Index

Acconci, Vito, 9, 112, 117, 125
action painting, 105, 126, 128
Aktion, 132
alienation, 60–61, 132
as effect of the spectacle, 60
American Folklore Society, 36, 42
anthropology
and study of aesthetic
performance, 42
Banaji’s critique of, 212
Conquergood’s view of, 163
ethical positioning of, 35, 214
influence on Schechner’s
Performance Studies, 155
McKenzie’s view of, 176
performative genres, 189
Schechner’s use of, 213
shift in focus, 34
Turner’s view of, 52
used by cultural studies, 11, 71
Anti-University of London, 53
Applied Theatre, 178
Art Workers’ Coalition, 97, 109
Artsadmin, 129
Auslander, Philip, 144
on Feral and Pontbriand, 147
Austin, J.L., 4, 184, 186, 194
critiques of, 37, 39
used by Parker and Sedgwick, 192
used in analysis of ritual practice, 184
used in cultural geography, 195
auto-destructive art, 111–12
avant-garde
and Performance Studies, 156, 160, 202
as canonical, 99, 130
as irrelevant to lineage of
performance art, 127
in lineage of performance, 140, 145, 148, 217
in lineage of performance art, 202
romance of, 123, 130
Bacon, Wallace, 167–68, 210
Bal, Marty, 74
Barber, Bruce, 117
Barthes, Roland, 12, 171
Bauman, Richard
Conquergood’s version of, 161
Verbal Art as Performance, 38–41
Baxandall, Lee, 97–98, 100–1, 115
Bell, Catherine, 49, 50, 52, 159
Bell, Elizabeth, viii
Belsey, Catherine, 189
Ben-Amos, Dan, 36
Benaim, Michel, 140, 143, 150
Benjamin, Walter, 82
Beuys, Joseph, 77, 126
Bial, Henry, 176
Black Mountain College, 104
Blau, Herbert, 160
Blur Building, 85
Bodor, Judit, 104
Body Works
essay in Avalanche, 117
Bottoms, Stephen, 29, 210
Boyle, Mark, 113
Bradford College of Art, 77, 79
Brake, Michael, 73
Bread and Puppet, 97
Index

Brecht, George, 104
Brock, Bazon, 113
Brustein, Robert, 95
Burden, Chris, 117
Burke, Kenneth, 8, 30–31, 51
Burns, Elizabeth, 22
development of a meta-language, 30 ignored by Carlson, 177
Theatricality, 22–25, 32 used by Bauman, 39
Burns, Tom, 21
Butler, Judith
Bodies that Matter, 188
Gender Trouble, 188
modified by Diamond, 190
‘Performative Acts’, 184–87
status in cultural geography, 194
Cage, John, 104, 107
feminist critique of, 118
Caillois, Roger, 9, 226
Caramello, Charles, 141
Carlson, Marvin
omissions from his story, 177, 181
Performance, 171, 174–76
‘Performance Studies’, 176
Case, Sue-Ellen, 144
‘Emperor’s New Clothes’, 148
feminist intervention, 148
Centre for Contemporary Cultural Studies (CCCS), 10–15
anthropology’s influence on, 11
ceremony
as read by CCCS, 10
Duvignaud on ‘social ceremony’, 20–22
Gurvitch on ‘social ceremony’, 20
marriage, 192
Chicago School of Sociology, 3, 42
Chicago, Judy, 119–120
Chtcheglov, Ivan, 83, 87
Clarke, John, 11, 14
CoBrA, 85, 87, 105
Cohen, Phil, 11
Connor, Steven, 143

Conquergood, Dwight, 38, 161
and cultural studies, 172
‘Beyond the Text’, 161–66
on the ‘interdiscipline’, 170
opposition of performance and
text, 163
‘Rethinking Ethnography’, 161
version of poststructuralism, 164
Constant. See Nieuwenhuys, Constant
Coutts-Smith, Kenneth, 112, 125–27
cultural performance, 42–43, 46
effect in social sciences, 51
McKenzie on, 177
Turner’s view of, 46

cultural studies, 10–12, 163
as model of multi-discipline, 172
hostility to, 172
link to Performance Studies, 190
Dada, 111, 123–25
Dailey, Sheron, 181
Davis, Ronnie, 97, 99, 114
Davis, Tracy, 49
de Certeau, Michel
‘Walking in the City’, 89–93
Debord, Guy, 59, 115
critique of surrealism, 62
influences on, 61
Society of the Spectacle, 60
derive, 63
and new urbanism, 83
as hippy practice, 74
Derrida, Jacques, 165, 186
theological stage, 210
détournement, 63–64
Hendrix as example of, 74
in guerrilla theatre, 101
Dews, Peter, 149
Dewsbury, John-David, 48
Diamond, Elin
Performance and Cultural Politics, 190–91
Dirksmeier, Peter, 47
Dolan, Jill, 182, 184
Duchamp, Marcel, 111
Index

Duvignaud, Jean, 20
devlopment of a meta-language, 30
ignored by Carlson, 177

Edwards, Paul, 152
Edwards, Rebecca, 77, 129
Erickson, Jon, 108, 115
Estrin, Marc, 99
Evreinoff, Nicolas, 30
Experimental Projects Committee, 128

feminist practices, 118–21
Féral, Josette, 144
‘Performance and Theatricality’, 145–47
on the essential foundations of performance, 147
Filliou, Robert, 77
Fischer-Lichte, Erika
hypothesis about ‘performative turn’, 50, 182
Fluxus, 9, 111, 125
critique of, 99
Fox, Terry, 124, 203
Fried, Michael, 147

Gaillie, W.B., 171
Gainham, Bill, 78
game
as practised by hippies, 74
as situationist tactic, 57, 64–65
Hunt’s pedagogic use of, 78–79
Theatre Games, 80
games
theory of, 8–9
Gay Liberation, 95
Geertz, Clifford, 51
‘Notes on the Balinese cockfight’, 164
Conquergood’s version of, 164
interpretive turn, 51
Geiger, Don, 167
geography, cultural, 47
Gilson-Ellis, Jools, 182
Goffman, Erving, 3–8

‘Deference and Demeanor’, 4
as used by Hebdige, 13
critique by Baxandall, 98
‘Facework’, 3–4
influence on Acconci, 112
model of dramaturgical approach, 5, 8, 13
Presentation of Self, 3, 5–7
ritual order, 6
self as product, 6, 7
used by Bauman, 39
used by Butler, 186
used by Hebdige, 17
used by Hymes, 34
used by Kirshenblatt-Gimblett, 37
Goldberg, RoseLee, 122–25, 130
influence on definition of live art, 128
Goldhill, Simon, 160
Goldstein, Kenneth, 36
Gregson, Nicky, 194
Grootveld, Robert Jasper, 57–58, 65
Guerrilla Artists Action Group, 109
guerrilla theatre, 99–100
Guevara, Che, 94
Gurvitch, Georges, 19, 20

Hall, Stuart, 132
on hippies, 69–75
on hippy praxis, 134
use of anthropology, 11
Hamera, Judith, 142
Sage Handbook of Performance Studies, 169, 171
Hansen, Al, 104
on function of happenings, 105
happenings
as catch-all term, 104
as ‘neo-Dada’, 111
audience status, 108
Coutts-Smith’s critique, 125
discourse of, 104, 127
European practices of, 110
Grootveld in Amsterdam, 58
link to political activism, 114
happenings (cont.)
linked to hippie practices, 72
similarity to theatre, 106
situationist critique of, 114–16
supposed origin, 103
Harding, James M., 176
Heathfield, Adrian, 129, 131
Hebdige, Dick
*Subcultural Conflict*, 15–18
*Subculture*, 12–13
Helbrecht, Ilse, 47
Henderson, Judith, 113
Henderson, Nigel, 112
Hendrix, Jimi, 74
Hibbitts, Bernard, 48
Higgins, Dick, 104
on happening as ‘intermedium’, 106
Hoffman, Beth, 127, 129
Hoggart, Richard, 10
Hopkins, Mary Frances, 167, 171
Howell, Anthony, 9, 107
Huizinga, Johann, 9, 85, 101
Hunt, Albert, 77–81
*Russian Revolution*, 77
Hunter, Roddy, 104
Hymes, Dell, 159
‘Breakthrough into Performance’, 36, 37
Conquergood’s version of, 161
ethnography of communication, 34–35

Jackson, Shannon
‘Rhetoric in Ruins’, 152–53
Jansen, William Hugh, 33
Jordan, John, 136
Jorn, Asger, 64, 134

Kaprow, Allan, 104
feminist critique of, 118
on audience, 108
on happenings as theatre, 115
on origin of happenings, 105
Kaye, Nick, 143
Keidan, Lois, 128

Kershaw, Baz
on dramaturgy of popular protest, 96
Kesey, Ken, 72, 74
Kirby, Michael
on happenings and acting, 107
Kirshenblatt-Gimblett, Barbara, 162
‘A Parable in Context’, 37
Klein, Jennie, 123, 130
Kostelanetz, Richard, 114
Kozloff, Joyce, 109
Laing, Ronald, 112
law, academic discipline of, 48
Lebel, Jean-Jacques, 94, 98, 114
Lefebvre, Henri, 87–88, 134
LeFrenais, Ian, 129
Lettrist International, 60, 83
Lévi-Strauss, Claude, 11
liminality
Banaji’s critique of, 212
in McKenzie’s ‘liminal norm’, 199–200
Turner’s account of, 44–45
Live Art Development Agency, 128
Living Theatre, 72, 97
Loeffler, Carl, 124
Long, Beverly W., 167, 171
Lorimer, Hayden, 47
Lukács, Georg, 61
Lyman, Stanford
*Drama of Social Reality*, 30–32

MacAlloon, John, 46, 52
Macunias, George, 99
Madison, D. Soyini, 169, 171
Marcuse, Herbert, 135
influence on Provos, 58
repressive tolerance, 95
used by Baxandall, 101
used by Hall, 71
Marioni, Tom, 130, 203
Marranca, Bonnie, 129
Marsh, Peter, 10, 13
Marx, Karl, 24, 133
Index

ritual (cont.)
as understood by CCCS, 10, 13
Geertz on theory of, 51
Roach, Joseph
 Critical Theory and Performance, 149–50
role
analysed by Burns, 24
Bauman on, 40
Butler’s view of, 186
Duvignaud’s concept of, 21
Goffman’s account of, 4, 14
Gurvitch’s concept of, 20
Hebdige’s concept of, 15
Roms, Heike, 77, 129
Rose, Gillian, 194
Rosenberg, Harold, 105
Rosenthal, Cindy, 176
Rosler, Martha, 120
Rothenberg, Jerome, 140
Rubin, Jerry, 94
rule-bound behaviour
as spectrum, 15
CCCS view, 13–15
Goffman’s view, 4
Sainer, Arthur, 99
Sampson, Harold, 8
San Francisco Mime Troupe, 97, 99
Sartre, Jean-Paul, 61
Saunders, Graham, 127
Schechner, Richard
‘Actuals’, 26
acknowledging oral interpretation, 181
and cultural studies, 172
‘Approaches to Theory/Criticism’, 26, 178–81
ATHE 1992 address, 151
critiqued by States, 157
‘Drama, Script, Theater, and Performance’, 26–29
foregrounding of his own production work, 29
‘From Ritual to Theater and back’, 28
in narratives of Performance Studies, 176
‘Performance and Social Sciences’, 25
 Performance Studies
An introduction, 153–58
problems of definition, 158
tendency to generalisation, 159–60
Schneeman, Carolee, 119
Schwarzkogler, Rudolph, 126
Scott, Marvin
 Drama of Social Reality, 30–32
Sedgwick, Eve, 192, 195
Shubik, Martin, 9
Singer, Milton, 42
cultural performance, 43
 Traditional India, 42
 When a Great Tradition Modernizes, 42
Situationist International, 60, 83
Sloan, Thomas, 167
Smithson, Alison and Peter, 87, 113
speech act, 91, 196, See also Austin de Certeau’s use of, 90
Hebdige’s concept of, 17
Sprinkle, Annie, 193
States, Bert
‘Performance as Metaphor’, 157–58
Striff, Erin, 176
Strine, Mary S., 167, 171
Stucky, Nathan, 172
Sullivan, Rob, 195
Sydney University of, 181
Tambiah, S.J., 159, 184
Taylor, Mark, 53
Templeton, Fiona, 107
text
as marker of the traditional, 38
as mode of analysing culture, 10, 11–12
Bacon on importance of, 167

© in this web service Cambridge University Press  www.cambridge.org
Index

Conquergood's binary opposition, 163
operation defined by Worthen, 192
Theatre of Mixed Means, 114
Thrift, Nigel, 48
Tilly, Charles, 94
Toward a New Poetics (conference panel), 144
Towne, Robert, 8
training, opposition to, 108, 118
Tuan, Yi-Fu, 88
Turner, Victor, 52
association with Schechner, 154
critique of Schechner, 159
liminality, 44–45
on cultural performances, 46
precision of terms, 159
social drama, 43–44
used by Butler, 186
Tzara, Tristan, 111
urbanism, new/unitary, 83–84
van Duyn, Roel, 58
van Gennep, Arnold, 44
Vaneighem, Raoul, 136
VanOosting, James, 168–69
Vostell, Wolf, 110
Walther, Franz, 132
Wilding, Faith, 118, 120
Williams, Raymond, 38
Wimmer, Cynthia, 172
Worsley, Peter, 13
Worthen, W.B.
'Disciplines of the Text', 208
'Drama, Performativity, and Performance', 192–93