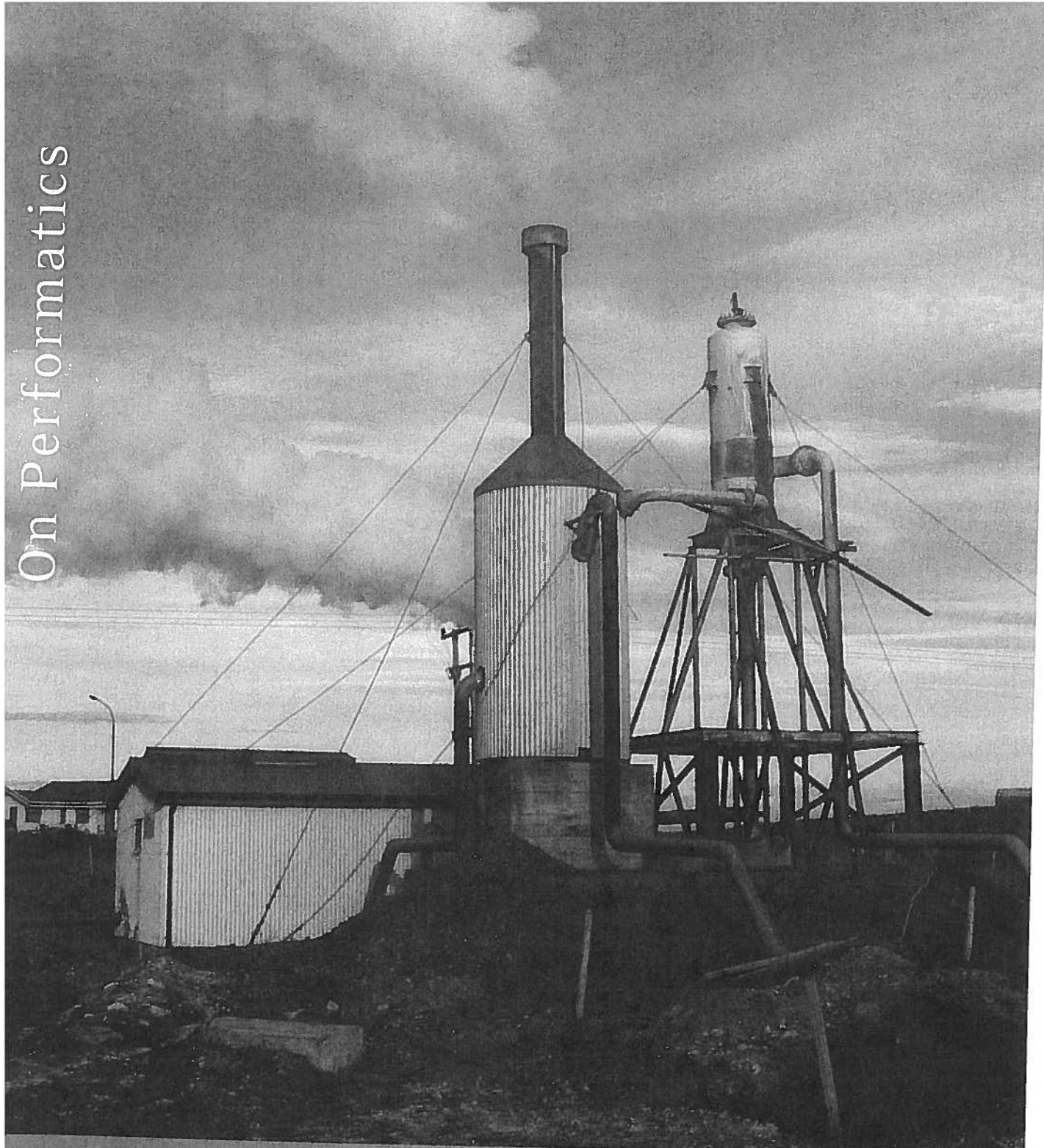


On Performatives



Performance Research

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A Call for Definitions Extracts from a letter of invitation sent in December 2007

The thirteenth volume of Performance Research will include a special edition inspired by, arising from and responding to the Performance Studies: and Beyond conference at the Grotowski Centre in December 2006; 13:2 On Performativity will reflect on the impact and efficacy of this term in Poland, today and for the future, and will offer a critical historical perspective together with speculation on its potential currency beyond.

I would like to invite you to contribute a short entry to our forthcoming issue of Performance Research On Performativity. In addition to articles, artist pages, dialogues and interviews arising from the conference, we want

to include and distribute throughout the issue short entries from practitioners, theorists and activists currently working in the field of contemporary performance arts and research that reflect upon or respond to the term Performativity. The entries may include polemic and manifesto as well as analysis and reflection. They may take the form of dictionary-style entries, letters to readers, images or sets of instructions. I would be delighted if you would contribute a short piece of between 150 and 500 words (no more than a page) on a working definition for or a provocation about Performativity.

As Ric Allsopp wrote in the invitation to entries for the Performance

Research issue 11:2, 'Lexicon': 'the Journal has been putting forward terms as provocations for debate and conversation since 1996. We are interested in discussions of the way words, vocabularies and discourses are changing, through attending to terms that are contested or in flux, and that in their current usage signify some of the preoccupations of the artistic, political and intellectual cultures of which they are a key part'.

I very much hope that you will help us to consider this term Performativity, its potential, efficacy and limitations and more generally the current state of ideas and practices in the field of contemporary performance research.

Performativity: Making a noun out of an adjective

Performativity: implies 'the science of performance', or knowledge about performance. So far, so good. But there's a sense of distancing, of metadiscursive layers, about the word that's worrying. Feels like the informatics of performance.

Performativity, or the rhetoric of performance, insists already on the connection between the performed/performance and the body in its long life of contexts, in its duration.

Performativity: the science of making through form(s), or knowledge about making through form(s). Fine, but forms, shapes, are nothing without material, so the emphasis has to be on 'through' rather than 'form', so it's the science of making through if it's a science at all, 'peractivity'? not only a science but a production, sliding into operativity, with its hyperbole and excess.

Performativity: hysterical performance analysis, over the top, exaggerated, schizophrenic, traumatic. The wounded study of performance: wounding, gaps, unclosed rips in the fabric, like looking into the sky at night and seeing the impossible distance in denial.

Performativity: performance that is like itself like dramatics or cinematics are like drama and like cinema but not quite the thing itself, liking or perhaps not liking it performance becomes performativity.

Performativity: performance that has become its own extension into the axiom(atic), the dark sub-roof attic area of Greek suffixes and prefixes and fixes on culture that make it all fit, the automatic, dogmatic, this is how we know, this is how you know, this is how everyone should know.

Performativity: the temple of performance, fanatical structures precluding ecstasy, stuck in the ecstatic/static, emblematic process, symptomatic of the stasis but not the presence of stillness.

Performativity: to seek always for the charisma, the enigma, the stigma and soma, the demos under cratic rule always eluding the descriptive, the script that guts it of the body.

Performativity in English is tied to the machine, but in other languages it's more fluid, and why should English exercise a phatic imperialism.

But it's still making a noun out of an adjective, displacing the description of the thing into the thing itself.

Will it breathe there?

Will i breathe there?

LYNETTE HUNTER

Call for Definitions Extracts from a letter of invitation sent in December 2007

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Will i breathe there?

LYNETTE HUNTER

COLLABORATION AND ACKNOWLEDGEMENTS

This issue of Performance Research arises from a major collaboration between the Centre for Performance Research and the Grotowski Institute, which will see co-curated research programmes, performance presentations in both Wales and Poland and a series of key Polish theatre scholarship translated into English (2008-12). We would like to thank all members of staff from both organizations who have worked on this journal issue both directly and indirectly, but most especially we should like to thank Cathy Piquemal (Research and Publications Officer at CPR) for her industrious and unflagging efforts to oversee the translation and production of all the material.



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WROCŁAW

7-10 grudnia 2006
(czwartek – niedziela)

OSRODEK BADAŃ TWÓRCZOŚCI
JERZEGO GROTOWSKIEGO
I POSZUKIWAŃ
TEATRALNO-KULTUROWYCH

PERFORMATYKA

MIĘDZYNARODOWA KONFERENCJA

Performatyka: perspektywy rozwojowe / *Performance Studies: and Beyond*
przygotowana przez Ośrodek Grotowskiego we współpracy z dr. Tomaszem Kubikowskim i Akademią Teatralną
w Warszawie oraz Instytutem Adama Mickiewicza w Warszawie

Odczyty wygłoszą wybitni badacze wyznaczający kierunki rozwojowe *performance studies*

Wstęp wolny
Język konferencji: angielski z tłumaczeń

7 grudnia (czwartek)

- 16:30 PHILLIP ZARRILLI (University of Exeter, Anglia) *Performance Studies and the practice(s) of theatre: toward an 'enactive,' phenomenological account of acting/performance*, nagranie DVD
- 17:30 MARVIN CARLSON (CUNY Graduate Center, USA) *Performance Studies, Yesterday and Today*
- 18:30 JANELLE REINHILT (University of Warwick, Anglia) *Towards International Performance Literacies*

8 grudnia (piątek)

- 10:00 CHRISTOPHER BALME (Universität München, Niemcy) *Surrogate Stages: Performance and Media*
- 11:00 RICHARD GOUGH (University of Wales, Walia) *The Back of Beyond: From Theatre to Performance and Back Again*
- 14:30 JON MCKENZIE (University of Wisconsin-Milwaukee, USA) *The Performative Matrix*
- 15:30 ALAN READ (King's College London, Anglia) *Things Hidden (Since The Foundation of Performance Studies)*
- 17:30 PATRICE PAVIS (Université Paris, Francja) *Thoughts about mise en scene and performance*
- 18:30 MARCO DE MARINIS (Università di Bologna, Włochy) *La théorie de la performance et la nouvelle théatologie: possibilités d'un dialogue*

9 grudnia (sobota)

- 10:00 HEINER GOEBBELS (Justus-Liebig-Universität Gießen, Niemcy) *'Eraritarjajaka' constantly shifting media and performance formats*
- 11:00 TOMASZ KUBIKOWSKI (Akademia Teatralna, Warszawa) *Performance of Consciousness of Performance*
- 14:00 dyskusja panelowa z udziałem DOBROCHNY RATAJCZAKOWEJ (UAM, Poznań) i MALGORZATY LEYD (Uniwersytet Łódzki)
- 16:00 RICHARD SCHECHNER (New York University, USA) *Performance Studies in/against the World*
- 19:00 Teatr ZAR *Ewangelie dzieciństwo* (Brzezinka)
- 21:00 spotkanie poświęcone powołaniu Instytutu im. Jerzego Grotowskiego (Brzezinka)

10 grudnia (niedziela)

- 11:00 spotkanie poświęcone polskiemu wydaniu książki Richarda Schechnera *Performatyka: wstęp* w tłumaczeniu Tomasa Kubikowskiego, które ukazuje się nakładem Ośrodka Grotowskiego

Koordynacja: Magdalena Madra: magda@grotcenter.art.pl, tel. +48 71 34 45 320

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• Poster and conference programme of
Performatyka: perspektywy rozwojowe.
Performance Studies and Beyond