 133 Autobiographical performance 135 Laurie Anderson 136 The turn to language 137 Word and image 138 Politics and performance 139 Non-dance 141 Live art 142 Live art and the media 142 Performance and new technology 143

6 Performance and the postmodern

Back to the gallery 144

Ihah Hassan 149 Thomas Leabheart 150 Greenberg, Fried, and modernism 151 The heritage of Artaud 153 Sally Banes and post-modern dance 155 Reactions to Banes 156 Charles Iencks and Linda Hutcheon 158 Double-coding and parody 159 Hal Foster and "neoconservative" postmodernism 160 Postmodernism and poststructuralism 162 *Iosette Féral: performance and theatricality* 163 Performance as experience 165 The role of the audience 166 Postmodern performance and politics 167 Postmodernism and the postdramatic 169 After postmodernism 170

149

175

7 Performance and identity

Feminist performance 175

Liberal and cultural feminism 176

Materialist feminism 176

Women's performance in the 1960s 177

The pioneers of women's performance 178

Mythic explorations 179

Autobiographical performance 180

Autobiographical performance and formalist theory 181

Lesbian performance 182

Persona performance 183

Gay performance 184

Camp performance 186

Cross-dressing and drag 186

The NEA Four 188

Later works of the NEA Four 190

Performance and ethnicity 191

Blackface performance 192

Other ethnic identity performance 193

Performance in the 1990s, new voices, new bodies 195

Characters from the streets 196

Def poetry performance 198

Body art in the 1990s 199

Victim art 200

Disabled performance 201

The performing audience 203

Cultural performance 8

Guerrilla and street performance 209

Feminist guerrilla theatre and the Guerrilla Girls 210

ASCO 212

Social concerns in early feminist performance 212

German and English perspectives 213

The search for subjectivity 214

The female performer, subjectivity, and the gaze 215

Gendered and raced bodies in performance 216

Visibility and representation 218

Butler and citation 219

209

Masquerade and mimicry 220				
Mimicry, cultural stereotypes, and the post-colonial 222 Spiderwoman: mimicry and counter-mimicry 223 Countermimicry and cultural representation 223				
			Coco Fusco 225 Gómez-Peña's border crossings 226 The Yes Men: corporate countermimicry 226 The problem of re-inscription 227 Strategic essentialism and the politics of representation 228	
Performance and the community 230				
Political performance at the end of the century 232				
Ecological performance 233				
• •				
Intercultural performance in a global context 236				
Conclusion: what is performance?	242			
Performance and the blurring of boundaries 242				
Drawing conclusions 244				
Conquergood's 1991 survey of the field 245				
Performance studies international 247				
Overviews of the field 248				
Coda: an apologia for theatre 250				
Coun. un apologia for incuire 250				
Glossary	255			
Bibliography	264			
Name index	281			
Subject index	288			