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THE CAMBRIDGE COMPANION TO  
PERFORMANCE STUDIES

Since the turn of the century, performance studies has emerged as an increasingly vibrant discipline. Its concerns – embodiment, ethical research, and social change – are held in common with many other fields, but a unique combination of methods and applications is used in exploration of this field. Bridging live art practices – theatre, performance art, and dance – with technological media, and social sciences with humanities, it is truly hybrid and experimental in its techniques. This *Companion* brings together specially commissioned essays from leading scholars who reflect on their own trajectory into performance studies and the possibilities this offers to representations of identity, self-and-other, and communities. Theories that have been absorbed into the field are applied to compelling topics in current academic, artistic, and community settings. The collection is designed to reflect the diversity of outlooks and provide a guide for students as well as scholars seeking a perspective on research trends.

TRACY C. DAVIS specializes in performance theory, theatre historiography, and research methodology. Her most recent books are *Stages of Emergency: Cold War Nuclear Civil Defense* (2007), *The Performing Society: Nineteenth-Century Theatre's History* (with Peter Holland, 2007), and *Considering Calamity: Methods for Performance Research* (with Linda Ben-Zvi, 2007). She is currently Director of the Interdisciplinary PhD in Theatre and Drama at Northwestern University and President of the American Society for Theatre Research.

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PHILIP AUSLANDER teaches Performance Studies in the School of Literature, Communication, and Culture of the Georgia Institute of Technology and the Department of Theatre and Film Studies of the University of Georgia. He contributed the essay on “Postmodernism and Performance” to the *Cambridge Companion to Postmodernism* edited by Steven Connor (2004). He is the author, most recently, of *Performing Glam Rock: Gender and Theatricality in Popular Music* (2006) and *Theory for Performance Studies: A Student’s Guide* (2008). In addition to his work on performance theory, performance and technology, and popular music, Auslander writes regularly on the visual arts and contributes reviews to *ArtForum International*.

SUSAN BENNETT is University Professor in the Department of English and the Graduate Program in Performance Studies at the University of Calgary, Canada. She is the author of *Theatre Audiences* (1990; rev. edn 1997) and *Performing Nostalgia* (1996), as well as very many essays on a wide variety of theatre and performance topics. She has also completed numerous editing projects including a term as editor of *Theatre Journal*, the first collection of essays on feminist theatre and performance in Canada (published by Playwrights Canada Press in 2006), and a special issue of *Western Humanities Review* (co-edited with Wayne McCready) on the question “What is a City?” (Fall 2007). Her most recent work has been concentrated on theatre and tourism, especially in urban settings. She is also a member of a multidisciplinary research team investigating an anonymous seventeenth-century play manuscript held in the University of Calgary’s collection and plans to edit a volume of essays on performances of country house drama of the early seventeenth century in conjunction with this endeavor.

TRACY C. DAVIS specializes in performance theory, theatre historiography, and research methodology. Her most recent books are *Stages of Emergency: Cold War Nuclear Civil Defense* (2007), *The Performing Society: Nineteenth-Century Theatre’s History* (with Peter Holland, 2007), and *Considering Calamity: Methods for Performance Research* (with Linda Ben-Zvi, 2007). She has also authored *Actresses as Working Women: Their Society Identity in Victorian Culture* (1991),



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*George Bernard Shaw and the Socialist Theatre* (1994), *The Economics of the British Stage 1800–1914* (2000), and co-edited *Women and Playwrighting in Nineteenth-Century Britain* (with Ellen Donkin, 1999) and *Theatricality* (with Thomas Postlewait, 2004). She is currently Director of the Interdisciplinary PhD in Theatre and Drama at Northwestern University and President of the American Society for Theatre Research.

JOHN EMIGH is a Professor in the Theatre, Speech, and Dance and English Departments at Brown University. He has studied Balinese Topeng with I Nyoman Kakul and written extensively on the masked drama of New Guinea, Bali, and India. He has published *Masked Performance: The Play of Self and Other in Ritual and Theatre* (1996) and made a film on the life of Hajari Bhand, a Rajasthani street performer. His performance work includes one-man shows based on Balinese mask techniques; these have been performed at schools, hospitals, universities, and theatres (including The Performing Garage in New York City, The New Theatre Festival of Baltimore, the Indian National School for Drama, the Tibetan School of Drama, and the Balinese Academy for the Arts). He is founding chairperson of the Association for Asian Performance.

SUSAN LEIGH FOSTER, choreographer and scholar, is the author of *Reading Dancing, Choreography and Narrative* (1996), and *Dances that Describe Themselves* (2002). She is also the editor of two anthologies, *Choreographing History* (1995) and *Corporealities* (1996) and co-editor of the journal *Discourses in Dance*. She is currently working on a genealogy of the terms “choreography,” “kinesthesia,” and “empathy.”

SHANNON JACKSON is Professor of Rhetoric and Professor and Chair of Theatre, Dance, and Performance Studies at the University of California, Berkeley. Her publications include essays in *The Drama Review*, *Theatre Journal*, *Cultural Studies*, *Performance Research*, and *The Journal of Visual Culture Studies* as well as her books, *Lines of Activity* (2000) and *Professing Performance* (2004). She is currently at work on a manuscript tentatively entitled *Social Works: The Infrastructural Politics of Performance*.

E. PATRICK JOHNSON is Chair, Director of Graduate Studies and Professor in the Department of Performance Studies and Professor in African American Studies at Northwestern University. He is the author of *Appropriating Blackness: Performance and the Politics of Authenticity* (2003), and co-editor of *Black Queer Studies: A Critical Anthology* (with Mae G. Henderson, 2005). His next book, *Sweet Tea: An Oral History of Black Gay Men of the South*, is forthcoming with the University of North Carolina Press.

AMELIA JONES is Professor and Pilkington Chair in Art History and Visual Studies at the University of Manchester. She has organized exhibitions on feminism and contemporary art, has co-edited the anthology *Performing the Body/Performing*

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*the Text* (1999), and edited the volumes *Feminism and Visual Culture Reader* (2003) and *A Companion to Contemporary Art Since 1945* (2006). Following on from her *Body Art/Performing the Subject* (1998), Jones's recent books include *Irrational Modernism: A Neurasthenic History of New York Dada* (2004) and *Self Image: Technology, Representation, and the Contemporary Subject* (2006). Her current projects are a co-edited volume, *Perform, Repeat, Record: Live Art in History*, and a book provisionally entitled *Identity and the Visual*.

BAZ KERSHAW (Professor of Performance, University of Warwick) trained and practiced as a design engineer before studying English and Philosophy at the University of Manchester, then performance at Hawaii and Exeter. His writings include *Engineers of the Imagination: The Welfare State Handbook* (with Tony Coult, 1982/1990), *The Politics of Performance: Radical Theatre as Cultural Intervention* (1992), *The Radical in Performance: Between Brecht and Baudrillard* (1999), *Theatre Ecology: Environments and Performance Events* (2007), and many articles in international journals. He edited *The Cambridge History of British Theatre: Volume III, Since 1895* (2004), which was nominated for the Theatre Book Prize. He has extensive experience as a director and writer in research-oriented radical and community-based performance, including recent performance research projects sited at Bristol Docks and Bristol Zoological Gardens. From 2000 to 2006 he led the major research project PARIP (Practice as Research in Performance) at Bristol University.

DELLA POLLOCK is Professor in the Department of Communication Studies at the University of North Carolina at Chapel Hill, specializing in the areas of Performance and Cultural Studies. She is the author of *Telling Bodies Performing Birth: Everyday Narratives of Childbirth* (1999), and the editor of *Exceptional Spaces: Essays in Performance and History* (1998) and *Remembering: Oral History Performance* (2005). She is co-editor of the journal *Cultural Studies*.

NICHOLAS RIDOUT teaches in the Department of Drama at Queen Mary, University of London. He is the author of *Stage Fright, Animals and Other Theatrical Problems* (2006), co-author of *The Theatre of Societas Raffaello Sanzio* (with Claudia Castellucci, Romeo Castellucci, Chiara Guidi, and Joe Kelleher, 2007), and co-editor of *Contemporary Theatres in Europe* (with Joe Kelleher, 2006).

DIANA TAYLOR is Professor of Performance Studies and Spanish at New York University. She is the author of *Theatre of Crisis: Drama and Politics in Latin America* (1991), *Disappearing Acts: Spectacles of Gender and Nationalism in Argentina's "Dirty War"* (1997), and most recently *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (2003), which won the Outstanding Book award from the Association of Theatre in Higher Education, and the Katherine Singer Kovacs Prize from the Modern Language Association. She is the founding director of the Hemispheric Institute of Performance and Politics, funded by the Ford Foundation and the Rockefeller Foundation.

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At its best, teaching is a mutual process. Teaching about performance almost invariably draws attention to the reciprocity of communication and mutuality of expression that show how teaching and learning are two related kinds of performance among a myriad of performative circumstances. When performance is the topic, practice cannot help but show theories in action, and even performative malfunctions, mishaps, and misfires produce more grist for the mill. It is humbling to experience how the feedback loop is social as well as internal; through this process selves are made, and communities reified, in the act of performing. I have found this to be as true of locally organized further education classes as of scholarly conferences. In the latter case I have been enthralled by insights offered by all the contributors to this volume. Bringing their perspectives together allows me to highlight what I currently find most compelling about performance studies, both as a scholarly field and as insight into lived practice. These essays indicate what I believe will be our collective directions for many years to come.

Not so much a culmination as a record of work in progress, this book also represents the collective exchange between myself, colleagues, and a generation of students at Northwestern University, where I have had the pleasure, and privilege, of advising in the Interdisciplinary PhD in Theatre and Drama and the Department of Performance Studies since 1991. For many of those years, our lodestar was Dwight Conquergood. This book is testament to his ongoing legacy: may our efforts always be epitomized by Dwight's deep investments in ethical reciprocity, social justice, and the transformative power of imagination expressed through performance.

Special thanks to Victoria Cooper, who inspired this project, and so many others at Cambridge University Press.