

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 Féral 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
 Balin, 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
 Benamou, 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

238 *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
dérive, 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

- Duvignaud, Jean, 20
 development 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

240 *Index*

- 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
 MacAloon, 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

- Capital*, 60
 used by Baxandall, 100
 Mass Observation, 113
 Mauss, Marcel, 9
 McAuley, Gay, 181
 McCall, Anthony, 124
 McCoy, Philip, 9, 180
 McKenzie, Jon, 176, 177
 Perform or Else, 174, 199–201
 Merleau-Ponty, Maurice, 185
 Messinger, Sheldon, 8
 Metzger, Gustav, 110, 112, 114
 Miller, Roland, 112, 128
 Milwaukee Center for Twentieth
 Century Studies, 139
- National Communication
 Association, 151
 National Unemployed Workers
 Movement, 94
 Nieuwenhuys, Constant, 84
 New Babylon, 85
 similarity to Smithsons, 87
 Nitsch, Hermann, 117
 non matrixed performance, 107
 Nuttall, Jeff, 128
- On the Poverty of Student Life*, 68
 oral interpretation, ix, 152, 167–70
 and Carlson's account, 181
 and Conquergood, 161, 163
 antipathy to poststructuralism, 210
 Jackson's account of, 152
 pedagogy of, 203
 Pollock's argument, 215
- Parallel of Life and Art exhibition, 112
 Parker, Andrew, 192
 Peariso, Craig, 95
 Pelias, Ronald, 168–69
Performance Art Platform, 129
 performance as 'metaphor', 50
 performance/performative turn, 49–50
 performative. *See also* Butler
 gender as, 186
- Worthen's concept of, 192
 performative writing, 195
 performative, Austinian, 184, 186, 192
 critique by Derrida, 186
 Peters, Sybylle, 182
 Petlin, Irving, 97, 103
 Phelan, Peggy, 154
 Unmarked, 193
 play, 9
 and postmodernism, 141
 as learning of role, 25
 as liminal mode, 44
 Constant's concept of, 85
 Jorn's concept of, 134
 Lefebvre's concept of, 87
 Situationists' use of, 64
 Pollock, Jackson, 105, 112
 influence on Smithsons, 87
 Pontbriand, Chantal, 129–30, 144
 'The eye finds no fixed point',
 146–47
 praxis, 135–36
 Preliminary Problems in Constructing
 a Situation, 65
 Provos, 58
 linked to hippies, 70
 white bicycle scheme, 63
- Quick, Andrew, 129
- radical drag, 95
 radical scenarism, 100
 Raghavan, Venkataraman, 42
 Rainer, Yvonne, 118
 Reclaim the Streets, 135
 Redfield, Robert, 42
 Reinelt, Janelle, 145, 182
 Critical Theory and Performance,
 149–50
 religious studies, 48
 Rinke, Klaus, 132
 ritual
 as aesthetic formalism, 99
 as liminal mode, 44
 as model of behaviour, 9

242 *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
- Schwarzogler, 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

- 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
 Conquergood's account of, 163
 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