The Poetics of Planetary Theatre: Image and Bricolage

Sanjin Muftić

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I propose the planet to overwrite the globe.

-Gayatri Chakravorty Spivak (2003: 72)

The image is a pure creation of the mind.

It cannot arise from a comparison but from the juxtaposition of two more or less distant realities.

The more distant and right the relationship between the two juxtaposed realities, the stronger the image will be - the more emotional power and poetic reality it will have.

- …L'image: Pierre Reverdy (cited in Breton, 1970: 16)

…there are images and sounds, which don't have a country nor a place of belonging nor a language.

- (Castelluci cited in Read, 2010: 254)

The more we see, the more we must be able to add by thinking. The more we add by thinking, the more we must be able to see.

- (Gotthold E. Lessing cited in Lowenthal, 1984: Ch 2)

Images resemble nomads. They migrate across the boundaries that separate one culture from another, taking up residence in the media of one historical place and time and then moving onto the next like desert wanderers setting up temporary camps.

- Hans Belting (2011: 21)

ABSTRACT

Images are all around us. They serve as a tool of communication, whether transmitted in words, sound or in visual media. An image may simultaneously be a thing placed in front of us and a thing that we create in our minds – a fragment that fleetingly captures our attention and is difficult to articulate. To describe images is to undo them: they are too unstable, fluid, and personal to each of us, yet we constantly exchange them. In this sense, images become migrants as they travel through time, cultures and media; repeating, re-occurring, re-mixing and carrying the baggage of their contexts in their journeys. They contribute to shaping identities and culture in a global intermedial space saturated by media exposure.

The central question of this study is how images work to make theatre. I place myself within the postdramatic and intercultural theatre context and consider how one of the tasks of the theatre-maker is to construct and shape images into a performance. Through a focus on several theatre productions, I investigate the features of theatrical images and highlight their usefulness within both the devising and performance stages of theatre-making. In doing so, I develop a poetics to establish an image-driven dramaturgy from rehearsal to performance. This poetics places the body in an intermedial space which constructs itself through the exchange and juxtaposition of images from across the planet.

My investigation is guided by two interwoven theories. The first is that of Gayatri Chakravorty Spivak's (2003a) concept of the planetary, which asserts the necessity of recognizing diverse experiences and perceptions on the planet in order to redefine who we see as the "other". I utilize her approach by juxtaposing fragments in order to defamiliarize theatrical images. Through the use of fragments, the second theory of bricolage is informed by, amongst others, Claude Lévi-Strauss (1966). I thus seek to identify myself as a bricoleur; someone whose art-making poetics is dependent on using pre-existing material through sampling and montage. These poetics seek to capture my own experience as a migrant, who sees the planet as a rhizome of images and their associations. My project makes the claim that a poetics of the planetary (dramaturgy) is found through the exchange of images drawn from those involved in the creation of an intermedial theatrical event.

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[1] The English translation of the acknowledgements appears in Appendix C.

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INTRODUCTION

This research project is an experiment in devising performances in a manner that mirrors and acknowledges my personal migrant experience. Doing so allows me to create a form of dramaturgy that uses images as the primary tool of performance-construction. I place myself within a postdramatic theatrical context and situate myself as a theatre-maker who directs, using images as tools through which to create live performance.

My project seeks to approach the process of devising theatre through an all-encompassing image-based process. We live in a global, media-saturated climate, with streams of images circling the planet, and it is this very environment that lends itself to my image-based dramaturgy. To illustrate my process, I rely on the methodology of practice-as-research and thus focus on the development of several theatrical productions that I have created. In the process of every production I work on, I facilitate an exchange of images within the collaborative space between the participants – these being myself as well as the actors. Each production also explores an aspect of my primary research questions around images and their influence on the creative process. I argue that working with images allows me to establish a dramaturgy of performance that evokes the migrant's experience of the world around them, which I align with Gayatri Spivak's call for a planetary readership (2012: 450).

Theatre and Images

Through the development of this dramaturgy, I seek to build an understanding of the workings of images in the performance context. Alan Read describes the "metaphysics of theatre" as that which "is not seen" but which "remains unwritten ... beyond the mind's eye" (1995: 58). What is unique about Read's proposition is that it goes beyond the original definition of theatre. The word "theatre" comes from the term *theatron*, which was used by the ancient Greeks, the consolidators of scripted dramatic performances, to refer to a place for viewing. In spite of this ancient Greek term, and the simplicity its meaning holds, the challenge that Read proposes in the "metaphysics of theatre" is more useful to this project's focus and aims. This is

because Read's definition suggests that theatre creates something separate from what we encounter in front us during a performance. What he means by this is that theatre, regardless of the fact that it exists in front of an audience in real time, also exists in another realm – "beyond the mind's eye". This is the space where the experience of theatre and performance moves into the abstract and lingers with the audience member in their individual consciousness, which is something that will be unique to each individual. This is what he refers to when he describes theatre as that which we "see" in our own "mind's eye". The idea here, then, is that performance holds the ability to conjure up for each of us a series of images that are particular to our personal experience and which refer to different moments in our lives.

Both theatre-makers and audience members make this journey through their respective mind's eyes, especially when they talk of the "power of a theatrical image". The theatre practitioner works towards staging a scene or an image with the concrete elements available to them, while the audience encounters this arrangement, which holds the capacity to trigger an associative image in their "mind's eye". Read suggests that the theatrical image is composed of two simple material elements: "bodies in action and speech articulated in places, and a receptive audience for that action and speech" (1995: 58). These elements can be reduced to 1) identifying the bodies in *action* (this necessitates identifying those who produce the theatrical image) and 2) the bodies in *reception* (this requires identifying those who receive the theatrical image). The interplay between these two elements is far more complex, however.

Upon Read's analysis, the theatrical image is experienced slightly differently than in other art forms. He argues that "This engagement has a metaphysical aspect in that the image between the performer and the audience adds up to more than the sum of its various parts" (1995: 58). This echoes Antonin Artaud's description of art being "between world and dreams" (1938/1958: 71). Read criticises any purely material analysis of the image, suggesting that the metaphysical aspect has been "attested to by too many people without deference to gender, race or class" (Read, 1995: 58). Following Read's suggestion, it is pivotal that the metaphysical aspect of theatre – this "something more" – be acknowledged; to ignore this abstract side of theatre would be detrimental to the very idea of theatre and its objectives (Read, 1995: 58).

It is important to note that the image is not only experienced or created through visual stimuli. The image is also negotiated through all the senses available to the performer and audience member. Read, for example, identifies the "something more" as a mixture of different components, combining several different elements, a "composite of the visual, aural and nasal" (1995: 66). The image and how it occurs is a "complex phenomenon with its own conventions and systems", because it cannot reconcile the "uneasy relations between the perceptual and the sensual, objectivity and subjectivity" (1995: 65).

The theatre-maker is responsible for priming this complex path between the concrete and the metaphysical. While the postdramatic[2] school of thought, to which I subscribe, celebrates theatre that is free of the limitations and direct representations of written drama, the theatre-maker still guides the audience on this journey by deciding what elements are placed on stage. Through the dramaturgy of the theatre-maker, the audience interprets the physical images placed on stage and constructs their own narrative or experience. The postdramatic theatre-maker thus *influences* what the audience member sees but acknowledges that each audience member will have a unique association with the images they encounter on stage. It is for this reason that Eugenio Barba labels directors[3] as theatrical storytellers and identifies dramaturgy as the "technical operation inherent in the weaving and growth of performance and its different components" (Barba, 2010: 8). Barba terms the result of this process – what the audience experiences and the resulting narrative that they create by themselves – as "the visible side" (2010: 187). It is the other side, what Barba terms the "moon", that is the domain of dramaturgy as it "hides the knots and the threads which reveal the inner world…justifications and the emotional logic" of the theatrical experience (2010: 187).

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2 My understanding of the interconnections between the postdramatic and the postmodern will be established in the following chapter.

3 I generally identify myself as a theatre-maker who directs, because much theatre literature relies on using the term "director" for such a job description. This comes out of the dramatic movement, where a director's job was to stage the written words of the playwright, which implies that the director has a script at the start of a process. The theatre-maker, on the other hand, may start without a script towards devising a production. However, both are engaged in the process of making theatre. Though all directors are theatre-makers (for they make theatre), I will stick to "director" when referencing others' writings which use that title. However, as I advance my argument, I will also shift my role from theatre-maker to bricoleur in order capture the particular characteristics of the dramaturgy I am setting up.

Drawing on the writing of these critics and by taking the theatre-maker's process as focus, this research project looks at the various stages of the guiding process of dramaturgy, mapping this process from detecting, discovering, extracting, selecting, weaving, to intersecting in live performance. According to Read, images are "a 'transaction' which [is] part of an economy of symbolic exchange" (1995: 63).[4] Images have the potential to disrupt or support the on-stage spectacle, but if they are not undergirded by ethical and political considerations, then they run the risk of falling into the realm of the purely aesthetic, the result being that the "symbolic exchange" is not understood. Understanding theatrical images is not purely an intellectual task, but also a "practice that combines the physical and the mental in equal measure", and more importantly, "denies that a solely intellectual response to experience is ever possible" (Read, 1995: 62). Read goes on to state that theatre's *raison d'être* is to bring images back into a context "that is the continual negotiation between what we 'know' and our means of expressing that knowledge" (1995: 59). This describes the moment when the audience engages their imagination in the presence of a performance.

South African theatre practitioner, Andrew Buckland, makes a very simple and effective illustration of this process in his 2012 TEDx Rhodes[5] talk on the origins of theatre (TEDx, 2012). Using the mime performance technique, Buckland completes a series of actions in which he "appears" to pull a rope from the side of the stage. There is no actual rope, but the movement of his arms, the tension in his body, and the focus with his eyes allows the audience to "complete" the image on stage and see the invisible rope in their mind by accessing the images of ropes that they hold in their mind. Read believes that this call upon the imagination is very much shaped and produced in response to the "ethical and political operations that make up everyday life" (Read, 1995: 59). Even within the simple example of the rope, Buckland argues that each member of the audience would see their[6] own version of the rope, informed by their life encounters with ropes. This process of imagination illustrates the power of the image. The image occurs through the

[4] This could naturally apply to images in other media as well.
[5] A university located in the Eastern Cape province of South African, situated in Makhanda (previously known as Grahamstown).
[6] I will use they/their as a generic non-gender pronoun when referring to any third person, as in the instance of this project their gender is not defined.

transaction between the performers, theatrical elements, and the audience itself. The imagination of the audience is central to this, and it is "for that reason [that] images and imagination have to be placed within the poetics, ethics and politics that inflect on them and in turn are shaped by them" (Read, 1995: 59).

Because of the demand theatre places upon the imagination, Read describes theatre as "rhizomatic"' – a term he borrows from the work of Giles Deleuze and Felix Guattari. Deleuze and Guattari developed this term to establish a model of relationships that was not bound to a cultural tree-root model, which implies that a source of "things" exists. In a rhizome, any and all "things" can be connected to any other "things" at any point, thus mapping the rhizome as always somewhere in between things (1988). Things are not isolated objects, or separate islands, but are interconnected to each other, in relations that are "active, ongoing, processual activities" (Oliver, 2015). Read suggests that theatre places all those involved in a rhizome, asking them to journey through "disconcerting and unpredictable associations" and "between the material and metaphysical" (1995: 68). Seeing all aspects of the world around you as a rhizome makes one aware of the relations, of the web of inter-connections that multiply and stretch around the planet.

Images carry their own historical and cultural associations as they travel through media (where they are presented). While one can argue that there exist "global" images that are recognisable everywhere[7] and we might also agree on the material qualities of an image[8], each viewer still experiences these images through their unique experience and their own mind's eye. This shows us that the journey from the material to the mental image is unique to each individual, even though the material presentation is guided by those who create the image. As images travel and are presented and re-presented in other forms and contexts, each new context takes the viewer on a journey that is inflected with what has come before. The viewer carries their own images and their connections with them as they negotiate time and space, and in the process they add, adjust and retrace paths to their mind's eye – to their personal association with the image, in other words.

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[7] Consider something ubiquitous as the branding signs of *Coca-Cola*, with the material qualities of the white cursive writing of the name, usually on top of a red background.

[8] Such as the size, shape or what it consists of – photograph, statue, and other forms (though with the hybridity of media even this can be disputed – consider the use of Computer Generated Imagery in live action films).

The journey from the mind's eye of the theatre-maker to the audience's associative experience has preoccupied practitioners and scholars of theatre since the time of Aristotle. What is unique about this journey is that it is guided and shaped by the dramaturgy of the theatre-maker's choosing, but this intersects with the images the audience carries with them. Thus, the journey does not have a single destination; the associative outcome or meaning derived from the performed image will be different for each audience member. Writing thousands of years after Aristotle, Read argues that this journey still "remains unwritten" because rhizomatic journeys cannot be adequately traced – it is something that each audience member and theatre practitioner carries with them – and this will be unique to them as they each have their own imagination. Fully tracing out this journey of these paths is not possible – they are located behind the scenes and are nearly infinite in scope. However, it is crucial to apply the Deleuze and Guattari rhizomatic view and acknowledge the web of hidden relations that exist and multiply with every journey of seeing: we are not only looking at the image, but its relation to other images. For this reason, images are not only interconnected within our own personal experience of seeing, but also on a larger planet-wide network, as we come in contact with different people and images. Investigating this "theatrical image" and how it works in performance, how the image is constructed between what is on stage and the mind's eye, remains an academic topic within performance studies that needs further exploration. Joe Kelleher's *The Illuminated Theatre: Studies on the Suffering of Images* contributes to this topic by "dissecting, untangling and drawing out certain experiences on spectatorship" and what "circulates" between the audience and the actors in the *performance* of a theatrical event (2015: 4). We do not need to trace out the paths, but we can engage with understanding the rhizomatic nature of images that circulate the planet.

However, my research project seeks to contribute to this line of inquiry by exploring how theatre becomes rhizomatic through the assembly of the performance event. The aim of the project, in other words, is to investigate how the theatre-maker assembles performance elements to activate the "mind's eye" so that it opens up the awareness of theatre as rhizomatic art form. Thus, the emphasis here is more on what circulates between the theatre-maker and the actors and less on what takes place between the audience and theatre-piece. I am interested in exploring how a

theatre-maker may use theatrical images to facilitate rhizomatic experiences of images and all their "disconcerting and unpredictable associations" (Read, 1995: 68). The drive for this investigation is triggered by my own experience of traveling the planet and encountering with rhizomatic nature of images. I believe that this combination developed me into what Gayatri Spivak identifies as a "planetary reader" (Spivak, 2012: 450).

Images and the Planetary

It is important to acknowledge that our mind's eye has been both stimulated and altered by the state of today's globalized[9] world, which is characterised by a media-ubiquitous and image-saturated culture. Jan Nederveen Pieterse identifies globalization as a "long-term historical trend of greater worldwide interconnectedness" (2004: v). More specifically, Meenakshi Gigi Durham and Douglas Kellner summarize that the majority of theorists see globalization as "strengthening the dominance of a world capitalist economic system, […] and eroding local cultures and traditions through a global culture" (Durham and Kellner, 2006: 579). Media allows images from distant parts of the globe to reach us through the screens on our cell phones, televisions and computers - allowing us to see the same image - giving rise to the "global culture." Does this mean that we all see the same thing, that the "global culture" implies that we all share the same "poetics, ethics and politics"?

On way of answering this question is by turning to Gayatri Spivak's formulation of the planetary. Spivak is a critical feminist theorist who has developed a rich and dense body of interdisciplinary work that de-constructs a wide spectrum of politics and theory.[10] Starting with *Of Grammatology,* her 1976 English translation of Jacques Derrida's *De la grammatologie* (1967) which captured her deconstructivist approach, she has gone on to write a multitude of essays and give frequent talks,

[9] A more thorough investigation of the global and its relationship to media and images will follow in the next chapter.

[10] Theorist Richard Young holds Spivak in very high esteem, placing her alongside Jameson, Said and Bhabha and devoting a chapter to her thinking in *White Mythologies* (2004), a survey of cultural critical theory of the 20th century. He summarizes the fluidity of Spivak's thinking when he states that her work "offers no position as such that can be quickly summarized: in the most sustained deconstructive mode, she resists critical taxonomies, avoids assuming master discourses. To read her work is not so much to confront a system as to encounter a series of events" (Young, 2004: 199)

which have been compiled in several volumes, on top of her own books. Her 1983 essay, “Can the subaltern speak?”, Spivak captures the link between feminist and emerging post-colonial theory and established her overall focus on the experience of those on the outside of the modern “center”. The origin of Spivak’s use of the word planetary comes from her talk “Imperative to Re-imagine the Planet”, which was presented in 1997 to a Swiss organization re-framing themselves from helping refugees during World War II to those coming from Africa and Asia (Spivak, 2012: 450). This talk is featured in *An Aesthetic Education in The Era of Globalization* (2012). The term “planetary” resurfaces in many of her works through the succeeding years, including a chapter devoted to it in her 2003 volume, *Death of a Discipline* (2003).[11]

With a background in comparative literature studies, Spivak describes herself as a “planetary reader” and encourages everyone, from the Swiss refugee organization to those in systems of education, to endeavour to do the same. Through her project of “planetary reading ”, Spivak advocates for a change in mind-set, and calls on us to read and consume culture by placing primary focus on “the thought that we [live] on, specifically, a planet” (Spivak, 2012: 450). Doing so enables us to rethink our conceptions of “the other”, as the other becomes everything not on this planet, instead of those who do not share the same characteristics as us (whatever they might be). Planetary reading thus forces us to rethink our relationship to those on the planet that we had previously seen as other: “If we planet-think, planet-feel, our "other" - everything in the unbounded universe - cannot be a self-consolidating other, an other that is a neat and commensurate opposite of the self” (Spivak, 2012: 451).

In this speech, Spivak is attempting to alter the approach of the Swiss refugee organization and provide them with a template for how they might conduct themselves in a dominant relationship over the refugees – to not subjugate them as the “other”. Through this she is asking for a change in power relations, while still being aware of, or even despite their position: “Planetarity, then, is not quite a dimension, because it cannot authorize itself over against a self-consolidating other.

[11] Her other notable works include: *The Post-Colonial Critic* (1990) edited by Sarah Harasym*; A Critique of Postcolonial Reason: Toward a History of the Vanishing Present* (1999) *and Readings* (2014).

In that mind-set, there is no choosing between cultures" (Spivak, 2012: 451).[12] Thinking in planetary terms put us on a relational common level: it is not *me* versus the world, or *a few of us* versus the world. Instead we are all agents of the planet living in rhizomatic system, the other refers to everything outside of our planet. We cannot choose between cultures because we are part of the same planetary culture. And though this does not negate our differences, it does prevent us from inhabiting a superior status and identifying cultures as other: "I am therefore suggesting that both the dominant and the subordinate must jointly rethink themselves as intended or interpellated by planetary alterity, albeit articulating the task of thinking and doing from different 'cultural' angles" (Spivak, 2012: 347).

Rania Gaafar focuses on these different "cultural" angles when she describes Spivak's concept of planetary. Gaafar argues that planetary reading requires

> [siding] with new, different, and diverse planetary orders of angles and gazes onto the world and hence it attempts to introduce an epistemologically intercultural perspective and approach to otherness that does not exclude the question of experience but rather thoroughly induces it as a part of a possible world within the planetary condition of the whole. (Gaafar, 2011: 360)

The planetary approach acknowledges and encourages the differences among people and fosters an "intercultural perspective".[13] Spivak offers planetary reading as an alternative to the term "global", which she argues attempts to impose a singular gaze upon all of the world and negates different experiences, thereby discounting the immense differences that exist between people and their experiences.. The aim of the planetary perspective is "to control globalization interruptively, to locate the imperative in the indefinite radical alterity of the other space of a planet to deflect the rational imperative of capitalist globalization" (Spivak, 2012: 348). A planetary approach thus stands in contrast to globalization, which Spivak sees as synonymous with imperialism; another step in the imperial project of attempting to uniformalise the world for monetary reward and impose a singular view upon the world, thereby smoothing over difference in favour of uniformity (2003:54).

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[12] In Chapter 8 I will return to the discussion of this mind-set in relation to intercultural theatre practices.

[13] After I have set up images and some of my practical work, I will establish how the planetary dramaturgy aligns itself with such a perspective.

Spivak shares the following as an example that captures the planetary experience concerning media images circulating around the globe:

> Folabo Ajayi Soyinka, a renowned dancer from Nigeria and a professor of women's studies and theater in the United States, said recently to Sanjukta Panigrahi, an internationally renowned cultural performer of Odissi, that she had been partially prepared for Ms. Panigrahi's live performance by the many filmic representations of Indian dance that she had seen. (Spivak et al., 1996: 255)

In this example, Soyinka is undoubtedly acknowledging her exposure to popular Bollywood films, where frequent song and dance numbers are part of their convention, and which have joined the currents of the global transmission of images.[14] Spivak's anecdote displays the power that images have to "mediate the relationship between practicing artists" (Spivak et al., 1996: 255). In this case, popular Bollywood dances, which might be dismissed as pop culture by diverse classical Indian performance practitioners, flow around the globe as images and are experienced differently by other practitioners in other places on the planet. Spivak recognizes, as Read (1995: 59) has argued, that the live performance of Odissi (a classical form) above does not fit within the same and shared "poetics, ethics and politics" of the audience, including Soyinka – and yet due to the "filmic representations of Indian dance", a more popular form, it was made more accessible. This example shows how images may serve as mediators of different cultural experiences, a starting point for an introduction, and the emergence of a planetary way of thinking because it negotiates the otherness from intercultural interactions and includes a diverse set of experiences.

This understanding of the planetary perspective shares the same multifaceted characteristics of the rhizomatic model proposed by Deleuze and Guattari, and as a result, captures the essence of our multifaceted exposure to images. The planetary approach allows for our own experience of the image, which is made up of a rhizomatic network of connections between what we see and all that we have previously seen. But it also asks that we do not hold on to a hierarchy or even a root that creates borders with others on the planet, but rather an evolving network of

[14] I provide another example of the flow of images through global transmission. Living in Ethiopia in the mid 1990s, besides ETV (the national Ethiopian Television), the other channels available (without a satellite connection) were CNN and MTV India. MTV India broadcast a lot of music videos from Bollywood films.

associations. This is because the planetary perspective challenges us to not accept a singular view of the world. The connection between the branching out of the rhizome to be between “things” and the experience of the planetary allows us to discover the journey of making connections between different sets of “poetics, ethics and politics”.

The rationale behind this research is to apply Spivak’s idea of planetary readership to working with images as a theatre-maker. This is explored through a practical application of the theory of images to the creation of theatrical performance. With critical self-reflection on my own dramaturgical process, I attempt to closely utilize the theatrical image to set up what I define as a planetary dramaturgy. My research explores the journeys of the rhizomatic paths that are taken while making a theatrical performance, and how a theatre-maker may scramble the “poetics, ethics, and politics” to foster Spivak’s call for “planetary thinking”.

To do this, I consider the following ambitious questions in an attempt to stage planetary theatre: How does the imagination negotiate the journey between what is seen on stage, and what already exists in the mind? If the body is a vessel for the imagination and the image (for it is where both are created, received and experienced), how can the body extend itself to travel through other gazes or “intercultural perspectives” (Gaafar, 2011: 360)? While it is not possible to “see” into the mind of a theatre-maker or an audience member in a theatrical context, how might a theatre-maker encourage such a planetary experience of an image? How would such a process of creation and transmission effect an art form which, as per Read (1995: 59), “remains bound by its context precisely through the unique relationship images create between audience, performer and everyday life”?

The Migrant and the Practice

My dramaturgical practice strongly mirrors that of a migrant, who, having moved to a new place, must rely on what is available to them in their new surroundings. As a theatre-maker, I practice devising performance by re-using already existing images in the rehearsal process. Hans Belting’s detailed work on the workings of image identifies the human body as the “locus” of images: a place where we both “own” and “produce” images: “It is within the human being…that images are received and

interpreted in a living sense" (2011: 35). He establishes that through our embodied collection of images "humanity accords meaning […] the human being proves himself a cultural being" (Belting, 2011: 35). Following Belting, it can be argued that each human, as a cultural being, carries within themselves an image archive that is saturated with media; the human (body and mind) can be thought of as a receptacle of the photos, television, films, music, and written material that they have consumed in their lifetime. I, for example, have consistently identified myself through the different forms of media I have ingested and the images that came out of the consumption of media: stories, novels, films, performances, music…and so forth. This construction of my identity also has strong resemblances with one of N. Katherine Hayles' definitions of post-humanism, in which she elaborates on the media-exposed body as a body constructed out of the media that it has consumed (1999: 3). Any creative work that I have developed as a theatre-maker has arisen out of a dialogue with the media that I have consumed. I have also created work that has been strongly influenced by media and have even "borrowed" certain media and their structures in the process of creating my own work.[15]

This artistic self-identification developed as a result of a personal journey categorised by an involuntary displacement that I experienced from my birth country and consequently my culture of origin. I was born in Sarajevo and was 10 years old when the war broke out because of the fracturing of Yugoslavia and Bosnia and Herzegovina's drive for independence (1992-1995). This forced my family to seek refuge first in Ethiopia and later in Canada. Even after the end of the war and siege of Sarajevo, my family and I remained migrants, not returning to our home city. Thus, from a young age, and during the formative period of my teenage years, the media objects that I was exposed to were taken from a wide variety of cultural homes (this was further compounded by me attending an international school in Addis Ababa), all which were far removed from the socialist centre of Yugoslavia. I began the process of assimilation to these cultures by searching for an identity within the cultural centres around me, mapping the patterns responsible for my relation to these forms

[15] An example of such a work of mine will be discussed in Chapter 3, *The Life and Work of Petrović Petar, which* borrows its fragmented structure from a short story by Aleksandar Hemon – "The Life and work of Alphonse Kauders" published in *The Question of Bruno* (2000).

of media. This process is best explained in a self-written poem entitled “Infinity” from 2006:

…
When there is nothing in the my of my voice
It is a global nomad, hiding,
Assimilating into what’s already there
And feeling like a foreigner everywhere

My voice, like me, is scattered
In books already read and written
Songs sung and composed
Movies watched and filmed
Even in theatres already staged
…

In this poem, I aim to reduce the distance separating my original cultural and literal home from the new ones that I encountered as a migrant. I did this to locate myself within a home, or, in this case, a combination of homes, as there was not a straightforward way of connecting a singular culture to another one. This led to my self-identification through media objects and my constant search for patterns in these objects; I continually looked for the similarities or differences that existed across the cultural media that I encountered, resulting in a ‘migrant vision’ that informs my personal outlook and my dramaturgical practice.

This kind of self-identification fits well within the “planetary” thought process devised by Spivak (2012: 339). This is because the planetary condition gives voice to the experience of the migrant in their journey, and also encourages the expression of their unique viewpoint – a viewpoint which is a journey in and of itself. A migrant might, after all, be more inclined to “planet-think” because of their journey across the planet. Sociologist Arjun Appadurai recognizes that the characteristics of globalization are found in “worldwide migrations (both voluntary and involuntary) and the dissemination of images and texts via electronic media” (cited in Durham and Kellner, 2006: 580). This suggests that the migrant undergoes a compound experience of globalization, through physical movement and through media exposure. Thus, the migrant’s experience and awareness of the planetary condition is further enhanced by the process of dwelling within different sets of cultural media. My identification with a home was thus found *in* media and created through the consumption of its images.

We know that images are all around us, and they can grab us, they make time stop, they make time grow thick and leave an imprint on our minds. They push us into the imaginary which holds images of its own. As Belting writes:

> Thus the imaginary is distinct from the products in which it finds expression, for the imaginary is a culture's common stock of images from which images of fiction can be recalled and with which they can then be staged by the imagination of an individual. (2011: 51)

Ara H. Merjian (2003: 159) uses Immanuel Kant's theories to claim that even though we might not share all of the same cultural archive and history of images, or their contexts, "the cognitive powers of all human beings are constituted alike so far as the apprehension of aesthetic wholes is concerned." As a migrant navigating the world, exposing themselves to different cultures, one has the potential to become aware of the larger common stock of images and build rhizomatic associations between them. In this process of awareness of multiple "stocks of images", the migrant is interpreting and incorporating their view into the larger system, and thus becoming active and emancipated as: "spectators who are active as interpreters, who try to invent their own translation in order to appropriate the story for themselves and make their own story out of it" (Rancière, 2009: 22).

If we accept Appadurai's view of globalization, then we have to recognize that our approach to the study of "images and texts" needs to take into account both physical and electronic migrations. Literary scholar Wai Chee Dimock recognizes that the global proliferation of texts must shift the study of literature: "Theorized as the consequences of this global readership, literature handily outlives the finite scope of the nation. It brings into play a different set of temporal and spatial coordinates. It urges on us the entire planet as a unit of analysis" (Dimock, 2001: 175). Dimock is aligning herself with Spivak in calling for a "planet-think" in relation to her field, even though this thinking is suggested by globalization. In relation this, Franco Moretti's system of traversing the breadth of literature on the planet calls upon a "distant reading". [16] He requires this approach because he links the spread of the form of the

[16] Moretti's approach, which draws on world-system theory, is informed by an economic analysis of globalization: "for which international capitalism is a system that is simultaneously one, and unequal: with a core, and a periphery (and a semiperiphery[sic]) that are bound together in a relationship of growing inequality" (Moretti, 2000). He applies the theory of "the one and unequal" in cultural studies where: "the destiny of a culture is intersected and altered by another culture (from the core) that 'completely ignores it'" (2000). This adds the perspective of the postcolonial to globalization.

novel around the world as a precursor to the transmission systems of globalization: “after all, the literature around us is now unmistakably a planetary system” (Moretti, 2000). This approach, calls for a simultaneous focus on the sampling of bits and an overview of the whole. As he states: “Distant reading: where distance ... is a condition of knowledge: ... allows you to focus on units that are much smaller or much larger than the text: devices, themes, tropes—or genres and systems” (Moretti, 2000). However, if we were to work with such units or fragments within a theatre event, such “distant reading” is placed in combination with the immersive nature of theatre, where images are performed and share the same space and air with us as the spectators. The theatre becomes the place to stage the physical migration of images, as circulated by migrants, in contracts to the electronic, circulated by the telematic circuits of globalization.

Within my field of study, this search for patterns within a larger unit was echoed in my experience as an audience member watching theatrical performances. On top of this, I would also attempt to link what I was seeing on stage to a mental-archive that I possessed of previously watched performances, thereby building a rhizomatic archive of different stage images I encountered across a period of time and across a series of performances that I watched, attempting to capture the diverse “set of temporal and spatial coordinates” (Dimock, 2001: 175) that comprised my lived experience. Theatre director Anne Bogart argues that we are all naturally geared towards receiving stories, learning from them and making them ourselves (2014: 5). While Bogart’s suggestion is hard to deny, I would argue that the migrant’s particular experience encourages a unique encounter with the theatre-form because the migrant has the potential to hold a far greater awareness of the rhizomatic character of the planet through the planetary outlook.

My approach to viewing theatre also necessitates the acknowledgment of the influences that lie outside of the possible closed universe of theatre as I look for possible influences that originate, not only from other theatrical styles, but also other art-forms. This approach closely resembles intermediality, a concept first introduced by Dick Higgins in 1965 and later outlined by Christopher Balme (2004) as an expansion beyond the specificity of theatre.[17] In Balme’s interpretation, intermediality

[17] As Spivak’s work is interdisciplinary, it is also unavoidably intermedial through her engagement with literature and its manifestations in other media. Consider her 1991 essay “How to Teach a ‘Culturally

allows theatre to break free from its own conventions and borrow not only content but also form from other media (2004: 7). Balme posits that intermediality should not only be understood as a "transposition of diegetic content from one medium to another" or "a particular form of intertextuality" but also an attempt to "realize in one medium the aesthetic conventions and habits of seeing and hearing in another medium" (2004: 7). In line with my identification through media as an experience of being a migrant, the desire to make work that applied the same network process of connections pulled from other media arose very strongly.

The starting point for the practical application of this search for patterns began in 2011, when I was a fellow at the Gordon Institute of Performing and Creative Arts (GIPCA) at the University of Cape Town. During my time as a GIPCA fellow, I worked on a series of performance installations that focused on exploring Live Performance Sampling. These installations were designed as experiments that questioned whether it was possible to combine pieces of performances previously staged with pieces of contemporary performances as a means of developing an altogether new narrative through the interaction between the pieces.

This was initially inspired by the work of certain musicians who predominantly use a similar process for creating their music. These musicians take previously recorded songs and use them as "samples" in a new song. The new song creates its own "narrative" and, as a bonus to the enjoyment, the listener is able to recognise the sources of the previously used songs in the new tune. Through a series of group rehearsals that took place over the year of my GIPCA fellowship, I attempted different practical approaches to developing pieces of theatre that solely used bits of performers' previous performances and placed these in juxtaposition with each other. In combination with this, I experimented with shifting the amount of control that I had as the theatre-maker, who constructs these amalgamations. I did not limit myself to particular types of performance; rather I included anything that was performed in front of an audience, be it a play, movement piece, or a music recital. I approached each performer's previous body of work as an archive which could be

Different' Book" which analyses R. K. Narayan's 1958 novel *The Guide* as a post-colonial text while reading the "Bollywood" film version of the novel (1965) as a popular text (Spivak et al., 1996: 237-266).

accessed and placed in (re)conversation with selections of others' archives taken from other performance pieces.

While the project culminated in a performance entitled *Bricolage* for the Infecting the City Festival in Cape Town in 2012, I remained unsatisfied, feeling that I had not sufficiently explored this way of creating performance, nor fully investigated its theoretical backbone. My devising approach followed a "sampling" methodology, where "material is isolated and lifted from an original context and resituated (sometimes entirely reworked) in the new work and context in surprising ways" (Bailes, 2010: 86). While this is a key characteristic of hip-hop, Sara Jane Bailes argues that due to the intermedial nature of theatre-making, "sampling can work across a range of elements: text, movement and gesture, sound, character designation, song…" to create a theatrical performance (2010: 86).

Bailes' conception of "sampling" is useful, but my own form of dramaturgy, with its focus on generating theatrical images from pre-existing media content, can best be described by what Claude Lévi-Strauss terms "bricolage" (1966). Lévi-Strauss identifies a bricoleur as someone who has to "make do with 'whatever is at hand' ... a set of tools and materials which is always finite and is also heterogeneous" (1966: 17) in order to solve a presented problem. He elaborates on this by analysing myth-making within cultures and the interaction between the objects in the world and the signs they give in order provide tools for communities to build narratives.[18] The bricoleur is thus always collecting messages, but "ones which have to some extent been transmitted in advance" (Lévi-Strauss, 1966: 20). The re-use of media within my particular devising process of sampling is, in other words, a form of bricolage. As theatre-maker, I pull from pre-existing media to signal narratives, concepts, and meaning to the audience, leading me to identify myself later as a bricoleur.[19]

My experience of identifying myself as a combination of images, through my migrant history, therefore feeds into how I approach the creative process. It is

[18] This works through the theory of signs established by Ferdinand de Saussure (1906-1911/1966) where the components of a sign are found in an aligned pair: a signifier (that which points) and signified (that which is pointed to).

[19] Perhaps unsurprisingly, Spivak also identifies herself as one: "I am a bricoleur, I use what comes to hand" (cited in McRobbie, 1994: 124). She reveals this in an interview with Angela McRobbie from 1985, published as a chapter in McRobbie's compendium *Postmodernism and Popular Culture* (1994).

through this methodology of bricolage, which recognises the intermedial nature of theatre, that I "make" theatre. My initial experimentation with sampling led me to further explore the intersection of image, intermediality, bricolage, and the planetary perspective. I wanted to explore this creative approach further because I believe that this process is not only limited to those who might share similar cultural displacements to my own. Rather, this form of dramaturgy speaks to a transcultural world in which connections between cultures are interwoven through the proliferation of media.

In the current, hyper-connected and hyper-mediatized world, we continually see other's images, and with the aid of accessible technology, re-adapt them and then perform them.[20] Seen in this way, each of my performance pieces contributes to a cycle of exchange, which is shaped by my experience as a migrant. This exchange is what Spivak was also concerned with when she set out the tasks of how "planet-thinking" can alter the field of literature studies that she found herself in:

> How does international cultural exchange of this sort operate? This question should be kept alive, not answered too quickly. A too-quick answer, taking the novels as direct expressions of cultural consciousness, with no sense of the neocolonial traffic in cultural identity and the slow and agonizing triumph of the migrant voice, would simply see them as repositories of postcolonial selves, postcolonialism, even postcolonial resistance. However difficult it is to fix and name the phenomenon, one might consider it carefully because its tempo is so different from the boomerang effect of the cultural shuttle in fully telematic (computerized and videographic) circuits of popular culture. (Spivak et al., 1996: 239)

My approach uses the "telematic circuits of popular culture" through intermediality and combines them with my own migrant perspective of dwelling in the process of development to seek this "tempo which is so different". I believe that this temp can be found in the theatrical event. In this project, I engage with the bricolage theatrical methodology and explore the benefits of a planetary experience for performers and audiences who journey between media and cultures. The research presented here

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[20] *YouTube* is perhaps the quintessential example, allowing anyone with an internet connection to upload videos. Alongside an artist from one side of the world, you will find their same work re-interpreted and re-mixed by a variety of people from other parts of the world. Consider Nigerian artist Flaz's music video "This is Nigeria" (https://www.youtube.com/watch?v=UW_xEqCWrm0) which re-interprets the American artist, Childish Gambino's initial "This is America", (https://www.youtube.com/watch?v=VYOjWnS4cMY)

outlines the application of a theatrical methodology of bricolage, and strives for the grounding of a planetary landscape in which we work with images to develop a planetary experience for performers and audiences who journey between media and cultures. In this way the rhizomatic nature of images is explored through the rehearsal and the performance. In this planetary landscape, I aim to connect the experience of the journey of people with the journey of images. This impulse arises out of my own experience as a migrant negotiating different sets of geographical realities and their images – of dwelling in the foreign environment to make it home. My aim with planetary theatre is to exchange theatrical images which scramble the "poetics, ethics, and politics" so as to recreate a bit of this experience (Read, 1995: 59). Through this planetary outlook, the participants in the theatre event travel with the rhizomatic nature of images.

The Research Project

My research project is contextually located within the current postdramatic (Lehmann, 2006) theatre moment, and informed by my personal experience as a migrant theatre-maker. According to Hans-Thies Lehmann, the postdramatic is a movement that has developed alongside the postmodern condition, acquiring many postmodern characteristics, and using these in the theatrical sphere. The term postdramatic is employed to describe the work of theatre-makers who do not place priority on the written script as the sole blueprint for developing performances. It also aligns itself with delivering open-ended and multifaceted interpretations, instead of relying on a single or dominant reading, as well as combining a diverse range of artistic elements and expressions. Part of my rationale for this research is that I aim to link my personal theoretical obsessions with my work as a theatre practitioner in the postdramatic South African theatre landscape of the past ten years. I will provide a critical analysis of my dramaturgical practice in order to make a claim for my devising methodology as one that contributes to the ongoing postdramatic practice in live performance in South Africa.

Central to my dramaturgy is the practice of devising theatre. Theatre practitioner and academic Alison Oddey outlines this process within the realm of the postdramatic, as it forgoes the starting point of a script to be interpreted, and instead

"originates with the group making the performance" (Oddey, 1994: 1). The process suggests a sharing of authorship, and thus strengthens the link to the planetary as it attempts to eliminate a dominant and a sub-ordinate in the creative process. Devising fosters diverse points of view, in other words, as it engages the

> group of performers to be physically and practically creative in the sharing and shaping of an original product that directly emanates from assembling, editing, and re-shaping individuals' contradictory experiences of the world. (Oddey, 1994: 1)

This process is complementary to the postdramatic reaction against the power of a single vision of the playwright or a dramatic text.[21] In the devising paradigm, each participant plays the role of the author, as their individual creativity is demanded in order to shape an original theatre piece that all participants contribute equally to creating. While the participants each draw on their own "contradictory experiences", these must be brought together in some way in order for a single product to be performed at the conclusion of the devising process.

How a group arrives at the final theatre product forms part of the devising process, which is unique to every group. According to Oddey, each devising process is dependent on how the group "set up an initial framework or structure to explore and experiment with ideas, images, concepts, themes, or specific stimuli that might include music, text, objects, paintings, or movement" (1994: 1). The theatre-makers who "set up an initial framework or structure" are responsible for picking the elements used in the devising process to generate a performance. My devising process is similarly guided by those I work with, as well as the exchange of images that takes place in the rehearsal space. While the process is undoubtedly collaborative, I still take on most of the roles and responsibilities of setting up the framework for rehearsal.

In order to sufficiently examine my devising process, I have devised three performance products which I will analyse in this research project. I use the

[21] While I will be expanding on the devising process in later chapters, it suffices to mention that Duška Radosavljević, in her 2013 book, *Theatre-Making: Interplay Between Text and Performance in the 21st Century*, covers this very argument in her analysis of the relationship between text and performance in theatre as she chronicles the devising process within the context of the United Kingdom. She traces theatre directors of the early 20th century who "brought to the fore ... the kind of theatrical authorship that was not literature-oriented but performance-oriented" (Radosavljević, 2013).

methodology of Practice as Research (PaR) to critically reflect on the steps taken in the development of each theatre piece. While the devising process is primarily creative, my intention behind PaR was to engage in several devising cycles in order to explore the practice of working with images. This allowed me to reflect on one process, and then take the lessons learned from this reflection into the next performance piece that I created.

The aim of this project is thus to arrive at a poetics for a planetary theatre. The poetics carry not only my intention for such a theatre, but also a guide for a dramaturgy that bricolages images in order to create a planetary theatre landscape. To do this, I will attempt to systematize my methods of curating performance through an analysis of the devising cycle that I facilitated for the duration of this project. This kind of reflexive approach is central to the characteristics of practice-led research, which seeks to advance knowledge about practice – in this case, the practice of theatre-making. I will combine practice-led research with more conventional research writing in order to build a more comprehensive understanding of the poetics of what I term “planetary theatre”.

Next, my analysis will explore the result of the creative process as it aims to link established theories of the image within cultural studies to the workings of planetary theatre. This study is aimed, then, at developing a deeper understanding of what constitutes both theatrical images, as well as a planetary dramaturgy through the eyes of a migrant theatre-maker. The three productions I provide here explore different dramaturgical concerns of the planetary through the process of bricolage, which is largely informed by my migrant identity.

Research Questions

The central research question of this project considers how the theatre-maker may aim to develop a planetary dramaturgy through bricolage. To contain the research project, I re-frame the questions I posed earlier in the chapter. Thus, the central question of the research is:

> How can a process of intermedial bricolage facilitate a theatrical devising process that encourages a planetary experience?

The sub-questions are:

- How does the understanding of images shape the theatre-maker's methodology of devising theatre, in the extracting, selecting, and assembly of theatrical images?
- How does the practice of devising theatre through bricolage work with such theatrical images as its primary building blocks in the construction of a performance?
- How does a theatre-maker with an experience of migration contribute to the dramaturgical conditions that facilitate a poetics of the planetary theatrical landscape? Are there particular aims within the poetics?
- How do performers navigate the process of bricolage within the devising environment? How does the cross-cultural intermediality impact their performance?
- Within the dramaturgy, how are the various social contexts of the images in the play extended between the performers, theatre-maker and cultures to foster a planetary landscape?
- How may this dramaturgy lead to a planetary appreciation of theatrical images and where does it sit within intercultural theatrical practices?

Practice-as-Research and the Creative Output

The use of the Practice-as-Research methodology has become more accepted within academia over the past few decades (Kershaw, 2011; Nelson, 2013). As an arts-practitioner, Practice-as-Research (hereafter PaR) is an invaluable tool as it offers a chance for the researcher to participate in the creative process, while also pausing to self-reflect and thus learn from each experience. This approach was used over several years and through different productions in order to learn from the different dramaturgical processes of devising that I made use of through comparison, contrast and improvement upon iteration. For this reason, the final production is not as valuable to my research as the development steps on the directing floor. This

practical learning is here documented, supported, unpacked and discussed further using various recording devices.

As this project delves deeper into the practice of directing with theatrical images, I was left with little choice but to engage "hands-on" in the development of productions as part of my research. This allowed me to place more emphasis on the *process* of theatre-making, rather than on the evaluation of the final performance as a *product* with the aim of acquiring further knowledge for future work. South African theatre-maker Mark Fleishman uses Tim Ingold's (2000) notion of dwelling to outline his devising process. Fleishman describes his dramaturgical method as one that "involves locating myself within the landscape of a particular 'site of memory' that is pregnant with a particular past…I dwell in the landscape over time to learn how to build there" (2012: 44). Fleishman's approach is useful, as it encourages experimentation and discovery through a prolonged engagement within the theatre-making process, from the rehearsal space to the self-reflective capturing and analysis of the experiences gained therein. This is captured well by Ingold when he writes that "In the process of dwelling we build" (2000: 188). This research project takes its cue from Fleishman and Ingold by building knowledge, not about the final theatre-product, but rather about the *assembling* of the performance product. This can only be achieved through an engagement with the practice of assembling.

Analysis of the first production unpacks the possible ways of assembling theatrical images through the process of bricolage, while the subsequent projects have more of a personal artistic focus. In each case, the pieces align themselves with my migrant experience, particularly in terms of establishing a dialogue between the place of my origin and my current location. All three of the productions analysed here were created from a personal place: the pieces reflect my desire to write my own story as a migrant or global nomad out of images taken from Cape Town, South Africa, which is my current home.

In each production, I would select these images and rework them as a means of ensuring that they interacted with each other. The aim was for their interaction to facilitate the major dramaturgical shape of the play, as well as provide a spark for the creation of a planetary theatre landscape. The second production, entitled *A Day, Across,* commemorated one hundred and one years since the 28th of June 1914, when the assassinations of Franz Ferdinand and his wife Sophie marked the start of

World War I in Sarajevo, my city of birth. The third production, entitled *Yugo-Za-Nista,* forged connections between a satirical comic television sketch show from ex-Yugoslavia in the late 1980s, called *Top Lista Nadrealista,* and the current socio-political situation in South Africa.

By making use of these three productions as my research focus, it becomes possible to present an understanding, not only of the theatrical image, but also a poetics that elaborates on the devising process of a planetary dramaturgy.

Research Methodology

My project commences with a detailed theoretical exploration into the concept of image and theatrical image (Read, 1995). I begin by unpacking the concept of images, their reception, creation, and transfer from within other arts disciplines (Belting, 2011; Belting, 2005; Mitchell, 1994). This will articulate how those who work in the theatrical domain understand images, especially in the postdramatic context (Lehmann, 2006). After these initial theoretical readings, and a reflection on the first few practical examples completed in my GIPCA 2011 fellowship, I move on to explore my three productions. Here I focus my analysis on the building of a narrative and the creation of a planetary landscape through theatrical images.

As this project makes use of three productions, its methodology is necessarily aligned with the method of Practice-as-Research (PaR). Robin Nelson (2013: 8) identifies PaR as "involve[ing] a research project in which practice is a key method of inquiry" while also presenting the practice as part of the final research submission. While I will only be submitting a written self-reflection on my dramaturgical practice, I will still rely on the development of my practice as theatre-maker in order to explore my research questions. According to Nelson, a key aspect of PaR, which is different from professional practice, is the presence of a research question which guides the process. He also sets up several key steps within a research project, which differ from straightforward practical projects, all of which encourage the articulation of critical reflection along the creative process, while also forcing the practical researcher to place their work within the context of previous creative and research projects (Nelson, 2013: 29). My research aims to set up an on-going practical process of dramaturgy around the practice of constructing the theatrical images, thus

offering “substantial new insights” within the field of theatre and performance (Nelson, 2013: 25).

Each production that I focus on here serves as a PaR project focused on the selection and interaction between theatrical images.[22] Each also considers how the placement and performance of images shapes the storytelling within a theatrical performance. As my research is concerned with image-theory, it was necessary to work with images as a theatre-maker, and as I will argue, a bricoleur. During the rehearsal process, I sought to locate and re-form images within the body of the performer, place them in relation to each other to suggest a narrative, and frame it as performance. I then made use of the lesson learned from one project to adjust the working environment of the subsequent piece. This was achieved through with a sequential process, which is roughly outlined below:

- Review of previous project’s rehearsal and performance notes
- Conceptualisation of the starting point – theme of the bricolage and dramaturgical research query
- Identification and collection (building) of samples within the body of the performer(s) toward theatrical images
- Curating, through layering and juxtaposing the theatrical images to build upon the dramaturgical objective through bricolage
- Journaling of Rehearsal Process
- Performance of the Production built through bricolage of theatrical images
- Dramaturgical analysis of final “product” including rehearsal process and performance

In line with the method of PaR, I supported all the above creative steps with detailed writing and subsequent analysis of every stage of the experimental process of rehearsal and performance. The critical, self-reflexive writing that was derived from

[22] John Freeman’s compendium *Blood, Sweat & Theory: Research through Practice in Performance* (2010), which covers several PaR projects as case studies towards obtaining PhDs, served as a resource in constructing my own process.

this includes not only the work of myself as practitioner, but also touches on the experiences of the participants involved in the process. The detailed reflection usefully captures the process of rehearsal through to the performance of each piece. My analysis of each process led to an improved approach for the following cycle of the devising process.

The final section of this study outlines the poetics of theatrical images in planetary dramaturgy. To do this, I combine the knowledge generated from my three practical projects with the relevant literature on dramaturgical processes. I aim, in this way, to develop a poetics of theatrical images by questioning their placement within the larger dramaturgical field.

Research Ethics – Pedagogy as Bricolage

As the practical research of this project involves work with human subjects in the role of performers, the appropriate level of understanding of roles, rights and responsibilities within the process needed to be arranged. This was done to allow performers their full creative participation within the project, as well as to outline their contribution to the study through writing and interviews. Key to this understanding was to ensure that a rehearsal and performance contract addressed the nature of the creative process, as the performer was expected to contribute samples from their performance repertoire. Furthermore, issues such as personal safety and the boundaries of the rehearsal “space” were also negotiated in order to create an environment conducive to creativity.

In two of the productions outlined here, the human subjects involved are performing arts (acting) students. This contributes two specific factors to the research project. The first recognises that planetary dramaturgy encourages the exchange of images from the participants in the devising process, and thus requires that the students bring to the rehearsal room their own particular set of images – influenced by their life experience, location, cultural sphere and media exposure. The second factor must acknowledge my role as lecturer as well as theatre-maker within the production, and how this informs planetary dramaturgy.

Two of the practical projects were created in collaboration with 3rd year acting students at CityVarsity School of Media and Creative Arts, based in Cape Town. In light of this, it is necessary to point out that while the participants were actors and collaborators to the process, they were also students who were developing their craft within performance. While working as a theatre-maker and researcher, I was also a lecturer, ensuring that the project being devised also formed part of their learning within the development of a live performance project. The reason for their participation was partly because of their availability to me as a lecturer at the school. But also significant about their participation is that it heightens the presence of bricolage within a teaching environment, and indeed part of this choice was the fact that instead of seeking professional actors to collaborate, I had decided to use the participants available to me – which were the students I was lecturing in my main place of employment. This project will touch upon how the shaping of the planetary landscape was dependent on the conditions of the pedagogical space that I was responsible for. It will also briefly address how the student-performers' personal interaction with media images, as they exist in a media-saturated global environment, impacts upon the theatre-making process.[23]

Thesis Structure

The structure of the thesis follows my path of discovery, investigation and experimentation with images during theatre-making. I will map out my argument by 1) investigating the use and description of images; 2) drawing on theories and approaches from other media forms; and 3) exploring the working of images in a theatrical environment. In this sense, the project follows the very characteristics of planetary dramaturgy: it will be image-driven, intermedial, and rhizomatic (hinting at the hidden associations). Pictorial images, textual descriptions, extracts of rehearsal experiences, as well as descriptions of performances from the three PaR project

[23] One of the productions within this project was used as a case study for an article in Research in Drama Education: The Journal of Applied Theatre and Performance ("Bricolage: re-discovering history through intermediality and performance") under the theme of Intermediality in Higher Education. My writing argues for using media images with higher education students something they use daily, in the development of theatre and interrogation of history. While some of the ideas are found scattered in this thesis, the more focused argument can be accessed" https://www.tandfonline.com/doi/abs/10.1080/13569783.2016.1192456?journalCode=crde20

productions will provide the evidence for my argument, alongside the support I offer from the writings of other theorists and practitioners.

Before an analysis of images, which I propose are the building blocks of my process, I must situate my practice and my understanding of current theatrical contexts. Chapter one situates the study within the field of postdramatic theatre (Lehmann, 2006; Whitmore, 1994). It establishes the postdramatic's links with the both the postmodern and my understanding of Spivak's notion of the planetary (2003). The chapter also locates the overall project within the South African theatrical landscape where I work.

The second chapter introduces some of the central terminology of the study, through a discussion of one of my early theatre-making works, *The Life and Work of Petrović Petar (2006-2007)*. In deconstructing the development and final performance script of the production, I will present my understanding of the role of the theatre-maker as director/dramaturg/curator. Through this, I will also introduce the key terminology of the postdramatic: *mise-en-scène*, dramaturgy, intermediality and bricolage. All terms are key to this study and require an initial introduction before their interrogation. This chapter concludes by paving the way for the analysis of working with images as the main tools of my dramaturgy.

Chapter three is dedicated to investigating the theories that point towards the workings of theatrical images. Here, I first provide a literature survey of what is known as the "image" by starting with relevant contributions from those in the visual sphere (Mitchell, 1994) while also highlighting those investigating the journey of images from before creation to beyond reception (Belting, 2011; Belting, 2005). Questions around the making of images within other disciplines (Giesekam, 2007) and their transposition from one media to another (Balme, 2004) then feed into the theatrical context (Read, 1995). This chapter also sets up the four practical experiments around theatrical images, which are investigated through the dramaturgy of the three PaR projects in the following chapters.

The first experiment centres on the process of *extracting* images for the purpose of making theatrical images (chapter four). Then follows a description of the practical process for each individual case-study in the overall research project. The second question focuses on the *placing* of these theatrical images together towards

a performance (chapter five). The devising processes from the first sampling experiments and the production of *Bricolage* (2011) are examined to provide corroboration alongside theoretical writings on dramaturgy. The process of *weaving* images into performance is queried in chapter six, by focusing predominantly on the second PaR project, *A Day Across* (2014). Here, I argue for the dramaturgical process of layering theatrical images by bricolage. This is achieved through the comparison of the structuring of the production with similar approaches from other forms of media, such as sampling and montage. Additionally, I employ the theories of Barba and Bogart to place bricolage within the postdramatic framework. I also use these chapters to set up my identification as a bricoleur within this dramaturgy.

The seventh chapter devotes itself to tracing the connection between traveling images and the migrant within the planetary dramaturgy. I place emphasis here on theorising the potential rhizomatic journey of images between cultures and socio-economic contexts, thus acknowledging the current transmission of images around the globe and the demand this poses on the planetary theatre.

Chapter eight returns to the practical experiments in the investigation of the final project production, *Top Lista YugoZAnista* (2015). Here I consider the production's focus on *intersecting* images and their diverse connotations by mapping out the dramaturgical and cultural intersections of the project. I unpack aspects of cultural theory, drawing on Walter Benjamin's work on *The Arcades Project* through to Erika Fischer-Lichte's proposal for an intercultural theatre that focuses on interweaving "cultures in performance" (2009: 393), to set up the working poetics of planetary theatre.

I conclude by bringing together the analysis of the previous chapters in order to affirm my claim, not only for a dramaturgy of the planetary theatre, but also for ongoing analysis of the workings of theatrical images. I propose a few post-research questions around the application of this bricolage and image-led devising process, outlining some pedagogical and transcultural concerns. My project draws to a close by arguing that the migrant's theatre-making eye, with its particular rhizomatic focus, may hold the potential to produce the kind of planetary theatre that shares experiences between cultural contexts through a focus on images.

CHAPTER 1 - THEATRE IN THE POSTDRAMATIC AGE

This chapter sketches the broad characteristics of current theatre practices within a postdramatic landscape in which I contextualize a few specifics of theatre-making in South Africa. I start by setting up the term “landscape”, which will be used to distinguish the characteristics that are particular to different forms of theatre. Before taking the reader through the movement from dramatic to the postdramatic, I outline the *mise-en-scène* as a necessity of any theatrical experience. After a more thorough examination of the postdramatic (Lehmann, 2006) landscape and its relation to the postmodern, I will place the concept of the planetary alongside my understanding of the *mise-en-scène* in order to make the connection between the two. The last section of this chapter will look at South African theatre, and particularly its history of workshop theatre. I will conclude by examining how my personal experience with workshop theatre sparked my planetary approach to theatre-making.

The aim of this research project is to uncover the process of using theatrical images to establish a “poetics of planetary theatre”. I would like to connect the investigation of these poetics to the discovery of a “landscape”. There are several reasons why this term is helpful for this research project. In the first instance, the term landscape as it is used in this project does not refer to a still painting or photographical capture of a section of nature, but rather refers to that what is contained within an image. The landscape is something that lives and breathes. This is resonant with Yi-Fu Tuan’s formulation of a landscape as a “space in which people act” (Tuan, 1979b: 89-90). This description makes the term landscape very useful for discussing theatre and drama, as the etymology from the Greek word points out: *theatron* – a place to see; drama – *dran* – action. In order for drama to take place, in other words, people must act.

Where there is an act or action, there is an immediate connection to its duration. Tuan argues that even paintings or photographs guide us to “see time “flowing” through space” (1979a: 124). In theatre, the audience encounters a series of actions on stage. This is a basic characteristic of a theatrical landscape, in that act or actions happen and reveal themselves over a certain period of time. As Jon Whitmore puts it:

> Performances do not just happen for one moment. They consist of thousands of individual moments that appear one after another relentlessly through performance time. Each moment of the performance is unique and yet the collective moments, when analyzed diachronically, reveal patterns of emphasis and de-emphasis of sign systems and signifiers that constitute the collaborative unity of the aesthetic event. (Whitmore, 1994: 219)

The relationship between a single moment and "collective moments" is also what separates one landscape from another.

This brings me to the second reason for my appropriation of the term. In *Lands/Scape/Theory*, Una Chaudhuri identifies landscapes as "communicative devices that encode and transmit information, and the skilled interpreter can learn to decode both their conventions and specific messages they encode" (Fuchs and Chaudhuri, 2002: 14). Chaudhuri's use of the term landscape is similarly well-suited to theatre, as it is both a "communicative device" in its wholeness (delivering a narrative/experience) and a platform which relies on an assorted set of devices that serve as their own sign systems (such as actors, costume, lights, sound, props, etc) to "encode and transmit information". Just as a landscape painting or photograph "frames" the actual landscape, and as such prioritizes certain information, so the theatrical landscape guides the audience towards meaning by shifting "emphasis and de-emphasis of sign systems and signifiers" (Whitmore, 1994: 219). The choice of actors, the kind of lighting, and the use of music are all part of the framing that communicates the choices taken by the theatre-maker in creating the final performance piece.

Lastly, while the term landscape may suggest limitations based on the frame in question, it also hints at what is behind the frame. As Elinor Fuchs posits, "Every dramatic world is conditioned by a landscape imaginary, a 'deep' surround suggested to the mind that extends far beyond the onstage environment reflected in the dramatic text and its stenographic representation" (Fuchs and Chaudhuri, 2002: 30). The "onstage environment," which is arrived at through a process of encoding and transmitting information, is only the material expression of a broader world and its associations. Fuchs echoes the mysterious workings of theatrical images by emphasising how the material elements on stage point to something in the mind that "adds up to more than the sum of its various parts" (Read, 1995: 58). This project is

a deliberate exploration into the path to this “deep surround” which “extends far beyond the onstage environment.”

Performance Text and *Mise-en-scène*

For much of western theatrical history, priority has been given to the playwright’s written text as the primary point of entry into the performance’s meaning. The emphasis placed on the text is reflective, in many ways, of the search for a master narrative that is a central tenet of the modern project. This narrative was commonly, but not exclusively, found in the written words of a script. The postmodern age has influenced the last century and led theatre performances to become more aware of their own distinctive “performance text”. This is expressed by Terry Eagleton, who echoes Edward Gordon Craig, one of the first modern theatre practitioners:

> A dramatic production does not ‘express’, ‘reflect’ or ‘reproduce’ the dramatic text on which it is based; it ‘produces’ the text, transforming it into a unique and irreducible entity … Text and production are incommensurate because they inhabit distinct real and theoretical spaces. (Eagleton, 1976: 64)

Beyond the separation of the two texts and the radically different spaces that they occupy, Eagleton hints at performance being a “unique and irreducible entity”. The written text is quite limited in relation to this “entity”, as it does not express anything about *how* this text will be performed. This is what English director Jonathan Miller means when he says that the performance text “is short of all these accessories which are, in a sense, the *essence* of performance” (Miller cited in Whitmore, 1994: 34). Whitmore further labels performance as “pluridimensional” because an audience member is engaging with the various “accessories” – from the voices and movement of the actors, changes in lighting, the quality and adjustments to the volume of music or sound effects, the look of the costumes among many others – all of “which are signs that require synthesis, interpretation and understanding” and which lie beyond the confines of the written text (1994: 16).

This complex process of “decoding” the many different elements of performance allows theatre to convey diverse meanings. The arrangement of the on-stage elements does not yield a uniform meaning, in other words. A variety of factors, from the audience member’s place in the theatre to their place of birth, may

influence how they “decode” of what is in front of them. An audience member carries with them their own understanding of the world, which influences the way they interpret the signs they encounter. However, in order to create a form of meaning for the audience to receive, there needs to be conscious thought behind the “encoding” process. The theatre-maker must be aware that there are many different methods of communicating meaning to an audience, which are not necessarily text-based, thus precluding the very idea of the existence of a master narrative.

The desire for the uniqueness of performance and its “distinct” space was articulated by Antonin Artaud, a key theatre theorist. Artaud sought to move away from the modernist prescription of the dramatic text, and its adherence to established rules of writing a play. This led Artaud to create a special alphabet for the theatre in his First Manifesto of the *Theatre of Cruelty*. He writes:

> Put it this way, the problem of theatre must arouse universal attention, it being understood that theatre, through its physical aspect and because it requires spatial expression (the only real one in fact) allows the sum total of the magic means in the arts and words to be organically active like renewed exorcisms. From the foregoing it becomes apparent that theater will never recover its own specific powers of action until it has also recovered its own language. (Artaud, 1938/1958: 68)

While arguing for the relevance of live performance, Artaud implored that those who practice theatre should seek to uncover the theatre’s own language, which would have “expressive, dynamic spatial potential in contrast with expressive spoken dialogue potential” (Artaud, 1938/1958: 68). He argued that this potential, in all its various forms, would need to be codified into an alphabet, after which theatre’s mission would be to:

> organize these shouts, sounds, lights and onomatopoeic language, creating true hieroglyphs out of characters and objects, making use of their symbolism and interconnections in relation to every organ and on all levels. (Artaud, 1938/1958: 68)

Artaud’s point here is to articulate the building blocks of live performance, the “hieroglyphs” which are distinct from words in a script. He is asking for theatre to recognize its own sign systems, where the “hieroglyphs” are theatrical images. Artaud did this as a means of recognizing how the very “essence” of performance is found between the written text and its expression. This expression was connected to recognizing the elements of theatre’s own sign systems (visuals, sounds, music,

lights, arrangement of bodies, costumes, etc.) that capture the senses of the audience within the dimensions of theatre. These "hieroglyphs" are theatrical images, constructed out of the unique alphabets or sign systems of theatre: visuals, sounds, music, lights, arrangement of bodies, costumes, etc.

Artaud's effect on the theatre world is significant, as the theories set up through his manifesto about the uniqueness of theatrical "hieroglyphs" have influenced the works of many directors. Artaud's vision is shared by many theatre-makers who are developing a theatrical performance for an audience which "must allow us to transgress the ordinary limits of art and words, actively, that is to say, magically, to produce a kind of total creation *in real terms*, where man [sic][24] must reassume his position between world and dreams" (Artaud, 1938/1958: 71). This dream for the theatre, of a "total creation ... between world and dreams" is what drives many theatre-makers when choosing their performance text or *mise-en-scène*.

Early European theatre practitioners working in the late nineteenth and early twentieth century, such as Gordon Craig and Vsevold Meyerhold, had already developed an interest in this particular type of theatre. They experimented during their rehearsals on actively developing their *mise-en-scène* – their production's own arrangement of "hieroglyphs". These would be derived from, but are also independent of a playwright's text, and were later brought together into a "total creation".[25] Writing about the development of director's theatre in the later 20th century, Hans-Thies Lehmann sees the dramatic work of these early directors as a pre-condition for the postdramatic, as its "development as a 'form of presentation' increasingly discovered the means and devices that are inherent to it even without regard to the text" (2006: 50).

It was from the work of these early directors on the *mise-en-scène* (much of it inspired by a written script), that dramatic theatre emerged. Working in this form implied following Aristotle's Poetics. Peter Szondi, in *Theory of Modern Drama*

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[24] I will also use [sic] to demarcate when the writer has implied an assumed gendered reading of a human subject.

[25] In the introduction to her 2013 volume, *Theatre-Making: Interplay Between Text and Performance in the 21st Century*, Duška Radosavljević makes a similar point as she sets up that the historical journey towards the 'performative turn' and the postdramatic started with these early 20th century directors and their break from the literature of text.

(1956), outlines the characteristics of this dramatic landscape, and the complete servitude of all elements to the drama as "absolute" in that "It can be conscious [of] nothing outside itself" (1983: 195). In dramatic theatre, the drama is "set" as a linear link of cause and effect. Aristotle's unities of time, place, and action are followed, and no interruption is allowed to pass from either side of the "fourth wall" that separates the drama from the audience (Szondi and Hays, 1983: 195-196). As a result, everything that is not the drama, including the dramatist and the actor, cannot speak on their own. The job of the dramatist is to performatively reveal the drama and images contained within the written text.

Gordon Craig's work as a designer was inextricably linked to his work as a director, as he strived to unite the *mise-en-scène* with the drama on stage. His aim was to lead the audience through the elements of the *mise-en-scène* into a single commanding image of the play, a key goal of the dramatic landscape:

> Like the meaning of a dream, the meaning of the play is a metaphorical image. No matter how philosophical, logical, or real most plays seem, their reality, logic or philosophy are parts of a larger meaning – a meaning which orders and patterns all these parts and may therefore be called a commanding image. […] This essence, like the meaning of a dream, is a realization, a concept, a felt significance – expressed through the impact of the total form. (Clay and Krempel, 1967: 25)

Dramatic to Postdramatic

However, after the emergence of the anti-realist movements and the age of countless 'isms' (symbolism, expressionism, surrealism, etc.), the progression into postmodernism diminished theatre's search for a commanding image. Jean-Francois Lyotard states one of postmodernism's key theoretical principles in *The Postmodern Condition: A Report On Knowledge* as "incredulity toward metanarratives" (Lyotard, 1979/1984: xxiv). Modernism, with all of its experimentation, remained Eurocentric (with its principal actors also being white and male), focused on the nation state and aesthetic principle of an overarching master narrative. Lytoard saw the postmodern condition as a way of thinking which occurred as a result of the historical changes and technological developments that have altered the speed and the scope at which things were happening in the mid twentieth century (1984). Mark Fortier argues that the postmodern emphasizes micronarratives, that is, "performability over truth,

pluricity over unity, exchange over legitimation" (2002: 176). This is consistent with postmodernity's rejection of "a grand and deep sense of abiding truth" (Fortier, 2002: 176).

Through the violent ruptures of the early twentieth century[26] and the transition into postmodernism by the century's end, the theatre landscape became more playful and open, taking on the qualities as described by Ihab Hassan:

> Postmodernism veers towards open, playful, optative, disjunctive, displaced, or indeterminate forms, a discourse of fragments, an ideology of fracture, a will to unmaking, an invocation of silence…veers toward all these and yet implies their very opposites, their antithetical realities. (1980: 125)

Echoing Lyotard, Hassan's definition captures some of the complexities of coming to grips with a concrete understanding of postmodernism, while at the same time capturing its opposition to being understood. Whitmore's definition further stresses the rejection of modernist and dramatic principles. He argues that postmodern theatre can take the form of "widespread experimentation of collage, atonality, nonlinearity, de-centeredness, imbalance, skepticisms, abstractness, ambiguity, serialization, stream-of-consciousness" (1994: 3). A common trend during this period was to find ways to break the drama open, dispensing with the Aristotle's three unities and the frame of the fourth-wall. One way was by acknowledging the world that existed outside of the world of the play, making use of "self-referentiality, deconstruction and popular culture" (Whitmore, 1994: 3). The dramatic text was not the primary sign system nor the point of focus anymore, and instead theatre shifted to a postmodern landscape that was self-conscious, and self-referential, where parts of the theatre could be independent from what was written on the page.

With this new-found experimentation in the theatre form, audience members began to encounter a *mise-en-scène*, rather than a written script. Though the physical elements of the presentation of *mise-en-scène* could not be disputed, their interpretation was subject to diverse possibilities. While each postmodern performance piece could differ vastly in presentation, each piece would share certain characteristics, such as being "nonlinear, non-literary, nonrealistic, non-discursive

[26] Consider for example the social revolutions that changed the organization of society, along with the World Wars, the Cold War, all of which had vast impact on most corners of the planet.

and non-closure oriented" (Whitmore, 1994: 4). Postmodernism enabled the director to manipulate the presentation and representation of signs within the various theatrical sign systems, and as a result take centre stage in the development of performance. It gave full expression and beyond of Artaud's call for theatre's own language.

Lehmann's exposition, *Postdramatic Theatre* (2006), is a fundamental text in theatre practice that captures this postmodern condition within a theatrical context. Lehmann chooses, however, to label this form of theatre postdramatic instead of postmodern theatre, in order to clarify the break that this new form of theatre has with the dramatic. The reason for this chosen title is that postdramatic theatre "attempts to go beyond representation" (Barnett, 2010: 185). In Lehmann's terms, postdramatic theatre's primary characteristics are "ambiguity, polyvalence and simultaneity" as it seeks to capture the times we currently inhabit within the postmodern condition (2006: 83).[27] Postdramatic theatre thus breaks, or at least complicates, the relation between the text and the *mise-en-scene* as it:

> […] takes on a fragmentary and partial character. It renounces the long-incontestable criteria of unity and synthesis and abandons itself to the chance (and risk) of trusting individual impulses, fragments and misconstructions of texts in order to become a new kind of practice. (Lehmann 2006: 57)

The similarities with the postmodern are evident, as "unity and synthesis" are discarded in much the same way as a master narrative. Instead, in postdramatic theatre, the director challenges the audience to interpret the *mise-en-scène* through fragments and through their own impulses and associations, thus encouraging diverse interpretations.

This shift in the work of the director is key to understanding postdramatic theatre. David Barnett summarises the role of the postdramatic director as having shifted from the task of having to "interpret text through the medium of the actor" to recognising the full range of theatrical elements used in a performance (Barnett, 2010: 185). In Barnett's words, directors have "to reconsider the fundamentals of their craft – how theatre treats actors, text, time and space" without having any clear

[27] I find Lehmann's "postdramatic" a stronger articulation of Whitmore's earlier definition of postmodern theatre, and will continue using this term when referring to works that share these characteristics.

prescriptive direction (Barnett, 2010: 185). This allows directors a lot of freedom in their choices or "impulses", as well as working with fragments (of sign-systems, or bits of action), while also recognizing the potential for a shared creative process between the director, actors and other participants. The postdramatic director is, in this way, as much a curator as an interpreter. In other words, they fall more into the role of a theatre-maker and less into the role of the traditional director.

The theatre-maker's potential zealousness in "playing around" (Whitmore, 1994: 205) results in the creation of theatre that offers "simultaneous, overlapping, interwoven, disjointed, and nonsequential experiences that defy a simple narrative reading", which is characteristic of modern theatre forms. It also establishes the theatre-maker as an inhabitant of a postmodern landscape. In a reading of Baudrillard's original work on the subject, *Simulations* (1983), Durham and Kellner characterize postmodernism as "a vortex of simulation created by constant implosions of images, information, and messages" (2006: 448). The very same vortex can be evident in the postdramatic performance. The "expansive, simultaneous bombardment of signifiers, signs and sign systems" of the postdramatic challenges the audience, for it requires acclimatisation to the experience, as well as work on the part of the audience member in building meaning (1994: 205). As every audience member takes on the task of interpreting what they experience, the meaning is thus not straightforward nor is it singular.

Theatre theoretician Patrice Pavis' definition of the *mise-en-scène* points towards different interpretations for each audience member, as it is:

> the establishment of a dialectical opposition between T/P [Text (playscript)/Performance] which takes the form of a *stage enunciation* (of a global discourse belonging to *mise-en-scène*) …. according to a metatext 'written' by the director and his team and more or less integrated, that is established in the enunciation, in the concrete work of the stage production and the spectator's reception. (1982: 146)

While the theatre-maker, and the rest of the theatre-making team, write the "metatext", it is only created in the process of performance through the audience's own understanding and interpretation of what takes place on stage. This "metatext" is the combination of the material *mise-en-scène* and the mental image the spectator

forms in their minds.[28] Thus, each performance results in something that is organic and active. Pavis sets up the audience as the key part in the "interactive" process of the *mise-en-scène*, because what they receive has to do with more than just the material elements placed on stage in front of them. This process is quite complex, as the different sign systems of the stage are numerous and challenge the audience member to decode them and thereby construct their own meaning.

While this is true of both dramatic and postdramatic theatre, the latter thrives on the experimentation with sign systems. In watching a piece of live theatre "costumes, sets and even action and gesture – the spatial or visual elements of performance – are available to our understanding all at once, in the moment that we perceive them" (Bowers, 2002: 123). This instantaneous, simultaneous and plural experience does not necessarily align itself with a linear reading of the text. American novelist and playwright, Gertrude Stein, captures this experience in her writings. As Stein was watching theatre she encountered a temporal disconnect within herself as a spectator, which she would describe by identifying how the action of the play would not move at the same time as the emotion. This led her to ask herself, "whether I could see and hear at the same time and which helped or interfered with the thing on the stage" (Stein, 1985: 93). This pluri-dimensional aspect of theatre, here described as many things happening simultaneously, further increases the potential for different experiences and interpretations. As Peter Sellars describes:

> What I love is that theatre is not like television, which features one thing at a time. You move in on a close-up of her face or whatever. But theatre has three or four things happening at once and you have to decide what to look at. I try and leave it for the audience what to look at. Obviously I guide the eye in certain situations. I also leave it open so that two people sitting next to each other saw different shows because they were each looking at a different place at a given moment. Two people watching a TV show see the same thing. (cited in Bartow, 1988: 284)

Postdramatic theatre directors, such as Sellers, further challenge the audience through their staging choices, setting up the "metatext" elements on stage in such a way so as to open up diverse interpretations and experiences.

[28] Barba identifies this as the evocative layer within performance. This will be explored further in Chapter 6.

The descriptions from Stein and Sellers highlight how much of an active role the audience plays in the creation of the *mise-en-scène.* After all, within the complex collaboration between the director, designers and performers, it is the ultimately the spectator that individually creates the *mise-en-scène* through their interpretation. This highlights the complicated task of not only creating but also watching theatre. Complex relationships exist between those responsible for making the performance and those interpreting it. It is important to understand that current theorisations of the *mise-en-scène* as a sign system have moved on from being understood as being for the benefit of a universal audience member.[29] Instead, the *mise-en-scène* is now considered as enabling the audience to choose what they see, and thus their individual experience of the *mise-en-scène* further diverges from another audience member's interpretation of that *mise-en-scène*. There are, in this way, as many *mise-en-scène(s)* as there are audience members, even with a director's intention of creating a specific "metatext".

Pavis quotes Bernard Dort in attempting to capture this process. Pavis writes that "theatrical representation [should not be understood] as a static piecing-together of signs or a "metatext", but rather as a dynamic process that takes place in time and is effectively produced by the actor" (2010: 395). Pavis continues to cite Dort in arguing that theatre can only happen live, as it is being encountered in the present moment. The creation of meaning thus only takes place in the act of engagement, and not before:

> Today, we can observe a progressive emancipation of the elements of representation and see in this a shift in structure: the rejection of an organic unity prescribed *a priori* and the recognition of the theatrical event as a signifying polyphony, involving the spectator. (Dort cited in Pavis, 2012: 280)

The challenge for an audience member of postdramatic theatre is that they are "given the creative leeway to bring meanings out of the experience through an interaction with the seemingly disordered signifiers of the performance" (Whitmore, 1994: 19). As they construct their own *mise-en-scène*, the audience are intrinsically involved in the performance. As Erika Fischer-Lichte argues: "performances are

[29] Elaine Aston and George Savona provide a comprehensive overview of these theories as well as outlining approaches that articulate well within postdramatic performance in their work *Theatre as Sign-System: A Semiotics of Text and Performance* (2013/1991). The work of Keir Elam as one of these older theories, will be touched upon in Chapter 4.

generated and determined by a self-referential and ever-changing feedback loop" (2008: 38). As a result, postdramatic theatre-makers can explore "a fundamentally open, unpredictable process" within a performance, not to control it as the case with dramatic theatre, but rather guide audience members to certain *mise-en-scènes and consequently* landscapes (Fischer-Lichte, 2008: 39). Theatre director Romeo Castellucci describes this current form of postdramatic theatre, which he terms contemporary theatre, as one that "holds past, present and future in the same channel. […] Contemporary theatre can continue to be the laboratory in which is rehearsed, in vitro, language and our sense of belonging to the species" (quoted in Read, 2010: 253).

As Castellucci suggests, the human body continues to play an important role in this performance laboratory, emphasizing the importance of performability within the postmodern landscape. Lehmann supports the placement of the body in the centre of the "hieroglyphs" of the postdramatic because it:

> …articulates not meaning but energy, it represents not illustrations but actions. Everything here is gesture. Previously unknown or hidden energies seem to be released from the body. It becomes its own message and at the same time is exposed as the most profound stranger of the self; what is one's own is terra incognita. (2006: 163)

He continues by tracing the theories of Artaud in the works of the postdramatic movement, through the separation between the written text and performance, going as far as to identify a "perpetual conflict between text and scene….in postdramatic theatre, [where] breath, rhythm, and the present actuality of the body's visceral presence takes precedence over the logos" (Lehmann, 2006: 145). In postdramatic theatre we thus encounter a shift away from the meaning and understanding of a written text, and instead experience an affect resulting from the immediate energy of the body on stage. Lehmann stresses the reason for the importance of the body in postdramatic theatre: "Similarly, one says of the theatre after the body there is nothing else. We have arrived. Nothing can be or become more present" (2006: 171). For Lehmann, it is the body that constitutes the "vowels" of the theatrical alphabet as instituted by Artaud, while the other elements serve as the "consonants"

in the theatre-maker's creation of theatrical images out of the various combinations of sign-systems.[30]

While the body plays a major role within the postdramatic landscape it is also important within the larger alphabet of the theatre. Some directors argue, for example, that the actor

> doesn't have to worry about a hidden meaning 'under the text', but she must show 'where', the whole disposition of the text and on its surface, the actor stands, as an element within the overall structure, as a pawn on the 'chessboard' of the stage (Pavis, 2010: 410).

This contributes further to the discovery of the various signs that are available to the director for use. In this way, when director Sellars explains in an interview that this form of theatre is a big break from the previous theatre (which prioritized text as it's source of language), he is merely stating a practical application of Artaud's original theories: "The language of the theatre has to be reinvented…the vocabulary of stage language, of what a set looks like, how lighting behaves, how sound works, how video works, how all of those things go into creating a total work of art" (Bartow, 1988: 283). Sellars cited the American theatre collective, The Wooster Group, as an example of a theatre company that combines "all of those elements…in a really sophisticated way to create this *Gesamtkunstwerk*, where the text is as important as the video image is as important as the sound, and nothing has dominance…" (Bartow, 1988: 283). The example of The Wooster Group suggests how much postdramatic theatre began to embrace intermediality, and directly point to its presence on the stage.

To summarise: postdramatic theatre takes the following form: 1) it rejects the primacy of the dramatic form or drama; 2) it encourages the creation of theatre's own "hieroglyphs" or theatrical images, articulated out of theatre's alphabets or sign systems which can treat all elements as equal (but if anything it is biased towards the performer and not the written text); and 3) in the creation of its own performance text, the *mise-en-scène*, postdramatic theatre relishes in the plurality of reception and interpretation.

[30] The importance of the body within the dramaturgy of the planetary theatre will be reinforced and elaborated on throughout the thesis.

Postdramatic to Planetary

The complex landscape of postmodernism that the postdramatic is part of also carries with it social and cultural implications that must be addressed on the journey to establishing the poetics of planetary theatre. In their compendium of media studies, Durham and Kellner (2006) attempt to outline two broad approaches to postmodernism. The first of these connects history, economics and culture and offers postmodernism as an ally of globalization. These critics point to Baudrillard's writing on simulacra, which identifies the world through the rise and persistence of simulations. These simulations are constantly reproduced and create a space separate from nature and the real, what Baudrillard calls "hyperreality" (Baudrillard, 1983). This space, categorized by the flatness and multiplicity of simulations, has shifted how society, culture and capital function.[31] Frederic Jameson identifies this shift as being tied to capitalism's extension of "commodification into virtually all aspects of social and cultural life" (cited in Fortier, 2002: 177).

This cultural shift takes into account the rise of globalization alongside the spread of electronic communications – which makes it difficult to aim for a total understanding of the world or a master narrative. The electronic communication can transmit singular messages on the global network but they also allow for each node on the network with potential to transmit its own message.[32] This approach is also connected to a rather nostalgic view on the passing of modernism. Robert Young suggests that postmodernism "can best be defined as European culture's awareness that it is no longer the unquestioned and dominant centre of the world" (2004: 51). At first glance, this would suggest the absence of a master narrative which originates from a dominant centre, but what Young is actually implying here is only a shift of the centre's location. Towards the latter half of the 20th century, the centre had moved away from Europe, further west into the larger production house of the United States of America.[33]

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[31] Baudrillard contributes a lot more to the understanding of postmodernism, but this will be expanded on, together with images, in chapter three.
[32] The difficulty in controlling the internet (without shutting off) is one such example.
[33] Close to two decades into the 21st century and the centre has shifted once again, perhaps even to the point there are multiple centres relevant to different capital (economic or cultural) are in play. The events of September 11, 2001 had a profound impact on USA's position.

Writing in 1997, Stuart Hall identified the new dominant centre of the world and its ways of "penetration" when he describes global mass culture:

> It is a homogenizing form of cultural representation, enormously absorptive of things, […]. It is not attempting to produce little mini-versions of Englishness everywhere, or little versions of Americanness. It is wanting to recognize and absorb those differences within the larger, overarching framework of what is essentially an American conception of the world. That is to say, it is very powerfully located in the increasing and ongoing concentration of culture and other forms of capital. (Hall, 1997: 28-29)

Thus, while postmodernism recognizes that Europe is not the centre, it is still a condition that spreads from the West and attempts to impose itself onto the rest of the world. Lyotard (1979/1984: xxiii) sees postmodernism as a condition of (only) "the most highly developed societies". Young argues that "postmodernism is itself defined by its globality, its penetration of the Third World" (2004: 153). Both agree that only the developed societies can be postmodern in outlook, which is colonising or imperialist in nature through the spread of global mass culture. Hall deconstructs postmodernism through the analysis of globalization, arguing that mass global culture is modernist in its imperialist and ideological impact, and that its capitalist imperative homogenizes cultures around the world. This is the result of the global pervasiveness of capitalism, which has brought mass consumption and production to all countries. it smooths out differences in favour of sameness. In a way this re-establishes the master narrative – the new global – and maintains a sense of inequality on the planet.

For the reasons outlined above, many cultural theorists, such as Spivak, see globalization as a continuation of the imperial and colonial drive. Power plays, subjugation and otherness are now taking place through monetary systems: "the colonization of the Third World is now complete with the 'penetration' of the global system of multinational capitalism into its furthest reaches" (Young, 2004: 154). Aijaz Ahmad pinpoints how globalization continues the imposition of a dominant over a subordinate: "The difference between the first and third world is absolutised as otherness, but the enormous cultural heterogeneity of social formations within the so-called third world is submerged within a singular identity of 'experience'" (2016:

97).[34] Ahmad rightly takes issue within this view of postmodernism, especially as globalization tends to package and commodify enormous cultural heterogeneity as an "experience". The reach of globalization in postmodern times has allowed those with capital to "borrow from anywhere without a commitment to anything" (Fortier, 2002: 177). This form of postmodernism has an irresponsible approach to the inhabitants of the planet as it "absorbs" the plurality of the world outside of its frame of reference (usually Western) and gazes[35] upon it as a singular "other."

Spivak provides an example of this homogenizing penetration in "concentration of culture" and then shows how it is subverted:

> Consider Rap in South Africa, where the singers themselves acknowledge American influence, and remark on how African the United States groups sound; the South African newscaster considers this a cultural reappropriation of what originated in Africa; and the United States group compliments the South African group on being so comprehensible in English, of having so little "African accent". (Spivak et al., 1996: 239)

This example is multifaceted. Firstly, Spivak connects globalization with an imperial activity of enforcing a homogenous view of the world which connects with Hall's view of globalization being a "framework of what is essentially an American conception of the world". This is evident in the compliments given by the group from the United States. The South African group is performing in an art form from the United States which has been spread around the globe, to the point where the South African group sound "American". However, secondly, Spivak is also suggesting the flow of cultures across the planet, the mixture of diverse approaches within a singular art form that is not bound to a single location. Here, South African artists are making Hip-Hop that they repurposed from the Hip-Hop of the United States whose genesis is at least partially owed to the slave trade movements that brought Africans to the Americas over a period of centuries. Spivak identifies how this South African group is

[34] Aijaz Ahmad critiques one of Frederic Jameson's later essays "Third World Literature in the Era of Multinational Capitalism" (1986) which embeds a singular way of thinking even in the era of postmodernism it identifies.

[35] I use the term gaze as a combination of how one sees and who one sees. Sturken and Cartwright articulate its importance when they state: "The gaze is integral to systems of power and ideas about knowledge" (2009/2017: 94). In this way with every gaze there should be an awareness of one's position and relation to what is being looked at. As an example, Laura Mulvey identified the male gaze within cinema in her 1975 essay "Visual Pleasure and Narrative Cinema" arguing how much of cinema images are constructed from a male's desire of what to see.

subverting the “homogenising” impact of globalization by generating their own version of Hip-Hop (even if strongly influenced by the American version). Within this exchange of cultures and performance there is a small flicker of the second form of postmodernism, of which the planetary is a part.

To have a more responsible outlook within postmodernism that embraces heterogeneity requires recognition, resistance and rerouting. There are benefits in the diversity that comes out of not sticking to a single metanarrative or a Eurocentric point of view and this is something to celebrate. Spivak recognizes how this condition creates diverse points of view: “The idea of shifting demographic frontiers caught in the virtuality of the Internet and telecommunication is generally assigned to postmodern globalization” (Spivak, 2003: 18). We can identify that in how the South African rap group re-appropriated American Hip-Hop. The “shifting demographic frontiers” (as well as the “virtuality”) have created spaces and means for “the other” to express themselves in the face of modernity. This is what Durham and Kellner refer to when they argue for a more “affirmative” postmodernism, which includes: “diverse forms of postmodern cultural studies which stress otherness and marginality, valorizing the culture and practices of individuals and groups excluded from mainstream culture, and thus generating a cultural studies of the margins and oppositional voices” (Durham and Kellner, 2006: 448-449).

This version of postmodernism champions diversity. Hal Foster identifies this as:

> A postmodernism of resistance, then, arises as a counter-practice not only to the official culture of modernism but also to the "false normativity" of a reactionary postmodernism. In opposition (but not only in opposition), a resistant postmodernism is concerned with a critical deconstruction of tradition, not an instrumental pastiche of pop- or pseudo- historical forms, with a critique of origins, not a return to them. In short, it seeks to question rather than exploit cultural codes, to explore rather than conceal social and political affiliations. (Foster, 1983: xii)

Foster equates the main commitment of this “postmodernism of resistance” towards “deconstruction” and “critique”. By seeking “to question” and “to explore”, this view of postmodernism stands in opposition to a flat view that is part of the “false normativity”. Postmodern resistance also seeks a more complicated route through the potential homogenization that is created by globalization, not only recognizing

the heterogeneity that is possible, but also articulating how the global system creates it.

Spivak, as a deconstructionist, fits within this resistant form of postmodernism, as her work is shaped by feminist, subaltern[36], postcolonial and planetary perspectives.[37] Within this postmodern landscape, she rejects how globalization identifies the "other": "I am writing, rather, for a position that has this particular (non)relationship to the global […] a position whose defining other is the outer as such, that cannot serve as other, dis-locating a position that only seeks to control by digital quantification" (Spivak, 2012: 338). Spivak traces the imposition of power and control from the colonial to the postmodern through globalization, which she describes as a "digital quantification". Not only does she advocate for the "other", as in subaltern populations, but she also desires to shift common perceptions of what the other is. For Spivak, the "other" should be the "outer" of space, the other for everyone on the planet no matter what position they might have on it. In the face of such otherness there can be no dominant nor subordinate. Part of the planetary's desire is to critique this concept of "the other" or "otherness", which has dominated the western view of dividing the world into two (such as East and West, or First and Third).

Spivak is obviously in agreement with Hall when he warns us to be wary of globalization: "… do not imagine this is evenly and equally spread throughout the world. I am talking about a process of profound unevenness" (Hall, 1997: 33). Spivak's drive is fuelled by the desire to address the unevenness created by global capitalism, and that is why the planetary perspective must "persistently and repeatedly undermine and undo the definitive tendency of the dominant to appropriate the emergent" (Spivak, 2003: 100). Spivak sees unevenness in how capitalism uses local and non-capitalist forms of production that existed before its intrusion. It appropriates the local and non-capitalist forms for its own use when it

[36] A term originally coined by Italian Marxist philosopher Antonio Gramsci, to identify those outside of the colonial power structure. Spivak specifies it as "everything that has limited or no access to the cultural imperialism is subaltern—a space of difference" (cited in de Kock, 1992: 45). While my work uses Spivak's theory it doesn't address the subaltern, for the tools of exchange are actually a reworking of elements of cultural imperialism.

[37] Young defines deconstructivism with a political twist: "… If one had to answer, therefore, the general question of what is deconstruction a deconstruction of, the answer would be, of the concept, the authority, and assumed primacy of, the category of 'the West'" (Young, 2004: 50-51). Spivak's work is emblematic of this approach.

arrives in new areas. Similarly to Ahmad, Spivak is challenging the potential exploitation that is embedded in a postmodernism that is tied to capitalist globalization when she states that: “Globalization is the imposition of the same system of exchange everywhere” (Spivak, 2012). Through the questioning and exploring of the “cultural codes, social and political affiliations”, Spivak is here making a subaltern claim for emergent forms of resistance to fight against the homogenising and appropriating power of global capitalism. She is very much critiquing globalisation from an economic and feminist perspective as well as from a cultural point of view.

Traces of Spivak’s own migrant experience can certainly be found in the ethical underpinnings of her concepts of the planetary approach, which champions the experience that otherness carries.[38] It is for this reason that the planetary fits within the more resistant forms of postmodernism, as it “…validates the discourses of those marginalized or oppressed within modern societies to speak and articulate experiences, positions, and perspectives suppressed in the canonical culture and master theories of the modern era” (Durham and Kellner, 2006: 449). This is in contrast to postmodernity’s tendency to cause homogenisation – in spite of its supposed championing of heterogeneity – through its espousal of global consumer culture.

A further point of importance is that the planetary perspective is closely aligned with the postcolonial movement through its commitment to unpacking and questioning alterity, as well as through its rejection of “market globalization, and the society of spectacle, simulation, and empty pastiche” (Elias and Moraru, 2015: xi). Postcolonial critique argues that in spite of postmodernism acknowledging that there is no meaning that is true for all, it still embraces uniformity through its acceptance of economic and subsequently cultural globalization. Fitting within the resistant strand of postmodernism, Spivak’s conceptualization of the planetary gives voice to subaltern voices, to those who were silenced, without the requirement of adhering to western thought on linearity and singular meaning. The planetary does not seek nor

[38] Spivak is careful of her own positionality within her work, recognizing that her migrations have been mostly of her own choosing and not imposed on her by severe social or economic factors: “So I have kept my citizenship, and I’m inserting myself more and more into that. I have two faces. I am not in exile. I am not a migrant. I am a green-card-carrying critic of neocolonialism in the United States. It's a difficult position to negotiate, because I will not marginalize myself in the United States in order to get sympathy from people who are genuinely marginalized” (Spivak et al., 1996: 18)

does it recognize a single commanding image or narrative, but celebrates the relationality and receptivity of “fast-expanding cultural formations” that exist on the planet (Elias and Moraru, 2015: xi). It embraces aspects of how the planet is shaped by not only technological innovation, but also the flow of bodies and exchange of ideas that are not tied to a specific location. It is a resistant form of postmodernism because it works against the global, homogenous and capitalist triptych.

Within resistant forms of postmodernism, Hall also advocates for marginalized bodies, histories, and the subaltern, when he recognizes that in our planet’s recent history:

> …the most profound cultural revolution has come about as a consequence of the margins coming into representation - in art, in painting, in film, in music, in literature, in the modern arts everywhere, in politics, and in social life generally. Not just to be placed by the regime of some other, or imperializing eye but to reclaim some form of representation for themselves. (Hall, 1991/1997: 34)

Hall also reveals the overall interdisciplinarity of the postcolonial or feminist practitioners (those identified with the “margins” from the Eurocentric point of view) contribution to the era of postmodernism, pointing at its reach into many different forms of social expression. It is clear how the planetary’s aim mirrors what Hall identifies as a cultural revolution, with those in the margins, or the subaltern, providing revolutions by having their voices being heard. This traces the planetary as a continuation, after the postcolonial and feminist, in forming the resistant bands of postmodernism.

In their attempt to unpack this emerging theory, Amy J. Elias and Christian Moraru describe the planetary as a view of the planet as an “integrated system both embracing and rechanneling the currents of modernity … the axial dimension in which writers and artists perceive themselves, their histories, and their aesthetic practices” (Elias and Moraru, 2015: xii). One of the aspects is to re-channel “the currents of modernity” – thus to recognize how subaltern societies (such as Africa) have had an impact on shaping the world. The planetary aims for an acknowledgement of the inter-relationality and the web of interconnectedness of cultures, people, locations and ideas across the world, an unearthing of rhizomes of association towards “the axial dimension”. It further champions the voice and recognition of the subaltern within the planetary system. The planetary demands of

the artist to perceive themselves as having a gaze that sees through a larger matrix of gazes. It asks for more complex perspectives that take cognisance of subaltern, othered voices and the part they played re-channelling our understandings of modernity.

To subscribe to the planetary does not mean that one is unable to use the tools of globalization. It is also possible to witness that through some of the technological innovations of globalization and its reach around the planet, it is easier to be aware of a matrix of gazes by simply being on the internet.[39] With the internet in mind, the planetary connects to an intermedial nature, as the matrices of "fast-expanding cultural formations" are built of diverse media elements. Such states of flow suggest a similarity to theories of network culture and captures the technological environment that the internet has facilitated on this planet. The search engine, message boards, social media, and databases of captured information have allowed us to tailor and create our experiences. In his speech at Transmediale 10 in Berlin, author Bruce Sterling (2010) describes how an internet-connected user finds an answer to a problem in today's age: they simply ask that question in an online search engine – which opens up millions of possible answers to the question while also allowing the user to create their own answer in a variety of ways and thus put it back up on the internet as an answer to the question. This journey of finding the answer is the digital version of the planetary. There is no master narrative on the internet; the planetary poetics is our curated experiential navigation through our current lived moment.

I have previously outlined how the planetary acknowledges "experiences, positions and perspectives" and thus acknowledges how there are "diverse orders of angles and gazes unto the world" (Gaafar, 2011: 360). Through this it is also calling out for subaltern and non-dominant points of view to have even coverage. Thus, in establishing a planetary theatrical landscape, we can see how it falls under the sign of the postdramatic: it does not subscribe to a master narrative – a quality of the dramatic – aiming instead for a multiplicity and plurality of interpretation through the acknowledgment and awareness of a network of influences. The interdisciplinary network of influences also hints at the potential for working within theatre's own

[39] This does depend on how one uses the internet, because it is also possible to only find those with the same gaze as you.

alphabet, fully aligning itself with the dynamic process of a postdramatic theatrical event.

Working in the Postdramatic

As this research project examines the role of the theatre-maker and their decision-making process in organising a performance through the use of theatrical images, it is also necessary to introduce the particular context that I work in. There are several key features of the South African theatre landscape that inform my work. For most theatre-makers working outside South Africa, the most widely recognized South African theatre name is the playwright Athol Fugard. Though his canon of work is extensive, spanning decades of the written craft, his career began away from the solitary desk of a writer and in the rehearsal space with other theatre-makers, making what is termed “workshop theatre”. It is this workshop process that continues to guide a lot of the country’s theatre output, even post 2000. When I arrived in South Africa in 2004, I had to learn a new term that was used to describe somebody who made performances through this workshop process – “a theatre-maker”.

Postdramatic South African theatre is strongly rooted in the workshop practice. During apartheid, which occupied South African history for the majority of the twentieth century, a very popular form of theatre in the country took the form of protest theatre. Protest theatre was driven by the performer’s strong desire to highlight the injustices of the oppressive system of the time. To create this theatre required that actors and theatre-makers work in places which were not easily found by the apartheid government. This necessitated that protest theatre be produced with a limited pool of resources. Protest theatre showcased the experience and the voices of “the other”, that is, the black majority, within the South African system, while also running counter to the master narrative of the ruling party, the National Party, whose aim was to supress the culture of black people’s voices. Not only did protest theatre acknowledge the experience of “the other”, but it gave those voices the space to perform their culture and stories.

Protest theatre also relied on a much more inclusive and democratic process of theatre-making. Instead of working within a strict hierarchy of text-director-performer, most workshop processes began without a text. The *mise-en-scène* was

developed through collaboration between the performers, their own personal stories, and the director – who served more as a facilitator than a director in the traditional sense. The director made use of personal experiences, testimonies and improvisations developed by their cast as a means of creating the final product to be performed. This is the shared methodology of devising. As Radosavljević describes it, “the key factor [of devising] is an absence of a finished playtext as a departure point, which is here replaced by a variety of other possible stimuli and the actors’ own investment into the playwriting process” (Radosavljević, 2013).

Workshop theatre was a growing force within the South African theatrical landscape in the 1980s, while also belonging to the broader postcolonial movement on the African continent. As Fleishman explains, workshop theatre

> offered opportunities for [the] kinds of collective existence and action more in line with the ideologies and praxis of the new oppositional politics. Workshop theatre offered the potential for democracy; not through passive consensus, but through collective self-activity. It was also a form which exploded the restrictions of the dominant literary theatre because it was fundamentally oral (1991: 64).

The ideas that helped develop the various workshop works were informed by many of the realities that those involved in the process, mostly black performers, were exposed to during apartheid. The rehearsal process had an intermedial quality, for it tended to borrow a lot from other sources – including oral storytelling, songs, other texts and media. These sources were brought into rehearsal by the participants themselves, who could then draw on their own perspectives and experiences to create the theatre, thereby having more agency in the process than in conventional rehearsal spaces. This reinforces the link to the postcolonial as it rejects the practices of colonial subjugation in favour of a democratic creative process.

This way of working was informed by many different outside influences. Many of these influences come from outside the theatre, and are particularly South African, such as the country’s vibrant Jazz scene, the oral storytelling tradition, and the musical traditions of the cultures that form part of the country’s cultural landscape (Twijnstra and Durden, 2014: 51). Most South African protest theatre productions were already embracing a postdramatic style, simply because the elements of play, diverse ideas and perspectives are intrinsic to most workshop processes. The workshop process allows the voices of the cast members to be heard, and thus

brings together the various cultural groups of South Africa, which may result in a plurality of languages being spoken and being used on stage.

These workshops processes form part of the dramaturgy of each theatre-maker involved. Dramaturgy, according to Konstantina Georgelou, Efrosini Protopapa and Danae Theodoridou, is the "result of working together that takes place in the performance-making process" (Georgelou et al., 2017: 21). The etymology of dramaturgy points at the range of practices that occur in developing performance: as Georgelou *et al* put it, the word dramaturgy describes "how actions work and how one works on actions" (Georgelou et al., 2017: 20). It concerns both how the elements of the *mise-en-scène* are built and how one goes about building the elements. Georgelou *et al* also see this process of working together as having the potential to be a social catalyst, as it lends itself to more group-based and participatory decision-making (which sits well within the South African anti-apartheid context).

One of the consequences of this rich period of work is that the dramaturgy of these workshopped productions also became part of the teaching methodologies at various post-secondary institutions around South Africa. Identified as "theatre-making", the dramaturgical process was guided very much towards producing a *mise-en-scène* with the students tasked to function as writer, director and facilitator. Thus, those who had practiced the workshop process during apartheid protest theatre were now training theatre-makers in the late apartheid and post-apartheid period. The appeal of teaching students this form of theatre is to encourage them to develop original stories that continue to give voice to South African concerns, but also to address the economic realities of theatre production that many students face. With a lack of resources given to the development of productions, there is frequently not enough capital to sustain all the roles required within a production. If artists are working independently, it is common to find theatre-makers working with only one or two actors.

Most South African drama teaching institutions also do not train students to become playwrights, as summed up by Roel Twjinstra and Emma Durden:

> …drama departments of universities focus predominantly on acting, performance and direction. There is a recognized shortage of strong

> script-writers in the country…too few locally written works are published and made accessible for others to direct and study. (2014: 53)

This leaves theatre-makers with a heavy load of responsibilities, as well as the "freedom" to absorb influences from many other creative streams in their working process. The majority of the working theatre-makers in South Africa today were trained in theatre-creation processes that placed more emphasis on devising and workshopping, rather than on the interpretation of script, thus putting them firmly in the postdramatic landscape.

When I arrived as a student in Cape Town in 2004, I came with a North American approach to making performance. I was trained to separate the text from the director. A workshop process was not common during my initial years of studies, where the director was identified as the interpreter of text, even though they were given a lot of freedom in their choices. Though I had experimented myself in making theatre as opposed to directing a piece of text, the initial years of completing my honours and masters at the University of Cape Town were filled with an immersion into the workshop process, not only in generating work, but also as a rehearsal technique when I was working with text. The exposure to many pieces of theatre, most of which were performed under the banner of "devised by the company" also helped transform my experience as an audience member. I stopped seeing myself as a spectator who was reading a *mise-en-scène* developed out of a script and started being an audience member who was consuming images.

I will return, as an example of a set of images that I consumed upon my arrival, to Andrew Buckland, who was inspired by the mime and acting teachings of Jacques Lecoq. A performance style that Buckland made popular through his work (particularly with the 1988 production *The Ugly Noo Noo*) relied on a very heightened physical "comic-book" approach. This approach borrows techniques from films and comics in the telling of stories and is taught across many tertiary acting programmes in the country. It employs devices such as "zoom in/out" with performers switching between a close-up view of a character, to a panoramic one where the same characters are represented by the fingers on their hands. Comic-book also relies on a more stereotypical representation of characters, South African ones in this instance. My first exposure to this style left me overwhelmed at the assault of images

performed, both in frequency and in quantity. It was not something I had encountered previously while studying in Canada.

There was another cultural shift that took place within me during this time. The first years of attending South African theatre forced me to encounter references that I struggled to engage with, and thus left me unable to easily construct my own meaning of the performance I was watching. Even if the piece was performed in a language that I could follow, the combination of visual images, movement of actors, and the meaning they were attempting to communicate through their material performance was lost on me. Whitmore suggests that when an audience encounters any work of art, we look for or carry a "horizon of expectations" which are derived from every aspect of our past, and generate what is called our own "aesthetic model" (Whitmore, 1994: 31). This aesthetic model serves as a frame which houses the "unique experiences that influence how she [the audience] constructs meanings" (Whitmore, 1994: 31). My own absence of a shared historical experience with South African history led me to develop a more vigorous, or even academic, viewing of performance in order for me to construct meaning on top of my own geographically separate historical experience at the same time.

Because I could not access the "commanding image" (Clay and Krempel, 1967: 25) of each production, I could only perceive the work as being a product of the postdramatic. Postdramatic theatre-makers, after all, "do not want to bring a single meaning to each spectator. Postmodernists believe that the world is encountered in fragments and that each person experiences it differently" (Whitmore, 1994: 56). This describes my experience: I was encountering the work in front of me in fragments, in bits and pieces, and I attempted to trace the association of each one to something that I had previously seen. South Africa's history of workshop theatre had created its own canon of performance images that was familiar to many audience members, but my exposure to this canon was still too new for me to recognise these images. This led me to the realisation that postdramatic theatre requires that the audience to make their own narrative. The spectators choose what to focus on. It was my lack of exposure to the "poetics, ethics and politics" that had made this such a challenge (Read, 1995: 59).

Elias and Moraru identify the planetary experience "as a *new structure of awareness*, as a methodical receptivity to the *geothematics of planetariness*

characteristic of a fast-expanding series of cultural formations" (2015, xi). In encountering South African theatre I was on the receiving end of a "fast-expanding series of cultural formations". While I was watching these performances, I was collecting these fragments, bits of action and material images into mental images, compiling my own image archive of theatrical material, adding to my own rhizome of associations. In the words of Elias and Moraru,[40] I was a participant in the "incessantly thickening, historically unprecedented web of relations among people, cultures, and locales" (2015: xii). The initial question that inspired this research came out of desire to use this "planetary" archive to make new performance works.

Additionally, this method of reception of material, which was "other" to me, inspired my working process as a theatre-maker so as to stage the "new structure of awareness" (Elias and Moraru, 2015, xi). The process of negotiating a new set of images: looking, ingesting, sorting, comparing, arranging and storing them would be one I wanted to replicate in the work that I made. I was engaging in the planetary process of relationality, looking through each one for its cultural connotations and connections, because, as Elias and Moraru argue, "comprehend[ing] the planetary must entail grasping the relationality embedded in it" (2015: xii). As a migrant, my own experience of viewing the South African landscape of *mise-en-scène*(s) as images spurned my search for a dramaturgy that would turn this experience into a form of planetary theatre.

The planetary's insistence on a matrix which places more emphasis on subaltern perspectives so as to make even the uneven, lends it a dynamic quality that comes out of a form of postmodernism of resistance in rejecting the concept of a singular, linear, dominant and master narratives. At first glance, my being a white male from a corner of Europe (non-Western, but Europe none the less) seems at odds with championing the planetary. My identification as a migrant also does not qualify me to be grouped within the subaltern. However, it is my experience as a migrant that makes me connect my glimpse of the rhizome of associations with the planetary's diverse order of gazes. It is this awareness that informs my interest in more equal exchange, thus identifying myself with the cause of championing the

[40] As further reading around the planetary, and the various artistic thinking that belong to this approach, I cannot recommend Elias and Moraru's *The Planetary Turn* (2015). The collection of essays cover literature, art and film within the planetary way of thinking about the world.

subaltern within the poetics. Thus, the poetics of planetary theatre does not only call for plurality in perspective but also privileges the voices that have traditionally been othered by modern Western discourse. The planetary perspective acknowledges that we should be constantly in the process of building our view, forming new connections, traveling through different roads, adjusting our perception based on a more even acknowledgment of perspectives, including the subaltern. Working in South African theatre in a post-colonial, post-apartheid context, where marginal voices have long been silenced, places importance for me on the facilitation of diversity, rather than an imposition of a single point of view.

This chapter has travelled from a brief overview of historical developments with regards to theatre's relationship with text and performance to the exploration of how the postdramatic fits within the broader cultural development of the postmodern. It has also articulated how Spivak's planetary is a response to the state of globality which has informed the postmodern, making a challenge through "relationality, namely, by an ethicization of the ecumenic process of coming together or "worlding" (Elias and Moraru, 2015: xii). The chapter also explored how I have situated myself as an outsider coming to the postcolonial, post-apartheid landscape of South African theatre performances. I have completed the tour to the present moment of the connection between theatre-making and planetary, which "represents a transcultural phenomenon whose economical and political underpinnings cannot be ignored but whose preeminent thrust is ethical" (Elias and Moraru, 2015: xii). I have also outlined my own personal connection with the planetary as an artist, which will guide my dramaturgy. The ethical thrust of the planetary demands a commitment to working with marginalised voices and to creating work that brings in to the open different images that subaltern groups can relate to and tell themselves. I seek to develop an approach to devise theatre using images stored in the participants minds and bodies – placing equal importance on these no matter the gender, identity, race or orientation.

The aim of this chapter has been to contextualize my thinking and view of the theatrical "landscape" but also to lay the foundation for applying my migrant experience to a theatrical dramaturgy that is informed by a planetary poetics. In order to participate within the planetary through my medium of theatre, I need to stage the ethical exploration of relations within the networked archive of media. The

first step in this process will require an unpacking of the currency of the theatre I seek to make, which will be composed of images.

CHAPTER 2 – DETECTING THE IMAGES

This chapter will present a brief description of the devising processes from one of my early theatre productions, for which I was theatre-maker and director. *The Life and Work of Petrovic Petar* was developed in 2006/2007. It was performed in Cape Town and the National Arts Festival in Grahamstown in 2007 and 2008.[41] I have chosen to write about this production because it marks the beginning of my professional theatre-making career. It shifted my role from director to theatre-maker; from someone turning a script into a *mise-en-scène* to someone working with images devised on the floor and arranging those into a *mise-en-scène*. This shift foreshadows my eventual creation of an intermedial space and bricolage dramaturgy. Lastly, this performance piece took bits of my own story of being a migrant to the stage in an attempt to articulate this experience. I look back upon this production, nearly a decade later, as the one in which the ticket for the planetary was bought, as many of the practices found in this production would be re-applied in my future work.[42]

The production consisted of a multimedia one-person theatrical performance that incorporated video projections and recorded sound. It was also staged in fringe theatrical spaces.[43] It tells the life story, in fragments, of a young refugee from Eastern Europe, attempting to assimilate himself to African society as he grows older. Through his interactions with the people and events on the continent, he seeks to affirm his identity. The original script and performance idea were created by myself, along with being developed in collaboration with the performer, Jason Potgieter. The production touches on themes of home, belonging, and identity.

After a brief summary of the production, I will use my memories of rehearsals and the descriptions of the performance to introduce key aspects of the theatre-making process used to create the production, namely *mise-en-scène*, dramaturgy,

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[41] The playscript of the production was published as chapter in *Performing Migrancy and Mobility in Africa: Cape of Flows*. The chapter includes an introductory section before the playscript, which is credited to Sanjin Muftić and Jason Potgieter. Citations from the script have the following formatting: **Bold text** indicates words spoken by performer, *Text in italics* indicates stage directions, DICTAPHONE indicates sound playback, and BOOK indicates projections.

[42] A decade later, I can also identify some problematic issues with this production, such as how a colonial (and male) gaze was embedded while simultaneously staging diverse attempts at assimilation. Any restaging would require a re-investigation of the politics.

[43] Small scale theatre spaces allowing for experimental and non mainstream performances.

intermediality and bricolage, all of which form a key part of this study's investigation into planetary theatre. In doing so I will also draw from other directing and theatre-making practices with an aim to forge links between my initial practice and the characteristics of postdramatic theatre as set out in the previous chapter. The processes used in the production, which will be described in more detail below and aligned with other practices and theory, will present my emerging dramaturgy.

This production set the foundation for my future practical work and study into the making of performance. I will introduce the defining characteristics of my personal theatre-making process, as well as establish how they were informed by my migrant outlook and how they serve as the precursors to my concept of the planetary landscape. The characteristics that come to the surface are drawn from the intersection of the postdramatic and postcolonial, forging the key aspects of what came to define my work as part of a planetary dramaturgy. As we will see, the key characteristics of my dramaturgy are: collaborative devising; making it transparent that it is an assembly of fragments into a bricolage; the performance body interacting with intermediality; and a de-familiarization of the resulting theatre images.

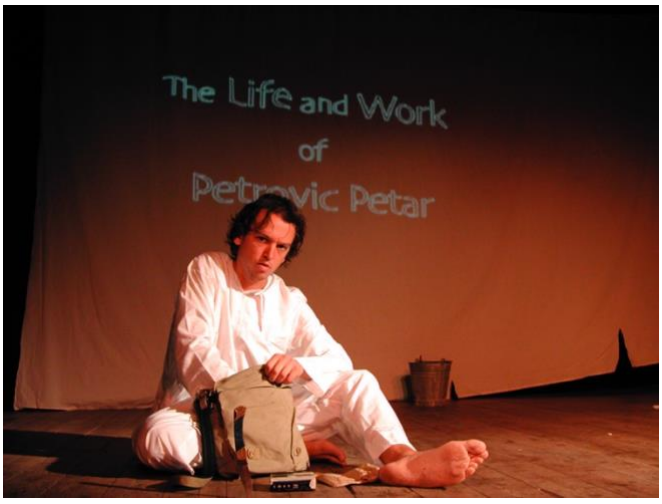

Figure 1 - Jason Potgieter as Petrović Petar. Photograph by Sanjin Muftić

Images from *The Life and Work of Petrović Petar*

On stage is strung a large cloth. A solitary performer walks behind and in front of the curtain. He is white, male and wears a white *thawb* (tunic). In the opening minutes of

the show we see him physically transform from an old man into a young child, as he enters the stage from behind the large white cloth. As a child, he plays with the few props scattered on the stage – a black wooden walking stick, a small but thick white cloth, and a bucket. He mimes an elephant drinking water, he creates a boat and travels to a new land, he moves cautiously as a soldier until he finds a little canvas bag. As he uncovers the contents of the bag (a knife, a book, a packet of crisps), he finds an old Dictaphone. He pushes a few of its buttons and tosses it aside. After a minute a loud pre-recorded voice booms into the space and introduces the show:

> I regret to inform you that this is not the show you will be seeing today. If you have to come to watch a play about a naughty little boy from Eastern Europe, then you have come to the wrong place and I suggest you leave the theatre immediately. I have no idea where you could go to see such a play. However, if you like stories about ruthless dictators, exotic travel, tasteful pornography, and a desire to be something you will never be, then stay right here. The book…the book…pick up the book. *Isidenge* [Fool]! (Muftić, 2015)

After a bewildered reaction, the character finally picks up the book and reads out the location (Sahara Desert) and a description of its perils. At the same time, a projection appears on the white sheet behind him. The projection is of an image of sand dunes, which is then is replaced by a drawing of a water tap, and finally projects the text: "The Life and Work of Petrović Petar". With the appearance of the text, a sound clip of wind blowing is played, as well as a distant melody, and the body of the performer changes from the young boy reading the book to an old man looking for water, frantically running up to the sheet when the projection of the water tap appears again. Through the pre-recorded voiceover we hear:

> You might be wondering how a man with such a strange name ended up alone in a place like this, but as you will learn, this man loved the desert. Oh, how Petrović Petar loved the desert! [...] But before we find out how he ended up here, let's start with how he began, or how he remembers he began. (Muftić, 2015)

The rest of the production follows an irregular sequence of the presentation of "facts" about the character called Petrović Petar through different means. Some facts are heard as the pre-recorded voiceovers, some are said by the performer in the third person, some are projected on the white sheet, and some are enacted by the performer with supporting sounds or videos projected on the white sheet. There is frequent interplay between the action of the performer and the media projected or

played through the speakers. On occasion, the character talks to other characters who are displayed through video projection, but the interaction takes place in real time. When words in languages other than English are spoken, their translation is projected on the white sheet. At other times the live performer gets into a disagreement with the Dictaphone voice, which sounds just like his. The performer switches his body between the various ages of the character, and moves around the stage constantly, moving props, dancing, hiding behind the sheet, lying on the floor…and so forth.

Figure 2 - Jason Potgieter as Petrović Petar, reads from the journal of the character's life. Behind him are projections of women's mouths counting up to 100. Photograph by Sanjin Muftić

The "facts" presented on stage are incongruous, appearing without a link between them, but they do appear to be vaguely chronological, starting from the young age of the character's life until his death. The name of the character is repeated within each fact. These "facts" reveal his personal relations, his view on politics, his desire to assimilate into African society, his interaction with leaders of African countries and other aspects of his life. The facts are not always logical; at times they appear to be grossly exaggerated. For example, two facts towards the end of the production (the BOOK delineated text are the projections that appear on the white sheet):

> [DICTAPHONE: After every failed amorous relationship, a hurt and angry Petrović Petar was known to say to his now past-lover:
>
> **Ako ima boga, u paklu goriČes!**

[BOOK: (text) “If there is a god, in hell you will burn.”]

[DICTAPHONE: The only time anyone remembers Petrović Petar crying was when he found an elephant without its tusks.

Collapses crying, transforms to old version and rolls from underneath screen

[BOOK: (image) Drawing of a plank]

Petrović Petar suffered from malaria twice… one time in a village in Uganda, the villagers put a wooden plank on top of him and then sat there to stop him from shaking so much…Straight after that he got tuberculosis. As he didn’t have enough money for a stay at the hospital, he visited a free clinic every day to receive an injection and receive 24 pills, which he also consumed daily.

Fever stops. (Muftić, 2015)

The production closes with a sequence of still projected images that depict a young man floating underwater with elephants as the performer, now the older version of the character, reads the last pages of the book from the bag found at the start of the show, describing his final moments.

Theatre-maker – Director/Dramaturg/Curator

During the development of this production, I had taken on the role of theatre-maker, thereby acknowledging the combined roles of writer, facilitator and director that the theatre-maker takes on. As the writer, I had come up with the idea for the show, using my experience as a migrant, and had put down elements of a script on paper. In collaboration with Potgieter, I worked as facilitator in our workshopping process to produce a performance text, or a *mise-en-scène,* which would identify the style of performance by anchoring Potgieter as the human element of the performance language. As director, I made specific choices around the use of other theatrical elements, as well as decisions around the ordering of the various bits that were borrowed from the script and then improvised together with Potgieter. The roles that I performed (and others still) all fall under the responsibilities of a theatre-maker.

Directors who come from the dramatic tradition of the northern hemisphere have articulated how the director's job description had to be re-established in the context of postdramatic theatre. Within the context of postdramatic theatre, the director's role was re-framed to take on some of the extra tasks that fall under the job of the theatre-maker. Katie Mitchell, a seminal contemporary British director, explains this shift by outlining how in "Eastern Europe at the end of the 1980s, a theatrical culture had become established that did not see the director's task as serving the playwright but instead creating the conditions for actors to work logically, precisely and concretely and…truthfully" (cited in Rebellato, 2010: 321). "Creating the conditions for actors to work" invokes a process of collaboration towards devising so that the actors contribute more to the making of a performance. With this change in theatre culture, the director moved away from focusing on staging a text, and now became interested in staging human behaviour.

Radosavljević's study on theatre-making draws together the connection between the postdramatic and the devising process that, initially and especially in the English-speaking world, was seen as working without a text. As Radosavljević describes, devising is "a process involving the actors' corporeal, imaginative and even textual authorship" putting the body at the centre of the making of performance (2013). The task for setting up an environment conducive for this kind of work now fell to the director. Radosavljević traces the study of other theatre practitioners who identify devising as a characteristic of the postdramatic, but proposes theatre-making as a term that acknowledges this "collaborative and improvisatory" approach which may start with or without a script (Radosavljević, 2013).

Such practices of collaboration and improvisation are the integral characteristics of many South African theatre-making practices. South Africa is steeped in the characteristics of improvisational and inter-disciplinary (music/dance) African traditions, as well as workshop methods inspired by practitioners such as Joan Littlewood, Jacques Lecoq and others. The *Petrović* script and the beginnings of its *mise-en-scène* were developed during my Master's course at the University of Cape Town Drama Department. As an English university, with its academic ties to Britain mixed with its own post-colonial awareness, theatre-making is the more

common practice of producing theatre in such a space.[44] With *Petrović,* the initial script was only the trigger for a devising process to begin to improvise the theatrical images for each biographical fragment about the character. Potgieter's "authorship" on the rehearsal floor, the use of his body and imagination, made him as much a theatre-maker as myself.[45]

While working on *Petrović* I also made a conscious choice to extend the collaboration to rely on media elements, such as pre-recorded voice tracks and projections of still and moving images and thus did not rely purely on Potgieter's physical body in space to tell the story. This ties in with Bonnie Marranca's identification of a "Theatre of Images", a term she used to describe the output of avant-garde American directors and companies of the mid to late twentieth century which "exclude dialogue or use words minimally in favour of aural, visual and verbal imagery" (1977/1996: x). Marranca's book chronicles the work of several directors (Richard Foreman, Robert Wilson) whose approach can be described as postdramatic, both in its creation and its move away from the literary. Marranca suggests, for example, that avant-garde theatre was "devoted to the creation of a new stage language, a visual grammar 'written' in sophisticated virtual codes" (Marranca, 1977/1996: xv).[46]

This "visual grammar" included many of the same media elements that are evident in *Petrović,* all of which were used with the aim to create "aural, visual and verbal imagery". This had a number of desired effects; one was to construct each element so well so as to ensure it was equal in meaning to the presence of the human body on stage. The other choice I made was to develop a multi-layered

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[44] I discussed some of the trends in devising theatre within South African in the last section of the previous chapter. As South African theatre history is a complex mix of the interaction of different cultures, colonial influences, languages and indigenous artforms, it is not possible to summarize an overview of the national style. For further reading around different aspects of South African theatre consider Temple Hauptfleisch's *Theatre and Society in South Africa: Some Reflections in a Fractured Mirror* (1997) as well as the more recent compilations: *The Methuen Drama Guide to Contemporary South African Theatre* (2015, editors Martin Middeke and Peter Paul Schnierer) and *New territories: theatre, drama, and performance in post-apartheid South Africa* (2015, editors Greg Homann and Marc Maufort). All three present the many diverse forms of theatre practice in the country.

[45] In the original production notes, Potgieter is credited as the performer, and I as the director. We are both credited as writers. Looking back at it, we were both theatre-makers of the final *mise-en-scène* as the process was collaborative and improvisatory.

[46] Even though she describes this form of theatre as distinctly American, Marranca's writings in *Theatre of Images* (1977/1996) will be used in following chapters to establish its relationship to the planetary theatre I propose which works with theatrical images.

performance text, which meant that the text comprised different forms of communication, such as voice recordings, projections, sound, etc.

Such a mixture of signifiers and languages creates a challenge for the audience as it "calls for alternative modes of perception" (Marranca, 1977/1996: x). As David George argues, the performance, particularly within a postdramatic landscape,

> may generate a bewildering, rapid succession or sequence of puzzles: why that colour with that shape, why that movement with that sound…? The new signs normally resolve the puzzle, but closure is…never definitive: even as a performance selects one option, the others remain open as shadowy alternatives and potential critiques (George, 1989: 73).

The theatre-maker must acknowledge and accept that the signs they choose to place will continuously suggest something else to the audience over the course of the play. This is also frequently done on purpose to complicate the idea of a single meaning. The most apt statement that captures the shifting job description of the director comes from Castellucci, who describes a director as someone who resigns themselves to be "a figure who creates problems instead of trying to solve them" (cited in Read, 2010: 253). Gone, in other words, is the person who attempts simply to communicate a single "commanding image" (Clay and Krempel, 1967: 25). Now the director further scrambles meaning by displacing text from the expected signifiers throughout the various theatrical sign systems. A director, like a painter "constructs a synthesis of several views, making a montage of the different sides of a building, including even those sides which are not visible, showing various elements-drawn from reality independently of each other – in a new and artificial relationship" (Barba and Savarese, 1991: 68).

In the construction of *Petrović*, my objective was very much to construct a mosaic of the character, and in that process, create uncertainty for the audience in terms of deducing who this character was and whether they were someone real or fictional. While the arrangement of the various facts around him might follow a chronological structure, the leaps from one fact to the next are not a chain of cause and effect. They are more like ruptures. It is up to the audience to interpret and construct the identity of the character. As a result, it will not be possible for the audience to agree on the facts or motivations of the character. Thus, their character

judgements differed, because they used their own social and historical background and understanding of the world to identify who Petrović Petar was.

My approach to theatre-making, which is almost as if assembling and juxtaposing fragments, takes inspiration from to the human desire to make sense of the world. As Pavis describes it, the postdramatic performance is one "without any clear perspective, reflecting the world in which we live" (2010: 398). My understanding of Pavis's statement is connected to the idea that we seldom gain a single definitive perspective on stage – just as we cannot approach the world without an awareness of the multiple points of view at play at any given time. This reflection between the stage and the outside world results in Pavis concluding that "stage work must be compared to a mosaic, and no director can stick the fragments together. In this profusion of materials, the director is the person with the courage to cut and to clarify" (2010: 398). While "stick[ing] of the fragments together" to form one view is impossible, the director is conscious of possible different interpretations, and can therefore "cut and clarify" in their creation of *a mise-en-scène*.[47]

With such a dual obligation, theatremakers have many responsibilities and requirements. For the theatre-maker to create problems for the audience, they must still engage in solving the full range of problems that are encountered in the development process. Within their various responsibilities, theatre-makers also need to be problem-solvers. The director's biggest and first problem-solving question relates to formulating and then organizing their overall vision. It is possible to approach the entire process as one large puzzle that must be solved. Once all of the available resources, the overall vision, performance spaces and actors are placed together into a *mise-en-scène,* then that production will be ready for the audience. In certain cases, the director must also hand over particular aspects of the development of the production to others. How a director solves this problem is what makes their process and the final production unique, just as much as the process is informed by which problems the director chooses to leave unsolved.

The theatre-maker can, however, take a more collaborative approach to their work, which is encouraged by the postdramatic approach. Several directors actively encourage the working together of a team of performers and designers towards the

[47] See example on how much Petrovic Petar loved the desert within the Juxtaposition of Images section of this chapter.

creation of a performance piece. A theatre-maker from a dance or movement tradition, such as the legendary Martha Clarke, for example, works in a more collaborative manner by selecting what she finds compelling in her *mise-en-scène* based on what her actors or dancers improvise. This shared approach comes from her belief that, in rehearsal, “We’re all children dropped on another planet at the beginning of this process and, tentatively, hand in hand, we find our way through this mire to whatever” (cited in Bartow, 1988: 16). Only towards the end of the process does Clarke get selective and make choices on what is included in the *mise-en-scène*.

Clarke’s process is similar to my own. In *Petrović Petar*, I shared the devising process with Potgieter, and would follow his lead in the discovery of the physical actions of the character. Together we would discuss and try out various options for the stage action, as well as the interaction with media, sometimes arriving at a common decision. Even though the original idea and written script was provided by me, through the process and through our collaboration, the final product was as much mine as it was his. If somebody else had been the performer, not only the physical actions of the character, but the performance itself, as well as the media used in the production, would have been significantly different. This hints that the final performance is a product of all of the participants’ input in the case of a devising process.

There is a clear connection, then, of my work to postdramatic dramaturgy, as both rely on the actor’s input in order to create the final performance. This sharing of the process in theatre-making is a modification of the more traditional one between a director and an actor. For me, a theatre-making process should align itself with a planetary perspective, in that there should be no strict imposition of hierarchy within the theatre-maker and actor’ roles and neither of the participants should see their fellow participant as “the other”. It affirms the planetary’s commitment to destabilising hegemonic positions of power, the power is not only with the director but is now shared. The actor becomes a theatre-maker just as the director. While not all creative decisions might be fully shared, the collaborative nature of the space encourages “different and diverse … gazes upon the world” (Gaafar, 2011: 360).

Bricolage

In my dramaturgical process, I not only emphasize collaboration, but I also problem-solve by working with whatever is available to me to make a performance. In *Petrović Petar*, most of the facts about the character, and even the way these facts were presented, were influenced by a range of other sources. This process can best be described through the theory of bricolage, articulated by Lévi-Strauss as a way of thinking. According to Lévi-Strauss, bricolage acknowledges the process of finding solutions by using only the materials which are already at hand. Lévi-Strauss connects this way of thinking to mythical thought, unpacking how myths are constructed from a variety of available sources, both physical and symbolic. The bricoleur, according to Lévi-Strauss, is a person who deals with signs, as they recycle previously available meanings. He argues that "…signs allow and even require the interposing and incorporation of a certain amount of human culture into reality" (1966: 20). According to Steven Feierman, oral storytellers are very much bricoleurs, for their work weaves "in a single neat form, both historical and the timeless symbolic elements" (cited in Scheub, 1996: 12).

Feierman further identifies this "single neat form" as a myth. Lévi-Strauss writes that myths are:

> like bricolage [in that they] take to pieces and reconstruct sets of events (on a physical, socio-historical or technical plane) and use them as so many indestructible pieces for structural patterns in which they serve alternatively as ends or means. (Lévi-Strauss, 1966: 33)

Thus, Lévi-Strauss argues that thinking in terms of myths is very much part of intellectual bricolage, where a storyteller "builds up structured sets…by using remains and debris of events, odds and ends, fossilized evidence of the story of an individual or a society" (1966: 21). Just like the bricoleur, the theatre-maker is working with signs. These signs, which are drawn from human culture, tend to come from very specific time periods and locations, and carry a meaning within that context. However, the theatre-maker is free to take the signs out of their context, and scramble them through an interplay with other signs from different time periods and locations. As a result, the signs' initial meanings are now re-formed to suggest new ones. The first step to this is, as Levi Strauss puts it,

> retrospective…to run back to an already existent set made up of tools and materials, to consider or reconsider what it contains, and finally and above all, to engage in a sort of dialogue with it and, before choosing between them, to index the possible answers which the whole set can offer to his problem. He interrogates all the heterogeneous objects…to discover what each of them could 'signify' […]. (1966: 18)

While most artists engage in this practice, some draw more from the "existent set" than others. One of the first modern theatre-makers who actively began to devise work in such a way was Bertolt Brecht. On top of being a writer and a director, Brecht was a student of past forms of performance. His entire career had been shaped first as a newspaper critic commenting on work performed in the streets, clubs, dance halls, and theatres of Berlin by engaging in a range of live entertainment, from vaudeville to jazz to comedy skits. When developing his work, Brecht made a conscious choice to use all those forms as well as historical material, as inspiration for his creative process. Cathy Turner and Synne Behrndt argue that his "decision to work with the stories and structures of past theatre works allowed Brecht to revisit and rearrange the building blocks of the theatre – its literature, as well as its scenography, acting styles, presentation and contexts" (2008: 42). Brecht was therefore a bricoleur of live performance forms, because his was a "deliberate strategy" to use these other texts and forms of performance in his work.

This made Brecht an artist whose methods were particularly well-suited to appropriation by the postmodern artists and theatre-makers (and later extended). As Turner and Behrndt suggest,

> His new theatre seeks to reclaim [theatre pieces of the past], to make it possible to appreciate them once more, in ways appropriate to the twentieth century…His vision is that of a revitalized theatre that uses new 'recipes,' not only in creating new works, but also in reshaping and retrieving the living and still relevant qualities and tests of past theatres […]. (Turner and Behrndt, 2008: 46)

Brecht's process could be the forerunner to the artistic practice of sampling, particularly in music, where disc jockeys (DJs) retrieve old records and reshape them into new music. Like DJ's, artists who make use of bricolage make "new recipes" out of past media objects. This is no easy task, nor is it a case of a simple copy-and-paste, because the theatre-maker's choice of using diverse materials needs to be complimented with choices that place all the items in conversation with the *mise-en-scène*. Turner and Behrndt conclude "that one of the outstanding characteristic of

Brecht's innovative dramaturgy was the way he drew on such different influences and wove them together into a coherent work" (2008: 55). The presence of these pre-existing elements points to the landscape behind the *mise-en-scène*, extending the rhizomatic branches of references to other art forms, media and events. But even though the elements of construction are pre-existing, the theatre-maker must imagine how these elements will work together in the performance space.

The moment a theatre-maker places a number of objects together in space, they make a kind of new object – which can be called a performance or more appropriately a *mise-en-scène*. As we have seen, the postdramatic *mise-en-scène* "need not be clear, readable or self-explanatory…Instead of simplifying and explicating, it remains deliberately opaque…it instead favours ambiguity and vagueness" (Pavis, 2012: 282). But it is not possible to escape the fact that the arrangement of performance objects reveals something about the theatre-maker's choices and the performance as a whole. Whitmore describes that the process of making these decisions is almost magical: "Distinctive directors employ their multiple intelligences in near mystical ways to create the myriad signifiers that ebb and flow in number, complexity, and simultaneity over the course of a performance" (1994: 227). This raises some questions, such as: Why does the theatre-maker choose this image over another? Why do they place the object here and not there? Why then and not now? Why only a part of it?

The opening of *Petrović Petar* begins with a seven-minute sequence of the actor "playing" a child and "playing" with the objects on the stage – a stick, a mat, a bag. The "child" is here shown to be creating a story for himself, as we see him using the stick to row a boat, then a gun to explore the land, and then slowly discover the bag and unpack its contents. There is no indication of any other theatrical language besides the actor and the minimal props used on stage, until the loud voice-over booms over the speakers, informing the audience that they are watching the "wrong" show, which starts the action of the play. This opening is different in its use of theatrical elements from the rest of the play, as the actor's body is by itself on stage for those first seven minutes or so. During rehearsals, Potgieter had improvised the sequence as an exercise to find the original story of the character. It was so compelling in rehearsals that we decided to place it in the show, an example of the

importance of collaboration in rehearsal, further revealing what can be discovered during theatre-making and the devising process that theatre-making emphasizes.

Bricolage has another feature that I discovered while working on *Petrović Petar.* Many of the images I used were recycled from somewhere else, sometimes from another production or another medium. Everything that was placed onstage was taken from somewhere else in order for Potgieter and I to write a new performance with our collection of images. The voiceover interruption at the beginning of the play was sampled, for example, from the opening of the 2004 film *Lemony Snicket's A Series of Unfortunate Events* (itself an adaptation of the children's stories). After this voiceover, Petrović is surrounded by video projections, sound effects, and music that "age" him from child to old man. The differences in the styles between these two scenes is enough to suggest two different plays, and yet their placement within one play also carries a dual message. One message is provided by the narrative, which follows the story of the character before he finds himself on the continent in one style and then the illustrates his attempts at assimilation in another style. The first style only uses the actor's body with minimal dialogue, while the second puts the body in an intermedial space – forcing it to interact with diverse media elements. The second message is contained in the very use of the sample and the intermedial space, subtly pointing the audience towards the upcoming images which will be drawn from different pre-existing sources. The production did not directly draw attention to this recycling of media material, but it is possible that certain elements of the *mise-en-scène* (voiceover, photographs of supermodels, actors impersonating African leaders, etc.) might have triggered an awareness of their original context, revealing the mental rhizome of possible associations and pathways of images in their image archive which holds the relations between images. The shift in styles is also a challenge to the audience. It tells them to not expect a consistent set of rules throughout the play, and perhaps not trust everything that they see and hear.

The above reveals something of the dramaturgical style that I employed to create *Petrović Petar.* Dramaturgy, as opposed to performance analysis, focuses on the coming together of the various elements of theatre, and how these are arranged within a fabric, structure or composition (Turner and Behrndt, 2008: 5). Where performance analysis seeks to be intensely critical of every component of the

performance, dramaturgy is more about building. Dramaturgy is the "architecture of the theatrical event, involved in the confluence of components in a work and how they are constructed to generate meaning for the audience" (Versényi cited in Turner and Behrndt, 2008: 22; Romanska, 2015). Key here is that Versényi's definition of dramaturgy does not place emphasis on *what* the meaning is, but instead focuses on *how* meaning is generated for the audience. Dramaturgy, then, is the discussion of how the fabric of the performance was woven during the event of the performance.[48]

In the South African context, most newly devised work has a short development cycle of less than six weeks on the floor with actors, and even less with the designers. This is even more compressed with devised experimental work (partly due to the economics of the working environment). It is also valid to note that in European and North American theatre, the job of a dramaturg exists in far greater numbers than in South Africa. Magda Romanska's slightly tongue-in-cheek analysis of the split between playwright and dramaturg sets up a challenge that can apply to theatre-making: "Everyone can be a playwright (or, at least, everyone can write a bad play), but not everyone can be a dramaturg (that is, not everyone will actually know how to fix it). Dramaturgy requires the analytical skill of discerning and deconstructing all elements of dramatic structure" (2015: 1). A South African theatre-maker, whether they are working with a new pre-written text or devising from scratch, frequently serves as their own dramaturg (frequently in collaboration from the other participants). The activity of dramaturgy is part of the theatre-maker's job description, as there is no separate body to be trusted with such a task. The theatre-maker has to write the play as the playwright and to fix it as the dramaturg while it is being built.

In *Dramaturgy and Performance*, Turner and Behrndt offer a thorough historical journey of dramaturgy, as specifically linked to performance. They settle on a definition of dramaturgy as "…an observation of the play in production, the entire context of the performance event, the structuring of the artwork in all its elements words, images, sound and so on" (2008: 4). With this definition, Turner and Behrndt provide a broad outline of the final structuring of the performance event. They also argue that live performance necessitates that "there is a dynamic, contextual and,

[48] For an extensive overview of the contemporary field of dramaturgy and how it contributes to the complete process building of performance, from research to audience outreach see Magda Romanska's survey *The Routledge Companion to Dramaturgy*, 2015.

indeed, political dimension to dramaturgical practice" (Turner and Behrndt, 2008: 4). Their point is that what is in the production cannot be understood without acknowledging what is taking place outside of the production. Their choice of the word "observation" is open enough to suggest that a dramaturg does not aim to uncover a singular meaning of a play. As Turner and Behrndt put it, "we need to go beyond the idea that the drama contains a simple set of signifiers for us to decode, since 'dramaturgy' also involves and implicates the spectator's responses: the work…as dynamic event" (2008: 18).

Juxtaposition of Images

Theatre is highly dependent on space because it needs to take place somewhere, in real time and in real space. Whitmore argues that theatre's dependency on space makes it a "visual art" because viewing theatre provides an "aesthetic experience in and of itself" (1994: 113). In view of the space which houses an aesthetic experience, it is useful here to acknowledge two directors who form part of Marranca's *Theatre of Images* (1977/1996). One is Richard Foreman, who placed more emphasis on the visual aspect of performance than anything else, stressing the visual as the primary "emotional" connection with the audience. Everything that is seen contributes to the visual aesthetic of performance, from the venue where theatre is performed, to how the audience is set up in relation to the actors, and this is before the performance even begins. As Whitmore suggests, "A theatre performance is a kinetic sculpture with its own aesthetic value and meanings, which are separate from the linguistic and aural sign systems" (1994: 128). This is one of the key parts of the theatre-makers' toolbox, because it allows them to "encode the performers placements and movements in order to represent emotions and conflicts and to create an overall visual aesthetic statement" (1994: 128).

This orchestration of bodies in space also allows directors to guide the audience's eye towards a particular image that is emphasized; "the element of the *mise-en-scène* that receives the attention of the audience can be said to have achieved emphasis" (Whitmore, 1994: 129). In postdramatic theatre, the opposite occurs, with directors looking to give the audience many things to see at once: "I try to make a stage picture in which every inch of the stage dynamically participates in the moment-by-moment composition of the piece" (Foreman, 2010: 215).

While a director cannot control all the meanings that are made possible by the various signifiers that they employ, they must have an idea of the placement and arrangement of the various theatrical signifiers on stage. Robert Wilson's work offers a second example of this.[49] Throughout his directing career, Wilson has displayed a particular ability to juggle diverse elements into very precise stage pictures. Marranca writes that his production, *A Letter for Queen Victoria*, creates a space which is "divided, cut apart and blackened – usually by means of light – leaving the actors to serve as images…" (1977/1996: xiv). Wilson's process is also described as starting with the images in his head, followed by him outlining them, then sketching them for his teams of designers (Sterritt, 1991). Once he has done this, then Wilson expects the designers to achieve his vision on the theatre stage with the various elements available to them. According to David Sterrit, this process involves Wilson "choosing the elements of his theatre pieces almost at random – assembling a cheerfully chaotic assortment of images, words, lights, objects-and then arranging them into patterns of striking gracefulness and precision" (Sterritt, 1991).

The rhythm of a production is achieved through the arrangement of various sign systems into patterns over time. The sign systems are formed within a network of elements of the same theatre alphabet (music, sound, body movement, costume, lights, etc.).[50] Because of these choices, the performance will "have the potential of producing very different sensory and meaning-producing experiences for spectators" (Whitmore, 1994: 8). A director's rhythm is a hallmark of their style because a director who emphasizes movement will produce a very different rhythmic work from one which places emphasis on the use of technology for example. A director may place emphasis on costume, or on the soundscape, or on the use of music, or even on the application of rhythm within a performance. The director is by no means limited to a single choice within every production, but looking at their overall body of work, their preference may be revealed by identifying the dominant sign system they fall back on.

The postmodern director's work "reflect[s] a pattern of choices that produce vivid signification, a density of signifiers, and an authoritative orchestration of sign

[49] The third director she looks within her work is Lee Breuer and the production *The Red Horse Animation.*

[50] Keir Elam offers a thorough structuralist approach to their understanding in his *The Semiotics of Theatre and Drama*, 1980.

systems" (Whitmore, 1994: 210). The pattern of choices is connected to the director's own uniqueness and personality. As George argues, they must "decide to some extent the order of the signals" which requires them to visualize "to some degree the possible relationships between them" (1989: 73). This dramaturgical arrangement also reveals some of the director's concerns and their signature style. In the case of *Petrović Petar*, my personal style of working with media was strongly emphasized by the strong multimedia aspect of the show. Without the interplay of video projections and audio playback, the performance would not "work". These audio and visual elements drove Potgieter's performance and were thus the signs that I prioritized. They also suggest my dominant intermedial and multimedia sign system as a theatre-maker (which can also be found in the productions within this project).

Even with the choice of a dominant sign system, it is acknowledged that everything placed within the *mise-en-scène* is open to interpretation, from the smallest building block, to large combinations of signs. One of the interesting aspects of director Simon McBurney's work, for example, is how his productions are compelling "for creating images that defamiliarise and redirect the geometry of conventional, received attention to reality, and etch themselves into our imagination" (Williams, 2005: 250). It is McBurney's particular manipulation of signs, and their dis-association from an expected transmission of meaning, that results in his creation of images that "etch themselves into our imagination". This is also a characteristic of his directing style, as defamiliarization is a hallmark of his work. The same has been said about the work of Robert Wilson, particularly the focus that his productions place on juxtaposition, as his "visual style is based largely on startling juxtapositions that defamiliarize actions and objects by throwing them into strange new contexts" (Sterritt, 1991). The similarities of both directors in their attempt to defamiliarize meaning for the audience is a further characteristic of postdramatic theatre. Through this juxtaposition of signs, a director's manipulation between signifier and signified can drastically shape a performance and the meaning that audience members will derive from it.

Even the smallest/shortest moment of the *mise-en-scène* has the potential to scramble the relationship between the signifier and the signified, especially within the postdramatic context. As theatre frequently utilizes both the visual and the aural

channels of transmission, the most miniscule interplay of the two may turn into juxtaposition of signifier and signified. Yet theatrical images share a delicate interplay between the expression and content through many, if not all, the various elements of the theatrical alphabet. A very simple and straight forward example from the beginning of *Petrović Petar* will suffice:

> [DICTAPHONE: (SFX) Desert Wind]
>
> [BOOK: (text) Title Screen –
> The Life and Work of Petrović Petar]
>
> [DICTAPHONE(V/O): You might be wondering how a man with such a strange name ended up alone in a place like this, but as you will learn, this man loved the desert. Oh how Petrović Petar loved the desert!]
>
> *Notices Dictaphone; picks it up and screams into it:*
>
> **Jebo ti desert!**
> [BOOK: (text) "Fuck the Desert!"] (Muftić, 2015)

When encountering a performance, audiences come into contact with a "unique juxtaposition of signifiers in particular mix that gives a context for reading each signifier not in isolation but, instead, in complex clusters or grids" (Whitmore, 1994: 8). In the example above, the body of the performer as he screams into the Dictaphone does not match the voice-over that describes his love for the desert. The audience's understanding is clarified a bit later when the translation of his words is projected onto the cloth behind him. Thus, a signifier can be read in many ways depending on where it is placed. As the context shifts, so does the interpretation. First the audience perceives that the character loved the desert, second, they see his displeasure with it; thirdly, this is confirmed by the text.

After this image, the audience is left unsure about the character's attraction towards the desert or even why he finds himself there. There is an irony of being told by a disembodied voice that Petrović loves the desert, which is directly contradicted by Petrović himself. This causes the audience to doubt the word of the disembodied narrator, which is ironic as this voice-over narrator has been framed as giving the official versions of truth. It is also funny, which also creates critical distance – it reminds us that we should not trust anyone's word in this piece, even though it is

already the “wrong” performance we are watching. This points to the potential of a theatrical performance to stage juxtapositions through the combination of the different sign systems. It further increases the capacity of the theatre-maker, should they wish to use it, for “creating images that defamiliarise” so that multiple interpretations are at play (Williams, 2005: 250). It thus opens up the potential for planetary poetics to emerge.

Performance is unique, furthermore, because it has the time to keep re-establishing new interpretations, through its replaying of signs, and adjusting of the balance between content and expression, visual and aural. David Barnett borrows from Lehmann’s theories that time is a key aspect which separates the dramatic from the postdramatic in theatre. He quotes Lehmann in saying that “drama is the flow of time and that is controlled and made manageable” (2006: 40), thus reinforcing my focus on the role of the dramaturg. Barnett goes on to argue that “dramatic action is the representation of events, and when these are ordered, tensions, developments and climaxes arise” (2010: 188). Barnett posits that the postdramatic takes its approach to working with time from dreams. Dreams, like dramas, are a “flow of time” but their temporal structure is not as rigid, allowing their “episodic and non-linear” structure to work “as a formal means of suspending the flow of time from beginning to middle to end of a narrative” (2010: 188). The workings of a dream further encourage a sense of play, distraction, a disregard for cause-effect and uniform narration, thus highlighting that the experience itself is more important than a search for meaning.

Drawing on the quality of a dream also allows a theatre-maker to create a certain temporal effect on the performance, which pushes it away from text into another art form, incorporating rhythm and movement:

> Theatre disintegrates or rather is metamorphosed: it becomes dance […]. Dance does not mean choreography but specific time that, no longer depending on the necessity of exchange and dialogue, introduces play into dreams. Play, that is to say a rhythmical pulsation but which the director-author […] makes her text breathe. (Corvin cited in Pavis, 2012: 290)

As with dance, removing elements of dialogue that might encourage a one-for-one exchange allows for the experience of the dream to be expressed to the audience and interpreted in multiple different ways. *Petrović Petar* also relied on this dream-

like quality through its weaving of the story of the main character by mixing in facts about the different stages of his life, from his childhood to his death. The facts were not presented or performed in chronological order, but instead jumped between different ages almost at random, only indicated by a sound of a whistling wind to bring us back to the present where the old Petrović is stuck in the desert.

At the end of the production, it was unclear whether the events presented on stage had all been a dream, a memory, a prediction of the future, or merely figments of Petrovic's imagination. Barnett argues that the "…epistemological uncertainty of the dream is used to infect the theatrical event in postdramatic theatre and rob the stage of its ability to make material meaningful in itself" (2010: 189). Drawing on the characteristics of dreams, and the uncertain quality that they bring with them, is thus a postdramatic dramaturgical method. In contradiction to dramatic theatre, "…. the postdramatic aims to suspend linearity…so as to mediate a rich and unprivileged flow of material" (Barnett, 2010: 189). This mediation of an "unprivileged flow of material" demonstrates how the postdramatic may connect with planetary thought, in staging diverse voices and forms of expression, planetary theatre refuses to follow any privileged point or a master narrative with a privileged point of view. *Petrović*'s *mise-en-scène* further hints at this idea due to the uncertainty of the information presented on stage, as there are possibilities and traces of other images behind every fact presented – encouraging the awareness of different points of view, a key aspect of Spivak's formulation of planetary thinking (2012: 451).

Intermediality

It is particularly interesting to note Barnett's above usage of the verb "to mediate" as part of the tasks that he allocates to postdramatic theatre. The power of mediation within theatre immediately suggests the use of media. Further, the postdramatic also encourages links to other forms of art within performance. This suggests a process of intermediality, as introduced by Higgins and expanded on by Balme.[51] On the surface, the intermedial aspects of *Petrović Petar* are quite obvious: it made use of projected still/moving images, and audio recordings, which directly referenced the use of other media. The structure of the text was influenced by a short story written

[51] First outlined in the Migrant and Practice section within the Introduction.

by Alexander Hemon called *The Life and Work of Alphonse Kauders*. In the short story, details or facts about Alphonse Kauders are revealed sentence by sentence, with one fact following another. Even though the story was written before the advent of the social media platform Twitter, the best way to describe the short story would be to say that it is a series of tweets describing the character because each sentence from the short story stands on its own and makes its own statement. Consider the below as an example:

> Alphonse Kauders hated horses. Oh, how Alphonse Kauders hated horses.
>
> Alphonse Kauders, in the course of time, truly believed that man created himself in the process of history.
>
> Alphonse Kauders stood behind Gavrillo Princip, whispering – as urine was streaming down Gavrillo's thigh, as Gavrillo's sweating hand, holding a weighty revolver, was trembling in his pocket – Alphonse Kauders whispered:
>
> 'Shoot, brother, what kind of a Serb are you?' (Hemon, 2000: 25-26)

I borrowed this same approach in *Petrović Petar* in order to introduce information to the audience about the main character, but within the *mise-en-scène*, these facts were presented either through text on the screen, words spoken by the performer, or through the recording of a voiceover. In this way, the play referenced the conventions of the short story, but I extended these to the play and suited them to the theatre-form. Nevertheless, if the play's script were to be read, it would look akin to Hemon's short story.

Combining different forms of media also encourages intertextuality, as what is presented on stage may trigger associations with other art-forms. While much of theatre has historically been influenced by other art-forms, this is particularly evident within the postdramatic landscape. Indeed, such intertextual connections are even more emphasized. French-Algerian theatre director Daniel Mesguich describes this as follows:

> All of my work in the theatre … has been underpinned by the 'idea' that texts are not beautifully self-contained entities with definitive, stable and assigned beginnings and endings, that each text [...] is always open, linked to other texts [...] and that faced with a text we are never alone,

> that we are able to read it only with the help of another, a thousand others. (cited in Carmody, 2010: 127)

When Mesguich's refers to text, he is undoubtedly not only concerned with a written text, but with any text presented in the form of media. This also supports the notion of the audience writing their own text or *mise-en-scène* as the diverse media references carry their own meaning for each individual audience member. No work stands alone, and no audience member is faced with something on stage that they do not interpret as a result of all the previous things they might have seen from their own image archive. This is an aspect of building performance that may be exploited by those who create theatre, either by directly referencing other texts or by simply alluding to them through what they place on stage. In the case of *Petrović Petar*, we relied on messages that were already available, which added to the number of possible interpretations as they were recombined to create a new order of meaning, and thus provide constantly shifting gazes upon the character (such as the earlier basic example about Petrovič and the desert).

For a theatre-maker, there is a personal method through which signifiers are selected, layered and orchestrated. The discovery, selection and presentation of these images is emblematic of each director's personal style. How a director makes work is illustrated through their own interpretive choices. What informs their interpretation will lead to an individual type or style of performance. Within the Wooster group, for instance, Elizabeth LeCompte approaches productions as follows:

> The working process begins by assembling a pool of "source" texts that can be pictorial, literary, choreographic, or structural. These are then explored, reworked, and rearranged with images from cultural history, images of public events, and with other ideas that emerge from the collective experiences of Group members. LeCompte also adds the television techniques of cutting, editing, distancing, storytelling the combination of live character and animation in commercials and quick pacing. (Durham, 1989: 523-524)

LeCompte's interpretative practices highlight her focus on the assembling of found objects from various other forms of media, not only in terms of content but also in the form of presentation, such as those borrowed from television. Within the postdramatic context, the combination of interpretation and intermedial practices is quite common, and is frequently used to either distance the production from a written

text or to incorporate as much text as possible. This allows the director to manipulate, confuse and bombard the audience with interpretive signs, a practice associated with the postdramatic.

Mesguich's intermedial practice includes methods such as "radical cutting of the original and/or the interpolation of text(s) selected from a variety of time periods, genres and cultures; and the creation of a new translation…that usually foregrounds the relative linguistic inaccessibility of the source text" (Carmody, 2010: 127). In Mesguich's practice, the signs come from texts, through quite a deliberate remixing of its various sources. This approach has been criticized, however, as audience members found it difficult to connect with his performances. As Carmody explains, the audience found that the text was "impenetrable, so far was it from their experience and expectations" (Carmody, 2010: 128). This made Mesguich's work so radically unfamiliar that audiences experienced it as an illegible palimpsest.

This approach is a deliberate one, according to Mesguich. He almost taunts the audiences by refusing to offer a readable interpretation of the work: he has been recorded, for example, as saying that "I'm not going to tell you what 'my' reading…is; you'll have to read, in the present all of the present of the performance. The theatre is, precisely, the Art of the Unsummarisable" (cited in Carmody, 2010: 127). Carmody argues that this quality of Mesquich's *mise-en-scène* "can best be read as an evolving experience during the performance" (2010: 129). He clarifies that an audience must see a performance as "an accumulation of their own impressions, reflections and hypotheses, some of which are retained and some discarded as the *mise-en-scène* unfolds, while meaning remains speculative, provisional, fragmentary, deferred" with the aim for them to "enjoy their own intertextual adventures" (Carmody, 2010: 129).

Thus, the experience of the performance is unique to the experience of the individual, allowing them to journey to their own meaning(s). As a theatre-maker, my choices are driven by this desire to engage the audience in "their own intertextual adventures", hinting at the network of interconnections that exist within and between people, even forming new ones. My work does not trace a single path of meaning, however, and presents just enough of an image to start the journey, a trigger that might relate to something previously experience. Subsequent juxtapositions of images then question what is seen and heard on stage.

Petrović Petar strove to achieve precisely this by allowing each audience member to decide for themselves what happened to the main character, or if he even ever existed. The play provided them with images of his existence: it featured scenes of his interactions with African leaders, his amorous relationships, his attempts at getting himself classified as African, which were all presented as facts. The nature of the *mise-en-scène*, through the juxtaposition of different theatrical elements, in combination with the performer's body, projections, and voiceovers, all encouraged the audience to speculate and create their own mental image of the individual through their reading of the story of his life.

While the postdramatic encourages each audience member to make their own meaning, it places emphasis on the freedom that is permitted to the theatre-maker in their creative process. Each theatre-maker builds their own particular form of dramaturgy, which encompass the unique visualization, problem solving, and level of intermediality that the theatre-maker employed to arrive at the final *mise-en-scène*. *Petrović Petar* displays some of the elements of my particular dramaturgy, from my interactive process of working with the actors, my interest in intermediality, as well as my investment in encouraging audiences to come to their own conclusions.

The most important characteristic of my dramaturgy in this production concerns the sculpting of the main character through the fragments or images of his life that were presented to the audience. Because the play was structured as a series of images, which were presented as facts about the protagonist, it allowed us to focus on each image as individual units of the *mise-en-scène* separately before tying them together. These images were explored in rehearsal to try and uncover all the possible meanings that the image could possibly trigger within the audience's mind[52]. Looking back at the production, it was this in particular that established the template for my subsequent work. Indeed, a large part of my dramaturgical practice is dedicated to the building of the overall *mise-en-scène* through the arrangement of fragments or images on stage and in rehearsal.

[52] As this production was developed in 2007 without the awareness of being part of my study, records of the rehearsals are slim. However, the general process involved a lot of playtime exploration by Potgieter, interaction with props and projected images. First working with a single "fact" and then stringing a few performed "facts" together. Our general rule was to always have three proposals.

This chapter has taken a closer look at one of my first theatre-making productions, *Petrović*, in order to examine how my dramaturgy as a theatre-maker is strongly situated within the postdramatic landscape. In doing so, it also identified a partial job description for a theatre-maker, touching upon their responsibilities as director, curator and dramaturg.[53] The chapter explained some of my distinct choices which form the basis of my interest in creating planetary theatre: bricolage, collaboration, juxtaposition and intermediality. It also emphasised my reliance on fragments or images in the process developing of performance. The next chapter will build on these findings by delving deeper into the workings of images, employing intermedial methodologies to describe the theories that will be relevant to establishing an image-driven dramaturgy within the postdramatic context.

[53] Later I shall replace theatre-maker with bricoleur, to highlight the importance of images and their re-use as a key currency within the process of making the kind of work expressed by this project.

CHAPTER 3 - DISCOVERING IMAGES

The aim of this chapter is to establish a more substantial definition of theatrical images by identifying some of their unique characteristics. I first present an intermedial survey of theories and workings of images and discuss how their ways of working can feed into the process of creating theatre. Secondly, I will tease out three of the key characteristics of images which formed part of my dramaturgical process while working on the different productions that inform this research project. By drawing on the relevant theory, this chapter aims to make a claim for the value and advantage of an image-driven dramaturgical practice.

In this chapter, I explore the image as the trigger between the stimulus that is outside of us in some material form and the journey that it activates in our imagination, where previous imprints of images reside, and which I have termed an image-archive. This chapter aims to sketch some of these journeys in order to trace how the postdramatic theatre-maker may approach working with them. I am not seeking to map out the interaction between audience and performance, which Read claims "adds up to more than the sum of its various parts" (1995: 58). Because a theatre-maker is responsible for much of the interaction between the audience and performance, and because I am working in a context saturated with images, it is important to draw from existing practices to set up a guide for my dramaturgical practice. As this chapter will explore, my understanding of images will include more than just their visual aspect, because I am working in an intermedial medium. Also, without attempting to understand the full cognitive and experiential processes involved, I will assume that Read is correct in saying that theatre triggers something "beyond the mind's eye" (1995: 58).

In the context of theatre, the attempt to isolate an image or find its boundaries is fraught with complications. Pavis analyses the fragments of a *mise-en-scène* by emphasizing their temporal and spatial aspects. While his analysis of performance work emphasizes the actor and his physical presence, Pavis challenges the reader to consider how difficult it is to capture the interactions necessary for the staging of a "single" fragment that weaves together "space, action and time". As he states, this "nexus":

> constitutes one body by drawing the rest of the performance to it, like a magnet. Moreover, it is situated at the intersection between the concrete world of the stage (as materiality) and the fiction, imagined as a possible world. It comprises a concrete world and a possible world within which all the visual, acoustic, and textual elements of the stage are intermixed. (Pavis, 2003: 148)

Pavis' "nexus" is what I understand to be the theatrical image – the axis that is a meeting point of the various material elements that constitute an image, and the potential mental image that this arrangement generates within the mind's eye. Pavis also argues that the intersection of these multiple material elements, whether visual, audible, or textual, is what makes the image a theatrical one (2003: 148). He suggests that if any of these elements were left out, then the audience would encounter a different art form: without space, the form transform into music; without time, painting.[54] In theatre, however, this is also an action, and this combination with space and time, makes it a theatrical image, which is "perceived in the here-and-now as a concrete world and, 'on an-other stage,' as a possible imaginary world" (2003: 148). The theatrical image has the potential to be strong enough to activate a further image within the mind's eye of an individual spectator, transporting them from the material world to the world of their imagination.

In *The Emancipated Spectator* (2009), Jacques Rancière articulates how the interaction between theatre-makers, spectators, and the image in the postdramatic has shifted their power positions. Within the postdramatic there is a new kind of democratic encounter, rather than a didactic one:

> …artists do not wish to instruct the spectator. Today, they deny using the stage to dictate a lesson or convey a message. They simply wish to practice a form of consciousness, an intensity of feeling, an energy for action. But they always assume that what will be perceived, felt, understood is what they have put into their dramatic art of performance. (Rancière, 2009: 14)

Artists working in the postdramatic form are thus no longer invested in teaching audiences something, but rather seek to encourage an experiential encounter in their audiences – as Rancière puts it, to engender "an intensity of feeling". It is for this

[54] Pavis is of course extending Mikhail Bakhtin's theory of the chronotope as "the intrinsic connectedness of temporal and spatial relationships that are artistically expressed in literature" (1975/1981). This idea was put forward in Bakhtin's original essay written during the 1930s, "Forms of Time and of the Chronotope in the Novel".

reason that images are so important – as they are both the building blocks and the currency of theatrical performance. Within performance this is not only dependent on a particular moment, because the audience's search for meaning and the director's art

> …arrive from the interweaving of many dramatic actions, each one endowed with its own simple meaning, and from the assembling of these actions by means of a single unit of time. Thus the meaning of a fragment of performance is not determined by what precedes and follows it, but also by a multiplicity of faces whose three-dimension presence, so to speak, makes it live in the present tense of a life of its own. (Barba and Savarese, 1991: 68)

As the theatrical experience is continuous, and assembled through the director's arrangements of fragments, the theatrical image only creates itself in relation to everything else before it and around it. And yet, it stands out – it captures the audience, and transports them from the material to the other-worldly. Pavis spiritualizes this phenomenon as the "search for a quasi-mystical moment in which everything will become clear" (2003: 159). He goes on to explore this search as one that takes place in various performance styles, particularly in the *ma* in the Kabuki of Japan – "the pause between the units of action where there is neither movement nor words, a dynamic stasis that results from their breath control, as in the *to* in Korean Tao, where there is neither beginning nor end" (2003:159). The theatrical image is, in other words, a trigger, a burst of recognition, a lightbulb moment, an instantaneous journey to the inner image of the mind and an activation of a mental rhizome of associations.[55]

What is an Image?

Many philosophers and writers have struggled to define what an image is. They have also struggled to ascertain how images work and operate in our world. In this project, I find Pierre Reverdy's very simple definition of an image to be the most useful: "The image is a pure creation of the mind" (cited in Breton, 1970: 16).

[55] This discussion around images in theatre hints at possible semiotic and structuralist approaches to how they operate. While much analysis has been done since the 1930s in this regard, the postmodern age has rendered a lot of this early analysis slightly obsolete with regards to attempting to capture a singular approach. An elaboration on this will follow in later chapters.

While this definition is advantageous, it also presents some problems. The first problem with this idea of the image as a “pure creation of the mind” is its location in the mind, which means we cannot access it. Furthermore, images may be experienced by us all, but they are difficult to define. As W.J.T. Mitchell points out: “[images] seem to have a universal basis in real, shared experience (we all dream, visualize, and are capable, in varying degrees, of representing concrete sensations to ourselves), but we cannot point to them and say "there – that is a mental image" (1984: 510). Images, then, are elusive and complex precisely because they are so ubiquitous, they traverse so many possible fields of interest, and inform so much of our daily life, yet they seem to take shape in a place that we do not physically share.

This tension between the material to the imaginary has existed from the original theorizations of Plato and Aristotle. Even at this relatively early point in modern human history, two different points of view on the image emerged. Jacqueline Lichtenstein describes these as follows:

> It is significant that the theory of the image, in Aristotle, is developed inside a theory of theater, and not of painting. That is completely different from Plato. The insistence upon theater, and the paradigmatic role of theatre, is crucial. Aristotle comes back, against Plato, to the origin of the concept of mimesis. The original meaning of the word is theatrical, and that’s important because theater is a public art: it has to do with the relation between audience and actors. (in Elkins and Naef, 2011: 33)

This quote tells us two things. First, it points to the complex and irresolvable discussions around images – for the physical painting, and the imaginary world of theatre, are contrasted from one another. Second, the quote makes a strong link between images and theatre. Lichtenstein sets up the concept of mimicry as having informed human behaviour since time immemorial. Mimesis, according to her, forms the basis of theatre, partly because it is the creating of an image from an original. Key to mimesis is that it is communal: it is something shared between people, a “community, with relations to others” (Elkins and Naef, 2011: 33). We can, after all, only mimic something once we have something that is outside of us to copy, such as when a child mimics the actions of their parent. The child is copying and performing the original actions of their parent. Through this process, the image becomes a transaction, the child copying their image of the parent’s action.

Because my focus is on the connection between the material and the imaginary, I am entering the complex territory of signs and the systems in which images exist. W.J.T. Mitchell has alluded to the recognition of images as signs, implying a transaction between it and the viewer (1984; 1986; 1994; 2005). Much work has been done in attempting to articulate how signs work, and how this process relates to the different systems they operate. Semioticians, who study signs themselves, and structuralists, who question the systems of signs, have placed their focus on the understanding of how signs work. Charles Sanders Pierce identifies a system in which he recognizes three different types of signs: the icon – something similar; the index – which has a material relationship to something; and the symbol – which is arbitrary. Similarly, Saussure's theory recognizes that signs and the objects they point to are arbitrary; thus, they are only in a relationship due to the system in which they exist. This relationship allows structuralists and deconstructionists (such as Spivak) to focus more on the study of the systems in which signs are used. Both semioticians and structuralists recognize that how we interpret a sign is dependent on the systems that we as receivers find ourselves enmeshed in.[56] They recognize that there is no master dictionary of signs and their associative definitions, as this will vary entirely depending on the context in which each person exists. If there is no master dictionary of signs, then it is equally difficult to anticipate how an image may be interpreted. This bears correlation with Read's warning that images, just like signs, be places within "the poetics, ethics and politics that inflect on them and in turn are shaped by them" (Read, 1995: 59).

This raises the question: If the image is a transaction, a process, then where does it originate from? Throughout the history of humankind, images have been very much tied to symbols and icons. Their power can unite and fracture a community (such as flags, and religious symbols). They can inspire, enrage, motivate, challenge, and seduce us. While they might have become even more prevalent today because of the amount of media that channels them, it does not mean that their power has diminished, but rather that their ways of working are even more

[56] As a broad but pertinent example. Sue-Ellen Case (1988) argues that within the patriarchal system of signs, which is evident in much of modern theatre (and other forms of entertainment), the audience watches as a male subject, and see the woman on stage as a symbol of desire and not a subject herself. This is dependent on the historical dominance of males within the arts. This can also be seen in the much of the advertisements seen on a lot of media (consider most forms of beauty products).

difficult or even numerous to comprehend. As Mitchell argues, images are “now regarded as the sort of sign that presents a deceptive appearance of naturalness and transparence concealing an opaque, distorting, arbitrary mechanism of representation, a process of ideological mystification” (Mitchell, 1984: 504). In his words, images are now, especially in the postmodern context, recognized as a language that we use, but not always understand, because they are used to scramble meaning.

Mitchell is one of the formative scholars of what he terms “the pictorial turn”. Much of his work has been dedicated to calling on scholars within the humanities to take more stock of the power and work of images. Through his writings – from *Iconology: Image, Text, Ideology* (1986), where he attempts to create parallels between our understanding of image and our understanding of text, to the seminal *Picture Theory* (1994), and finally to the *What do Pictures Want?* (2005) where he argues for an identification of images as being alive on their own – Mitchell argues for a thorough logic and poetics of images. One of his main interests concerns the motivation behind the word “image”. To do this, he looks at the large number of fields that use the term “image”, and how each one has its own understanding of the term. He establishes a family of images, identifying images as being either: 1) graphical, 2) optical, 3) perceptual, 4) mental, or 5) verbal (Mitchell, 1984: 505). His ideas are based on the cannon of work by Ludwig Wittgenstein (1889-1951), who attempted to define the different characteristics of images, which led to a marked separation between those that are physical (graphical, optical, perceptual) and those that are not (mental/verbal) (Mitchell, 1984: 505). This separation, much like the one between the philosophies of Plato and Aristotle, led to a certain thinking which prioritized those images that are more physical over those that are not. The truth, though, is that there is no way to check the veracity of the mental or metaphoric image (Mitchell, 1984: 507).

However, as Mitchell elaborates, there is something that exists between what we see outside and what we see inside. This is consciousness, which is “understood as an activity of pictorial production, reproduction, and representation governed by mechanisms such as lenses, receptive surfaces, and agencies for printing, impressing, or leaving traces on these surfaces” (Mitchell, 1984: 509). Because “pictorial production, reproduction and representation” are part of a consciousness

required for all images, Mitchell argues we must not prioritize the physical image, or "images proper," over mental images (1984). Because consciousness is required for both mental and physical images, Mitchell's conclusion (1984: 507) is that "images proper" are not stable, static, or permanent in any metaphoric sense; they are not perceived in the same way by viewers any more than are dream images; and they are not exclusively visual in any important way but involve multisensory apprehension and interpretation. Our consciousness unites us in making us human, but it also allows us to see images differently from one another. And because we cannot share the image formed in our mind, the image not only as an object remains elusive, but so does its process of creation and reception.

Among the first to make an academic argument about the understanding of how images work was Gaston Bachelard. In his 1958 work, *La Poetique de l'espace (The Poetics of Space)*, he dedicates his whole introduction to the question of the image. Arguing that an image is not dependent on a particular context, Bachelard (1994: xvi) states that in order to understand the essence of an image, we must experience its "reverberation," which he quotes from Minkowski as a "feeling of participation in a flowing onward, necessarily expressed in terms of time, and secondarily expressed in terms of space." This "reverberation", the process of a singular form coming alive, connects the image to the soul and to breath (1994: xx) before any other mental process. Bachelard writes that

> …later, when I shall have occasion to mention the relation of a new poetic image to an archetype lying dormant in the depths of the unconscious, I shall have to make it understood that this relation is not, properly speaking, a causal one. The poetic image is not subject to an inner thrust. It is not an echo of the past. On the contrary: through the brilliance of an image, the distant past resounds with echoes, and it is hard to know at what depth these echoes will reverberate and die away. Because of its novelty and its action, the poetic image has an entity and a dynamism of its own; it is referable to a direct ontology (Bachelard, 1994: xvi).

Bachelard attempts to trace the journey of a poetic image by arguing that the connection to an archetype is what gives the image this "reverberation", "entity" and "dynamism". But this rhizomatic journey, which is hidden and spreads outwards, which cannot be pre-planned or captured, is triggered by the action of the image: "the poetic act itself, the sudden image, the flare-up of being in the imagination"

(1994: xviii). With every uniqueness of breath of every individual, the poetic image, according to Bachelard (1994: xxii), only requires "a flicker of the soul" for its "reverberation" to affect the receiver, and for them to seize the image as their own:

> It has been given us by another, but we begin to have the impression that we could have created it, that we should have created it. It becomes a new being in our language, expressing us by making us what it expresses; in other words, it is at once a becoming of expression, and a becoming of our being. Expression creates being. (1994: xxiii)

Bachelard sets up the workings, the becoming, of images as part of a language of exchange, as much as Mitchell does. Through media, through reading, through encountering others, we express, exchange and store images, and through this process they shape our identity and existence. Aristotle's supposition that images belong in the realm of theatre is supported by Bachelard. Whatever material image we encounter, we also encounter another one (or ones) in our mind.

Our process of expression, exchange and even storage of images has been accelerated by our experience in the postmodern age. While images have always been with us, the explosion of media and images that characterizes this period in history coincides with the age of global networks of electronic transmission has heightened our exposure to them. In his extremely influential *Simulations* (1983), Jean Baudrillard saw this development, linked it with society's shift away from production to simulation and developed his concept of hyperreality and simulacra (1991/1994). Baudrillard's writings parallel the theories of semiotics and structuralism but extend them to propose that signs have lost their connection to the real objects and have gained their own influence, creating "a world in which power is not ideological but simulated, created through signs and models" (Durham and Kellner, 2006). His analysis de-constructs the modern world of production into the postmodern world of simulation, brought on by the technological reproduction of media.[57] Baudrillard's view of the postmodern relies on the concept that the representation between an image and its material object is not possible, partly due to the excess of images we experience and the focus on their simulations:

[57] Consider the social media image platform Instagram, which allow users to share photographs of their environment and lifestyle, As the users also have tools to frame, adjust, re-colour their images, they have the potential to create a simulation of their lifestyle for others to consume as a reality. If you meet someone in real life, you could talk about the images on Instagram, potentially talking about simulations.

> The whole system becomes weightless, it is no longer itself anything but a gigantic simulacrum - not unreal, but a simulacrum, that is to say never exchanged for the real, but exchanged for itself, in an uninterrupted circuit without reference or circumference. (Baudrillard, 2001: 173)

This third-order simulation or hyperreality, Baudrillard argues, has become our way of looking at the world and where we find value. While most simulations provide some basis for what reality is, Baudrillard uses the examples of Disneyland and in his later writing, the Gulf War, to propose that this hyperreality blurs the boundaries between the real and the simulated.[58] It also manages to place us, as the viewers (and producers), near and far from the image at the same time. As Richard J. Lane observes:

> The hyperreal … is like the extreme close-up and an extreme long-distance photograph at the same time. That is to say, there is no longer a … normative position of realistic perspective. The notion of total involvement or immersion combined with alienating detachment is also perceived […]. (2000: 98)

The loss of this "normative position of realistic perspective" is interesting as it connects to Lyotard's postmodern notions around the ending of a master narrative. It opens up an awareness of other perspectives, as that normative position is shifted to acknowledge other normative positions. There is now space for a set of diverse perspectives, and why the postmodern age could be seen through that different and more empowering lens which allows diverse realities to contribute to the simulations through their production of images. It offers the space for the planetary view, which aligns itself with "the extreme close-up and an extreme long-distance photograph at the same time." The planetary poetics does so by recognizing a singular perspective while simultaneously holding an awareness of non-dominant perspectives on the planet. The planetary seeks to simultaneously combine the experience of "immersion", through the theatrical event, with "alienating detachment", the defamiliarization of images.

Baudrillard's hyperreality and the resulting world of freely-floating signs is shaped by the predominance of media in contemporary society. The confusion between media, images and the information they carry was initially predicted by

[58] Baudrillard suggests that Disneyland captures while he controversially argued that the Gulf War was curated for the media as a ware with few casualties in *The Gulf War did not take place* (1991/1995).

Marshall McLuhan in the 1960s. Baudrillard, however, goes further than McLuhan to question our relationship to images and the media that transmits them. Within the hyperreality of the postmodern age, do we take the media transmitted images as material objects in their own right? Baudrillard has argued that this is the case due to the overabundance of images and the development of third-order simulations. In the current century we can also add the masses' access to the tools of technological reproduction. In some ways we have fulfilled Baudrillard's warning, in taking McLuhan's axiom to the limit, which argues that "the medium is the message - the sender is the receiver - the circularity of all poles - the end of panoptic and perspectival space - such is the alpha and omega of our modernity" (1981/1994: 82). What he is here suggesting is that we produce so much that we are producing only to receive for ourselves, creating a simulation that serves as a closed circuit of the information we want.[59]

Baudrillard asserts the power of images and their medium (how they are transmitted) to the point where:

> there is not only an implosion of the message in the medium, there is, in the same movement, the implosion of the medium itself in the real, the implosion of the medium and of the real in a sort of hyperreal nebula, in which even the definition and distinct action of the medium can no longer be determined. (1981/1994: 82)

We can identify the postdramatic theatrical space as one such "hyperreal nebula". It is a simulation that contains within it a system of signs, which it rebuilds with every performance. Theatre is a medium of its own, yet one that works with images from other media and then develops these in a multi-sensory form at any moment in time and in the space along with the audience. Additionally, theatre is durational, it reveals its images over time, and there are multiple expressions, variations, and shifts of images that take place in that space and that are transmitted to the audience.[60] The images are also complex because they might combine a number of

[59] One can wonder if Baudrillard was pre-empting the third-order simulations of social media – a global implosion of medium and message – with curated and adjusted images of reality serving as currency within the medium, while also having real world consequences. It can also point to the creation of social media echo chambers where the same political and ideological positions keep being repeated.

[60] This is in contrast to art forms such as painting or still photography. While it is possible to see new things in a photograph or a painting the longer you look at it, they are both predominantly static mediums of reception, they are not dependent on time in the same way theatre is.

different material elements (the alphabet of the stage) to engage the senses. If we apply Wittgenstein and Mitchell's concepts of images, then we can understand how the theatre is full of graphical, optical, perceptual, as well as verbal images, which all meet in one space – on stage – and interact to function as signs and symbols to create the mental image in the audience's mind. The audience is in the space as these images are made and then decide either to accept these images or reject them. The audience might easily recognize the images, or they might not, as the images might be heterogenous and pull from sources not familiar to the audience. This will depend on the nature of the theatrical event of course, but as discussed previously, the postdramatic event is more likely to capture the fragmented and multifaceted nature of our society of "simulations".

Theatre is the place where images are performed, it is where they happen and when they are perceived there is the same "total involvement or immersion combined with alienating detachment" as in Baudrillard's hyperreal. There are strands of information circulating within the social space. The planetary aims to bridge the two hyperrealities through the scrambling of the symbolic exchange in front of the audience through the use of their media and image exposure. As per Read (1995), images require to sit within a similar frame of reference in order to be able to be exchanged, and within the planetary, media is used as the economy that weaves together different frames of reference (cultures) in order for the symbolic exchange to not only be aesthetic. How to go about achieving this is the central question of this project. The symbol exchange has to travel through more rhizomes in order for transactions of images to take place, for the audience to accept them and thus fostering a mix of the "poetics, ethics, and politics" of cultures (Read, 1995: 59). As this occurs in a theatrical environment, our exposure to images is somehow different as once again we are near and far to the images, but because they *happen* on stage in front of us do they create a different kind of hyperreality? In order to answer this question, it is necessary to look at how images from other mediums make their way into the postdramatic space.

The Intermedial Image

Baudrillard stated that in our globalized world, “socialization is measured by the exposure to media messages” (1981/1994: 80). Negotiations between the contemporary world and an individual happen through images, in other words, from the marks of the texts we read, to the pixels we see on screens, to the bodies we encounter as we walk. With the development in our technology of image reproduction and manipulation[61], it is now interesting to question how this invented media has shaped and even manufactured our understanding of images. As mentioned in the previous chapter, there is no doubt that the emergence of other media has had a profound effect on the process of making and experiencing theatre. As media has increased its reach, so it has also increased its effect on images, while also affecting everyone, from audience to actor to designer to director, as well as society at large. Before moving on to how images work in theatre, I want to look at other media that use images in their creation. In doing so, I aim to answer the following question: What and how does an image do what an image is supposed to do across media?

Belting reasons that “images are visual … because of what makes them visible; because that is, of their carrier mediums, regardless of whether they appear in a painting, a photographic print” (2011: 10). Thus, while the mental image is shaped in a form no one can articulate in the mind, the physical image, the picture, is an “*image with a medium*. … encompasses both ‘form’ and ‘matter’” (2011: 10, emphasis in original). It is one of the ways the world communicates, by transmitting images in pictures through diverse media and packaged within a carrier (a television, a painting, a computer screen, a phone, a loudspeaker, a theatre stage, a street …). And this communication has a profound effect on how we view the world as well as media itself. McLuhan (1964) spoke of media as “prostheses” that improve our body’s grasp of time and space, much the same as Walter Benjamin (1955/1968), who had made a strong case for how our perception is dependent on the technological shifts and advancements that occur during the historical period we

[61] While I have previously mentioned online platforms as a site to reproduce images, in terms of image manipulation one only has to appreciate that “to photoshop” has become an accepted verb in the English language which defines itself as the act of altering an image digitally using image-editing software.

inhabit. Writing in 1935, Benjamin identified a loss of “aura” when encountering new mediums (in his time photography and films), which is connected with the originality and authority of a single work (cited in Benjamin, 1955/1968: 217-253). The mass reproduction of these new works of art allows for a mass consumption which opens up our ability to talk back with and to the images, reducing their “aura”. At the same time, the mass reproductions of new mediums also makes it easier for humans to surround themselves and defer to the images that are reproduced.

The carrier mediums that Belting identifies come with their own rules, many of which depend on technological innovation. Think here of something like the moving images of film, which have technologically advanced from being relayed from projectors, through to televisions, and portable devices, each time demanding a reworking of their rules with every new technological advancement and updated carrier medium. Sometimes it is only a small adjustment that occurs, but watching moving images on a portable device or watching them in a cinema still alters the interaction between the body and the image.

Looking at other mediums brings us back to the territory of intermediality, which, for some, may be considered as a leap outside of the boundaries of live performance because it invites a change in the form of theatre itself. But theatre is bound to the same shifts in perception due to technological advancements, even if they do not directly make their way into the theatre. It is not possible, in other words, to look at theatre without looking at how other media have influenced it. If we, as Balme (2004: 8) does, “define intermediality as the simulation or realization of conventions and patterns of perception of one medium in another”, then we have to admit that theatre has in many ways always been intermedial, from the application of its own texts to the influences of early mass entertainment on its own performance style. Some, especially those working in the dramatic form, have sought to keep theatre cut off from these advancements. However, this is not the postdramatic approach, which having developed out of the postmodern movement, relishes in adaptations and translations. Brecht summarized this best, even before the global proliferation of film: “The film viewer reads stories differently. But he who writes stories is also a film viewer. The technification of literary production can no longer be undone” (cited in McCormick and Guenther-Pal, 2004: 113).

When Brecht was writing in 1931, film and literature were looking at each other for inspiration. He points out how the transactions with images from one media can influence the person's reading of images from other media. They can also influence how one creates them. As director Robert Lepage suggests: "…one cannot ignore the vocabulary of the cinema – how one can tell stories using the means of cinema. The audience has this knowledge after all, has through music videos become accustomed to stories being told in jumps" (cited in Balme, 2004: 16). Other media gives us more tools to play with through their different ways of perceiving the world, allowing the theatre-maker to explore diverse forms of manipulation as well as having more fertile ground through which to create different associations of meaning.

Belting defines intermediality as more than merely a dialogue between different media forms. He argues that intermediality also concerns the ways in which we "call forth images that we know and remember from one pictorial media and link them with other pictorial media" (2011: 31). What Belting means is that intermediality refers to the ways in which we may have seen something in a film which later resonates with other images that we encounter, for example, on stage. When this happens, we notice things that we had previously not seen: "it takes a new medium to bring to our awareness qualities which had gone unnoticed in the media of the past" (2011: 31).[62]

It is not possible to talk about intermediality without acknowledging the international movement of images across the globe. Belting's work on images also attempts to contextualise the power of the global media-machine. This calls to mind the politics that are involved in the transmission and cross-pollination of images through various forms of media. Cable, satellites, the internet, and cellphones have all had a profound effect on how and what kind of images we encounter and consume. These media technologies also have the power to transmit a single image, as part of the global experience.[63] McLuhan's writings anticipated our contemporary

[62] The arrival of film showcased how much theatre was viewed from a single vantage point, as it took early filmmakers a number of years to consider moving the camera from a single locked off vantage point. It also made us aware of the particular broader characteristics of theatre acting. It is also possible to argue how something like reality television reveals how important writing is to scripted television shows.

[63] Consider the popularity of the British TV sitcom, *Mr. Bean*, which in the mid 1990s and prior to the reliance on the internet, was broadcast in a vast number of territories around the globe, including Ethiopia (where I was living at the time). The title character of Mr. Bean, played by Rowan Atkinson, was even more recognisable than Charlie Chaplin sixty years earlier.

context, because it is now indeed “the medium that shapes and controls the scale and form of human association and action” (1964: 9). TV, film, and YouTube videos all demand our constant attention. Our bodies have also developed into intermedial bodies because of the constant influx of media and images that we encounter, turning the devices (and mediums) we use into extensions of ourselves. This is not an altogether bad thing, however. In fact, this current hyper-mediatized context allows for the emergence of new art forms and greater potential for creative expression.

The Still Image – Reproduction

One of Augusto Boal’s key games is that of the frozen tableau (2002). In this game, participants are encouraged to create a frozen, still-image of a particular situation in which they have experienced oppression. One person guides the rest towards the building of this still image, before it is unpacked in discussion, or allowed to be re-configured to change the experience of oppression. These tableaux are a key exercise of Boal’s, which is meant to help the participants (who are not actors) express an image of their reality.[64] This exercise is just one way in which we communicate with images, even if they are still – in this case, the participant’s bodies transform their experience into existence through the use of a tableau exercise – and in doing so, transform their mental image into a visual form that others can see and interact with.

Boal’s exercise is a great starting point for the development of a theatrical work. It was developed as a reaction against a reliance on the written word or script. Boal rejects a focus on the script in favour of a process that makes use of the stories and images of the people he is working with. The tableaux exercise owes much to the photograph, because what the photograph does, according to Béla Balázs in 1923, is to “give us back our bodies, and particularly our faces, which have been rendered illegible, soulless, unexpressive by the centuries old ascendancy of print” (cited in Cardullo, 2012: 181). The power of perception of our own bodies, or bodies like ours, gives us more freedom to express, mimic, and perform.

[64] Boal’s focus, of course, is utilizing this methodology in the fight of the oppressed against the oppressors. The exercises are very valuable in this sense in that they give expression to those who might feel that they can’t find the right words to talk about their experiences.

According to Belting, we follow a process upon seeing a photograph: we first conceive of media as a symbolic or virtual body , and then allow the media to inscribe themselves upon our bodies, the experience of which teaches us self-perception or self-oblivion (2005: 11). As Susan Sontag points out in her critique of war photography *Regarding the Pain of Others*[65]: "Narratives can make us understand. Photographs do something else: they haunt us" (2003: 89). While her argument is that narratives are more effective than images, because they make us more self-reflective, Belting places faith in images having the same power because they inscribe a narrative onto our bodies. According to him, the conclusion of the process of seeing a photograph, whether it haunts us to create a narrative or to reject it, is that we acknowledge pictures as different kinds of bodies.

What photographs tend to do is provoke viewers into imagining the absence of life in the image they encounter. Thus, to look at a photograph is to return to mimesis via another medium. As Belting argues,

> where the shadow was arrested, held still at the moment of exposure, and as soon as it took shape in the print, the body was lost. Thus, the movement of life was frozen; it became a motionless image in contrast to the performed images of ritual or dance. (2011: 28)

We long to bring the still image of the photograph back to life. Even though a photograph might inspire us, it is only a frozen moment waiting to be brought to life. Theatre, it can be suggested, is in fact a sequence of frozen tableaux that have been animated by the cast and theatre-maker, and then placed in a series from one to the next.

Anne Bogart is an American theatre director and writer. Early in her career she had devised an ensemble-building theatre-making process out of choreographer Mary Overlie's Six Viewpoints technique. Bogart has written extensively on the process of theatre-making from both a practical and theoretical viewpoint. One of her devising exercises follows the principle of still images. The exercise takes inspiration from her Viewpoints training, which seeks to break down movement into nine adjustable categories. Bogart uses these Viewpoints techniques to create what she

[65] Sontag's book is an interesting tangent related to this research as she struggles to understand the horrors of war through the examination of war photography. This alludes to the power of images that capture the pain of those in the photograph, and how it influences the embodiment and exchange of images. One of the examples she presents is a photograph from the Balkan Wars of the 1990s.

identifies as Composition tasks, which are used to develop material for performance (Bogart and Landau, 2005: 7-9). One of these tasks requires that her cast create three tableaux that express an aspect of the scene they are devising, or text they are working on. These tableaux must come from the beginning, middle and end of the scene. After giving her cast a short amount of time to construct these using the theatrical elements that they have been provided with, she asks them to present to the group. The tableaux are performed and the word "Blackout!" is called in between each image, in which she, as the audience closes her eyes, allowing her to perceive each image in her mind.

This is a very basic exercise, and one that I use frequently in my rehearsal and teaching processes. I do this as a way of encouraging the people I am working with to begin expressing themselves. This expression is not achieved through words but through the body. And because it asks for an image, it immediately triggers this form of expression from the performers. What is also useful about the exercise is that it generates a shared currency of images to explore as though the images are texts to be interpreted, or a scene that is yet to be devised. After the first viewing the director and the cast can go back and re-shape the still physical images to locate the ones that they agree on, and which suit their shared mental image.

This fairly straightforward exercise exposes the relationship that exists between bodies and images, and also hints at the influence that the photograph has had on the theatre-form. While the actors create a still picture, originally inspired by the medium of the photograph, they are creating it by combining their own mental images and establishing their own expression of these images. This exercise thus puts into practice Belting's theory about the image, which "requires a spectator [that] is able to animate the media as though images were living things" (2011: 11). In a sense, this exercise functions as a

> …medium [that] helps us to see that the image neither equates with living bodies nor with the lifeless object…The images of memory and imagination are generated in one's own body; the body is the living medium through which they are experienced. (2011: 11)

The exercise reflects this process, much in the same way as theatre adds a further medium of expression, in that it allows the performers to actively go through the process of creating their mental image by using their physical bodies in action.

The Moving Image – Duration

The next phase of Bogart's exercise is to ask the makers of the frozen tableaux to animate the moments in between the images. This requires that the participants find a way to get their bodies to transition from one position to the next, connecting the tableaux in movement and expression. This takes the participants one step closer to developing a theatrical performance, as they move from a montage of still images to a continuous stream of images, which Boal calls "transition images" (2002: 205). The stream of transition images recalls our human ability to keep seeing the image of an object for a fraction of a second after it has disappeared. This condition, identified as the persistence of vision, is what the medium of moving images, film, was built on.[66]

Film has had a strong influence on postdramatic theatre. This is due to films being one of the most popular forms of media and cultural exchange. As McLuhan has argued, films have altered our thinking and view of the world. Ralph Hammerthaler sums this up by suggesting that "If there is a trend in the theatre of the 1990s, then it is the trend of the theatre movie" (cited in Balme, 2004: 1). Here Hammerthaler refers to the construction and adjustment of images in the theatre space as strongly influenced by the film medium. He argues that theatre produced in the 1990's attempted to adapt its characteristics to mimic the experience of film on stage. Bert Cardullo supports this sentiment by arguing that theatre looks much more to film for inspiration, than the other way around (at least in the present late twentieth and early twenty-first century moment). His explanation for this concerns the kind of "message" theatre wants to send to its audience:

> The aim of adapting neo-cinematic devices for the stage seems mainly to tighten up the theatrical experience, to approximate the cinema's absolute control of the flow and location of the audience's attention. (Cardullo, 2012: 180)

Some of the language of film – cuts and close-ups, for example – suggest that there is a more direct pointing to the image that the audience should receive than in theatre. The question, then, is whether that makes the experience of encountering these images more shared or more individual?

[66] This term has many possible definitions and explanations as to how it happens. It is however what allows us to perceive 25 discrete images a second as pictures in motion.

Any kind of shared space of viewing, such as the cinema, has the potential to become a public locus of images. This is the special characteristic of theatre, as Balme writes: "theatre was defined as a special form of face to face communication and [is] therefore clearly distinct from other art forms or media" (2004: 5). The shared communion of bodies watching a live performance is not replicated in the watching of images on a device or a screen. So even though films and images on screen have a great public appeal and reach, they do not necessarily invite the same communal moment-to-moment experience as a theatrical performance. The nature of theatre allows the viewer to keep their own personal journey through mental images even more private, which allows the image to penetrate further into their subconscious. In this way, the viewer is part of a community and yet simultaneously alone. As Belting puts it, our “own images may flow over into the images of the film, or they may remain in memory…” (Belting, 2011: 51).

Belting elaborates on this further by articulating how film creates this simultaneously private and shared space:

> … techniques such as the close-up, obliterates the shared space in which the audience makes its presence felt and destroys any analogue relation with the real places of the theatre (stage/audience hall) in which the viewer is thrown back upon himself and his [sic] images. (2011: 51)

The space for expression remains private, closed in, and the overlapping mental and mediated images are both closer to the individual – almost closer than that of theatre. What this means for the individual is that our connection to film images might be stronger because of how we experience that moment. Belting (2011: 53) takes us through this journey step by step: “We identify with an imaginary situation as though we ourselves had stumbled into the movie picture.” So far this might be much the same as watching a play, but then comes the catch: “Our mental images cannot be clearly distinguished from those that reach us through the technology that produces the fictional images of the film” (Belting, 2011: 53). They do not have that physical dimension unique to theatre, and so the viewer creates “the impression that the fleeting images flowing before his [sic] eyes are nothing other than his own images, like the ones he experiences in imagination and in dreams” (Belting, 2011: 53). While the audience member in theatre has to work to complete the image, the film image seeps into the mind.

It is interesting to compare how a shot in a film, which triggers the viewer's mental image, compares with Mikhail Bakhtin's literary concept of chronotopes. Pavis' describes chronotopes as something only the novel as an art form can accomplish because it "creat[es] a figure or symbol using concrete data, [by] finding a figure of the world that is as concrete as it is abstract, and that enables a spatial metaphorization and a temporal experience" (2003: 159-160). However, if we combine Belting's analysis of the private experience of viewing a film together with the unique alphabet of film, then a "spatial metaphorization" and "temporal experience" may occur. The viewer's imagination and the film images overlap and seep into one another. Bakhtin's chronotope seems to create an almost universal potential for a "reverberation" of expression between a concrete image and the mental one. He argues, for instance, that

> In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements in time, plot, and history. […] The indicators of time are discovered in space, while space is perceived and measured in terms of time. (Bakhtin, 1982: 84)

The viewing of a film creates the potential for "time" to "thicken" and "space" to become "charged" with the "reverberations" of "echoes", as alluded to by Bachelard. We can then easily identify that the magical power of film lies in how:

> [..] through the use of montage, it becomes possible to simulate continuous action in a flow of time. The interplay between filmic images and the 'virtual' images lodged in the viewer, the latter nourished by the viewer's memories and dreams, recalls the anthropological ambiguity between internal and external images. (Belting, 2011: 28)

Drawing on Belting's theories, I will posit here that the film-image has the potential of serving as the audiovisual chronotope if it engages in this "interplay" between filmic and mental images for the viewer. These specific filmic images, the audio visual chronotopes that will live within our minds, have the potential to resurface at unexpected times or when triggered. In a rehearsal space, when a theatre-maker asks the actors to animate the still images, as presented earlier in Bogart's exercise, they resort to their mental images to do so. Working in the contemporary hyper-visual culture of today, there is a strong chance that the animation of these stage

images will be shaped by their archive of film images, what I have termed their audiovisual chronotopes.

We must also acknowledge that in a global context, the cinema is no longer the public space it once was. Today, many public spaces where we receive images have become increasingly private, as we have begun to consume images via televisions, computers and handheld devices in private spaces. This has altered the nature of how images are presented to us. Here we might recall McLuhan's proposition, written just as the power of television was emerging: "The effects of technology do not occur at the level of opinions or concepts, but alter sense ratios or patterns of perception steadily and without any resistance" (1964: 18). His words have proven true: with every new medium that has been invented, so have our behaviours changed.[67]

The nature of the image is thus continually changing, as it is projected through different forms of media. For example, while the images that arrive from film are at least held together by a narrative, the images that we encounter on television are much more diverse. TV was one of the first mediums which offered viewers a continuous overload of images. Giesekam identifies television as the key indicator of the postmodern, as it is

> pervaded by notions of the society of the spectacle, the simulacrum, the disappearance of the referent of the sign, immersion in and seduction by images, and a waning of affect that arises from the proliferation of depthless pastiches of historical imagery […]. (2007: 19)

Television toys with a multitude of images and signs that are divorced from their meaning and thus cut off from the signified. TV, in other words, presents us simply with a spectacle of images that are free-floating, and this makes the process of interpretation far more complex. It is another system where we can find Baudrillard's simulacrum.

One of television's predominant characteristics is that it can stay constantly switched on, cycling through images until someone turns it off. Currently, our portable media devices are always in our pockets, able to transmit information to us

[67] For instance, with internet streaming technologies, it is quite common to watch a season of a television series in a couple of days ("binge" watching episodes back to back) from anywhere in the world. This is instead of the ten months of weekly hour-long episodes that was necessary two decades ago (and also dependent on global broadcast agreements).

on demand. This allows a more frequent bleed and overlap of media images to take place between our mental images and those from the media, simply because images are so omnipresent and accessible. This makes it difficult to distinguish between the images in our minds and those that we encounter through our interaction with screens. Our addiction to screens has further increased our capacity for absorbing images. Tim Etchells describes this phenomenon well by using his experience with television as an example:

> Our immediate landscape is what we can see out the window. But we have so many other landscapes. So where does our visual image bank locate itself? The space that we really live in is a kind of electronically mediated one. And it feels like one's landscape – the source of one's images, the things that haunt you – are likely to be second, third, fourth-hand. (cited in Kaye, 1996: 236)

Etchell's memory of the television reminds us that what lies beyond the image is not something original, and each new medium is an opportunity to recreate a version of the image. Our exposure to media devices increases our image archive. This archive, expressing itself as a rhizome, has increased massively since the dawn of the internet, where moving images traverse the planet faster, are sleeker and are always available on demand.[68] This has affected how our minds view and store images.

Our constant exposure to moving images, much beyond the world of film, brings to mind Elizabeth Klaver's discussions around the condition of the contemporary viewer. According to Klaver, due to their "exposure to an ever-expanding network of different media", contemporary viewers sit at the "crossroads of various media looks and open to a variety of subject positions" (1995: 311). Similarly to Belting, Klaver further argues that "the viewer exerts agency by performing in the viewing situation, by bringing a history of media and life experiences to what she is watching" (1995: 311). As a result, it is possible to imagine a viewer whose perspective is pluralistic, changing, interactive. Her reason for this lies within the power of media itself:

> Given the playful intersections going on among film, theatre, and television and the shredding of their boundaries, a viewer not only

[68] Memes, usually an short snippet of a recognizable action/reaction, are such a turbocharged case of this transfer of images.

> watches in a variety of media-viewing positions but also sees the deconstructions and alterities of media performing each other. (1995: 318)

Our prolonged and constant exposure to media has allowed us to be more cognisant of media performing itself,[69] but this has also inspired us to be part of the media-machine. The proliferation of media devices also makes it easier to extend ourselves into the media, allowing our mental images to find expression in the media. This is nowhere more evident than with the video/film clips which capture our moving images, because they allow us to express our actions. We take our agency a step further in this digital age by having the power to generate images and upload them into the public space of the internet.[70] We can perform, record, and share ourselves and our lives with the world. At the same time, we work as dramaturgs, curating ourselves to give our best performance to the world. The theatrical rehearsal space has expanded to encompass the global online audience.

While the debate between the private experience of gazing at film images might differ from the shared community aspect of performance, theatre has begun to mimic film in its use of film media. Theatre now incorporates projections or television screens, at times placing the screen on which images are projected on stage. This constitutes intermediality, but the use of film media on stage also raises questions about the notion of poly-dimensionality which forms part of the postdramatic.[71]

How the combination of gazes works upon the spectator in postdramatic productions is an important question. How does a carrier medium (such as a screen), placed within another carrier medium (theatre space), alter the creation and reception of the *mise-en-scène* and the evocation of theatre images? How does this contrast to the performance on stage of an identifiable filmic image without its carrier medium (performing an iconic film scene using only the actor's bodies and voices)? Both intermedial examples show why an analysis of the filmic image is crucial to the

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[69] The comic-book theatre style of physical performance in South Africa is a good example of this.
[70] As briefly mentioned previously, consider platforms such as YouTube and Instagram which not only allow any individual with internet and camera access to upload videos, but also for these videos to be shared and reposted by other users. Videos that get shared most become viral, and often break national and cultural boundaries as the viewership spans the planet.
[71] Giesekam, in *Staging the Screen* (2007) offers a comprehensive analysis of theatre companies who have experimented with the stage as a meeting point between theatre and film media (Forced Entertainment, Robert Lepage, The Wooster Group were early forerunners). Among the postdramatic experiments these theatre companies explore is the diverse relationships between the live body and the mediatised body or environment.

dramaturgy of working with images because the filmic image has infiltrated so much of our lives, including the participants in theatrical work.

In this section I have tried to highlight a few of the characteristics of moving images (film and television) as my pathway into the intermedial approach of my dramaturgy. A more detailed analysis of film images is beyond the scope of the thesis. Even though both film and theatre work with images, film has taken over the "realist" and modernist preoccupations of theatre, a more representational artform. On the other hand, theatre has moved off into a different terrain, borrowing from film but never replacing theatre completely with film. Marranca goes as far as to put forward the term "mediaturgy" in order to place importance "on methods of composition in media works" (2010: 16). She had established this in response to the postdramatic work that had embedded new technologies, such as projections, virtual space, and the internet into their performances. Her approach "situates media as the centre of study" and acknowledges the shifts the performers and audience have to make in encountering such work (2010: 16). Her choice further highlights the importance of images within performance (as they are transmitted through media) and reinforces the usefulness of an intermedial methodology to the practice of dramaturgy.[72]

The Sound Image – (Trans)ephemeral

Looking at music with regards to images might seem strange, given that music/sound does not occupy space in the visual sense in front of us. Music happens through time and the activity of the sound waves that take place over that time, but it is not necessarily visible. While music lacks a physical property, it does create images in our minds – which are sometimes even stronger than those produced by other media. As music does not have a visual dimension, it gives the listener even more space in their mind to endow it with meaning. Listening to music, the listener is consciously filling it with their own mental visual images, before storing it in their unconscious. It "thickens" time, while it can also "charge" the space,

[72] For other contemporary approaches to dramaturgy, especially within the postdramatic, see *New Dramaturgy: International Perspectives on Theory and Practice* (2014) edited by Katalin Trencsényi and Bernadette Cochrane.

transporting the listener to different places in their mind. Music shares, in this sense, the characteristics of the image.

While the act of listening to music shares the ephemeral quality[73] of engaging with a theatrical event, it also differs from it, because technologically it is much more easily reproduced. This happens through the scripting notational process that has long been established. While performances have scripts, they traditionally only contain the lines of the characters, without necessarily capturing any of the other elements of theatre in such a notation.

The other method of reproducing ephemerality, that finds no equivalent in the theatrical sphere, is in the recording of music. While we have technology to record theatre performance, the correlation between a live performance and a recording of it is not as effective as the recording of live music performance. Technology has discovered how to capture sound waves, but not the gaze of the theatre spectator. The gaze is more planetary, more experiential and more "other" than the movement of sound frequencies. Yet, this technology that allows the musical sound waves to travel through space very efficiently, as radio, LPs, tapes, CDs, and now digital files on the internet, is still able to inspire the same mental images as if listening to it live. The transmutation of sound from one carrier medium to another is relatively simple and so is the manipulation of recorded pieces of music.

How long should a piece of music be to trigger an image? The musical form of hip-hop might hold the answer, as its methodology of making music takes the forms of image-play, rather than whole works. This approach is identified as sampling. While Hip-Hop has roots that can be traced back to the griots of West Africa, as well as the Deep South of the USA, it was enabled through the technological advancements of the 70s, which allowed DJs to play records at home and to experiment with them.

In the mid-to-late 1970s in the Bronx, New York, DJs would play records for parties, often selecting only certain songs or even sections of the record to spin on players they used at the time. One of the defining moments in the history of Hip-Hop was made by DJ Kool Herc, who found a way to repeat a section of a song by using

[73] Both theatre and live music are contained by time. They last live for a certain number of minutes or hours, and then cease to exist.

a mixer, two turntables, and two copies of the same record, which enabled him to switch between one and the other to keep that same segment playing through the speakers. Within Hip-Hop, this bit of music, usually a groovy, rhythmical crowd favourite, became identified as “the break”. The break usually referred to the part of the song that had no lyrics and was loaded with drums encouraging people to dance. Hip-Hop would later evolve into taking these breaks, or several of them, and looping them so that the Master of Ceremonies (MC) could add lyrics, allowing them to rap over the music.

In the early history of Hip-Hop the search was on to find the bits of music that would allow for the creation of new songs by digging through crates of LPs. The search for pieces of old music extended from simply looking for breaks, to any part of the record, and they were thus identified as samples. Joseph G. Schloss completed an ethnographic study on the subject of sampling in Hip-Hop by engaging in interviews with a lot of the early DJs in his book, *Making Beats: The Art of Sampling Based Hip-Hop* (2004) in order to uncover their artistic motivations and methods of working. His study linked DJs to the postmodern, as they developed music purely out of previously recorded material.[74] The carrier medium of the LP allowed certain sections of LP’s to be replayed over and over, and DJs noticed this potential. DJs would and still do arrange their artistic work in their studios in order to “experiment with different patterns and approaches to organization” of these diverse samples into something new (Schloss, 2004: 151).

However, to practically and musically construct these new songs these artists were forced to ask themselves a very basic question, as articulated by Joe Allen:

> Like the particle physicist who break open atoms, hoping to later dig out their most elementary particles, dope DJs break open breaks, search for the answer to hip-hop’s most basic, yet unanswered question: how small is a piece of funk? (Allen cited in Schloss, 2004: 151)

Here are postmodern artists looking for the smallest pieces of funk in other songs in order to create more “funk”. In this way, these Hip-Hop artists took on the role of scientists in their continual search for more and smaller pieces of music to work with.

[74] This will be elaborated further in the following chapter.

The choice of a sample in Hip-Hop, according to Schloss, is driven by an experience "conditioned by a lifetime of music listening in various social settings" (2004: 147). Schloss argues that "producers value the meaning of a particular sample…as a "venue for ambiguity and manipulation," meaning the artists emphasize the musical qualities of a record (2004: 146). It is not about where you heard the track, or who is the artist, or if the track has some symbolic value, it is a purely musically aesthetic value judgment. The primary concern is to make a good piece of new funk out of old funk, and they do this by isolating sections of music to use to create new songs. As DJs search for a particular musical quality, the most important piece for them is the drum beat. Yet the overall process of finding the perfect sound is fraught with challenges, as explained by DJ Negus I:

> In sampled music, there's never just one sound. In a sample, there's all kinds of different sounds, because you're sampling from a record with maybe eight or nine different people playing instrumentation. Even if they are not all playing at the same time, at least three or four of them are gonna be playing. (DJ Negus I cited in Schloss, 2004: 142)

Schloss's analysis of this process is relevant because it hints at how a sample, just like an image, is not only comprised of its horizontal elements (duration) but also its vertical elements (number of elements within it). The producer is not only looking for a particular quality over a period of time (horizontal rhythmic variation) but must always be aware of all the other instruments that happen at the same time (called vertical inconsistencies). This kind of graph-like way of analysing music is very much in line with how modern musical software works: each instrument running on a separate track, layered on top of other tracks, in some ways expressing the rhythm (horizontal) and timbre (vertical).

In the example cited above, DJ Negus I has to make a choice about using the particular sample of the drum together with the other instruments, because it is not easy to remove the other instruments from the sample. He can recreate the drum beat himself if he wanted to, but this would not agree with the genre of Hip-Hop as a sample-based way of making music (Schloss, 2004: 68). The artistry for these DJs lies in finding the samples that will fit together into the new arrangement.

This process allows for plenty of experimental arrangements, juxtapositions and overlaps. It fits within the postmodern in its deconstruction of master-narrative

and working with fragments: a bricolage of sound. However, it is also connects with the planetary, for it originated from those in the margins of American society. When Schloss claims that Hip-Hop is a distinctly non-European, African-American originating form of art, he quotes James A. Snead:

> European culture does not allow 'a succession of accidents and surprises' but instead maintains the illusions of progression and control at all costs. Black culture, in the 'cut,' builds 'accidents' into its *coverage*, almost as if to control their unpredictability. Itself a kind of cultural *coverage*, this magic of the 'cut' attempts to confront accident and rupture not by covering them over but by making room for them inside the system itself. (cited in Schloss, 2004: 138)

It is planetary because it breaks away from the "illusions of progression and control" and "makes room" for accidents. This implies that any transposition of this methodology must allow space for accidents to occur and accept them as part of the artistic process. This also supports the planetary in recognizing how different points of view, particularly of those outside of the dominant narrative, contribute and shape the artistic process.

If this methodology of sampling is now linked to dramaturgy, we can identify how it can help establish the characteristics of theatrical images from which to build a *mise-en-scène*. A theatrical image does not need to be linked to a specific duration. Theatrical images do not have to be measured in a particular moment in time, nor do they have to contain themselves to a singular theatrical sign system. Furthermore there is room for unpredictability, surprises and ruptures. Working with theatrical images is much the same as looking for that piece of funk, in that the theatre-maker searches for those images that will provide "*coverage*" with others in order to create a new performance.

The Makings of a Theatrical Image

I want to summarize the characteristics that are extracted from image-theories as well as their workings in other mediums. This will inform much of the practical process involved in the construction of a theatrical performance. The working dramaturgy is the practical application of the idea that the theatrical image is predominantly incomplete, not original and always aims to be a transaction.

Incomplete

Hans Belting sets down Bachelard's "new being" in our reception of images as the mental image, which is "always an afterglow (remanence) a trace and inscription of [proper] images we encounter in the mid world" (2011: 26). He also identifies the unique process of moving from the physical image that is presented in front of us to the mental image, which Belting calls "the trace." While Bachelard equates this image with a "becoming of our being," Belting locates "our being" in the human body as the site where images are processed. If it is the mind that holds this afterglow of the physical image, it is the body that holds the mind. This is why for Belting each one of our bodies is "the locus of images" (2011: 21). The body, argues Belting, "endows some images with symbolic meaning and admits them to memory, others it consumes and forgets" (Belting, 2011: 21). Not all physical images are processed the same way, hence the inscription within our bodies is very often quite different from one body to another.

This process of "endowing" the body with images is connected to Bachelard's process of expression. Belting suggests that the image does not exist because it is visible, but rather because it is "invested, by the beholder, with a symbolic meaning and a kind of mental 'frame'" (2011: 9). The image works on both an external and internal level - and more than just seeing it – it is actually created or "expressed" "as the result of personal or collective knowledge and intention" (2011: 9). When we talk of images we usually refer to those mental ones that remain in the mind after an encounter with an image proper (the image and its carrier medium). That is why if we want to identify an image in general, we must agree that is incomplete on its own. It needs a body to bring it to life, it needs a reader or an audience, but it also needs stimuli for it to come into being.

This desire to complete the missing image occurs, to varying degrees, in all image-carrying media. Norman Holland reminds us of the requirement of our consciousness in the process of reading literature:

> When these marks become words, when those words become images or metaphors or characters or events, they do so because the reader…gives them life out of his own desires […]. He [sic] mingles his unconscious loves and fears and adaptations with the words and images he synthesizes at a conscious level. (Holland, 1975: 12)

Holland argues that the reader is the one who creates images out of his "own desires" which are the "unconscious loves and fears and adaptations." In other words, for the mental image to form, the viewer is required to add things of their own from what they perceive. French philosopher, Jean Paul Sartre argues similarly in *The Psychology of the Imagination* (1940), when differentiating between perception and imagination: the world around us and what our senses take in is the perception, but it is only partial and our own imagination is needed to complete the full image (1940/2004).

Mendelsund (2014) elaborates on this further, when discussing how a reader might identify a character in a book to the point of even being able to say, "I know her", but may not be able to describe the character adequately in detail. While some might call this a failure of the reader's imagination, Mendelsund argues that it is in fact because of their active imagination. The reader is the one who fills in the gaps in the descriptions or puts forward much of their own images, references and connections so as to "see" the image of the character that they encounter on the page. In other words, the reader invests the given image with their own meaning.

Mendelsund's main point is that the author of the work is the one who activates the reader's imagination because "it is precisely what the text does not elucidate that becomes an invitation to our imaginations" (2014: Fictions). He goes on to suggest that when an author withholds information or descriptions, readers imagine the most: "our minds synthesize the disparate pieces, and create a painting out of a mere outline" (Mendelsund, 2014: Sketching). The author (or artist) is inviting the audience to "fill in" the image to make it whole. It is then up to the author (or artists) to feel free in setting up how incomplete the given image will be, being aware that it is up to the reader of the work to complete it.

The same applies to film. In this art form, an image that grabs a viewer asks something of them, as historian Rudolf Arnheim argues:

> The curious paradox in the nature of any image is ... that the more faithful it becomes, the more it loses the high function of imagery, namely, that of synthesizing and interpreting what it represents. And thereby it loses interest. (cited in Merjian, 2003: 167)

Theatre is no different in this regard. Audiences in a theatrical production are involved in a similar process of investing personal meaning through their own

engagement with the performance. The style of the performance may vary, but with the material elements presented on stage, the audience works to “create a painting” out of those given elements (Mendelsund, 2014: Sketching). What is presented in front of an audience, something physical and concrete, a body, an action, lighting, sound, a spoken text, all are significant; but what is not placed in from of them is more significant still. The empty spaces on stage, or the things that are deliberately left unsaid, are what challenges the audience to complete that presented stage picture in their mind’s eye. Just as Mendelsund (2014: Skill) argues that “readers are full participants in the making (the imagining) of a narrative”, theatrical practitioners have argued for the unique role of theatre as the locale of “shared making of the performances” with the audience working together with the artists to create meaning.

The theatre-maker must be confident in creating theatrical images that are incomplete, because no matter how much material they use to create the image, it will not be activated until those watching it endow it with the missing pieces that come from their own history of images. British theatre director, Peter Brook, has an exercise as part of his general rehearsal process which is a perfect example of this. In the film capturing his process, entitled *Tightrope* (2012), he asks his actors to imagine that there is a tightrope on the floor in front of them and simply walk across it (Brook, 2012). The nature of the actor’s walk, their balancing, focus, and movement of their feet will all communicate something to the audience. There is no physical tightrope and yet simply the way the actors move will allow the audience to “see” the tightrope, as they draw on their imagination, which is triggered by the actors and their actions on stage.

Due to this incompleteness it also becomes nearly impossible to demarcate the boundaries of the image, or specifically note all the components that result in a complete image. For that reason, the image can keep being built up, in all directions, over time and in space. It is the viewer who decides when an image is complete, and sometimes that happens more through the process by which their mental picture is triggered. This perpetual incompleteness gives theatre-makers a lot of choice when building and layering theatrical images. It demonstrates how images are modular and scalable, able to slot on top of one another just as much as being on their own.[75]

[75] I will elaborate on this practice of scaling in the following two chapters.

Unoriginal

Partly because of its incompleteness, and partly because of the person(s) who make(s) it, it is very difficult for the theatrical image to be original. For something to be original means that its origins cannot be traced. to. Because the human body carries its own experiences and images whenever it encounters or even makes physical images[76], we are always feeding our past into anything new that we encounter. As Belting reminds us, our "living repertory of our internal images connects with the physical production of external pictures that we stage in the social realm" (Belting, 2011: 9).

Belting sets up this approach in several of his works, starting with the article, *Image, Medium, Body* (2005: 303), where he describes his objective as: "[...] I still entertain the idealism of conceiving an ongoing history of images. [...] I propose a new kind of iconology whose generality serves the purpose of bridging past and present in the life of the image and that therefore is not limited to art." He argues that each image has its past versions and we as the bodies that interpret and store them would be the archive that keeps them. Similar to Bachelard, Belting reinforces the notion that the image and the body work together, as bodies are a living medium which enable us to perceive, remember and project images (2005: 306). He extends "the mind's eye" to encompass the whole body. Belting thus traces the function of image and its relationship to medium and body to the beginning of performance, echoing Aristotle's and Plato's thinking:

> From early on, humans were tempted to communicate with images as with living bodies and also to accept them in the place of bodies. In that case, we actually animate their media in order to experience images as alive. Animation is our part, as the desire of our look corresponds to a given medium's part. A medium is the object, an image the goal, of animation. Animation, as an activity, describes the use of the images better […]. (Belting, 2005: 306)

Belting once again emphasizes the importance of the body, conflating the mind and the body together, in relation to the animation of the image: "We know that we all have or that we all own images, that they live in our bodies or in our dreams and wait

[76] Such as when we re-tell exciting events to our friends and have the potential to re-enact and demonstrate certain bits of action. As mentioned previously, Boal uses this human trait within his theories and practice of theatre.

to be summoned by our bodies to show up" (2005: 305). Images may be summoned when we encounter something outside of us that awakens them through our senses and triggers us to animate them, which is why it is difficult to fully divorce the mind from the body.[77] The animation of the image and any resultant exchange requires the body.

Mendelsund agrees with Bachelard when outlining that this "animation" process within reading is slightly magical because it:

> …is a fundamentally mystical experience-irreducible by logic. These visions are like revelations. They hail from transcendental sources, and are not of us – they are visited upon us. Perhaps the visions are due to a metaphysical union of reader and author. Perhaps the author taps the universal, and becomes a medium for it (2014: Belief).

While the "visions … not of us" seems to conflict with the idea that we hold images within us, especially if we consciously animate the images, the rest of Mendelsund's quote also attempts to highlight the "metaphysical union…the author taps the universal" which suggests what could be described as a type of shared database that we access. While our bodies might not contain all the images we have been exposed to, it does possess links to them. Thus, we need an event to take place that ignites or activates our unconsciously stored images. The visions to which Mendelsund refers also have the power to affect the whole body, "carrying" it into the mental image.

As Mendelsund states, readers are full participants in the making (the imagining) of a narrative, through their engagement in completing the image they encounter while reading (2014: Skill). Mendelsund argues, as Belting does, that being participants in the making of the images gives us ownership over them:

> These images we "see" when we read are personal: What we *do not see* is what the author pictures when writing a particular book. That is to say: Every narrative is meant to be transposed; imaginatively translated. Associatively translated. It is ours. (2014: Co-Creation)

If we were to look at this relationship from another angle, we have to acknowledge that those who make the images are also readers of images. Every artist, author and director first had to encounter images elsewhere before constructing them

[77] The practical exploration of this conflation of mind and body will be touched upon in the following chapter when discussing the extraction of images for the productions of this research

themselves. If we “imaginatively translate” everything that we see, then we also feed it back into the work we make. If we approach image-creation from this perspective, then it is impossible to argue that anything can be completely original precisely because what we create is influenced by what we have previously experienced. Our bodies hold images together, and thus serve as a living archive. They must, in turn, be used to generate other images – keeping humanity in a continuous loop of images.

N. Katherine Hayles bridges the work of Bachelard and Belting in seeing the body as principally a collection of images.[78] Hales’ thinking is connected with the posthuman, originally introduced by Ihab Hassan’s lecture, entitled ‘*Prometheus as Performer: Toward a Posthumanist Culture’* (1977).[79] Hayles argues that the dependence on various media, and the proliferation of media in our world, has augmented humanity’s image storage capacity. In *How We Became Posthuman* (1999) she argues that this metamorphosis has already taken place, and we are identifiable by the collections of images or information that we have consumed and stored in our minds and bodies.

How the body stores the mental images is even more of an unknown phenomenon and is beyond the scope of this research project. Baudrillard identifies the human body as a “pure screen, a switching centre for the networks of influence” (1985: 133). His formulation of the human body is an attempt to place it within the postmodern, saturated visual and screen-dominated world. The body has become a medium that stores images. It might be safe to argue that the storage of the images we encounter would be closer to a rhizomatic network than a logical and ordered catalogue (Deleuze and Guattari: 1988). Our random bursts of images, the interplay in our dreams, as well as the memories that we store within ourselves all point towards this suggestion. The contemporary world further increases the chances of such a network. Baudrillard’s comparison of the body to the TV screen, which can alternate between channels at the push of a button, mirrors the inner organization of images within the body. Thus, the challenge of theatre-maker (or any artist really) is

[78] See chapter 1 in *How We Became Posthuman* (1999) for her full argument, which also touches upon cybernetics.

[79] The posthuman is a multifaceted critical theory which takes diverse approaches in de-centralizing the human, from environmental, feminist and cybernetic perspectives, among many others. There are links to the planetary in seeking diverse perspectives as well as an awareness of relations among all elements of the planet. For an introduction and critique see Rosi Braidotti’s *The Posthuman* (2013).

to find the triggers that will animate these images and guide the viewer in creating meaning from what they see. This meaning will come from the rhizomatic journey through "the networks of influence" of the viewer (Deleuze and Guattari: 1988). My dramaturgy aims to trigger journeys that extend or scramble these networks so that different meanings are created on stage.

Any artist who receives an image and then constructs something to share as an image is further contributing to the broader exchange of images circulating in our image-driven world. In doing so, they further dilute an originality that maybe never existed in the first place. No matter the transmission medium (be it through a book, film, or picture), our bodies are the storehouses of images, and thus serve as the medium through which images are animated. As filmmaker Jim Jarmusch advises anyone making art that:

> Nothing is original. Steal from anywhere that resonates with inspiration or fuels your imagination. […]. Select only things to steal from that speak directly to your soul. […] And don't bother concealing your thievery - celebrate it if you feel like it. In any case, always remember what Jean-Luc Godard said: 'It's not where you take things from - it's where you take them to. (2013)

A Transaction

Belting defines images as events in themselves, arguing that "they do not exist by themselves, but they happen" (2005: 303). This is very helpful for our understanding of images when used in theatre. Interestingly, Belting identifies the image as something greater than the sum of its parts, which not only mirror an external world but also represent essential structures of our thinking (2005: 316). If the image is greater than the sum of its parts, then this relates to the previous definition of them being incomplete, and if they represent essential structures of our thinking, then we must acknowledge they are not original as they have arrived to us from outside of our bodies through our senses. An image is greater than the sum of its parts because it exists through construction, during which the viewer must contribute something, such as imagination, for the image to be an image. This process of contributing (or endowing) pertains to the viewer taking the physical image and completing it with their own mental image – hence a transaction takes place in the

process of this construction, as the viewer uses their imagination to fill the gaps. This occurs in every encounter we have with an image.

Before we re-investigate what the receiver must contribute in creating the image, we must take a moment to understand what *happens* during that event. The mind is engaged in an activity, even with the reading of words in a book, which asks a lot of the reader, but also *transports* them:

> when you first open a book, you enter a liminal space. You are neither in this world, the world wherein you hold a book (say, this book), nor in that world (the metaphysical space the words point toward). To some extent this polydimensionality describes the feeling of reading in general – one is many places at once. (Mendelsund, 2014: Openings)

The experience of being in "many places at once" is another interpretation of the reverberation that takes place when we are exposed to an image, and this can also work when images are encountered within other mediums. The poly-dimensionality of images is related to the process and journey between the physical and the imaginary, between the image "proper" and the mental one, and this points to how this transaction might defy a purely mental process.

Pavis reminds us of the Freudian argument about the importance of the body as a mediator of the image, from the conscious reception to the unconscious storage. He quotes Mahmud Sami-Ali's analysis of Sigmund Freud's argument that "in the unconscious, time is transformed into space and space into a corporeal unit…in the process the body…acts as a mediator between time and space" (cited in Pavis, 2003: 149). This journey where the image is moved from physical perception to conscious mental translation and thereafter is reserved in the unconscious is all part of the image-storage process.

The experience of adopting an image and expressing it has an immediate association to the performing arts. It also encompasses the process of sampling, where artists appropriate the images they have experienced and express them as their own in whatever medium of their choice. Key also to this process is the question of time:

> How - with no preparation- can this singular, short-lived event constituted by the appearance of an unusual poetic image, react on other minds and in other hearts, despite all the barriers of common sense, all the

> disciplined schools of thought, content in their immobility? (Bachelard, 1994: xviii-xix)

These multifaceted events of image transactions between us and the world, but also, within art, between the artists and an audience, are almost constant. Each time these images require our bodies, because an image is incomplete until we undergo this transaction. As Aristotle theorized, humanity is in a large loop because of images, highlighting their constant performative aspect, to the point that it is a currency between us, a way of understanding the world, especially in theatre:

> The image then, once fabricated and perceived, can seem to function as a sort of operator of relations or a kind of pre-verbal or post-verbal - currency circulating between the stage and the auditorium…circulating for oneself, between the sensed and the imagined, the flat and the understood [...]. (Kelleher, 2015: 5)

Mendelsund's description of poly-dimensionality does not only apply to reading, then, but also to any artistic medium. Within the theatrical experience, the audience also occupies a liminal space: despite their physical bodies remaining in their seats, the mental pictures evoked by what is on stage take them into the world of the performance and through rhizome of their imagination.

In terms of theatre, it is imperative that there are conscious bodies present to receive images for these images to exist:

> If there were no more minds there would be no more images, mental or material. The world may not depend upon consciousness, but images of the world clearly do. […] It is because an image cannot be seen as such without a paradoxical trick of consciousness, an ability to see something as "there" and "not there" at the same time. (Mitchell, 1984: 509-510)

The paradoxical trick of consciousness is placed into action within a theatrical setting, where these images are presented in front of the audience. They are not complete, and they are not original. These theatrical images invite the audience to complete them by drawing on their own experience and knowledge, which carries with them a weight and history, all of which will influence how they experience that image on the stage. This research on the poetics of the image in a theatrical setting relies heavily on a sequence of events, but also takes place in a shared space between performer and audience.

The sequence of images in theatre, as we have seen through the medium of film in montage, also carries the poetics in its arrangement. The placement of one image after another, and the space in between recalls Reverdy's advice on the creation of images, which "cannot arise from a comparison but from the juxtaposition of two more or less distant realities" (cited in Breton, 1970: 16). When one image is placed after another, it not only carries its own "reality", but suggests another reality through the juxtaposition of one image from another. In his 1934 essay "Discourse in the Novel", Bakhtin describes how the author of a novel has the power to create juxtaposition by using different varieties of voices within the same language. He identifies this as heteroglossia: "another's speech in another's language, serving to express authorial intentions but in a refracted way" (1975/1981: 234). Bakthin provides examples by listing the possible varieties of discourse, of the narrator, the character, the genre, etc. Bakthin is echoing Reverdy's recognition of juxtaposition as a powerful tool. It is possible to analogize that each image has its own "speech" and "language", and that the placement of images in a sequence can carry the intention of the one arranging them. The novelist can reveal their poetics through how the ways in which they combine different voices, while the theatre-maker can do the same through the use and arrangement of theatrical images.

The performers and audience take in the same air and share the same breath while images are performed, and the director and the performers share the same space when they are conceiving theatrical images. The audience is being asked to make a connection with the imagination of the person responsible for what is on stage, while the performers and designers work together to join their imaginations. In both cases, it is the body that engages in the transaction of completing the image by acknowledging its traces across all the imaginations at play. Theatre potentiates the process of image-storage to take place, as images undergo a transformation from incomplete to complete, after which they are stored in the body of any individual audience member and require animation from the body to express themselves. Through a *mise-en-scène*, the images keep supplying the stream of transactions for the body to process.

Now that I have presented a survey of theories of the image and outlined some of the characteristics that apply to working with them in a theatrical context, the next chapters will unpack the practical experiments that test out these theories. My

focus will be placed on different aspects of the dramaturgical process: *extracting* images (from the body and media into the rehearsal space) in chapter four, *selecting* images into theatrical images (choosing how to arrange towards performance) in chapter five, and *weaving* images (layering towards a narrative) in chapter six. Each of these will contribute towards setting up an image-driven dramaturgy that works towards the creation of a planetary poetics.

CHAPTER 4 - EXTRACTING IMAGES

A few melancholy chords on a piano – a male voice singing – an image of a white woman in a white dress – a shot of a black man holding up a wedding dress – a close up of two different hands joining fingers – a shot of a couple dancing – "I'm going out for a swim. Frank! I'm going out for a swim", a young women's voice says – a black woman appears and then vanishes as she walks away backwards – the earlier white woman now with another white man stands as confetti is thrown above them – a black woman holding the earlier black man as he sobs on the ground… (Muftić, 2011).

Digital Extraction - *Frank and Fanette*

The above paragraph details a few "shots" from my first practical experiment in working with theatrical images by using captured video recordings of productions. The result was a seven-minute montage video entitled "*Frank and Fanette*".[80] The video contains elements from six different theatrical productions filmed in Cape Town between 2010 and 2011. The montage combines dialogue from a South African script (*Pornography* by Amy Jephta), music from *The Shadow of Brel,* a Jacques Brel cabaret (performed by Godfrey Johnson), video from four original South African works: *Quack!, Wombtide* (both produced by FTH:K, dir Rob Murray), *Inxeba Lomphilisi* (Magnet Theatre, dir Mandla Mbothwe), as well as video projections from a South African staging of Richard Wagner's *The Flying Dutchman* (Richard Wagner Society, dir Lara Bye).[81]

These "shots" were actually tableaux drawn from these different theatrical productions. I am initially using the idea of the "tableaux" in recognition of Marranca's work on identifying the characteristics of theatrical images. Marranca points to the tableau as the smallest element of a larger whole, "the chief unit of composition" of the twentieth-century:

[80] The clip can be viewed at: https://doi.org/10.25375/uct.7857032.v1
[81] I will use my terminology from this point on – theatrical images.

> Tableau has the multiple function of compelling the spectator to analyse its specific placement in the artistic framework, stopping time by throwing a scene into relief, expanding time and framing scenes. (1977/1996: xiv)

Marranca's description of a tableau is very similar to the power of the image, as discussed in the previous chapter, which argued that the image can be used as a means of "stopping time…expanding time…framing scenes." Within Marranca's definition, she identifies tableaux in a similar way to how I define theatrical images – a transaction that triggers an instantaneous journey to the inner image of the mind. Artaud with his "hieroglyphs" would also agree (1938/1958: 68).

Drawing on Marranca's theory of the tableau, I presented theatrical images from the six productions in chopped-up fragments as either filmed video and audio recordings of the live performances, captured audio of live performance, or as the video projections that were used in the performance.[82] These images were selected because in one way or another they had compelled me as the viewer to analyse them. In this new form, they are sequenced one after another, or at times superimposed on top of each other (especially with audio on top of video), while also occasionally having their timing manipulated (sped up or slowed down). For someone watching the clip, especially with the awareness of having seeing some of the productions live, the extraction of specific scenes, or theatrical images, nudges them into analysing "the specific placement in the artistic framework", as Marranca

Figure 3 - Still from Frank & Fanette (film-2011) with Liezl de Kock (Wombtide) superimposed on top of Thando Doni (Inxeba Lomphilisi)

[82] It is necessary for me to reveal that I was in some way involved in each of these productions, mostly as someone hired to film the live performance as a form of archive. In some cases – such as *The Flying Dutchman* and *Inxeba Lomphilisi* – I had designed the video projections. I had also directed *The Shadow of Brel*.

argues. Taking inspiration from Marranca, who identifies that a tableau as either visual or aural (1977/1996: xiv) allows me to describe this video as a montage of filmed theatrical images.

The idea for this short film had arisen from my encounters with two of the performances used to create the video montage. At a particular moment during each show, I realised that something on stage had triggered an image in my head which was similar to one from another production I had watched. The plays were vastly different in their performance style and made use of different performers and creators. The one was a physical theatre piece that did not rely on a spoken language, while the other was a production performed in Xhosa. What was interesting for me was how a particular image triggered from one production re-surfaced when I had seen something similar in another production. This mental image, though difficult to describe, was of a single person waiting for their lover, while knowing they would never come. It was an image of longing, pain and of someone lost.

What had triggered both these mental pictures was a similar gesture done by performers from each production. In *Wombtide*, the character played by Liezl de Kock opens an old suitcase, takes out a white dress and brings it to her nose. In *Inxeba Lomphilisi,* the character played by Thando Doni takes out a white dress from his shopping cart and also brings it to his nose. Though the surroundings of each of these material images were not similar (lighting, set, other bodies on stage), the gesture made an impression on me as I drew together their shared characteristics.

The reason for this image and its strong impression on me, I realised, was that both of the actors in the image were engaging in a similar action. My mind was taking in what was presented in front of me and my imagination was completing the picture. In both cases my imagination was accessing my stored mental images. This moment revealed how each image was not something new, but rather something shared, in the sense that the images were connected. This “reverberation” also alerted me to the nature of *how* I watch performances. My way of experiencing theatre, I realised, is more in line with the postdramatic gaze than the dramatic one. Watching a performance involves me looking for bits of performance that trigger an image in my mind. When I encounter these images, it as if they are archived alongside other similar images in my mind. For me this realisation of how I

experience theatre drew a parallel to my migrant experience of identifying recognisable elements of media in a new environment in order to be able to construct a new identity in my new home.

My postdramatic gaze and the resultant creation of the video carries some similarities to the T_Visionarium (2004-2017) project by the Centre of Interactive Cinema Research (iCinema) of the New South Wales University at Sydney.[83] In this project, some 28 hours of footage on Australian free-to-air Television were captured over the period of a week. This footage was then broken down into over 22,000 fragments and embedded with information about the clip. On the website of the project, Jill Benett describes how this encoded information contained "the gender of the actors, the dominant emotions they are expressing, the pace of the scene, and specific actions such as standing up, lying down, and telephoning" (2008: n.p.). The aim of the project was to allow audience members to interact with this media in a specially designed manner so that they could combine the images with their own understanding. After the audience members makes a selection, the software would provide further images based on the information encoded within the clip and its similarity to one the audience member had previously selected. This process repeats and allows the participant to construct a new narrative (a montage) out of the fragments they have chosen, to navigate "their journey through cultural information" embedded in the television clips. The motivation for this comes from the supposition that "the great mass of televisual information is already received indirectly and sorted by the viewer in episodic memory" (Bennett, 2008: n.p.).

This project parallels my personal approach to viewing theatre, and as this project argues – on my working dramaturgy. This is because the T Visionarium approach mirrors the approach I used in the creation of "Frank and Fanette".[84] The team of creative and digital academics behind the creation of the T_Visionarium project had tagged and classified all the clips in order for the software to be able to process the media, breaking "down the original linear narrative into components that

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[83] An overview of the project and a demo video can be accessed at http://www.icinema.unsw.edu.au/projects/t_visionarium/

[84] A similar approach, although less audience interactive, can be found in Christian Marclay's *The Clock* (2010), a durational installation video, which strings together clips from films for every single minute of a 24 hour day. The montage includes diverse set of clips, each one featuring a clock, timepiece or mention of the time. They are arranged chronologically through the day so that it can function as clock itself.

then become the building blocks for a new kind of interactive television" (Bennett, 2008: n.p.). While my approach did not require a complete digital archiving of the live performances I had seen, I was still working off "components" that had stayed within the archive of my mind. Bennett (2008: n.p.) states that T_Visionarium is working towards "uncovering a televisual vocabulary of gesture"; this description usefully parallels my search for a theatrical vocabulary of gesture – a search that was sparked by my encounter of watching two similar movements performed by two actors in two vastly different theatre productions.

It was as result of the above experience that the short film, *Frank and Fannette* was developed by extracting more material images from previous productions I had seen and had records of. What bound these six found plays were the images of couples, marriage, longing, and yearning, which were present in each production, despite their contrasting styles and vastly different given circumstances. The aim of stringing together the audio/visual images from these six pieces was initially to draw attention to the theme of "tragic love" which was the unified mental image that was borne out of these theatrical images activated by the gestures of the two performers. The song and mood of Brel's song, "Fanette", was set-up as the "drumbeat" track to the video, providing the sentimental atmosphere to the piece. The images were sequenced to suggest a slightly narrative connection, attempting to weave back and forth between images of couples finding love, such as the image of the two fingers walking together from *Quack!*, to the sequence of images from *Wombtide* where the main couple court and get married.

There was also a strong visual connection with water and disappearance in the video, which was achieved through a combination of a bit of sound dialogue from Jephta's *Pornography* with "Frank, I am going out for a swim!" and the image of Senta (from the projections that were done for the opera, *The Flying Dutchman*) disappearing into the water. The strongest linking visual image in this bricolage was related to a wedding dress held and worn in the two different productions of *Wombtide* (a mixture of mime/physical storytelling with no dialogue) and *Inxeba Lomphilisi* (a heightened[85] language production in Xhosa). In both productions, the characters hold on to a white piece of clothing that strongly resembles a wedding

[85] Heightened refers to a particular theatrical landscape which is elevated to a more poetic level by dependence on poetic language within the script.

dress, and when combined with the previous images of romance and couples, this was even more strongly suggested.

The sampled theatrical images thus talk to each other when placed next to or one after the other. The first aim of “Frank and Fanette” was to have the samples in the montage build the narrative of a tragic love story of a couple who had fallen in love, before something had turned their world upside down, even if the couple came from two entirely different plays and styles. The second aim was to juxtapose the different plays and styles by evoking similar mental images for the viewer. When using the term juxtaposition, I am acknowledging that, much in the same way as Bakhtin identifies “heteroglossia” within the novel, these images within the film serve as different voices and different realities and that their combination can reveal something about the arranger’s intentions (1981).[86]

I re-arranged the fragments with a particular narrative and juxtaposition in mind. With both “Frank and Fanette” and T_Visionarium, the choices made in recombining the images are not only based on the information that is encoded within the source images, but in the arrangement of the new “narrative” and in the choices of juxtaposition. The new narrative reveals how the artist behind the arrangement (myself or the user interacting with T_Visionarium) sees the images and the spaces between them. Within the new arrangement, the source’s “meaning is revitalized into temporal, directional, and irreversible narrations, transcribing the functions such information is felt to cause…” (Bennett, 2008: n.p.). The digital video and audio samples I used in the creation of “Frank and Fanette” were extracted from recordings of theatrical performances and then juxtaposed in a film montage. However, the samples were not taken from an actual live performance, but from digital captured bits, resulting in a filmed montage – a motion picture, which is closer to the T_Visionarium project than a theatre performance.

Marranca suggests that the use of the theatrical images, what she terms tableaux, in productions “regulate[s] the dialectical interplay of word and image” (1977/1996: xiv). In the Theatre of Images, the director breaks down the relationship between the image and the word to challenge the audience to analyse the connection between the two. As mentioned previously, this is a characteristic of the

[86] This was introduced in the previous chapter.

postdramatic, an approach that separates the alphabet of theatre from that of the written text. Within the creation of this short film, I was experimenting with the layering of sound from one production on top of the video recording of another and vice versa, As these were digitally recorded tracks, they allowed for the experimentation of the tensions between sound and video. However, the end result is a layering and stitching of similar theatrical images as “Frank and Fanette” was built on the narrative of a tragic love story. The two opposing forces, the word/sound of the audio and the visual of the video complement each other as they capture the mood of the love story. However, there is more of an interplay of opposing forces within the production styles presented; in the different languages used by the performers in the theatrical images, both spoken and performative. With each production having its particular own style, the fascination for me was finding “gestures” that presented themselves in the different styles, but which resonated with each other nonetheless. For me, this mirrored my way of looking at the world, influenced by my migrant experience, which is characterized by the search for similar gestures or images across diverse cultural landscapes of media. This then informs the “syntax”, we could say, of how I arrange my theatre alphabet, as this captures my work as a theatre-maker (even in the context of this short film) which strives to create various dialectical juxtapositions in the assembly of theatrical images.

This process of extraction and assembly is also similar to the application of music sampling but relies heavily on montage as a primary tool to construct a narrative. As “film” director, I was at liberty to extract from whatever archive was accessible (captured) and not bound by any of the logistics of a stage when either extracting or assembling my chosen images. In making this filmed montage, I extracted, selected, and assembled all my images using hardware and software, manipulating the images as I needed. The extraction process, once digitized, was fairly straightforward. The experience of creating this film raised a series of questions for me towards the building of a planetary dramaturgy, and I began asking myself: what if the theatre-makers had to confine themselves to a performance space instead of an editing suite? How would they extract images? What do they look for in images in order to explore various dialectics when juxtaposing them? What about this digital process can feed into the dramaturgy of planetary theatre? This

experiment in video/film sampling led to my own theatrical experimentation as dramaturg/director/theatre-maker.

Theatrical Images, Intermedial Bodies

> *"How many "postcards" are there? I call them postcards…I mean, just strong…images?"*
>
> Kitte Wagner (Kitte Wagner cited in Turner and Behrndt, 2008: 6)

The previous chapter presented a theoretical unpacking of images in order to understand how they could be used in creating theatre. The digital example mentioned above enabled me to create a new work of art using already existing images –the digital recordings of theatrical images – to create a kind of filmic *mise-en-scène*. In the dramaturgy that I explore in the productions described in this research project, I seek to arrange such "postcards", as alluded to above by Wagner, or theatrical images, into a live *mise-en-scène*. Having presented the short film as a digital tester of my dramaturgy, my next practical step involved getting on the rehearsal floor with performers and building theatrical images as a means of exploring the operations of a planetary poetics.

This section focuses on the practical processes of extracting images in the theatrical rehearsal space, so that they can be used towards the creation of a performance. I begin by motivating my choice to use theatrical images and outline the intermedial landscape that will shape the process of their extraction, through the use of bricolage. The previous chapter uncovered how central the human body is to the process of dealing with images, as the body functions as a storage facility of the images we encounter through life. I will therefore also discuss the relationship between the body of the performer and the intermedial space, in relation to the theatrical image. Without getting ahead of myself in discussing the arrangements of theatrical images, I will nonetheless refer to the theatrical objective of creating juxtaposition (borrowing from Bakhtin's "heteroglossia") as part of a planetary dramaturgy. I will outline the projects that formed the practical investigation of this research project and identify how the process of extraction began.

The dramaturgy I seek to build is intent on only using what already exists. It is a form of bricolage (Lévi-Strauss, 1966). Writing in 1977 about American theatre directors, Marranca described that “the proliferation of images, ideas and forms available to the artist in such a culture leads to a crisis in the artist’s choice of creating materials” (1977/1996, xiv). Nearly half a century later and this proliferation has increased, but bricolage does not see this as a crisis for the artist. Instead this image-laden context is a pre-filled canvas, with lots of options for re-adjustment; it is also a canvas that the artist carries with them due to their own mediated exposure to this image-proliferation. Bricolage means not looking to start with a blank page but rather with the awareness of planetary-wide, diverse and pre-existing images. It is also intent on working through images, while simultaneously placing the focus on the actor as the major participant in the creation of theatrical images, as bricolage dramaturgy is intent on viewing the body as navigating intermedial space. This is the key directorial question that fuels this project, and one that has fascinated theatre practitioners for much of the twentieth and twenty-first centuries from the dramatic to the postdramatic period. To present my discoveries in searching for the answer to this question, I will outline both the starting images and the extraction processes that I used within the initial phases of each of the productions that I provide as Practice as Research projects here.

In Noël Carroll’s study of media, *Theorizing the Moving Image* (1996), he establishes how each medium has its own characteristic qualities that separate it from other media. We judge each medium based on how well it works within those qualities (Balme, 2004: 3). In the film montage that I created, the technological capturing of theatre rendered its images into a film medium, and even though we see extracts of live performance as we watch it, it remains a film. Balme has queried the view of certain scholars who declare that for theatre to be considered an artistic medium means it should not be reliant on technology (2004: 3). What cannot be denied, however, is that no matter how intermedial theatre is, and in spite of how much it might borrow from other mediums, it is still a performance that “is created as we watch” (Lawson, 2003). The photograph, the film, or the music record are created and exist without us watching or listening to it. Performance is different, because it does not exist outside of us watching it.

What prompted Mark Lawson to make this claim was the intermedial spill-over that he noticed in the wave of filmic influences in theatrical productions performed in England at the beginning of the twenty-first century. For Lawson, the objective of theatre should be to retain its liveness, to fight against the use of the film image in performance or performances which are derived from films (Lawson, 2003). Within the theatre productions he witnessed, much of the reasoning behind bringing other media (such as TV and film) into the theatrical space was a strong desire to make theatre more appealing to the media-savvy audience. As Philip Auslander argues:

> The general response of live performance to the oppression and economic superiority of mediatized forms has been to become as like them as possible. […] Evidence of the incursion of the mediatized into the live event is available across the entire spectrum of performance genres. (1999: 7)

Marranca supports this view in her analysis of the American postdramatic theatre of the late 60s and 70s, which was created by "a generation of artists who grew up with television and movies" (1977/1996: xi). Perhaps these artists were not aiming so much to cater to new audience as they were working off of their own past experiences of the world around them, which was increasingly built on visual and audio images. They were accessing their own rhizome of the image archive. Greg Giesekam finds this tension between theatre and other forms of art ironic, considering how much other media (film, radio) borrowed from theatre in their early years of development before they found their own identity. While theatre is created as we encounter it, unlike the other media which sit and wait to be played back, Giesekam reminds us that theatre is still mediatized (requiring the work of a number of people) and also more artificial than the media of film or television (Giesekam, 2007: 5).

In its creation in performance, the theatrical image still needs to contain enough substance for the viewer to "decide" whether that image expresses something sufficient to activate a mental picture for them, such as the display of an individual clutching a dress in the example that led to the development of "Frank and Fanette". However, within planetary theatre it will not be possible to ignore the stitching process of the assembly of images. According to Marranca, (1977/1996, xii), within the works of Wilson, Foreman and others there is a heightened currency

of images: the “focus [is] on the process – the producedness, or seams-showing quality of a work – [which] is an attempt to make the audience more conscious of events in the theatre…”. Developing on from my approach in creating the short film, I am going to borrow this quality of “producedness” in the creation of my planetary dramaturgy. The placement of the body in between intermedial spaces, combined with the re-playing of media, should make the audience more conscious that it is *media* being staged – an image created out of media. Just as “Frank and Fanette” did not hide the theatrical nature of the clips, so planetary theatre draws on the Theatre of Images and makes sure all its media references are pointed out. The process of bricolage is therefore not hidden, there is a presentation of the path that traces where the image came from, meaning that the “seam-showing” is evident. In the case of planetary dramaturgy this awareness concerns the use of other forms of media.

Even with this quality of “producedness”, semiotics is always at play. What is part of the theatrical image must have enough information for the audience to decode and interpret in their individual way. The theatre-maker who is creating, selecting and organizing that theatrical image must be aware of the signs they are pointing their viewers towards. As theatre semiotician, Kier Elam, summarizes:

> Semiotization involves the showing of objects and events…to the audience…this ostensive aspect of the stage “show” distinguishes it…from narrative. It is not again, the dramatic referent – the object in the represented world – that is shown, but something that expressed its class. The showing is emphasized and made explicit through indices, verbal references and other direct foregrounding devices, all geared towards presenting the stage spectacle for what it basically is, a “display”. (1980: 30)

This “display” would include the audio aspect of a performance. As I have pointed out throughout this project, I might use the word “image”, but in doing so I mean the full complement of sensory material that is presented for the audience in performance; I have termed this the theatrical image. It is interesting that Elam distinguishes the theatrical image from the narrative. The theatrical image allows us, in other words, to focus on the images themselves without worrying about the narrative of the production, thus giving us further permission to extract the theatrical images that stick with us. This is an objective shared with T_Visionarium and its de-construction of television. Bennett argues that once TV is “Stripped of its

conventional narrative context, the aesthetic, behavioural and media qualities of television become strikingly apparent" (Bennett, 2008). In the same manner, using theatre images allows us to work with and focus on those same qualities within theatre.

Just as Marranca identifies tableaux as the building block of the Theatre of Images, I identify the theatre image as the building blocks of planetary theatre. Marranca explains that through the use of tableaux, directors can work with more individual elements of performance, and create productions where time and space are "dyssynchronous' and having language broken apart and disordered" (1977/1996, xiv). She is also quick to point out that sound is assembled from tableaux as well "aural tableaux complement or work dialectically with visual tableaux" (1977/1996, xiv). If the planetary borrows from this approach, which places more awareness on images when constructing a performance, then my dramaturgy will have to work with fragments.

However, while constructing the short film "Frank and Fanette", those fragments were defined by the timecodes of the recordings. In making live theatre, this process gets more complicated. As Marranca identified with the tableau, the theatrical image is not only visual but can also be oral (1977/1996). Where the theatrical image boundaries lie will depend on the development and devising process, as the theatre-maker extracts and then layers them, constantly adjusting their scale. A visual image can be a theatrical image on its own, but juxtaposition with a sound image can create another. As a film editor working on "Frank and Fanette", I was aware of how I was layering on top of and alongside each other sampled theatrical images. This was done with the intent of juxtaposing the different theatrical styles centred around a similar gesture and consequently a feeling or mood. Film technology allows the editor to superimpose one image over another, while on the theatre stage actors will have to share the same space. As a theatre-maker on the floor and within a collaborative dramaturgy I have to negotiate this process with the performers – of both extracting images and layering them to convey meaning or emphasis.

In the era of the postdramatic, and especially in a devising process, the role of the audience is played by those in the rehearsal space. The devising process "is often characterised by its emphasis on improvisation, on ensemble acting, on

collective decision-making" (Govan, Nicholson and Normington, 2007:47). If its principle way of working is through improvisation, then devised theatre draws on the imagination of all the participants involved in the creation of the production. Here, the intersection of media, images, performer, theatre-maker and audience takes place. The theatre-maker looks for images that would reverberate with them if they were the audience, while the performer generates material that they would find compelling, and together the theatre-maker and performer draw from their own storage bank of images, many of them undoubtedly influenced by the media culture(s) they surround themselves with, to create the final theatre product that is performed. How to draw those images out of the storage bank and "display" them into the space is influenced by the choices of the theatre-maker and their individual dramaturgy.

Marranca states that actors serve as "media...; they serve as icons and images" (Marranca, 1977/1996: xi). Performance studies scholar Diana Taylor (2003: 19) identifies the living storage bank within performers as repertoire, specifically to separate it from our understanding of archive as being something material and supposedly resistant to change (think here of an archive of documents, films, texts, CDs and so forth). Performances, dances, singing, gestures – these are all acts that constitute "repertoire", which "enacts embodied memory" and belongs to "ephemeral, nonreproducible knowledge" (2003: 20). Within the intermedial space, which serves as the landscape for planetary theatre, actors will serve a similar function. In planetary theatre the actors arrive at a similar awareness through a process of interrogating the intersections of their shared intermedial space. Just as a performer in a realist play will discover their character from the given circumstances embedded in the text, the performer in a planetary space does the same from the images they are asked, or propose, to perform. As Marranca further describes, the body of the performer becomes "malleable and pictorial" (1977/1996: xiii). The performer being "malleable" enough rests on the process of the extraction of images in the rehearsal process, as this requires a deeper level of understanding of the image. The image extraction process asks the performer to re-interpret and re-play images in order to heighten their pictorial quality.

The aim of planetary theatre is for the performer to aid in the creation of the image. The theatrical image that we extract or fragment out is at the viewer's

discretion in performance but the creator's discretion in development. Pavis questions if those fragments are found during "particular moments (or privileged moments) in which time seems to come to a stop" by arguing that "these are the moments that art theorists have endeavoured to locate" (2003: 159). Why, following Pavis's suggestion, does time stop? And for whom does it stop? If we are looking at a performance from an analytical point of view, as an audience member, then time stopping must correlate with our internal tempo. Marranca identifies something similar in working with tableaux, both as a theatre-maker and audience by arguing that "the stillness of tableau sequences suspends time, causing the eye to focus on an image, and slows down the process of input. This increases the critical activity of the mind" (Marranca, 1977/1996, xii). The stop in time allows for something to happen within our own reception. Is this the moment when the image is captured, and drawn up in its full mental expression from the material elements on stage? The devising process is the search for these "privileged moments."

"Frank and Fanette", sets up a few guiding principles for the dramaturgy of planetary theatre I advocate for. One is centred around the placement of the human body in space. The short film used images of human bodies, but dramaturgy through bricolage works with the human body itself. The human body will find itself in the intermedial space, both figuratively and literally. It will not only be surrounded by projections of images through screens or speakers, but performers would also perform such media images themselves with their bodies. The second principle is the arrangement of theatre images and their dialectical relationship to each other (and their elements). The editing of "Frank and Fanette" created a juxtaposition among performance languages – making the "media" quality of theatre "strikingly more apparent" (Bennett, 2008). How images are arranged on stage make the cultural qualities of theatre more apparent (style and context). Thus, the dramaturgy needs to explore how the theatre-maker guides bodies towards theatrical images and then how to stage their juxtaposition. The productions that followed in the wake of "Frank and Fanette" tackled these two questions from different angles as a means of arriving at more established characteristics of planetary theatre.

The Practical Projects

The beginning of a theatre-maker's process is also filled with images that provoke a desire to start working on a new production. In the overview of the three practical projects that follows, I will not only cover the process on the floor of extracting images, but also identify the images that initiated the process; the ones that stopped time for me. As images mediate the transactions of our understanding of the world, it is natural that they also inspire us in our creative expression. Once again, according to Belting:

> We experience our own bodies as media through which we both give birth to inner images and receive images from the outside world. These mental images happen within our bodies, like dreams, and in both cases - that is, in the case of dream and mental image - we perceive the image as if it were using our body merely as host medium. (Belting, 2011: 19)

My intention for the remainder of this chapter is to shed light on how theatrical images are extracted in my form of dramaturgy, which employs the principle of bricolage. For this reason, the images must be sourced through past performances and other media in the rehearsal space so that they may be (re)assembled into a new performance. For an image to be able to translate into the theatrical space it must undergo a journey through media and body. It is my role, as theatre-maker, to facilitate this journey.

The First - *Bricolage*

The first live experiments that I undertook in working with theatrical image sought to discover where the actors I was working with stored their archive of images. This necessitated that I work simply with actors and their bodies. In this sense, I followed Pavis, who argues that "Actors archive past roles within themselves; they maintain them, replay them, consult and compare them…return to fragments of their major roles in the past" (2003: 45). For these first experiments, the criteria I gave to the actors (who were young professionals) was that whatever was brought onto the rehearsal floor had to come from their past archive of performances. Their task was not to make up anything new, but rather re-play what they had done before as part of any past theatrical performance, be it a speech, a gesture, a movement sequence,

or a whole character. They had to select from their living archive or, as Taylor identifies, the repertoire (2003).

There was no limit to the length, and their choice of what to do was only informed by what the other performers were doing. The task thus required that they extract performance images from their own bodies, using the other actor's performed image as a stimulus. These early experiments simply encouraged the actors to play, but their improvisations could only be sourced and replayed from something they had already performed. In this way, they made use of their past experiences to exchange images and generate new material. Working with repertoire in this way also gives the performer more individual agency as they decide what to extract from their repertoire (Taylor, 2003: 20). The actors use their own embodied knowledge to translate, to make a transaction, and to generate meaning in performance.

This process of working with repertoire is akin to the work of practitioner and scholar Mike Pearson, director of the Welsh theatrical company, Brith Gof. Pearson works on what he identifies as theatre archaeology, in which he similarly treats actors as a repertoire. Pavis describes Pearson's work as a "chronicle of traces, scars and breaks in representation through a "second-order" performance – a re(playing) of a performance that has already taken place so that not only analysis takes place – but that there is a way to synthesize (reconstruct, represent, stimulate) the past" (2003: 45). In revisiting the past performances of his actors, Pearson aims to extract the images stored in their bodies and turn these back into theatrical images.

In both Pearson's and my processes, it is possible to envisage a space in which repertoires are interacting through actors, triggering each other's "living archive of performances in which they have participated; the fragments they offer seem to have been snatched from the depths of theatrical memory" (Pavis, 2003: 45). Though Pavis is using the term archive here, it is clear that what he is referring to is closer to Taylor's definition of repertoire. The depth of living memory is the trove of images that stay within us – the site where mental images are born (Belting, 2011: 22). In performing the images, the space of the performance is an extension of the body of the actor. The actor's performance archive or repertoire is stored in their body, which contains all the material that would have been performed previously, within an environment that allowed for an audience to have watched them. This

means that their repertoire is full of material which has been embodied, containing speeches, characters, movement sequences, and songs that have been rehearsed and performed in front of an audience at some stage in their past. Such an approach assumes that the material is part of the performer's archive, and that these images have gone from conscious processing to unconscious storage. What the performer animates on the floor is an image that stored itself within the body of the performer, perhaps very consciously but also perhaps not. In the past rehearsal process and subsequent performances, they had made the expression of the image their own, and it might have also etched a mental image unconsciously stored away .

For the actors, this experience of revisiting their past performances, and past images, produced a realization that was shared between me and them. This realization occurred as the process went through several iterations. In preparation for rehearsals, I asked the actors to take the time to go through their past performances – whether through notes, or videos, or even their solo rehearsals. What was commonly found was how many more pieces of performance resurfaced in the actual improvisation. The body of the actor was accessing its storage in the process of working, and this uncovered performances that the actors had not prepared for the session or had even forgotten. This supports Belting's notion that that the body can be both the medium that stores its own images, and a medium that creates images (2011: 22). Taylor also agrees that repertoire is mediated, because of the process of "selection, memorization or internalization and transmission" that takes place in acting (2003: 21). Taylor further suggests that as a result of these on-going processes, the actor's repertoire is constantly evolving, as the actions do not remain the same even though the meaning might (2003: 20).

This practice also supports the process of exchange and transmission of "choreographies of meaning" that connect repertoire and performance, as Taylor argues, because performance "requires presence: people participate in the production and reproduction of knowledge by ''being there,'' being a part of the transmission" (2003: 20). While the actor is extracting old performances from their repertoire in the rehearsal space they are contributing to the imagination of other performers and theatre-makers in the room.

These initial experiments comprised a performance piece which I termed *Bricolage* and explored the activity where the actors take the image from their

repertoire and perform it to contribute towards the overall theatrical image being created. The actor's performance becomes an image as a result of the expression of the fragments of images stored in their body. My role as theatre-maker was focused on creating the environment for the expressions and exchange of repertoire to happen. The arrangement of these bits of repertoire will be discussed in the following chapter.

The Second – *A Day, Across*

While the first experiments were simply a testing-ground for working with images, the next project was fuelled by a more creative impulse in terms of content. The idea behind *A Day, Across* started with two images that had caused "time to stop" in my mind.[87]

The first image of these two images is of a long overdue, ceremonial military burial.[88] This image was sparked by a news event that I encountered on the 6th of July 2014, when the South African Broadcasting Corporation ran a news story on the re-internment of Private Baleza Myengwa, a member of the South African Native Labour Corps (SANLC), who had been buried in a civilian cemetery in France in 1917. At that time, black soldiers were not honoured with a military burial. A century later, the then deputy president of South Africa, Cyril Ramaphosa, presided over a ceremony to rebury Private Myengwa together with the other South African soldiers who had died during World War I (WWI) (SABC, 2014).

The second image takes the form of a girl holding a poem and a bouquet of flowers. The assassination of Archduke Franz Ferdinand and his wife Sophie during their royal visit to Sarajevo on the 28th of June 1914 is accepted as one of the key events that triggered the outbreak of WWI. Among the ceremonial events the couple attended before they were shot by 19-year-old Gavrilo Princip on their fateful ride through town, was the recital of a traditional Slavic poem by a girl who was my great-grandmother. This latter image "reverberated" with me as it was a story that was recounted frequently to me as a child, while I encountered the former image on

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87 Extracts of this section have been taken from an article I wrote for the journal *Research in Drama Education* titled: "Bricolage: re-discovering history through intermediality and performance" (Muftić, 2016:

88 The news report can be seen here: https://www.youtube.com/watch?v=j-R3PUq8IEw

television during the centennial commemoration of WWI. My inspiration for the theatrical production, *A Day, Across*, was to link these two images through performance.

The production's cast was made up of performing students from a tertiary performing arts-college (aged 18 to 22, majority Black or Cape Coloured[89]). I hypothesized that, while these student performers would not have a rich performance archive, they would have a considerable media archive. As a shift away from my previous project, I asked the students to draw from their media exposure to bring images to display in rehearsal. The dramaturgy of this process strengthened the connection between the media images and the images that were housed in the bodies of the performers. Early in the process each student was appointed as an "expert" on a different medium: photography, television, film, music, poetry and even stand-up comedy. Their job was to bring samples or small media objects, which were given a theme within the context of WWI, and which they could perform in some way. This media had to be something that they had seen, to ensure that any mental image that would arise in rehearsal could be traced to a media source.

However, this initial attempt at finding objects was not conducive to having fragments small enough to work with in the rehearsal space. The media object was often too big to be performed in fragments (for example, students would bring a whole film to rehearsal instead of a scene). Furthermore, the distance in time between WWI and the present moment was too great, as the students had often not been exposed to media around WWI. As a result, only general images linked to war were presented in rehearsal. While the students could identify the main theme encapsulated in a specific media object (a film that is about war, for instance), they struggled to extract a specific element or scene to perform with their bodies.

This highlighted the fact that while the body receives, and can archive media, it needs something additional to embody it. It also displays the differences and the

[89] Under the apartheid racial categorisations, 'Cape Coloured' was the name given to the racial grouping identified as 'mixed race'. Cape Coloured are the majority ethnic group in the Western Cape, are generally bilingual (English and Afrikaans) speakers, and may have heterogeneous origins, often being of Indonesian, Malaysian, Madagascan, Mozambican and European descent. The term 'Coloured' itself is not derogatory…" explained in Amy Jephta "On Familiar Roads: The Fluidity of Cape Coloured Experiences and Expressions of Migration and Reclamation in the Performances of the Kaapse Klopse in Cape Town," in *Performing Migrancy and Mobility in Africa: Cape of Flows*, ed. Mark Fleishman (London: Palgrave Macmillan, 2015), 178.

relationship between archive and repertoire as highlighted by Taylor, who argues that "materials from the archive shape embodied practice in innumerable ways, yet never totally dictate embodiment" (2003: 21). The body can, however, break media up into fragments and label it as a means of retrieving it. We perceive the image with our body, complete it in our mind, perhaps even archive in the subconscious, but we do not embody the image until we re-perform it in some way. It is only then that it becomes part of our repertoire. For this reason, Belting uses the body and not just the mind when discussing how humans negotiate images. We need the body to exchange images. This was made obvious through practice, in the difference between professional actors and students. Professional actors in *Bricolage* were asked to use their own theatrical images, as this was media they had been a carrier for and had embodied through rehearsal and performance. In *A Day, Across*, students were accessing media which they received, but could not embody. It became necessary to allow the images to be generated as part of taking in historical media samples and include this process as part of the selection.

This process relates to the "second-order performance" that Pavis describes in Pearson's work, which he does as a "means of replaying/re-creating/(re)inventing a performance that has already taken place … it constitutes a living analysis/synthesis that implies the involvement of all technical and human means to (re)create an event" (Pavis, 2003: 45). Even though the students would not have played this performance before, I asked them to (re)play their encounter with media. Such a "living analysis" through "replaying" would encourage an embodiment of media images within the performer. What was needed was for material media to start the process of embodiment, following Taylor's process of "selection, memorization or internalization, and transmission" (Taylor, 2003: 21).

Thus, WWI media objects, collated by me as part of an archive, were "played" to the students so that they could be "replayed" in the rehearsals. These included photos[90], poetry, music, film clips, articles and book extracts, mostly found from freely accessible online material. These given media objects were arranged around a theme, each including diverse forms, time periods, and at least one object which

[90] For a look at some of the photos used in the project, visit *The Atlantic* website dedicate to the centennial commemoration: https://www.theatlantic.com/photo/2014/04/world-war-i-in-photos-soldiers-and-civilians/507329/. Images 6, 10, 15, 17, 24 were among the ones provided to the students in line with the aim of expanding the gaze upon the war.

referenced South Africa. This last criterion was important to encourage a different perspective on WWI, away from a solely Eurocentric and male frame, and for that purpose the objects presented highlighted the many other sides of the war and people from across the world who were also affected by the conflict. The subsequent embodied devising process was adapted from Anne Bogart's theatre-making methodology. In her Composition process, performers are given certain elements to work with and "exquisite time pressure" to create a sequence (Bogart and Landau, 2005: 128). This encourages spontaneity by giving the students just enough time with the material to create a sequence. In my process, the students were placed in small groups and asked to build performative sequences that referenced a given collection of media objects.

In line with Bogart's exercise, the first step of the task I gave my actors was to simply create three frozen tableaux (within five minutes) that "captured" their collection of media images. After the presentation, each tableau was discussed, queried and adjusted. The next step (seven to ten minutes) asked the students to animate the frozen tableaux, but only through the performance of media from their archive of images. At this point, the students began expressing and animating the media they had "on hand" (their personal archive and the provided collection) to solve the problem of connecting each tableau. Some chose to do this by re-staging the given objects. Others chose to perform media within their repertoire that was triggered by the given objects (which had not been accessible before).

The re-performance of their media of choice in the rehearsal process was the point at which the embodiment occurred in the actors, as the media image and mental image made a connection. In the rehearsal process, this moment of connection produced a theatrical image, which was then combined with other theatrical images towards the creation of a performance. The entire rehearsal process thus became a media-activated exchange of images – in this case, an exchange that took place across a century.

The Third – *Top Lista Yugo-Za-Nista*

The building of theatrical images through the physical "(re)playing" of media images and their exchange was further extended in the next practical project I produced,

entitled *Top Lista Yugo-Za-Nista*. This time the aim of the project was to explore how media images from one culture might gain new relevance in another time and place, using the body once again as the site of transaction (as opposed to the more temporal explorations in *A Day, Across*).

The starting point was a set of media images that I acquired from my birth nation's cultural landscape, which I derived from a Yugoslav television comedy sketch show entitled *Top Lista Nadrealista* (translated into English as "Surrealist Hit Parade"). In this show, screened in the late 1980s and early 1990s, young comedians from Sarajevo presented episodes that poked fun at the various social tensions in the country, eventually aligning with the outbreak of the conflicts in the republic as the country disintegrated. While everybody laughed at their Balkanesque version of Monty Python[91], nobody expected that the sketches would prove prophetic in their performance of the subsequent Balkan Wars of the mid-1990s.

One image created in the TV show, now more than 20 years old, resurfaced for me when I witnessed the socio-political events taking place in South Africa in 2015. Protests over the cost of education, racist incidents shared on social media, corruption and poor service delivery dominated the news. Witnessing the social and political turmoil of the country caused the images that I encountered through *Top Lista Nadrealista* (hereafter TLN) to superimpose themselves onto this different geographical context.

This project was performed by a separate (from the previous project) group of senior acting students at CityVarsity.[92] Within the devising process, these students replayed through reinterpretation the media images of one culture, performed by Yugoslavian youth some thirty years ago, and commented on them through their own performance and interpretation of the media images. The exercise followed, in this sense, Pavis' suggestion that "Understanding can only occur if movements are re-played on an imaginary level, and bodily schemata are activated" (2003: 154).

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[91] Monty Python was a British comedy group with members John Cleese, Michael Palin, Terry Gilliam, Terry Jones Eric Idle, and Graham Chapman who were all writers and performers. They began as a television comedy sketch show on the British Broadcasting Corporation from 1969 to 1974. Their particularly surreal and absurd approach to comedy reached worldwide appeal and influenced many later comedians around the world.

[92] As mentioned in the introduction, CityVarsity (Cape Town) is postsecondary teaching institution focusing on media and the creative arts, where I worked in the Acting for Camera department.

The selection of material for the live performance on stage was informed by the suitability of an original *TLN* sketch and its potential relevance to current South-African issue. The viewing of archival *TLN* sketches, with a limited textual translation, was used as a starting point for the devising of the live sketches. The archive I showed to the students was mostly constructed from the sketches that had left an imprint on me. Some of the students commented on the similarity of the situations presented in the sketches, and even felt they could identify certain types of characters that were recognizable from their own experience, while others struggled to interpret anything beyond the language that they did not understand. Initially there was great excitement for the absurd style and a fascination with the comic characters presented in the *TLN* sketches. Later this developed into an interest in the country's politics, especially in the resulting conflict that took place in Yugoslavia from 1991 to 2001. In the devising process, students were encouraged to bring their own South African characters, situations and contexts to the improvisations, which had been triggered by viewing and discussing the *TLN* sketches. This resulted in frequent moments of group discussion about politics where I served as an audience member, discovering the students' awareness and knowledge of their own context.[93]

What became a further currency in these rehearsals were media images that were exchanged between the students and myself, with the students not only bringing their own media material to talk back to the source Yugoslav material that I provided, but also performing it. This combined archive and repertoire, but due to the two different cultural contexts in the rehearsal space, it also created further strands of transaction. The processes of combining archive and repertoire have the power to construct "specific systems of representation" (Taylor, 2003: 21). Within planetary dramaturgy, those systems were being transmitted through both the archive and repertoire. The exchange was then supported through the performance and embodiment of the various theatrical or media images that emerged. This was an exchange across cultures, which developed the actor's repertoire further, and contributed to the generating, recording and transmitting of knowledge in the rehearsal space (Taylor, 2003: 21).

[93] The devising process for this project is elaborated further in Chapter 8.

Conclusion

In this chapter, I used the short film of edited recordings of theatrical performances, “Frank and Fanette” to investigate how to use a similar bricolage approach in image-driven dramaturgy in a rehearsal space. I used the clips from the film and my understanding of Marranca’s tableaux to describe my understanding of the theatrical image. I supported this by using an intermedial methodology to identify the boundaries of the theatrical image, and to set up the landscape in which the performer’s bodies will find themselves surrounded by media. I identified the body as the site of image reception, transaction and expression, and provided some examples for extracting images in rehearsal through the practical projects. The chapter also revealed to what extent the nature of my image-driven dramaturgy lies in its direct referencing of other forms of media. My dramaturgical style actively seeks out images from media that already exist and asks the actors to re-play them to make new theatrical images. This forms part of one of planetary theatre’s overall aims: to actively navigate the human body through the intermedial space created on stage.

Taylor argues that working with repertoire allows scholars “to trace traditions and influences” (2003: 20). She provides examples of studies with the Americas which have looked at the paths that different performances have travelled, with each location performing its own version of the performance piece. Of course, the archive has the potential to provide something similar to repertoire with its records of performances. The short film I used as an example worked off of an archive, tracing similarities between the recordings of live performances. The rest of the projects are however working from repertoire, the “embodied memory” of images, something that cannot be captured by the archive (2003: 20). The resulting planetary dramaturgy then contributes to tracing influences in embodied knowledge. However, in my case, it is not at the scale of studies discussed by Taylor which “invite remapping of the Americas” through embodied practice. Still, when working with planetary dramaturgy, the tension between media and body and transcultural mediation opens up the possibility for an “alternative perspective on historical processes of transnational contact” (2003: 20). It aligns itself with Spivak’s call for subaltern and previously non-dominant perspectives to claim their space evenly with those that are dominant.

The next step in the extraction of an actor's repertoire to form theatrical images is their assemblage into a performance. Just as theatrical images can be extracted from past theatrical performances, there is a similar process that occurs with samples in music. Schloss (2004: 150) comments on the use of samples in Hip-Hop: "Although the internal qualities of a given sample are certainly important for their own sakes, they are also judged on how they interact with each other." These samples are layered and interact with each other to make a song. Similarly, within the larger and longer *mise-en-scène*, theatrical images need to be arranged into sequences or mini-events that inform the larger event of performance. The *mise-en-scène* also carries some of the poetics, the intentions of the theatre-maker, through the "heteroglossia" of the images. As this chapter has already suggested, beginning with my analysis of the short film, the aim of a dramaturgical focus on bricolage is to explore the dialectical juxtaposition that takes place within the arrangement of theatrical images and across the different qualities of performance – be they "aesthetic, behavioural and media" (Bennett, 2008). The first steps towards arranging theatrical images and encouraging an exchange between them forms the focus of the next chapter.

CHAPTER 5 – SELECTING IMAGES TOWARDS A PERFORMANCE

This chapter examines how more complex theatrical images may be employed towards the creation of a live performance after having been extracted from an actor's repertoire. For these initial experiments, the focus is on the performers as the generators of these images. The focus is also on the theatre-maker and the ways in which they layer these performers' extracts to create theatrical images. As elaborated in the previous chapter, during rehearsal there is room for the exchange of images, and the actors take on the role of theatre-makers too, because they make a choice about what images they extract from their repertoire or their acquired media archive. However, even within the postdramatic landscape, and in the collaborative process of developing a production, the theatre-maker takes on the responsibility for the final choice in the selection and organization of the *mise-en-scène*. As a theatre-maker whose work is informed by my migrant experience, the selection decisions aim to seek a dramaturgy and reveal a *mise-en-scène* that convenes a planetary view of the globe.

This initial decision-making process is part of the dramaturgical work which I present in this chapter through an analysis of my early bricolage projects with performers. By unpacking the selection processes of these projects, I advance the use of the method of bricolage in dramaturgy and set up the theatre-maker as a bricoleur. While the previous chapter focused on the extraction of sources for the process of bricolage, this chapter dwells on the bricoleur's decisions when selecting images towards the creation of a live performance. This chapter also returns to consider the modular nature of theatrical images, especially where performers are the main generators of images. I therefore ask whether it is possible, and how necessary is it, to define the boundaries or limits of a theatrical image. Is it possible to isolate a theatrical image, as opposed to a combination of several? These first steps also reveal juxtaposition as a guiding principle in the interaction between extracts as well as the elements of theatre images. This juxtaposition also serves as a connection to the migrant theatre-maker as responsible for the creation of planetary theatre. The experiences I drew from these first projects set up a potential syntax for my future dramaturgy.

Early Sampling and Bricolage Dramaturgy

My first practical explorations into this kind of dramaturgy focused on working with performers as the main elements of a *mise-en-scene.* These elements formed part of *5 Thoughts*, a mid-year presentation by fellows of the Gordon Institute of Performing and Creative Arts (GIPCA) at the University of Cape Town in 2011. The inspiration for the project came from the process of musical sampling, which I hoped to apply to live performance. At this time, the aim for me was to mimic the role of the DJ, that is, to take "performances from a variety of recorded contexts and organize them into a new relationship with each other" (Schloss, 2004: 149). The challenge was recognizing that the contexts in this setting were not recorded, as is the case in music production, but were stored in the bodies of the performers that I worked with. The goal was to take performances from a variety of repertoires and organize them into a new relationship with each other. What I was exploring with here were the methods of making theatre by working with repertoire and using that to create a *mise-en-scène*.

The *mise-en-scène* has been criticized as belonging to the realm of "old dramaturgy", which formed part of the more traditional, dramatic movement. "New dramaturgy", on the other hand, describes "precisely the choice of a process-oriented method of working" (Georgelou et al., 2017: 18). My intention with the experimental pieces that I directed was specifically to explore the process of a bricolage-driven dramaturgy in relation to working with performers. My aim was to stage several choices at the end of the rehearsal process; as such, I was not initially concerned with the aesthetic qualities of the final *mise-en-scène.* Rather, I wanted to explore how the theatrical images were to be selected. As a result, I had decided early into the different rehearsal processes that the overall frame of the final presentation would take the form of a museum of bricolage dramaturgy, with each different way of working being presented as a live exhibit. The actors would be asked, at different intervals, to perform what we had discovered, and alongside them on the wall or on the floors, would be a description of the process, as well as a list of sources that were used in the creation of the performance piece. Having conceived of this, working on each experiment allowed the participants and I to explore the process of selecting, and thus not concern ourselves as much with the end-product.

We allowed, instead, for our working-process to be performed as the final performance product. In this sense, my experiments form part of the "new dramaturgy" that has emerged in recent years, in which "the meaning, the intentions, the form and the substance of play arise during the working process" (Georgelou et al., 2017: 18).

Each of the initial performance experiments followed a similar rehearsal structure that was articulated as a kind of algorithm, a sequence of instructions to follow, which looked like this:

PROCESS **Bricolage** (*Director*, *Stimulus*, *Performers*)
Director INVITES *Performers*;
Director INTERROGATES *Stimulus* into **Container**;
Performers EXTRACT **Sources**;
Director SELECTS **Sources** TO FIT **Container** & LAYER into **Performance**;
PERFORM **Performance**;
LOG **Comments** on **SampleTrack** from *Director*, *Performer*, *Audience*

The rehearsal process was one month long and resulted in the presentation of several versions of sampling, all staged in different interconnected venues as part of a performance exhibition. As these were the first of my practical experiments, my dramaturgical parameters were continually required to shift in order to explore as much as possible how a bricolage-driven dramaturgy would work. Of all the steps involved in the process, the one that found the most variance was SELECTION, mostly due to options in who makes the choices of selection and how much time they are given to make those choices. These variances would help reveal the way of approaching dramaturgy in subsequent projects.

While the intention of the *mise-en-scène* is primarily explored in the process, the intention of my dramaturgy is to stage a migrant view of the world, which I have termed a planetary dramaturgy. To arrive at this, the migrant's gaze, as well as images, must inform the selection process. These two factors meet in Pierre Reverdy's definition of the image as "the juxtaposition of two or more distant realities" (cited in Breton, 1970: 16). This juxtaposition is paralleled in my understanding of the migrant experience because migrant holds two distinct realities, one from their original home and one from their new home, in juxtaposition. These two realities are negotiated on a daily basis for the migrant. Thus, to stage the

planetary – to stage the migrant experience in other words – requires the creation of strong theatrical images which are in strong dialectical interaction with each other. The "syntax" of planetary dramaturgy lies within the juxtaposition of the theatrical images, which guides the selection process from the repertoire extracts.

Before I expand further on the SELECTION step in the process, I need to consider how each process begins. For the experiments within this production, the first step (after inviting performers) was articulated as *Director* INTERROGATES *Stimulus* into **Container**. While the intention involved the desire to explore the dramaturgy of working with extracts, each rehearsal process needed to have a more focused thrust, such as a theme, to frame and contain the choices that were made in the selection process. This container would have to translate into the rehearsal space in such a way that the performers could engage with it and have it stimulate the choices of their extracts in performance. If the aim is to look for juxtaposition, the container would have to be open enough to serve as a stimulus that could encourage a diverse set of responses, while still responding to the initial thrust. The container serves as a material suggestion of a potential archetype to which performers could respond by drawing on a specific performance in their repertoire. Each experiment would have its own stimulus – a commanding thought, idea or theme - which would be turned into some form of container – a form of a material manifestation of that idea.

To further understand the container, it is useful to introduce the idea of a leitmotif. In *Experimental Theatre*, James Roose-Evans (1989) describes how Norris Houghton narrates the talk Vsevolod Meyerhold gave to his actors at the first rehearsal of a triptych of Chekhov's one-act plays:

> First, we must find the thought of the author; then we must reveal that thought in a theatrical form. This form I call a *jeu de theatre* and around it I shall build the performance […]. In these three plays of Chekhov I have found that there are thirty-eight times when characters either faint, say they are going to faint, turn pale, clutch their hearts, or call for a glass of water – so I am going to take this idea of fainting and use it as a sort of leitmotif for the performance [...]. (Roose-Evans, 1989: 21)

While leitmotif[94] is more of a composer's tool, associating a piece of music with a character or situation, it may also serve a theatre-maker. Through layering leitmotifs

[94] Popularized by German composer Richard Wagner, leitmotifs are musical sections which have an:

at different moments, a composer, or in this case a theatre-maker, can use them to create a structure and/or reveal themes within larger or longer works. Meyerhold describes how he built his direction around the patterning of the fainting leitmotif, which helped guide his audience towards a single commanding image of the script (as per the dramatic style).

While Meyerhold as director had a script in which to find his leitmotif, within these initial experiments, I as theatre-maker found a stimulus to translate into a container. The container served as a material expression of this leitmotif. With each performance experiment there was a process of interrogation that took place to frame a container within which to build the performance, such as the musical number from Brel that grounded the very first digital montage in "Frank and Fanette".[95] That piece of music held the rest of the image selections in relation to it, informing the choice of samples that could pattern the music (evoke a similar mood). The images of the couple's hands reaching out, the holding of the wedding dress, and all the other samples resonated with the mood of the song – which was a sample by itself. In this way, the container could take a number of different forms drawn from the theatrical alphabet, from a piece of music, to a piece of set, even to a particular extract.

These early examples still relate well to the postdramatic (Lehmann, 2006: 111), where directors utilize processes of collage or bricolage to construct performance. As with Meyerhold's work on Chekhov, many of these performances are built upon the placement and interaction of the different theatrical elements and texts. Lehmann names a European director, Heiner Goebbels, whose work captures this process. Goebbels is described as a "composer, director, arranger and collagist of texts", who focuses on bringing together "disintegrated" theatrical languages and works that are about the "interaction of complex spatial arrangements, light, video and other visual material with musical and linguistic practices such as song recital, instrumental performance and dance" (Lehmann, 2006: 111). Goebbels' style is

"easily recognized melodic, rhythmic, or harmonic identity, first used in connection with a certain character of incident, and which returns time and again, always with a reminiscence for the original association. These melodic fragments acquired symbolic meaning […]" (Thompson and Bohle, 1985: 1231).

[95] See the previous chapter for a detailed explanation of this work.

typical of the postdramatic movement, and clearly places diverse elements of performance together on one stage. Lehmann writes:

> The configuration of the elements text and body, which is rich in tension, at the same time forms manifold reflections in conjunction with the objects: light and object, ice, water and blood; splinters, wounds and 'hashed up' language. In this postdramatic stage space, bodies, gestures, movements, postures, timbre, volume, tempo and the pitch of voices are torn from their familiar spatio-temporal continuum and newly connected. The stage becomes a complex whole of associative spaces composed like 'absolute poetry'. (Lehmann, 2006: 111)

Lehmann compares Goebbels's work to "absolute poetry" for the stage – this is achieved through the placement on stage of the various theatrical elements and then juxtaposed with the performers' body on stage. The modular nature of images allows images to shift in scale (which and how many theatrical elements used to create them) space and time (how long they exist). Shifts in these characteristics keep reframing the fluid boundaries of the theatrical image[96]. Lehmann places the responsibility of the bricolage of theatrical images on the director: "Like a poet, the director composes fields of association between words, sounds, bodies, movements, light and objects" (2006: 111). At the same time, this connects with Artaud's search for the unique language of theatre, establishing him as a forerunner to the postdramatic.

The leitmotif is significant to the *mise-en-scène* of each of these early experiments because it serves as the container which both triggers and holds the repertoire extracts. The container is something material that forms part of the layering of theatrical images.[97] However, it also serves as a guide for the performers to decide what to extract from their repertoire. Because I work with repertoire, this bricolage dramaturgy is slightly different from other forms of devising theatre, which limits the artists to material that already exists. As Lévi-Strauss reminds us, for a bricoleur, the:

> …universe of instruments is closed and the rules of his [sic] game are always to make do with 'whatever is at hand' - that is to say with a set of

[96] Consider seeing a solitary actor at the front of the stage delivering a monologue, while the lights come up on a chorus of actors behind them singing while the monologue carries on. Both these moments can be images, while the whole sequence can also be one image.
[97] For an example of this manifestation, see the section on the looped experiment which sets up a dinner table as a container.

> tools and materials which is always finite and is also heterogeneous … it is the contingent result of all the occasions there have been to renew or enrich the stock or to maintain it with the remains of previous constructions or destructions. (Lévi-Strauss, 1966: 17)

Bricoleurs celebrate the heterogeneous quality of the material available, because this ensures that there is enough variation to draw on to create and build something out of their re-arrangement. As I elaborated in the previous chapter, there is, located within each performer, a history of past performances that they have been involved in. This is what Taylor identifies as the repertoire (2003). These past performances, as we have seen, have been layered further with every new performance. However, over time, this history of past performance has been moved to the unconscious storehouse of the performer, where it has fallen prey to the "destructions" of forgetting.

While the scope of material available to the theatre-maker might seem like a limitation, it in fact provided me with creative freedom in another direction. Schloss sums this up best when talking about DJs who take samples of songs from other LP records: "A sample of a chord played by jazz guitarist Grant Green, for example, can suggest a feel to a producer, and it is then his [sic] task to develop it into a song. A guitar itself, by contrast suggests nothing" (2004: 68). While I was limited to using the past performances of my participants as creative tools, this did not restrain me in any way. The reason for this is that each performer brings with them not only their past performances, but also the landscape of the original productions – that which is hinted at beyond the material elements present.[98]

This landscape carries a quality with it, which the performer replays, bringing the same kind of "feel" that a DJ might find in a sample. As each performer replays the extracts from their repertoire, the "feel" becomes the trigger that can spark other landscapes to join and interact. The landscapes suggested come from the repertoire extracts of the performers' past performances. The performers respond to the "feel" by performing their extract, which carries with it the "feel" of their original performance. In terms of interacting with other extracts, it is sometimes the "feel" that impacts the choice of what to perform more than any other aspect.[99] This quality contributed to the decision-making process of each experiment and competed with

[98] I set up my understanding of landscapes in chapter 1.
[99] I provide examples of this interaction in the FREEFORM experiment in the next few pages.

potential/possible narratives in that regard. Maria Delgado's analysis of Spanish director Calixto Bieito's decision making process is illustrative here as it:

> …often involves prioritising the musicality and tonal sense of a scene so that dramaturgical decisions are made on the basis of a range of factors rather than mere narrative cohesion. (2010: 285)

Bieito's process implies that the "feel" of a scene, through its "musicality and tonal sense", influences his staging of theatrical performance. Within bricolage, this "musicality and tonal sense" is informed by the suggested landscape of the performer's choice of extracted repertoire. The theatre-maker is making conscious decisions based on what does exist and what is suggested in the performance space. In this part of the dramaturgy process, decisions are made to accommodate a theatre-maker's vision, regardless of the fact that these choices may impact narrative cohesion, as Delgado notes. My dramaturgy is shaped by the search for juxtaposition, as this guides the decisions because the priority is given to staging the dialectical interplay of the bricolage.

This selection process thus involves the juxtaposing of performer extracts (a form of theatrical image on their own) into more compound tableaux, or theatrical images. For this first set of experiments, I was replying on the performer being the key component of the landscape being created, without involving too much of non-performer-based elements of theatre. The bodies of the actors were the predominant alphabet I used, with some assistance from costuming and music. The focus was on the human elements of theatre, before establishing more complex theatrical images as I sought to simply juxtapose bodies in relation to other elements. As a theatre-maker I was not making decisions around adding lights, or other pre-recorded sound, etc. The reason for this was to give ample attention to the selection process that had taken place in collaboration with the performers. After having experimented with archive, it was now time to work with repertoire and layer the performances extracted into a theatrical image. The juxtaposition of the performers and their repertoire extracts was to be the starting point for my formulation of planetary dramaturgy.

I defined the selection process in these experiments by the shifting parameters of theatre-making, combined with the interaction of space, time and stimulus. Following this process also allowed for a range of dramaturgical responsibilities to be shared between the performers and myself as theatre-maker. I

labelled each of the processes and set-up their specific parameters for selecting samples:

- SOLO with a single performer and choices made by them
- FREEFORM with multiple performers and choices made by them
- LOOPED with multiple performers in a repetition of a sequence initially shaped by the theatre-maker, but with increasing choices made by performers in each cycle of performance
- BRICOLAGE with multiple performers in a set and fully rehearsed sequence as selected and shaped by the theatre-maker

What did not change from experiment to experiment were two fundamental rules. One was that the building blocks had to come from each performer's repertoire, and the second that the selection was guided by the search for the juxtaposition between the extracts and the theatrical elements. It was an exploration into the different possibilities of selecting those elements, attempting to uncover the different ways of arriving at a "possible arrangement which the artist imposes on those elements he [sic] gathers" (Georgelou et al., 2017: 18). Below, I describe each of these experiments, presenting some intermedial parallels that served as impulses in my decision-making for their working arrangement.

Solo and the Storyteller

The SOLO decision-making style requires that one performer with a personal stimulus access their repertoire. When extracting sources, the performer selects from their personal performance history and is guided by the theatre-maker into layering these one after the other, or by separating them and performing them together (such as a speech from one performance, and an action from another). An added layer may take the form of the inclusion of recorded media of the performer's past performance in the live performance. Props, costumes and set can be remixed from a selection of sources.

In the first experiment in *5 Thoughts*, the performer, Mandisi Sindo, extracted several samples from his repertoire.[100] In discussion with Sindo, the stimulus for this extract was a boy growing into a man. Sindo identified that a lot of his performances followed that narrative. Most of the performances were in Xhosa and were interwoven with a few English texts. Mixed in with these performance texts was a series of songs, extracts from chorus performances, as well as dialogue from Sindo's repertoire. The costume he wore was also put together from two different characters in two different plays. The sequence of his physical actions also combined two of his performances from other productions. Sindo expressed that he experienced performing these extracts all together as though he was looking at his journey into each of the characters, and how it reflected on him.

Sindo's process of performing samples has some resonance with a song by Alicia Keys on her 2001 album, *Songs In A Minor.* On the track "Girlfriend," Keys plays a "disjunctive and off-kilter chopped piano loop" that originally appeared on "Brooklyn Zoo," a 1995 hip-hop single by Old Dirty Bastard (Schloss, 2004: 150). Schloss points out how crucial it is that "Girlfriend" was not a sample of the 1995 song, but that Keys learned the strange chord changes and rhythms from the record and then performed them live herself on the piano (and recorded this for her song). She was thus engaging in a sampling methodology but playing it live. This meant that she was copying a way of working with records and bringing it to bear on her live performance.

This is similar to Sindo's process of taking bits of his previous performances and re-performing them as a new work. The difference here is that Keys is reworking another person's song, while Sindo is working with material that he had previously performed. The embodiment and connection to the material is therefore different, even though there is a shared process of re-playing with pieces that are already in existence. In this process Sindo, was given full control over his choice and arrangement of his repertoire extracts.[101] Additionally, Sindo's work hinted at another possible juxtaposition. Within his performance, he had found moments of performing

[100] View the performance here https://doi.org/10.25375/uct.7636382.v1

[101] It is important to point out that as I was not a Xhosa speaker, I could not contribute fully to the selection process. While I could suggest a way of working to Sindo, and encourage interactions between other theatrical elements, I had to rely on having him translate his choices to me. As the planetary theatre will continue to work in cross cultural spaces, it will have to ensure that the facilitator shares the decision making process of selection with the performers who speak the language.

a movement sequence from one production alongside speaking text from another production, assembling a single image out of two. This separation of two different theatrical elements, what one could identify in a classic way as text and image, within one body suggested another opportunity within the search for the syntax. The juxtapositions could happen within the elements of a theatrical image, but did they need to be pointed out? This is an example of the modular nature of images, what was two separate images has the power to become a single one.

There is also a much earlier example of the methodology evident in the song "Girlfriend" of Sindo's SOLO sampling experiments. Scheub's research on Southern African oral storytellers is useful for the analysis of images within a performance. While understanding that storytellers communicate their images mostly through words, Scheub emphasizes how the sequence of images, combined with their repetition and rhythm, can affect the audience and their emotions (Scheub, 2002: 4). Images are the raw material that a storyteller uses to tell a story coming from two different sources – the contemporary world and ancient tradition – which turns the storyteller into:

> a shaper, forging links between the real and the imaginative, then working the audience into that combination. The result is a metaphorical relationship built to a large extent on the imaginations and experiences of the members of the audience. The storyteller discovers relationships between the worlds of history and imagination: His [sic] artistry is revealed in the effectiveness with which he [sic] weaves the audience into those relationships. (1996: 55)

All storytellers have at their disposal is their "repertory of images," images which they might have heard from other storytellers and taken on as their own, as well as what they had witnessed throughout their life. As Scheub argues, the storyteller is "…a performer, organizing the three worlds of history, imagination, and audience into a semblance of unity, an ordering that is fraught with tension and fragile beauty" (1996: 57). The storyteller weaves together these bits of history into a story, which becomes another part of history, constantly reworking itself. Sindo's example within the SOLO dramaturgical selection leans heavily on this practice. It is also similar because it leaves much of the selection choices to the performer, acknowledging the performer as the most appropriate storyteller of their own repertoire. In this sense, they are free to create their own "metaphorical relationship".

Freeform and Choices

FREEFORM allows multiple performers within a space but eliminates the theatre-maker from the layering process by allowing the performers to listen and respond to each other's samples through their impulses.[102] In this variation of rehearsal work, the theatre-maker simply presents a container that the performers use as a starting point. Props and costumes are not included. The performer's preparation must include an awareness of their performance history so that it can be extracted during the time in the rehearsal space. The introduction of the freeform variation into my project relied on the stimulus of a monologue from Howard Barker's *The Europeans*, performed by Gabriella Pinto, who sat on a chair in the middle of the performance space. She had initially performed it as a task within her 2nd year actor training course. The other performers in the space responded to her performance, attempting to engage her in a conversation only through extracts from their repertoire, to which she could respond only using that sample.

Two other varieties of sampling dramaturgy were attempted as very experimental versions of the freeform, with both being devised in front of an audience. SESSION adds a further variable by giving the performers and theatre-maker a limited amount of time to generate a performance. A container for the anchor is prescribed, and the audience witnesses the performers and theatre-maker making choices from the samples and their placement within a specified time. COLLABORATIVE seeks to position the theatre-maker as a guide within the actual performance. Through their presence on the stage, the theatre-maker keeps adjusting the stimulus for the performers. The theatre-maker can do this through the manipulation of a variety of theatrical devices, such as adjusting lights, changing sound, giving instructions, reading a text and so forth. This version is not pre-decided but is rather developed in front of an audience.

The decision-making characteristics of FREEFORM dramaturgy evoke a strong connection to the musical process of sampling. What differs is who is acting as the DJ – the theatre-maker or the performer. In the musical process, Schloss suggests that LP records were made to be sampled and re-arranged in a particular

[102] View the performance here https://doi.org/10.25375/uct.7636376.v1

way: their “aesthetic is seen as being… inherent in the records themselves” (2004: 68). Schloss describes this process by contrasting it with the blank canvas of a live instrument, which is open to playing anything, but gives no clue as to “a sense of harmonic orientation, a rhythmic feel, or a timbral (or even social) ‘vibe’” (2004: 68). Within FREEFORM, the performer is limited in their choices by only being able to select from their repertoire, and yet their choice is inspired by the “vibe” which was provided by the theatre-maker and is now in play in the performance space. This “vibe” connects to the landscape that the actor’s extracts carry.

This is similar to Bieito’s directing approach which places emphasis on “the musicality and tonal sense”, except that in this process those decisions are made by the performers (Delgado, 2010: 285). Similarly to the DJ who samples music, the performers look for samples that will work together, that either share something in common, such as a feeling, or may juxtapose well when placed in combination with each other. In the moment of performance, this process is more instantaneous and relies on the performer’s interpretation of the “vibe”. This kinds of dramaturgy, which relies on the performers making the choices of selection themselves, hints at the planetary as it allows multiple and diverse points of view to be exchanged in the same space.

The necessity of the “vibe” that is created in performance speaks to a further element of creative freedom within the choices of selection. This is because a performer can use the emotional atmosphere that they experience to make a substitution – such as responding to a piece of dialogue through movement. An intermedial example of this is found in early film, which was a purely visual medium that had no recourse to dialogue, embedded music, or the added value of voiceover. At times, this led to the substitution of an image that would give enough clues to the audience about what had transpired, to make up for the lack of sound or the ability to show everything on screen. This substitution was part of the new art form of the time, and it frequently built upon the modernist device of finding objects that correlate to one another, allowing objects to substitute for the evocation of an emotion. Merjian (2003: 169) cites Arnheim, who captures this substitution well by stating that “in the universal silence of the image, the fragments of broken vase 'talk' exactly the way a character talk[s]". The idea here is that an image of a broken vase can reveal as much as a character on screen describing their grief can. Following this approach

allows the performer or theatre-maker making use of bricolage to seek other images to “talk” back to what is already there.

As mentioned previously, through the exchange of extracts this space also becomes one that is charged with the interaction of diverse landscapes, with those landscapes criss-crossing, juxtaposing and coming into dialogue with each other. In the example present here, Pinto’s monologue was met with the acoustic guitar playing of Gideon Lombard from one of his previous concerts, which added a haunting element to Pinto’s testimony. When interacted with the spoken words of D.J. Mouton, who swapped between text from an Afrikaans language production and a Shakespearean play, Pinto’s words became more of an interrogation. Each of these extracts thus carries the “vibe” derived from its source, and hints at other landscapes, depending on the way in which it interacts with other extracts. This, especially, in a space which allows for free and random associations, can oscillate between creating a very jarring combination of diverse “vibes” and combinations that are more in harmony.

The substitution approach also finds reverberation in the medium of film. To illustrate how film relies on images to evoke meaning, Arnheim (1957: 34) provides the example of a gunshot being replaced by the image of a flock of birds flying away, clearly disturbed. Merjian also highlights the metaphorical interplay that this technique encouraged in film, which was deftly manipulated in the work of the famous filmmaker Sergei Eisenstein. The cognitive switch from one sense to another conveys an event or emotion was not lost on Arnheim, who identified this process as an “indirect representation of an event in a material that is strange to it” (1957: 34). Merjian unpacks his writing to explain these leaps, where “The incompatibility of sound and sight forces the film artist to employ a new representational logic, whose ‘strangeness' transforms the event (2003: 169). Within the sampling experiment such “strangeness” came from the juxtaposition of incompatible landscapes. Therefore, if we were to apply this same technique to a bricoleur, who is bound by the elements that are available to them, then we can see them using this technique to construct something out of the limited yet heterogeneous elements they have at hand. There is freedom in being able to replace one image with another that is available to you, by placing it in an arrangement, to evoke something closer to the mental image you wish to convey to the audience. There is also symbolic or cultural value – as this

replacement or layering evoke new meaning or adjusts meaning in some way – drawing attention to the ways in which meaning is relayed in the first place. In the planetary context, it allows for non-dominant gazes to replace the dominant with their view. A storyteller is thus free to use the image of birds flying away, even if they do not have the sound of a gunshot to illustrate this disturbance. This allows for a greater level of creativity when arranging images and also provides the theatre-maker with the freedom to break out of direct representational devices within the syntax of the art form.

More than a century after Eisenstein's time, film has built up its archive not only of images, but also of substitutions (through its cutting in the edits), such that that these images have become a language unto themselves. Frequently these images are connected to a genre of film and have become so widespread that they are immediately recognized.[103] They have become the conventions or tropes that identify each genre of film[104] as well as memes, a social media visual shorthand for actions and reactions. As the audience acquires more images across genres because of our age of mass reproduction of media and postmodernism, it allows for more substitutions and an even quicker symbolic exchange. Richard Allen explains:

> Genre conventions blur the boundaries of the individual text by drawing on the themes and images of a broad trans-media intertext. Since this intertext is already part of the spectator's imagination, the individual genre film simply taps into this reservoir of themes, and images, minimizing the effort required to understand the film in its singularity. (1993: 44)

This is a powerful tool for a theatrical bricoleur as it allows for a substitution of an image, not only to carry with it a sought-after meaning, but also to carry with it a

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[103] The transition to the flock of birds flying away has become one such editing "cut", and others might include the "match cut" in David Lean's *Lawrence of Arabia* (available at 0:50 of this extract https://vimeo.com/52693433 - transitioning from an image of a match being blown out to a desert landscape), or from Stanley' Kubrick *2001: A Space Odyssey*, from the throwing of the bone into the satellite space ship. Filmmakers work with the audience's knowledge of such cuts and use the edits to create strangeness and have the audience work to connect the image, such as cutting from a person being guillotined to a fruit being sliced. These cuts can be direct or abstract. TVtropes.org has a list of other types of common cuts in film, a lot of them whose juxtaposition of images works well in comedy, i.e. – a character says something will never happen, cut to the visual of that happening (Gilligan cut - https://tvtropes.org/pmwiki/pmwiki.php/Main/GilliganCut)

[104] A great open repository of such tropes and media can be found at tvtropes.org. It not only identifies filmic devices that repeat themselves such as archetypes of character, plot, montages, etc. (see https://tvtropes.org/pmwiki/pmwiki.php/Main/Montages). All of these are cross-referenced by genre. Accessible at https://tvtropes.org.

whole history of other associations. The performer or theatre-maker can, in other words, react to a stimulus by substituting their desired response with another one that is within their repertoire.

Eugenio Barba's dramaturgical style of weaving elements into a performance provides a useful point of comparison here. Barba's main dramaturgical tool is the performer, the performer's actions and how the theatre-maker transforms those to awaken the spectator's sense and memory. He borrows from movement practitioner, Etienne Decroux's "principle of equivalence" which allows, for example, the "legs [to] do the work of the arms" (2010: 25). Barba elaborates that "in an analogous way, in my performances, I might let a vocal action replace a physical one and a stare be the equivalent of a piece of dialogue" (2010: 25). Within FREEFORM, this is indeed how the performers were instructed to choose their material, using that same "principle of equivalence" to access something from their repertoire in response to what they encountered in front of them. Whatever they perform in response then contributes towards the creation of a tableau or a theatrical image, demonstrating that action forms the best kind of bracketing of the image (this links to Pavis' breakup of images). It also reveals the stacking and layering of theatrical images, for the individual extracts are now places alongside, on top of, or just after other extracts – creating more complex tableaux. The audience watching interpret this arrangement as a single theatrical image. This reinforces the idea of theatrical images being fluid in their size, scale and length of time.

The choice of participants in my FREEFORM dramaturgical experiment can very much influence the amount of substitution that occurs. By inviting participants from different theatrical genres, or ones who have performed in a range of styles, to participate in the experiment increases the possibility of a *mise-en-scène* that calls upon different performative languages. Including a musician, actor, flamenco dancer, contemporary dancer, poet – as in one of my FREEFORM experiments – allows for a distinctly postdramatic landscape to emerge. The practice reveals that in searching for the principle of equivalence, in replacing the work of the legs with the work of the arms, juxtaposition becomes more apparent. The theatre-maker is there to witness interactions informed only by the performer's impulses. The process that the performer goes through, in finding an action that serves as a substitute for another

action, is analogous to the migrant's experience of carrying images from both their old home and their new home.

Looped and Time

The LOOPED dramaturgical style brings multiple performers into a space where they limit themselves to a single piece from their performance history (such as a character from a play). Together with a theatre-maker, the performers choose relevant samples in response to the stimulus provided and form a general outline of actions which can be repeated several times. This allows the performers to find their own impulses behind the selection of responses. In this situation, the theatre-maker provides the stimulus and the container for the performance during the rehearsal process. The theatre-maker also refines the selections that the performers make.

The initial objective for the LOOPED experiment was to find a way to connect characters from different productions into the same space, as well as to experiment with mimicking the musical process of a DJ placing samples together to develop a cohesive song. My initial idea was to focus on the ways in which each of the diverse characters that the performers brought to rehearsal could be arranged to make them seem part of a family. Family relationships are archetypal, in that they follow certain bonds that are derived from the relationship between mother/father, daughter/son, and so forth. The image of a "dinner table" was given as a stimulus to unite the performers and influence their choice of characters. This image, of a family gathering at the end of their day to share a meal, is also representative of the family home everywhere, for the notion of a family unit is something that is shared across cultures worldwide even if not in exactly the same way or form. While being aware that each culture might view this family structure and dinner table differently, the common gathering point to meet, socialize, and connect was found in this simple piece of furniture – the table. The container for this experiment was therefore simple, and allowed interaction between performers to take place, while also serving as a key image for the audience as a way into the piece.

The four actors who were part of this rehearsal process (Katherine Ten Velthuis, Joanna Ruth Evans, James MacGregor and T.J. Ngoma) were given the instruction to bring a character who could easily find themselves sitting around a

dinner table. Of the family roles present there was a grandmother, a father, a son, and a daughter, each of whom could of course place themselves around a table. This was how the rehearsals began: the first instruction on the floor for the performers was to re-discover the physical body of their character through Anne Bogart's work on Viewpoints (2005) – focusing on everything from the tempo of their walk, shape of their body, to the duration of their actions. The performers were then asked to slowly begin re-vocalizing the words of their characters, first within their own space and then sharing it in front of the other performers. Already each performer was bringing certain circumstances to rehearsal that would make them unique, such as the grandmother who only sat during the play and was thus limited in her movement.

While three of the four characters were part of English language performances, the father character was taken from a Xhosa text and so was his dialogue. This introduced a necessary discussion, where not only his character, but the other characters, too, had to discuss the context from which they came, thus allowing the other performers to have more of an understanding of their respective circumstances. This was done in the hope that such a discussion might facilitate the uncovering of potential points of connection between the characters around the dinner table. The first step was to simply allow the performers to explore sitting around the dinner table and to respond to each other only through the performance of text or actions that they had done within the original production.

The performer impulses were reactivated and could only be expressed through the lines and dialogue they had performed before. Their feedback on this initial improvisation was illuminating. A few of them expressed how the lines and the physical pieces of action just returned to them organically. However, the process of listening to the other performers and attempting to understand not only what they were communicating, but then making split-second decisions as to how to respond, was part of an incredibly active and present process. The re-performing of their performance pieces was now happening in a new context, which led them to develop a new meaning as the new piece was being created.

Figure 4 - Performers (clockwise) Katherine Ten Velthuis, Joanna Ruth Evans, James MacGregor & TJ Ngoma as part of the Five Truths GIPCA Live Performance Sampling Installation May 2011. Photograph by Sanjin Muftić

Within the context of this improvisation it is interesting how the selection of performers and their pieces can undergo a huge shift, particularly as three performances were in English, while Ngoma was speaking Xhosa. As none of the other three performers could speak Xhosa, their responses to Ngoma were purely based on his tone. Once again, as a person who doesn't speak Xhosa I was also ignorant of the full implications of the piece, and this kind of interaction highlighted the potential complexities of bricolage, where sources can jump across languages and point out the issues around the cross-communication that can take place.[105] What it does suggest, however, is the beginning of a planetary landscape, as the *mise-en-scène* extends outwards to culturally diverse sets of references.

This LOOPED experiment led to a further dramaturgical development, where I asked the performers to repeat the chosen sequence from rehearsal several times in performance.[106] While I made specific choices prior to the performance, the performers could adjust their choices as they replayed each version, allowing them to adjust the quality of their performance. In this case, each version of performance was received, felt, and understood differently as a result of its shifting dramaturgy –

[105] Further implications of cross-cultural exchange will be discussed in chapter 7.
[106] An extract can be viewed here: https://doi.org/10.25375/uct.7879919.v2

both by the audience and performers. However, by making the choices in selection as a starting point I was laying out a blueprint of juxtapositions that were taking place. This was an experiment in searching for a sequence of actions that could tie into a narrative about a family around a dinner table. These juxtapositions later become theatrical images on their own.

Bricolage and Performance

BRICOLAGE places most of the creative responsibility on the theatre-maker. This means that the theatre-maker is responsible for shaping the theatrical experiences, as they make the choices that will sculpt the final performance piece, down to the selection of the smallest performance image. Though the theatre-maker cannot control the performances themselves, the rehearsal serves to solidify certain choices so that the actors follow a pre-determined selection of images to replay live on stage. The use of props, costumes and set can be expanded to include the theatre-maker's directorial history as part of this dramaturgy. It is essentially a fully rehearsed and realized performance constructed entirely out of theatrical images.

The production of *Bricolage* was performed at the Slave Church in Cape Town as part of the 2012 *Infecting the City Festival*. It was developed with eight collaborators who ranged from actors, musicians and dancers, over a period of five weekly morning sessions. The performers were asked to only bring to the process material, roles, moves, and music that they had previously performed. The first few weeks of rehearsal were simply spent in the more FREEFORM style of developing material, allowing the performers to explore each other's images on the floor. For myself as theatre-maker, this was the period in which the interactions between the participants were being archived and collected as part of my bricolage dramaturgical practice.

It was only once the venue for the performance was arranged, which was to be one of the oldest churches in Cape Town, that I sifted through this set of interactions between all the performers and arranged them into a twenty-minute performance that was integrated and shaped by the arrangement of the space. The audience were gathered before the rows of pews, and on the galleries above, watching the action as it used the full capacity of the church space. My dramaturgy

of this production was not geared towards the creation of a narrative, but rather towards an exploration of theatrical images and their interactions. I experimented with having a musician playing the bass interact with actors performing Shakespearean monologues, who were in turn interacting with a tango dance that was juxtaposed with a physical theatre piece. At this point in the process I realized that my focus on staging juxtapositions was extending to all aspects of performance - the actions of the performers in their repertoire extracts as well as the full range of theatrical devices and language.

Arranging juxtapositions had become my main “syntax of interest” when making choices about layering the repertoire extracts (Bazin and Grey, 1967/2004: 161). In analysing images within film, André Bazin identifies the “elementary syntax of interest” in terms of how editing serves to recreate a reality for the spectator (1967/2004: 161).[107] The arrangement of images might follow a certain logic, such as close up of a weapon next to a dead body, or following the logic of what the protagonist sees, such as a drink they know has poison in it (1967/2004:161-162). However, it can also reveal “a psychological analysis from the point of view of spectator interest […] or one provoked by the director […]” (1967/2004:161-162). Film images work differently to theatrical ones, but they still point towards something akin to Bazin’s "syntax of interest”, and it is an interesting clarification to point which one guides this dramaturgy. The planetary stages a lot of itself through the third element of Bazin’s syntax, as the choices of arrangement are provoked by the theatre-maker. The theatre-maker reveals their intention through the juxtaposition of images. Within the devising period, because the theatre-maker is also the first spectator, it is what they find of interest at that time that will make its way towards the final *mise-en-scène*. In my case, these juxtapositions were guided by the aim to go from the expected to the unexpected.[108] In the performance, where one sees everything in one glance but listens over time, the “syntax of interest” is revealed

[107] Hugh Grey’s editing work (2004) on Bazin’s 1967 opus *What is Cinema?* Is an interesting reverse intermedial tangent. Bazin wrote extensively on cinema and was a key figure in the period of its intellectual birth. Reading his work, one can witness Bazin’s struggle with identifying cinema and its ontology through his experience with theatre. In one of the sections, he articulates the issues with filmed theatre and whether it should be seen as theatre or film.

[108] My revelation on why I was going for such juxtapositions will be further elaborated on in Chapter 7. At this point I was following my intuition.

through such choices that the theatre-makers arranges in the juxtapositions of the layering of theatrical images.

This stage of the experiment forced me to interrogate more deeply the many functions that a theatrical image can serve within a longer performance. In practice, I borrowed from Bogart's Viewpoints approach, which breaks movement down into nine different adjustable characteristics such as tempo, duration and repetition (Bogart and Landau, 2005). This helped guide the choices around the arrangement of images, looking for juxtaposition and acknowledging, in line with Bogart's own practice, the characteristic of architecture. This was particularly important due to the final performance being in a church. As a director my choice of theatrical images was partly informed by a feeling that was created by the improvisations staged by the actors, but also through juxtaposition. I would combine images to create a contrast, such as alternating between theatrical images of a fast tempo with those of a slower rhythm. By making these choices, I began to identify within myself a tension that existed between my desire to arrange images in juxtaposition to each other, and my desire to organize them so as to sit within the same "vibe" or mood.

Pavis also focuses on the linking of theatrical images, or how their combination and arrangement influence the creation of a theatrical event. Pavis discusses the linking, combination, arrangement and end of theatrical action, all of which shape the creation of a theatrical event. In other words, what he calls a "vectorization approach" consists of accumulators (adding/multiplying), connectors (linking), shifters (a series of clarifications), and cutters (finish a sequence and move on) (2003: 165). In the final experiment of *Bricolage,* the theatrical image of guitar-playing could serve as a connector as it links several of the other images, while a tango dance between a man and a woman could be identified as an accumulator as it adds to the image by having the dancers dance in the rhythm of the music. This idea proved useful in arranging how the performers interacted during the performance. It informed my decisions around the layering and placement of images, as I had tried to outline what a particular image was trying to do. Was it adding, linking, finishing, or shifting? Pavis therefore provides a syntax for the theatre-maker towards the *mise-en-scène*, so that it could be used to communicate with the performers in rehearsal. I could inform the performer as to whether their extract was adding to the image, linking with it, finishing it off, or juxtaposing it. I could also

assemble theatrical elements in the same way, putting text (spoken or pre-recorded) and visuals in distinct relationships to serve a desired function.

This reinforces the difference between a theatrical image and other forms of images. Do we, for example, read the guitar playing as a theatrical image on its own, or is it combined now with the dancing couple? What is the difference between a single theatrical image, and a sequence of theatrical images? Performers extract single theatrical images – connected to an action – which can be expressed through the movement of their body and/or the sound they make. In the rehearsal space, combined with other performers, they make up a new, more complex theatrical images. This suggests that the theatrical image is fluid in its shape and size and doesn't have to be limited to a single performer, or a single aspect of performance. The theatrical image may thus expand both in time and in space, and its boundary is only evident on a personal level once it activates a mental image in the mind of the viewer. For the first viewer, the theatre-maker, the shape and size are informed by what the image is trying to do. The theatre-maker can then make decisions around the scale and size to assist the image in achieving its desired function as decided by the theatre-maker.

This makes theatrical images modular, for they can be scaled in space and in time. The theatrical image has a durational quality, as well as a kind of plural, multi-dimensionality. A very complex, multi-layered number of theatrical elements strung together reveal more of a sequence of theatrical images, but the boundaries remain at the discretion of the viewer and in line with the needs of the working process. German scholar Guido Hiss uses the concept of the *sinnklammer*, "a bracketed unit of meaning" to suggest how the viewer "decides" how much of what one sees creates an image in their mind, and where to put the brackets (Pavis, 2003: 167). This is similar to the way an audience encounters images. However, as the theatre-maker is the first audience member, this informs my choices around the layering of images, whether I bracket them off through the action of a performer, a particular element of theatrical language, or a specific juxtaposition of two or more images. This bracketing of extracts, samples, tableaux into theatrical images is never fixed, nor easily repeated, but it must adjust to serve the desire syntax of the *mise-en-scène. "*What is this theatrical image doing?" is the most useful question for the theatre-maker. Within dramaturgy, the patterning of answers to this question could

lead towards two different kinds of performance, one having images woven more into narrative or juxtaposing images towards compelling intersections. This became evident for me in the tension between my choice to align images with a certain mood or intersect them to create juxtaposition.

Barba, in his dramaturgical approach, is less analytical than Hiss. Barba identifies three layers of performance (dynamic, narrative and evocative), arguing that the dramaturgy of how the three work together leads to new ways of seeing a performance. The first layer of performance concerns the dynamic, which deals with the material that forms part of the theatre language: the lights, sounds, costume, and placement of bodies. The second layer concerns the narrative, which works much the same way as in literature – through the structuring of characters and events over time. The third and most mysterious layer is the evocative one, which concerns the experience that takes place in the mind of each spectator.[109]

Barba's evocative dramaturgy is elusive and hard to fully capture; it is something that he admits he has never been able to "deliberately shape" even though he has experienced it many times in performances, both in his own and those of others (2010: 188). Barba describes this final layer of performance as a "shadow…projected by the living organism of the performance, one which might cause a change of state in the spectator" (2010: 188). In his experience, this shadow cannot be constructed consciously, but is rather the result of the active body of performance created by the theatre-maker. Barba's "shadow" is equivalent to the stream of mental images that are created in the minds of the audience – the ones that the theatre-maker can only point to, but not directly shape, through their arrangement of theatrical images within the *mise-en-scène*. Yet, the theatre-maker must make use of the dynamic and narrative layers to guide their creation of the evocative layer – the place where Barba desires "the performance and its spectators to go beyond their own limits" (2010: 83).

[109] This is very much in line with a "metatext".

Scheub similarly argues that the weaving and rhythmical placement of images that a storyteller uses leads to the creation of metaphors which we can analyse. Their complex arrangement is what reveals the story and takes the audience on a united journey. He goes on to identify the two streams of performance. First, he identifies the melodic line that carries the narrative in a linear cause-and-effect fashion. Second, he identifies the rhythmical "complex patterning" of images that has the power to lead the audience into a new experience by subverting that melodic narrative line. The story becomes a ritualistic experience, the objective of which is to move the members of the audience into that metaphorical centre, into the poem in the story (Scheub, 2002: 4). Scheub argues that the aim of this transaction is to take into consideration the audience's varied emotional states and unite them together into one shared experience.

One of Barba's main purposes for defining performance dramaturgy as comprised of three layers was to enable him to play around and experiment with different layers of performance. He wanted to explore how different relations between theatrical images in the dynamic and narrative layers could develop

Figure 5 - Lesoko Seabe and Mdu Kweyama in Bricolage, Slave Church Cape Town 2012. Photograph by unknown

complex interpretations. His own approach relied heavily on making meaning ambiguous. While at times it was simply a drive to create an interesting juxtaposition, his approach was also guided by an "emotional coherence" which led to "an image, an association, a memory – towards an ever present shadow which should not be too detectable in the performance" (2010: 12). It is evident that Barba's own mental

images were guiding the choices he would make as a theatre-maker, couching them within the dynamic and narrative layers of performance.

Conclusion

What my dramaturgical experiments yielded was a practical understanding of applying bricolage within a theatrical space that accommodates human bodies. In each experiment, I adjusted my dramaturgical parameters in terms of my selection of images, which were shared back and forth between the actors and myself. This allowed me to interrogate some of the dramaturgical possibilities of bricolage, as each process still relied on using previously existing theatrical images. It was also revealed how in the selection and placement of these images they become endowed with characteristics that contributed to the structure of the overall performance. They assumed functions (borrowing from Pavis) as part of the dynamic or narrative layers – to connect, to disrupt, to shift, etc the mise-en-scene. Furthermore, it was made clear how in bricolage dramaturgy a stimulus needs to be used as a means of anchoring the theatrical images within a performance.

These early practical experiments hint at the interesting juxtapositions and the possible conversations that can be achieved between the activated theatrical images and the repertoire that they are extracted from. On the rehearsal floor, the theatre-maker selects sources from the performers that align themselves with the stimulus and are in conversation with the other samples that have been selected. The theatre-maker thus works both as dramaturg and curator, as this process of selection can range from being quite broad to very specific and can result in different levels of precision in the performance piece. It also hints at the different paths that bricolage can take towards the creation of the *mise-en-scène*. On the one side bricolage can aim towards weaving a narrative, while on the other it can stage intersections, focusing on the dialectical juxtapositions of images. Of course, there are degrees between the two poles of weaving and intersecting and the theatre-maker cannot plan what the audience will see. However, the choice of the desired *mise-en-scène* for a performance will assist with the placement and arrangement of theatrical images, which is the guiding syntax.

Listening and responding amongst the performers and the exchange of samples can be one step in this process. This step can also be the first of many, allowing the theatre-maker to witness the layering and interplay that may take place in rehearsal before making choices about which images will be used in the final performance. The performance created by this image-focused dramaturgy has an element of uniqueness to it because it acknowledges directly the sources of the devising process – that is, the media storage facilities of the human body, the repertoire. This in turn points to where and when those extracts became part of the repertoire.

Within the process of bricolage, the theatre-maker's role is to always allow diverse associations to take place within the performer's images – associations that begin by spanning styles of performance and media and continue to evoke diverse cultural contexts. Through these diverse associations the planetary landscape is suggested. Even within the pool of the Cape Town performers that were used for these initial projects and their limitation to working with a previously performed repertoire, the landscape suggested by their extracts reflected the many languages, identities and gazes of the country.

Much in the same way as Barba, the guiding point for a theatre-maker within the bricolage process is an "image" or "a thought"; while, for a performer it is the action within the sample of the media that they are animating. While the performers can only adjust their actions, the theatre-maker can also incorporate, mix, substitute and shift other layers from the media or other samples to create a theatrical image or a complex relationship between two or more theatrical images. The theatre-maker can also allow the actors to build the images themselves from their extractions (such as Sindo did in the SOLO experiment). What is key to the dramaturgy of bricolage is a reliance on the performers' actions as the fundamental element in any kind of layering and construction of performance because, as Barba puts it, "the living roots of the performance ... are a particular quality of the actors' physical and vocal actions" (Barba, 2010: 25).

Thus, the smallest, most indivisible theatrical image is still primarily linked to the performer's action. It is what makes the process of bricolage unique, even with its intermedial qualities and the structuring of those actions into more complex theatrical images. Even with the addition of set, projections and sound recordings,

bricolage and the resultant planetary theatre use a syntax that will rely on the body and the repertoire, manifested through the actor.

In conclusion, this chapter presented the early experiments in applying bricolage to develop performances. These experiments answered some key questions around dramaturgy: the responsibility of choice with performers exchanging bits of their repertoire, the scale and modular quality of theatrical images, and the thrust towards juxtaposition within the syntax of the *mise-en-scène*. Through these experiments, what had become evident was how the principle of image juxtaposition was informed by the migrant experience of finding "equivalence" in images. As a theatre-maker and migrant, I was acting as bricoleur by assembling found images and putting them in a relationship, juxtaposing sets of realities. I was also layering them towards the creation of a final production piece, using each theatrical image as a function within the *mise-en-scène*.

Pavis' theory of vectorization, as I will demonstrate in later chapters, proved helpful as a syntax in guiding me as theatre-maker. What still needed to be answered was the relationship with the media referenced through the performance and the extension of a *mise-en-scène* into a full-length production. With the latter experiments, which also gave me more responsibility in terms of guiding the actor's choices, two different approaches became apparent: the theatre-maker's selection and arrangement of theatrical images has the potential to either focus on *weaving* (narrative layer) or *intersecting* (dynamic and evocative). The next chapters focus on productions that explore each one of these potentials in constructing a performance out of theatrical images through the dramaturgy of bricolage. Now that I have also established a possible syntax, I will also reveal the poetics of the planetary theatre I seek to develop, as informed by my migrant experience.

CHAPTER 6 – WEAVING IMAGES INTO A PERFORMANCE

A Day, Across (2014)

Through the analysis of my production *A Day, Across* (2014), this chapter focuses on *weaving* theatrical images together by making use of bricolage dramaturgy to construct a narrative in performance. In this production, more focus was placed on the narrative layer of the performance. Recently Bogart, for whom deconstruction and a rejection of truth are staples, hints that "times are shifting…we have reached the end of postmodernism…it is the role of the artist to 'wright' new fictions" (2014: 4-5). It is clear that Bogart views postmodernism as the collapse of stories and is now longing for performances that suggest a narrative. For Bogart, the theatre-maker is one who must assemble the stories that help us better understand the world, and thus move us beyond the confines of postmodernism.

Can we assemble stories out of diverse fragments? This tension between the fragments which I assemble to make up my migrant identity and the desire to tell a story drove the development of *A Day, Across*. In searching for a poetics of planetary theatre, I wanted to construct a narrative in the same way that a migrant would see the world – through the bricolage of images. As well as create a narrative, I sought to explore the patterning of the images, the interplay of juxtapositions and interconnections to help "'wright' the fiction" of the production. As a result, I sought to practice how a bricoleur could weave images together to tell a story. This is why in *A Day, Across*, the dramaturgy was split between the narrative layer where the anchor was the figure of the hero, and the rhythmic layer which relied on the patterning and juxtaposition of time. The poetics of my process was aimed at telling the story of a migrant navigating through fragments of media that stretch over a century. In the case of this production, the *mise-en-scène* features the hero, Alice, travelling through a century of war media through to the outbreak of World War I. This is wanted to represent as a migrant encounter with unfamiliar images. My research for this production thus explored how the process, the dramaturgy, can be postdramatic, with the product, the final *mise-en-scène*, leaning towards being more dramatic in that it presented a narrative to the audience.

How can planetary theatre tell stories through the use of patterning and through the juxtaposition between images and their associations? As with my previous experiments, the performers were are at the centre of the devising process. However, in a development from the earlier experiments, this time the performers are surrounded by the full alphabet of theatre, interacting with media, the archive and their repertoire. The final *mise-en-scène* presents the performers negotiating the intermedial landscape, which contains a vast network of associations. In the creation of *A Day Across,* I set myself the ambitious goal of working on both narrative and dynamic layers: aiming to 'wright' a new story through the juxtaposition of archive and repertoire. This for me captures the experience of the migrant, as the juxtaposition of images stored and images seen constructs a network of diverse associations. As the planetary theatre uses a syntax that juxtaposes theatrical images, my aim was to stage the story of a migrant through the migrant's bricolage dramaturgy.

Signs and Significations

Before I present the first sequence of the production, I need to introduce some of the theories that led me to this patterning. While dramaturgy works towards the creation of a coherent whole, it allows the theatre-maker to shape and the audience to experience the relationships between signs and significations – between what is placed within the *mise-en-scène* and possibly perceived within the mental image. Due to the various possible elements of theatre, and their corresponding sign systems, this environment is a fertile playground to explore the relationships between images. This is something that interests Rancière as well, who is more focused on how the interplay between images could (cited in Elkins & Neaf, 2011: 34) "produce a discrepancy, a dissemblance."

Working with images is particularly interesting, then, because of the ways in which they relate to each other and how they are perceived when they are combined and do not match up – when they create a dissemblance, in other words. Often this dissemblance is encountered when the expected symbolic exchange between the images, the image proper and the mental image does not correspond one-to-one. This bring to mind the migrant experience of encountering a new location and having

to match it with the mental images of home.[110] Such ruptures and juxtapositions between the images, while maintaining a sense of the whole live performance, establishes the dramaturgy of bricolage.

To see how the process of bricolage relates to this “symbolic exchange” we can turn to the world of art – more specifically, to the work of German art historian, Aby Warburg, who created a project called the Mnemosyne Atlas. Between 1924 and 1929, Warburg placed images of different origins: art reproductions, advertisements, newspaper clippings, maps, and personal photographs on large panels covered with black canvas. He kept re-arranging the images on the black cloth panels, focusing on the space between the images, the intervals, as much as the images themselves. Though the project was never completed, Warburg’s intention, with the placement of images on the panels, was to compare and contrast art works captured in their most expressive freeze-frame “by using the black spaces between them as visual ruptures, disjunctions in which diminution or slackening energy was annulled” (Michaud, 2004: 272). Each of his panels captured a desired moment in art history, but as Philippe-Alain Michaud (2004: 254) argues, the panels also articulated “a chain of thought in which the network of the intervals indicates the fault lines that distribute or organize the representations into archipelagos ... into ‘constellations’.”

The images in the Atlas are “activated” when seen as interconnections within such “constellations,” finding their significance only in the sequence with other images and the intervals on the panels. This physical distance between the images re-contextualizes the space and time between the art works, introducing a tension in what they signify. As Michaud explains, "these violent associations ... arise not from simple comparisons but from rifts, detonations and deflagrations" (Michaud, 2004: 253). Warburg’s motivation for this work was to shift the gaze of art history away from merely textual descriptions. He wanted to think with pictures, and each of the boards was a complex argument that he did not want to articulate in words. It was an argument that he made through images.

Warburg’s approach in decontextualizing original art work and highlighting a new context for an old object is a process that brings us back to the sampling

[110] This connection will be further expanded on in the following two chapters.

principle. It echoes the modern equivalent of sampling in Hip-Hop music, where new songs are constructed out of bits of old records, which, even though they are placed in a new context, retain the qualities of the source material.

Warburg's intention was more academic than clearly aesthetic, as his objective was to activate the images he used. His engagement with history mirrors Scheub's identification of Southern African storytellers, whose function was to link the contemporary experience to the mythology of the past. The aim of bricolage is not to simply create art for an aesthetic judgment, but to allow for the selection, placement, and layering of images to create an evocative transaction. Bricolage dramaturgy is a combination between the image-thinking in Warburg's Mnemosyne Atlas, the journey of oral storytelling and the sampling of Hip-Hop music.

Just as Warburg produces a particular constellation of thought from the images that already exist, Lévi-Strauss admits that the messages which the bricoleur repurposes are ones "which have to some extent been transmitted in advance" (1966: 20). He explains this as "commercial codes which are summaries of the past experience of the trade and so allow any new situation to be met economically" (1966: 20). If we look at what is presented on stage, the recognition of a physical image on stage within the new bricolage will ask of the audience member to uncover the new interpretation, but also it will only be recognized as an image through its identification with something that was seen before. Such repetition and recognition within theatrical images become a set of tools within bricolage dramaturgy. That smallest piece of funk is not the smallest piece of funk until it becomes a sample on a new song. And this sets it free within the context of intermedial play, as we are not bound by the same rules as Lévi-Strauss was when describing myth:

> The elements which the 'bricoleur' collects and uses are 'pre-constrained' like the constitutive units of myth, the possible combinations of which are restricted by the fact that they are drawn from the language where they already possess a sense which sets a limit on their freedom of manoeuvre […]. (1966: 19)

Due to our postmodern, intermedial landscape, where we not only borrow content but also tools from each other's language, we are not constrained when working in

bricolage anymore.[111] We are free to play with theatrical images, samples, chronotopes – down to the smallest piece of funk. An audience member, or music listener, might be able to trace the origin of the image, but it will still be a different experience, leading them to reflect: "I have encountered this before, but not in this arrangement, and it tells me something different than what I first saw."

The Opening Sequence

-Description of the opening sequence of *A Day, Across* (2014)

[An empty stage except for a large table covered with deep green and brown army camouflage material, and a mesh net hanging on its front facing side. On stage right a large CRT television set. A smoke machine generates a fine mist covering the stage, and a sustained hum is heard.

As the lights come up centre-stage, a woman walks out from the audience to centre stage. Alice, dressed in a blue dress and white top, switches on the television. A news report by South African Broadcast Corporation (SABC) with the date of 6 July 2014 is seen and heard coming from the television.]

[begin visual]
[SABC Studio Anchor:] …one is finally being restored. Today the remains of Private Baleza Myengwa were reburied alongside his white counterparts. Myengwa died in in 1916.
[All the following scenes are from the military ceremonial funeral.]
[SABC Field Reporter:] Accorded his rightful place in history. Black and white South Africans fought side by side. But black soldiers were not honoured in the same way. They were buried in various cemeteries as civilians, an injustice government wants to correct with the reburial of a fallen solider.
Private Baleza Myengwa represents thousands of black South African soldiers who were never given the honour they deserved because of the colour of their skin. Their remains scattered around Europe. The government wants to ensure that they restore their dignity.
[Deputy President:] "Through Private Myengwa, all members of the South African Native Labour Corps and the First South African Infantry Brigade are now at peace; their dignity is restored, their humiliation is erased. And now as living South Africans, and indeed as living human beings we can tell their story."
A symbolic gesture as South Africa's marks twenty years of democracy.
[Deputy President:] "The reinternment of this hero that we are about today is a testimony of our commitment to rehabilitate our military history and to promote nation building and reconciliation."
Private Baleza Myengwa's final resting place, the South African national memorial, in recognition of the contribution and ultimate sacrifice of black South African soldiers.
Yolisa Njamela, SABC News, Delvile Wood in France.

[111] Please see APPENDIX A for a list of some of the sourced bricolage into the production.

[end visual]

[The TV continues displaying further scenes from the funeral service. As Alice goes to sit at the other end of the table to watch, one by one, soldiers appear from the different sides of the stage, the stage filling with blue light. The soldiers are dressed in a variety of army uniforms, including sashes and helmets, and with long black umbrellas as their guns. They walk on stage, as if on patrol, crouching, stopping, stooping, looking, all with umbrellas that double up as guns. The stage fills up with these soldiers as more than 20 bodies, male and female, patrol the stage while the TV plays an extended clip of the ceremony mentioned earlier.]
-End of Description-

Figure 6 - Still from a recording of A Day, Across (2014). Alice (Mpho Sebalo) sits and watches the TV report on the burial as soldiers invade the stage at the opening of the show.

Between the Narrative and the Dynamic

The narrative of this production follows the story of Alice (played by Mpho Sebalo), beginning at the moment when she is handed letters that belonged to her great-grandfather and decides to journey to the place where these letters originated from. Alice is thus positioned the anchor of the narrative. Alice's actions mirror the objective that I had for this production: to connect two different worlds – the one of today, and the one from 100 years ago; the world of contemporary Cape Town and the world of 1914 Sarajevo. Alice, as the protagonist of the story, had a similar objective but was located within the narrative frame itself. Her journey represents a

migrant's journey through time and media images, constructing her understanding and story through fragments.

This objective was discovered during the research that I was engaged in before I began working on the production. Albert Grundlingh (1987), who seeks to explore the historical connections between the black South African population of the early 1900s and the Great War, writes of the South African Native Labour Contingent and their "fight" in Europe between 1916-1918. Housed in compounds from which they were not allowed to leave besides for official duties, soldiers were known to have ventured out clandestinely and to have fraternised with the women of the French towns.[112] The most interesting link between this and the colonial South African context was the fact that the South African censor of the time, upon the conclusion of the war and the return of these soldiers to South Africa, would prohibit the receipt of letters from the women in Europe to the ex-army men (Grundlingh, 1987: 123).

This research sparked a starting image in my mind, and I wanted this translated into an action on-stage that would take the form of a woman who discovers a collection of letters belonging to her great-grandfather and then departs to discover the descendants of the woman who sent it to him. I decided that the heroine of the production would thus always be an outsider, and even though she participates in the images that are built by the rest of the cast, it is with her action that the audience journeys on this quest with her. She is, in this sense, the audience's envoy into the bricolage that makes up the rest of the production.

With this instigative action, the narrative dramaturgy of the production, which Barba establishes as the sequence of events and outline of characters, aligns itself with a certain narrative pattern so that it can be identified through certain archetypal or key plots. Literary scholars such as Christopher Booker have researched the variety of plots found in literature and have offered plots that include a character going on a quest or journey as archetypal. For this production, the quest was chosen as the initial plot around which to structure the piece – my idea was to use it as a

[112] This was done with the aim of preserving their view of the world, which they had brought from their home country, where white people were presented as superior. The South African government at the time thought that having black soldiers exposed to more equal relationships between races would make them fight for greater equality upon their return to South Africa, where Blacks were not being given the same privileges as whites. In other words, to safeguard a colonial power structure.

narrative dramaturgical framework that would guide the choice and placement of the theatrical images.

Booker (2004) divides the quest plot into a five linear episodes: 1) The call, 2) The Journey, 3) The Arrival, 4) The Final Ordeal, and 5) The Goal. Within each of these five big events there are smaller narrative plot elements that, when adjusted, give each quest story its own characteristics and allow for different stories to emerge, all which follow a similar outline. The theatre-maker, also working as dramaturg, selects and arranges the images that will represent the events so that they communicate these different structural plot elements to the audience or reader. This emphasizes the importance of narrative dramaturgy within bricolage; if the theatre-maker makes use of too many arbitrary images, the audience might lose the anchoring image and the production will thus be interpreted from a purely aesthetic perspective. If the images are bound in some way to the narrative structure, even if they are substituted with other images, then this will allow for the reception of bricolage. Balance must be achieved, in other words, between the images and plot events that occur on stage. This will ensure that symbolic exchange will occur over time in that metaphysical space within the mind of the audience, and Barba's evocative dramaturgy will activate.

Even with the body of the performer at the centre and the focus of a narrative, the theatrical context cannot divorce itself from its intermedial cousins, as I showed in my translation of music sampling into the bricolage dramaturgy. The intermedial thinking that is part of bricolage affects the dramaturgy of the production it is involved in. Giesekam mentions how productions may be affected by everything from genre tropes from films to emulating the channel hopping of the television screen in terms of arranging the narrative on stage (2007: 248). Many theatre groups have worked with this combination of intermedial and narrative-building approaches. Giesekam makes use of the example of the Wooster Group, who used video in their productions in the early 1980s: "The Group's handling of video and its playing with different televisual styles must, then, be seen in the context of this broader collagist approach and ongoing play with different 'masks' for addressing and defamiliarizing the chosen texts" (2007: 81). Using the "masks" as a defamiliarizing technique is exemplary of the postdramatic, while their juggling of the different tools at their disposal links their approach to the directing of a multi-track DJ software

environment. This defamiliarizing technique qualifies the search for juxtaposition through the arrangement of theatrical images in my dramaturgy. The Wooster Group's work, a descendent of what Marranca identified in her *Theatre of Images* (1977/1996), uses juxtaposition to present texts in a new theatrical way. In creating planetary theatre, I employ the same kind of juxtaposition and layering to defamiliarize images, to present different views and gazes. With this experiment, I can now use media itself in collaboration with the performers within the *mise-en-scène* to aid in the process of defamiliarization.

In *A Day, Across*, three specific theatrical images not only introduce the role of media within the production, but also prepare the audience for the jumps across time that occur in the production. These elements are 1) the appearance of Alice and the turning on of the TV; 2) the news report; and 3) the patrol of the soldiers. All the various theatrical elements within the *mise-en-scène*, and their interplay, construct a cluster of theatrical images. The three theatrical images within this opening sequence all make strong temporal juxtapositions that both move the story forward but also expand the timeline of the narrative.

In the first theatrical image, the character of Alice, a black woman in a blue/white dress walks out from the seats and turns on the television, which references several time periods. The audience does not know the woman's name, but her costume alludes to Lewis Carroll's protagonist in *Alice in Wonderland*. In most filmic versions of the story, Alice wears a blue dress and a white pinafore. To help evoke this connection, the Alice in *A Day, Across* wears a similar costume.[113]

[113] This costume does not only reference Alice in Wonderland, however. There are also particular South African connotations to Alice's costume, as the blue and white dress references South African artist Mary Sibande and her construction of Sophie, a sculpture that Sibande created as a way of critiquing historical representations of black women in South Africa. According to Joyce Bidouzo-Coudray, the character of Sophie is a domestic worker "who finds refuge in dreams where she emancipates herself from the ghoulish realism of an ordinary existence, cleaning other people's homes" (2014). In the artwork, Sophie wears a blue Victorian inspired dress, which is extended to epic proportions in terms of length of cloth and the poses she is engaged in, expanding her domestic appearance as a maid and placing her in much more visible historical and geographic contexts, signalling her own emancipation. The creation of Sophie has taken on many forms and places of display, from large sculptures to billboards on buildings in downtown Johannesburg.

This allusion to Alice in *A Day, Across*, suggests a spread across time, as it references a character created in the 1800s, but one which has also become timeless through its frequent use in modern pop culture. Alice's costume (see Figure 8) thus elicits many different meanings: for the audience her dress may communicate anything from woman, girl, *Alice in Wonderland*, maid, schoolgirl etc.

Figure 7 - The character of Alice, played by Mpho Sebalo (seated in middle of frame) during a lighting set up for A Day, Across on Sep 24, 2014. Photograph by Sanjin Muftić

The TV, due to its design as a bulky cathode ray tube set, also suggests an older time. This was to reference South Africa's first television, which started channel broadcasting only in 1975, thus alluding to the beginning of a media history in the country. However, in the following theatrical image, after the television has been turned on, a news story from 2014 is shown (only a couple of months in the past at the time of production), which is not in synch with the time period of the physical device. The news story would be more at home on a flat screen monitor. This disconnect in time is the second anachronism the audience encounters.

These first two images serve as "connectors" to the third, and a cascade of cause and effect suggests a narrative link that will be challenged through the rest of the performance (Pavis, 2003: 165). The turning on of the TV plays the report about a commemoration of WWI soldiers, which opens up the stage to the entrance of the soldiers, as if the report on Private Baleza Myengwa grants them permission to enter the stage. Furthermore, as the costumes of the soldiers are not identical, they suggest not only different geographical militaries, but also different temporalities . This interplay between the news report and the stage space informs the relationship of the media image opening various stage theatrical images and prepares the

audience for the range of time periods that will be presented in the show. It also identifies the television as a connector device (as per Pavis) in the dynamic layer. The television is an element that the audience can rely on, almost in the same way as they would with a second protagonist, who will guide the audience in the story and help them interpret what is happening on stage.

The evocative layer that Barba sets up as not being detectable comes to us through our perception of time and space. The fabric of the production that we watch, and that a theatre-maker establishes, adjusts the various elements and sign systems on top of time and space. As Pavis summarizes: “The different signing systems compete in the performance, but they tend toward synchronicity and thus produce that single current of a performance” (2003: 163). As Bogart suggests, we will always look for a narrative, even when watching postdramatic theatre, and in this we will be aided by a “single [narrative] current” (2003: 163). This single current is held together through the fabric of the dramaturgy.

As the theatre-maker, I found it important to suggest the narrative “current” from the start of the production, uniting the narrative and dynamic thread of the piece. The arrival of the soldiers onto the stage is triggered by the television being switched on to the report of the soldier’s burial. As the soldiers fill the stage, the image on the television switches to the loop of a segment of Disney’s *Alice in Wonderland* where she is falling down the rabbit hole. The aim of this intermedial reference is to suggest a type of narrative thread itself, inviting the audience to anticipate that the rest of the performance will be composed of the same kind of elements that make up the story of *Alice in Wonderland*. The allusion to *Alice in Wonderland* is reinforced in a later theatrical image when the protagonist is given a choice between departing on a journey or not, as the television plays a loop of Disney’s animated Alice falling through the rabbit hole on repeat. This reference may also refer to how time is presented with the story of Alice itself. All the adventures that happen to Alice in Carroll’s novel take place in a strange land that is finally revealed to have been a dream. Within the opening sequence of *A Day, Across* this dream-like state is achieved through the stretching of time, which occurs beyond the confines of a linear progression within the stage space. Thus, the reference to a particular source can indicate the very structure of the piece.

The production therefore made use of a complex temporal structure made up of two parts. The one part takes the form of a more structured plot – a cause and effect sequence – where the presentation of one image after another hints at a story. The second is more fluid, jumping around time with a desire towards juxtaposition of images which are not immediately linked in a linear way. Bogart suggests that we seek or create of our own story within what we experience. Our experience might not be linear, but it is still possible to trace a path of meaning through it. At the same time, due to the references within the events on stage being so disjointed, there is an awareness of the scope of the story, because items separated by 100 years in time are now not only presented on the same stage, but only a second or a few minutes apart in terms of viewing. The desire from the theatre-maker's point of view, much like that of a storyteller, is to have the audience wander away from the narrative line and sit with an image – sit within a particular moment in time. The strong disjunction that separates the two time periods might be alienating, or at the very least defamiliarizing, and thus challenges the audience to consider why two contrasting media objects are combined.

A Second Sequence

-description of theatrical image sequence-
[Alice attempts to follow the character of the Rabbit, but is left alone on stage with the red-umbrella. A whistling is heard off-stage and a soldier in uniform approaches her carrying a black umbrella. The tune he is whistling is "Pack up your Troubles in your Old Kit Bag." He attempts to engage her in some kind of communication through his whistling. After he completes the first stanza, he turns around, and like a conductor with his umbrella counts in an invisible chorus to the same tune, sung this time. Four more soldiers appear from both sides of the stage, joyously playing with their umbrellas, singing as they form a line alongside Alice. On the television a recurring clip from Disney's Alice in Wonderland displays Alice falling down the rabbit hole on repeat.]

Pack up your troubles in your old kit bag
And smile, smile, smile.
Don't let your joy and laughter hear the snag
Smile boys, that's the style
What's the use of worrying
It never was worth while
So, pack up your troubles in your old kit bag
And smile, smile, smile.

[After their stanza is done, a beat, then the whole cast join from off-stage with the singing, energetically walking to form a line that covers the width of the stage. Once the song is complete, the lead General jumps out of line, shouts: "All aboard!" and blows a whistle. Four soldiers in the middle simulate the sound of a moving train by tapping their umbrellas on the ground, first slowly with lots of gaps and then speeding up until the train is in full motion. Of the rest of the cast, half make a frozen tableau of soldiers off to the front, while the other half swing their umbrellas in front of them from side to side in unison to signal the train moving. Alice steps out and begins performing the opening monologue of Hugh Masekela's song 'Stimela' (1974) as the train keeps moving through the thumping of the umbrellas on the floor. The television displays archive images of black soldiers during WWI.]

There is a train that comes from Namibia and Malawi
there is a train that comes from Zambia and Zimbabwe,
There is a train that comes from Angola and Mozambique,
From Lesotho, from Botswana, from Swaziland,
From all the hinterland of Southern and Central Africa.
This train carries young and old, African men
Who are conscripted to come and work on contract
In the golden mineral mines of Johannesburg
And its surrounding metropolis, sixteen hours or more a day
For almost no pay.
Deep, deep, deep down in the belly of the earth
When they are digging and drilling that shiny mighty evasive stone,
Or when they dish that mish mesh mush food
into their iron plates with the iron shank.
Or when they sit in their stinking, funky, filthy,
Flea-ridden barracks and hostels.
They think about the loved ones they may never see again
Because they might have already been forcibly removed
From where they last left them
Or wantonly murdered in the dead of night
By roving, marauding gangs of no particular origin,
We are told.
They think about their lands, their herds
That were taken away from them
With a gun, bomb, and the teargas, the gatling and the cannon.
And when they hear that Choo-Choo train
A-chugging, and a pumping, and a smoking, and a pushing, a pumping, a crying and a steaming and a chugging and a whooo whooo!
They always cuss, and they curse the coal train,
The coal train that brought them to Johannesburg. Whooo whooo!

[At the conclusion of her monologue the steady rhythm of the train speeds up and the beating of the umbrellas syncs itself with the opening beats of 'Gangnam Style' by Psy. As Alice looks around unsure of this new development, the rest of the cast on the train break away from the frozen pictures and begin dancing to the song, copying its signature moves. When the actual song is heard, being played from the television, everybody is dancing and waving their umbrellas around. Lights flash to

create the atmosphere of a disco, just before a loud air-raid siren is heard and the lights turn into the flashes of gun-fire.]
-end of sequence description

Media Juxtapositions

This sequence of theatre images in *A Day, Across* serves to specifically create an "archipelago" that stretches 100 years. It also hits upon a train of thought which argues that images within media can be simultaneously timeless and rooted to a specific historical moment. In *A Day, Across*, a musical sequence of diverse songs is layered across the archetypal plot sequence of departing for a journey. The two songs that frame the sequence – "Pack up Your Troubles" at the top, and "Gangnam Style" at the tail, were both described as viral hits of their specific time period (1915 and 2012 respectively). "Pack up Your Troubles" was written to encourage troop morale (as is evident by the lyrics), while "Gangnam Style" became the first uploaded video on YouTube to get one billion views (Gruger, 2012). Both songs contain a catchy and upbeat melody.

By linking them together, and having the actors sing one and dance the other, the interval of the gap in history is presented through media. At this moment in the production, having established the soldier uniforms worn by the performers together with archive images of African soldiers off to WWI on TV, "Pack up your Troubles" seems to be a more coherent theatrical image, with "Gangnam Style" jumping out and bringing the audience back to the present in a very dissonant leap across time. While it might be alienating, the song forces the audience to consider the relation of "Pack up Your Troubles" to "Gangnam Style", thus "activating" it as an image to consider on its own. Essentially, the combination of the two music tracks connects popular music through the century divide, as in both cases what the songs strove to do was to get people singing and dancing – to lift the morale of those listening.

The song I used within the bridge of the sequence is Hugh Masekela's "Stimela". This is specifically employed in the opening monologue, which describes the train that transported black South Africans from their rural homes to the city of Johannesburg to work on the gold mines throughout the last century (known as migrant labour). There is a certain parallel between the narrative of the song and the TV archive-images of black soldiers being transported around Europe on trains

ready to fight for the European powers. Masekela's song also further alludes to the message of "Pack up your Troubles" as this journey to the mines and to war would also require the men to "smile" as they leave their homes and travel to the unknown. Both were journeys away from home made by black South African men, who had to work on something that was not specifically their choice, or fight in a war that was not their own or would even provide a direct benefit to their own, and their family's, livelihoods.

This sequence, or in Warburg's terms "constellation," challenges the audience to establish a link between working on the mines and going to fight in WWI. The *mise-en-scène* aim was to set up a landscape that moves the audience into a planetary awareness of time, focusing on the relation between the temporally disparate images. Within this push for a planetary time, which encourages different points of view, it is interesting when points of commonality are found, as this establishes a sense of timelessness around an event which repeats itself in history. Theatrical bricolage allows the theatre-maker to place these images side by side to stimulate the audience's understanding of diverse contexts, and to draw out similarities or differences that exist between them.

This sequence serves the narrative in establishing the first step in the journey to a different location, through the image of the train, the text of 'Stimela', the re-appearance of the soldiers with their umbrellas, and the excitement of the opening and closing songs. Alice is traveling to WWI on a train, she boards, voyages and arrives: the sequence of these images serves the narrative to establish the melodic line. However, within the melodic line, the montage of the theatrical images, their "complex patterning", can reveal the intervals in time and discuss how each image's "activation" establishes a constellation (Scheub, 2002: 4). With the choice of the three "songs" as story-telling elements, a particular train of thought is suggested. Once the narrative is set up, the theatre-maker as bricoleur is free to build within the elements layers of complexity in the story and to suggest a connecting train of thought that runs through the sequence of theatrical images.

A Third Sequence

-Description of Sequence of theatrical images 3 – The War Cycle

[Alice watches. Commanding focus on the stage are the three Waiting Women. One is sitting by the right side of the table and knitting; the second is standing on a chair behind the table and holding a baby doll that is wearing a WWI style gas mask; the third is sitting on the table itself with a large belly that she keeps rubbing.

The woman with the baby is the first one to speak, and triggers the performance of dialogue from Blackadder's fourth season episode "Godbyeee." She is Baldrick; the knitting one speaks George's lines, and the pregnant one is Blackadder. The woman with the baby asks, in a very long- winded way, how the war started. After George's unhelpful answer, she proposes that it started because "a bloke called Archie-duke shot an ostrich because he was hungry." After Blackadder educates the other two about the actual causes of the war, the bollock plan of having two opposing superblocks meant to act as deterrents, the woman playing Baldrick concludes: "So the Poor old Ostrich died for nothing?"

An air-raid siren, and all the actors on stage clear leaving only the three generals, the three waiting women, and Alice on stage. The generals, facing diagonally left begin performing Wilfred Owen's poem, "Dulce et Decorum Est," describing the march back from the front and the mustard gas that one of their colleagues cannot escape from. Throughout the poem they are supported by the rest of the cast who have now assembled on both sides of the stage, in front of the lines of helmets and umbrellas on the ground, intoning a hum.

At the conclusion of the poem, the whole group (except for the Waiting Women) joins them in the final line: "Dulce et Decorum Est, Pro Patria Mori."
The three generals walk upstage left to where the Waiting Women are positioned. Alice, who has been on stage all this time watching, tries to stop them, recognising the box of letters that they carry, which were given to her at her great-grand father's funeral. Nevertheless, the lead soldier hands over the box of letters he has been holding to the Woman with the Baby: "I'm sorry for your loss" – he says.
The woman takes the box, and her companions stop their activities. With the realisation of the death of their loved one, expressions change to grief, and the sound of tears, short breaths, crying spreads through the cast on both sides of the stage. The woman holding the box finally responds with singing, the Xhosa/Zulu anti-apartheid song "Senzenina? (What have we done?)" which all of the cast join as the other two women on stage cry.

The Woman with the Pregnant Belly then emits a very loud and powerful scream that rouses the woman with the baby to rush to her. The song continues with the whole cast as she breathes sharply and keeps on screaming. The woman with the box, leaves it behind and helps her lie on the table with her legs spread. The pregnant woman, stands on the table and proceeds to squat as she screams and after a very loud scream thud is heard. An immediate silence as the singing, the crying, the heavy breathing stops, and as the woman steps away and lifts her dress, we see a single war helmet on the table. The general who delivers the letter, tentatively goes over and lifts the helmet to reveal a collection of small plastic toy soldier action figures. With the cry of "Toy Soldiers!" he invites his two colleagues to come to the table and they start playing, as if children with toys, making war sounds as the

women in waiting exit echoing the positions of the soldiers in their crossing of the stage. *Alice watches the boys play with the toy soldiers*.]

- end of sequence description

Figure 8 (top, middle, bottom)- Stills from a recording of A Day, Across (2014). The War Cycle Sequence. Top – The Waiting Women discuss the reason for the war. Middle – The soldiers recite Wilfried Owen's poem. Bottom – After notifying the family of the death, the soldiers discovery toy soldiers "born" from the pregnant Waiting Woman.

Patterns in Time and Space

An important aspect of how theatre works is the connection that it makes between time, space and the view of the audience. Theatre allows the viewer to take in everything they see all at once. Merjian explains the theories of Arnheim in outlining his attempts at separating the written from the visual:

> While language organizes information diachronically temporally, vision is able to transmit information synchronically, spatially. In Arnheim's view, verbal language may convey information piecemeal, in fragments that the mind adds up; vision, by contrast, affords a contemplation of overall, hierarchical organization in one glance. (2003: 160)

Thus, in contrast to the practice of consuming images visually, the practice of reading forces the reader to take in one word at a time. In their encounter with images, the viewer can see the whole picture at once. Arnheim's argument is therefore that images can be a more efficient way of transmitting information. In the theatre, where information is orchestrated in space, we can view multiple images at once, but the sounds (such as spoken text) also come to us over a period of time. This allows for the movement of images during that time period, revealing shifts and layers. This can also be translated into the amount of information presented to the audience, and how the two layers can juxtapose.[114] While sound is also an image it is one bound by time, opening up options for sounds and visual images to be contrasted on stage. The theatrical space becomes even more loaded with potential theatrical images and with the different ways in which they are organized in space and time.

Arnheim's use of the word "hierarchical" suggests that what we see gets organized into some kind of order of importance. Director Robert Woodruff describes directing within a postmodern landscape as,

> analogous to moving from a four-track studio to a sixteen-track studio. And if you're doing a mix, everybody has a track, each designer, each actor has his[sic] own score. So we lay out sixteen scores, and the mix comes when we're in the theatre doing a technical rehearsal or previews and seeing all the elements at once. Everybody may be playing all the

[114] Within the following production project, I explore the juxtaposition of spoken word and image to a heightened level. This will be discussed in chapter 8.

> time, and you have to make some adjustment to one or more of the scores. (cited in Bartow, 1988: 313)

Woodruff's description of the directing process lays before us the same elements that a record producer would have at their disposal, thus drawing a direct comparison between the *mise-en-scène* and a DJ software program. In the creation of bricolage theatre, each theatrical element or performer has their own "score" – we can picture each of these tracks carrying their own sign system, and it is up to the theatre-maker to decide which of those will serve as the bedrock onto which they will place the other theatrical images. As Esslin describes:

> …the director must decide which signifiers, and what type of interaction between them, to deploy at any given moment in a performance. He [sic] will, for example, have to decide whether any, and if so which, signifying system should play the *dominant* role at any given moment; the visuals or the worlds, the musical or natural sounds, the movement or gestures. (Esslin, 1987: 109)

Within this dramaturgical process, the theatre-maker acts like a music producer activating certain tracks by emphasizing certain theatrical images over others.

Furthermore, the ability to view the space that houses the images "in one glance" gives the audience the space and time for contemplation. A theatre-maker's task is to "orchestrate" signifiers that communicate to the audience a number of possible interpretations, to "actively contrive triggers that lead spectators to construct meanings where he [sic] wants them to" (Whitmore, 1994: 20). The choice of these triggers is what will not only guide the audience towards a possible interpretation, but will also establish a theatre-maker's signature style.

The arrangement of these image-triggers leads to patterns that the audience will notice. Patterning holds an important function in the time dependent sphere of theatre because it carries the undercurrent of the effect of the performance. As understood by Pearson's definition of dramaturgy, the path at one's disposal for patterning can be clearly marked:

> The explicit structure of performance as sequence, route map, montage, set of rules. Also the juxtaposition of different orders of material, and different styles and techniques of performances. And as unfolding of inciting incidents and their trajectories, ruptures (sudden shifts in direction), nodes (density of activity), thresholds (entrances), breaks

> (pauses), irrevocable acts (environmental change), and decay (destructions). (Pearson and Shanks, 2001: 150)

Pearson's list of the different types of unfolding events should remind us of theatrical images as well as Artaud's statement about the mission of theatre being to organize all of the elements by "making use of their symbolism and interconnections in relation to every organ and on all levels" (1938/1958: 68). It also suggests the different nature of the triggers that shift the pattern for the audience member, to guide them in the various directions to focus on to serve the journey of the narrative.

In addition to creating a narrative thread, patterns form the dynamic current that is established by the rhythm of the performance. Any change in theatrical image on stage marks a passage of time. When the image changes, there is potential to notice the duration of time that passes. In other words, it is not possible to create an image on stage using the material stage elements without being aware of time, or the duration of each image. The structuring of the physical elements, their shifts and changes, as well as the repetition of the elements, will be responsible for the tempo of the production, and consequently the power of the theatrical images.

When extracting images, actors create their theatrical images, which, when layered within the same space at the same time with those of other actors, creates a more complex theatrical image. This is a layering within the same amount of time, so it is a bracketing in space. However, it is also possible to layer one theatrical image after another, and bracket that combination as a theatrical image, a bracketing across time. How the "brackets" get placed can be different with every participant in the theatre-making process, not to mention the audience that encounters it in performance. For a theatre-maker, the bracketing of images helps with all aspects of the dramaturgical work, by assisting with the logistics of rehearsal through to the building up of patterns over time.

The penultimate sequence of theatrical images within *A Day, Across* contains a series of associations and intervals across a range of media, which together generate an affect for the audience. This sequence references a British understanding of WWI through the poem of Wilfred Owen and the Blackadder series. It also references two particular events – the start of the war in Blackadder, and the end of it in Owen's poem (further supported by the delivery of the letters) which are not presented chronologically. The most effective theatrical image, further enhanced

by the cross-cultural and gender role associations, takes place during the return of the letter box to the waiting women, who have been established as those waiting for news from the front. The fact that they are South African is made clear once they start singing the funeral song, “Senzenina?” (What have we done?), which is sung at Xhosa and Zulu[115] funerals and church services. This song has strong historical associations, having been written to commemorate the fallen soldiers of the anti-apartheid struggle during the 1980s, but it has been repurposed for this production to show a family finding about those who had died in WWI.

Each theatrical image included in this sequence is an element of bricolage, as it re-purposes a previous message relayed to the audience. However, the additional focus of the sequence was to create a cycle of affect for the audience. The intention was to move the audience from laughing at the absurdity of war to feeling its power of desolation and back to the absurdity of war as a never-ending cycle. The patterning of the images was meant to take the audience on this rollercoaster of emotion, through the change of images both in space and in time. As I identified them in rehearsal, the four theatrical images are combined due to their commentary on the scope of the war – from the idiocy of the start of it (Blackadder Skit – Figure 7 Top), the actual experience on the ground for those involved (Owen’s poem – Figure 7 Middle), the news of death for the family (“Senzenina?”), to the tragicomedy of the birth of more soldiers (the “birth” of the helmet – Figure 7 Bottom).

Besides the associations that they elicit, the patterning of theatrical images in time is key when creating the *mise-en-scène*. At the bricoleur’s disposal for creating emotion within an audience are the elements that Pearson has identified: “ruptures (sudden shifts in direction), nodes (density of activity), thresholds (entrances), breaks (pauses), irrevocable acts (environmental change), and decay (destructions)” (2001: 150). These share some similarities with the syntax articulated by Pavis (2003). With an awareness of space, and particularly time, the theatre-maker can place the different rhythms of theatrical images in layers assisted by such a syntax. In the above *A Day, Across* sequence, it is possible to identify the *node* theatrical element as taking the form of the waiting women, around whom much activity happens in a slow and heavy rhythm, even with the *break* that is brought about through the re-

[115] Two of the largest ethnic groups of South Africa belonging to the Bantu speaking peoples inhabiting the area from Central to Southern Africa.

playing of the Blackadder skit. The next theatrical image of the soldiers, presented diagonally across the stage from the women, employs the same slow rhythm but replaces it with a heaviness bound to the rich aural imagery of Owen's poem. This same slow and heavy rhythm underscores the soldiers' walk across the stage to the waiting women (who are holding the box of letters).

This slower tempo allows the audience time to contemplate the inevitability of the soldiers meeting with the women, to wait for the delivery of their message. The *threshold* element is evident when the soldiers make their entrance into the performance space, and the *decay* element takes place around the realization of the death and the singing of the song along with wailing, which is then *ruptured* by the "birth" of the helmet. After sitting in the emotions engendered by the death of the soldiers, the birth causes the audience to feel surprise at the shift in feeling. This image is further *ruptured* by the soldiers' discovering and playing with the toy soldiers, which shifts the audience from the slow and heavy tempo of the proceeding theatrical images into the fast-paced sequence of children playing. And yet while time goes on and the soldiers play, the weight and slow rhythm of the previous scene lingers in the space.

Even though a narrative thread has now been established, my intention in creating the piece was to work with the dynamic layer of *mise-en-scène*, layering the theatrical images in order to create evocative images. Arnheim argues that "no statement can [ultimately] be understood unless the relations between its elements form an organized whole" (cited in Merjian, 2003: 161). This idea is achieved in *A Day, Across* when the end of the war image is crystallized, and then juxtaposed with the birth that happens together with the reveal of a helmet full of toy soldiers, which brings us back to the image of the start of the war. This is where the "across" of the title becomes evident, in the compression of time within the *mise-en-scène*. The patterning of the start/end in the different theatrical images, together with the narrow intervals between them, are highlighted as the on-stage image shifts from a funeral to kids playing with "newly-born" toy soldiers. These narrow intervals between images serve the same purpose as the black spaces of Warburg's atlas, creating the "visual ruptures" and "disjunctions" (Michaud, 2004: 272). By now, a century later, the same images of war ending, and re-starting, have become timeless. The sequence of theatrical images, with its "rifts, detonations and deflagrations" reveals

such a “chain of thought” (Michaud, 2004: 253). The image suggests that history repeats itself and the effects of war do not change much with each context. The play showcases this relational aspect of human history, as revealed through the images that circulate on our planet.

Conclusion

Bricolage concerns the reworking of fragments, samples, and chronotopes, and using them as theatrical images. As a consequence of this dramaturgy, it is evident how the theatre-maker becomes the bricoleur, as these theatrical images come from elements “which have to some extent been transmitted in advance” (Lévi-Strauss, 1966: 20). These fragments come from both the archive and the repertoire, juxtaposed together, suggesting a narrative not only through themselves but also through their jumps. Through the intermedial *mise-en-scène*, the fragments are even directly referenced (ie played through TV screens or speakers), while in others they are translations, and as always with live performance, they will have an ephemeral quality that will make it seem as if they are being performed for the first time.

The presentation of the original references through the media devices within the *mise-en-scène* is a key aspect of this dramaturgy. The acknowledgement of the source of the fragment functions as a thread that connects the work to something greater. This presence of fragments also hints at everything behind the fragment, as Pearson (2001: 94) explains: “the shattered remnant invites us to reconstruct, to suppose that which is no longer there. The fragment refers to the rediscovery of what was lost.” While we talk about the use of the theatrical image that is placed within the performance, it activates our search for what is “not there” in what was performed. The rest of the performance helps build up the awareness of what was “lost” – or makes the audience attempt to reconstruct the meaning which was “lost” from the performance. This lost aspect of the fragment is found in the leaps, jumps, and dramaturgical shifts that the bricoleur has arranged. And that which was “lost” will activate each person’s archive of images – the culture of media that is stored within the locus of their body. The bricoleur can never fill in all the “rest” of the fragment; it is a challenge to the audience to reconstruct the lost parts of the fragment themselves. The bricoleur/theatre-maker can only orientate the audience through

their “metatext” or evocative layer towards a section of their own image-archive and attempt to tap into that culture of associations to trigger the making of meaning.

In this chapter I have also discussed how the arrangement of the images contributes to the challenge of making meaning. With the explorations in *A Day Across* I attempted to “wright” a story while juxtaposing images, juggling between defamiliarizing them or bringing them into clearer focus. This was done through both content (what was in the image) and form (how the image was presented). The syntax of their placement was guided by the needs of the narrative and the aim of bringing two or more distant realties into the same space. While it was also informed by the intermedial space, the body of the performer was always at the centre of the dramaturgy, developing repertoire out of archive material, and then layering it into more complex theatrical images. I have outlined a few sequences of the *mise-en-scène* and explored the syntax of my decision-making as a theatre-maker in the selection and weaving of theatrical images. I argued that this syntax is a development of the poetics of the planetary.

Now that I have explored the weaving of theatrical images, and explored some of the dramaturgical challenges in building a *mise-en-scène* through the bricolage of theatrical images as presented in *A Day, Across*, I will conclude with an investigation of the scrambling of “poetics, ethics, and politics” in the image transactions of the *mise-en-scène* (Read, 1995: 59). With this I aim to amplify the juxtapositions within the dramaturgy to further explore the migrant’s way of thinking as bricolage. Consider, in the example of the third sequence, that in order to fully transmit the effect of the horrors and absurdity of war to the audience, the audience would need to have some knowledge of Blackadder as well as the “Senzenina” song – references that do not share the same cultural or even national archive. What if the cultural associations of the bricoleur, performers and audience are not shared? Herein lies the experience of the migrant, and the aim of my dramaturgy is to stage the defamiliarization of images to encourage an expansion of this rhizome of associations. In the next chapter, I reveal the working of the planetary landscape (its characteristics) and the dramaturgy that I employ in order to bring the planetary into being on stage.

CHAPTER 7 – PLANETARY IMAGES

While growing up, post-colonial African literature filled up my image archive. As a Bosnian refugee, and later a migrant in Ethiopia, I attended an international school that was part of a network of US-backed institutions around the world. My first substantial English reading material was the young adult *Hardy Boys* mystery detective novels from the library. However, in the last two years of secondary school, I had registered for the International Baccalaureate curriculum which championed the study of regional literature dependent on the location of the school. As a result, my teenage reading list contained Ousmane Sembène (Senegal), Okot p'Bitek (Uganda), Camara Laye (Guinea), Chinua Achebe (Nigeria) among others. I might not have traveled to all of those places physically, but together with having the words to articulate these images, my imagination created mental pictures. This cross-cultural exposure not only profoundly affected the images my body stored, but my imagination also kept me aware of the relations between the sets of images: the ones that I carried from Yugoslavia (captured from my daily experience, as well as the media I had consumed) and the ones in the African novels I read while at school. This collection of images shaped my identity because I was searching for connections and translating between the African post-colonial images in the novels and those I carried as a teenager of socialist birth. I was searching for something familiar in the unfamiliar images. The mental picture I carried was a fusion of two different parts of the planet.

In the introduction to this research project, I outlined Spivak's notion of the planetary, introducing how it seeks to produce an "epistemologically intercultural perspective" on the world (Gaafar, 2011: 360). Incorporating a planetary perspective upon the world encourages the diversity of our lived experiences, and thus acknowledges that there are "diverse orders of angles and gazes onto the world" (Gaafar, 2011: 360). The planetary rejects the idea of a singular global condition or experience and acknowledges the plurality of experiences without hierarchy. Spivak outlines her approach for the interaction of cultures, and how the responsibility of one working in this domain "entails a greater familiarity with the language(s) and patterns of thought of that remote theatre than our elation at finding 'foreign' elements everywhere…" (Spivak, 2012: 452). The planetary thus makes a claim for a

continual humble negotiation of diverse lived experience around the world – working towards finding something familiar between all humans. Without being able to identify it at the time, my experience in the international school in Addis Ababa was an introduction to the poetics of the planetary that I currently espouse as a theatre-maker.

This chapter outlines the theoretical connection between the aim of Spivak's concept of the planetary and my own notion of a theatrical landscape that is built through bricolage-dramaturgy. In the above quote, Spivak focuses on language, while my work is focused on images. I connect the journey of people with the journey of images (some of which are carried by those people) to sketch the planetary poetics of the theatre that I endeavour to create. I make this connection based on my own experience as a migrant negotiating different sets of geographical realities and their images – of dwelling in the unfamiliar to make familiar. My aim with planetary theatre is to exchange theatrical images which scramble the "poetics, ethics, and politics" of those who work and view them (Read, 1995: 59). The experience of the migrant is reflected in the exchange of images in the theatrical event of the planetary.

Nomads, Migrants and Bricolage

As humans move, they carry with them their history and their culture, adapting these through the interactions they have on their journey. Tim Cresswell writes about a nomad when he describes that nomads "shift across the smooth space of the urban desert using points and locations to define paths rather than places to be, making the most of circumstance" (cited in Pearson and Shanks, 2001: 149). "Making most of [the] circumstance" also applies to migrants, a term we are more familiar with today. This experience is something shared with bricoleurs, as they use the elements that are found and available to them to navigate their journey. A further connection is the importance of paths, rather than destinations, because for a bricoleur the associations between the elements are perhaps even more of interest than the elements themselves. As Strauss clarifies, a bricoleur:

> derives his poetry from the fact that he does not confine himself to accomplishment and execution: he 'speaks' not only with things, as

> we have already seen, but also through the medium of things: giving an account of his [sic] personality and life by the choices he makes between limited possibilities. (1966: 21)

The bricoleur also revels in the journey and the experience and not primarily in the "accomplishment and execution", for it is the rehearsal process that is key to planetary dramaturgy. The expression and exchange of images between the bricoleur and the participants is crucial, in other words. Also, just like nomads identify themselves through their paths, so bricoleurs express themselves through the choices they make "between limited possibilities".

This process is not so much about which objects are used, but *how* they are used. As there is no agency in the objects themselves, the way of working with objects reveals more about the individual than the objects that they have employed. The bricoleur arranges the images given by the participants, from their archive or their embodiment of the bricoleur's images. The migrant also does not have the luxury of endless choice within his or her new environment. They can only make the best of what is available to them and their way of using these available elements uncovers his thinking. The nomad is also like the bricoleur in that the nomad is "cut free of roots, bonds and identities, …resisting discipline" because while they have a limited set of tools, they allow any tools (from any discipline) to be part of that set (Pearson and Shanks, 2001: 149). In this sense, the nomad resists discipline as they will find themselves manipulating objects in such a way that is not necessarily the same as their assigned uses. This highlights a link to the sampling process where an artist is constrained by their samples but has freedom in *how* these are used.

While the nomad is free of "roots, bonds and identities," the migrant must add, combine, and adjust the elements at their disposal. The very condition of moving from one location to another makes many demands on the migrant, who seeks to make a home within their new environment, which partly happens through being able to identify with the new images around them. The migrant must seek identification within the new environment, which can only happen through activity, a process of animating their own images in response to the ones found in their new environment. Activity forms a key part of Tim Ingold's treatise on dwelling. He writes that the dweller must employ: "a perspective which situates the practitioner, right from the start, in the context of an active engagement with the constituents of his or her

surroundings" (2000: 5). Ingold's argument for dwelling and its equal engagement through body and mind is supported by Merleau-Ponty, who argues in *The Phenomenology of Perception*, that: "The body… is the vehicle of being in the world, and having a body is, for a living creature, to be involved in a definite environment, to identify oneself with certain projects and be continually committed to them" (cited in Ingold, 2000: 169).

This identification is linked to the expression of the images around the body, and its consequent storing in the locus of the body. Ingold argues that within dwelling there is a movement, which is not defined so much as between physical locations, but rather as "places in a network of coming and going" (2000: 155). In order to access this network, Ingold argues that "one must be able to connect one's latest movements to narratives of journeys previously made, by oneself and others" (2000: 155). This is "wayfinding", as people '"feel their way through a world that is itself in motion, continually coming into being through the combined action of human and non-human agencies" (Ingold, 2000: 155). Through their dwelling in a new location, the migrant integrates themselves into their new context and discovers that once they can identify the images in the new environment, they have found a home. This identification is achieved through the process of translation, as the archive of images in the body is re-calibrated by the images of the new environment that the dweller inhabits.

It is, in other words, by taking in the other image as their own, that the migrant has a planetary experience. The image is not replaced or substituted, but placed alongside the existing one. Thus, a dialogue between them begins to form. The migrant identifies the similarities and differences, takes note of the commonalities, and questions the space and time between them. This process of translation alters their gaze upon the world, and re-investigates the hierarchical order of the images that the migrant encounters/carries within themselves. Over a period this might lead the migrant to question what the initial image was in the body, or if there was always more than one, both competing for interpretation.

The planetary champions such an experience, as it places value on the process of translation that the migrant has undergone. The migrant, in the process of transforming the unfamiliar into the familiar, negotiates complex power relations in his engagement with the "other" cultural environment, as there is constant

comparison between the old home and the new one. This may allow the migrant to gain a level of empowerment due to the opening up of more than one "possible world". The element of experience in the relationality of images, living in the swing between cultures, is as central to the notion of the planetary as it is to the lived experience of dwelling after migration. The migrant's view of the world builds "diverse planetary…gazes" and an appreciation of, and comparison between, the cultures in which the migrant has dwelled (Gaafar, 2011: 360). This may turn the migrant into a cultural nomad or bricoleur, as they begin using whatever is available to them to construct a new identity in response to their new surroundings.

The process of dwelling for a migrant shares certain similarities with the experience of the uncanny as first proposed by Sigmund Freud (1919/2003) under the original German expression, *unheimlich*, which literally translates into English as unhomelike or unhomely. Freud theorizes the uncanny as something homelike that becomes unfamiliar and, in doing so, causes a feeling of foreboding within us (Dixon, 2010: 10). The migrant's new environment is *unheimlich* or uncanny, as its parts (house, street, shops, etc.) might bear resemblance to their previous environment, but the context of the new environment makes it strange and un-homely. For the migrant, the new home is analogous to a child's room when the lights have gone off. When the lights go out the darkness makes the room, usually so homely and safe, seem suddenly new and strange, and potentially frightening. The child feels afraid as the room suddenly takes on a sinister quality and it is only through dwelling in the darkness therein that it becomes familiar.

Thus, contrary to the process of defamiliarization proposed by Viktor Shklovsky, the migrant must speed up the process of perception so that the new home becomes habitual and so becomes a home. As a theoretical basis for his notion of dwelling, Ingold draws on Martin Heidegger's essay on "Living Dwelling Thinking" (1971), which attempts to separate the notions of building and dwelling by illustrating the difference between a house and a home, arguing that "only if we are capable of dwelling, only then can we build" (cited in Ingold, 2000: 186). No matter the physical structure of the dwelling, the migrant can only build a home once they have dwelled in their new environment.

The process of dwelling is opposite to the process of defamiliarization, for in the new environment, all daily and routine tasks are initially very unfamiliar to the

migrant. Shklovsky suggests that art illustrates the process of making the familiar unfamiliar. The reason that art exists is to enable us to see things as if for the first time, to discover them anew through a slower, more challenging process of seeing. Shklovsky argues that our own daily sense of perception, where we take in only the "primary characteristics" of an object, automates our existence and thus renders our sense of objects habitual. He argues that "in order to return the sensation to our limbs, in order to make us feel objects, to make a stone feel stony, man [sic] has been given the tool of art" (1925/1990: 6).

Shklovsky thus separates the process of seeing through art from general perception. Art is a device (as his famous chapter is called), a technique that enables us to re-look and to re-examine the everyday objects and events that we might perceive mechanically. Through a performance, another individual (such as Petrović Petar[116]) becomes a collection of unique stories. Through this examination, it is not the object that becomes the end-point but rather the process of perception that "has a purpose all its own" (Shklovsky, 1925/1990: 6).

Spivak also uses the understanding of *unheimlich* in her approach to the planetary. Throughout her work, gender is featured as one of the gazes she uses to describe the planetary: "In our attempt to track planetarity as making our home *unheimlich* or uncanny, we will construct an allegory of reading where the discursive system shifts from vagina to planet as the signifier of the uncanny, by way of nationalist colonialism and postcoloniality" (Spivak, 2003: 81). The aim, then, is for the planet to be seen as the "other", equally unfamiliar to all. Planetarity aims to make our home unhomely. Matt Waggoner summarizes Spivak in saying: "Planetarity renders home uncanny, un-homelike, and unfamiliar; it defamiliarizes home" (2005: 140). Migrants get to know this experience through their movement across the planet, the process of defamiliarization and dwelling. At some point in this process they see the planet as the "other" – their old home too far to be familiar, their new home not familiar yet.

From the moment they arrive at their new destination, the migrant swings between the processes of the uncanny and defamiliarization, as the images around them are unfamiliar but share certain similarities with what they know, and they go

[116] The protagonist of the work described in chapter two.

through this more challenging process of seeing. To assimilate themselves into their new surroundings, the migrant takes in the new images, both in communicating with others and in adding them to their image bank. In the new surroundings, the migrant must see the image for the first time, they are defamiliarized to begin with, but in the consumption of this image in front of them, they dwell with it and claim it as their own. In this process they have engaged with the planetary, for their experience has been projected onto the image.

Travelling Images

As outlined in my first chapter, the planetary is a continuation of the postcolonial movement. Emerging out of the liberation of previously colonized countries and peoples, postcolonialism set out to give voice to those who had been silenced. This silencing, among many methods, was also done through images, in that the colonizers fed their subjects with their own images, in an attempt to alter their thinking and perception and re-make them in their own image. This was done without the acknowledgement or respect of different perspectives as the colonized were seen as "the other". The colonised were expected to assimilate to western "civilisation" and thus be transformed from their "backwardness" to become civilised, modern subjects. This became one of the main justifications for slavery and colonisation – to bring "civilisation" to Africa and its savagery, and the images that were predominantly used were transmitted through the Bible. Belting stresses the importance of images to the formation of human consciousness, when he comments that through images "humanity accords meaning, [it is through images] that the human being proves himself a cultural being" (2011: 35). Replacing one set of images in a human body with another set, means that there is a possible erasure of a culture. As Belting further elaborates:

> In the history of pictorial media, images migrate across the boundaries that separate generations and cultures. […]. [T]he respective image can transcend such boundaries by symbolising recurring human experience or the ever-changing experiences of the body. The history of images, then, can also be read as a cultural history of the human body. (Belting, 2011: 17)

The image of the cross, for example, was a powerful tool for Christian nations who colonized the world. One of the first tasks of the Spanish in South America was to destroy all the religious icons of the civilizations they conquered, thereby cutting the local people off from their established culture and replace it with their own images. The Spanish were aware of the power of the image, and knew they had to replace indigenous images in order to achieve complete domination over those living on the continent. This violent episode altered the cultural body of the indigenous peoples of South America, and the process has been repeated throughout history in many other locations across the world.

Frantz Fanon, among others, articulates the power of images, as they demonstrate how much we as humans, whether consciously or unconsciously, are tied to our "vision and its role in reflecting and shaping consciousness" (Merjian, 2003: 156). Written originally in French in 1952, Frantz Fanon's, *Black Skin, White Masks*, unravels the destructive power of the stereotype of "The Negro" in history, created by whites and circulated through images. Fanon writes that: "Willy-nilly, the Negro has to wear the livery that the white man has sewed for him" (Fanon, 1952/2008: 22). He goes on to list the images of black men found in everything from children's books to films, reproducing the "same stereotype" with the aim of creating an identity suitable to the white man (Fanon, 1952/2008: 22). As a result of this, and the power of the systems that transmit the images, Fanon argues passionately that the black man[117] sees himself only through the images in a white man's world. The black man has not had the power to create his own images, and as a result only sees his value through the media stereotypes propagated by white image-makers (part of the larger systems of oppression).[118] The white image-makers have made the black man into an image of the "other", disseminated it around the world. According to Fanon, the black man thus struggles to re-define himself in the face of this image – as he becomes a "slave to the archetype" (1952/2008: 22). The point

[117] Fanon is using "man" in this analysis, focusing on the patriarchal power relations of society as he saw it (even as they are interrelated with sex and the female gender). At this point he is not acknowledging the images that are made by men of women. The unpacking of gender within these power relationships, and the role of women within these identity politics and image creation is something that Spivak deals with in her work. It is possible to suggest that her argument for the subaltern came from identifying the absence of women in the anti-colonial writings Fanon's time.
[118] W. E. B. Du Bois had written about this condition, of an individual whose identity is split, in his 1903 book *The Souls of Black Folk*, where he termed it "double consciousness" explaining that the African American wants "to be both a Negro and an American" without carrying the "sense of always looking at one's self through the eyes of others" (1903: 2-3).

here is that the power to create and distribute images contributes to our vision of ourselves – and it is power that can unite and separate.

The way in which images travel around the world today still bears the agenda that Fanon first critiqued in the mid-20th century. Global media machines transmit the same image all around the world, in an aim to "unite" those who view these towards a shared vision.[119] Images becomes a point of exchange, but the exchange is not equal, uniform, or necessarily shared. Such a process has the ability to take images of the "other" and package these towards a "suitable" familiarity without any process of "dwelling". It is acknowledged, for example, that the image of a Coca-Cola bottle is generally recognized world-wide. It is an image with iconic status connected to a brand – another example of globalization. The mental picture generated for each of us by the Coca-Cola bottle may be quite different, both because of our personal history but also because of our cultural archive. As Hall outlines, the power of the visual is immense:

> The level of connotation of the visual sign, of its contextual reference, of its position in the various associative fields of meanings, is, precisely the point where the denoted sign intersects with the deep semantic structures of a culture, and takes on an ideological dimension. (Hall and Morely, 2018: 268)

Yet that Coca-Cola bottle is still a thing we all see. However, as a thing that we all individually dwell and experience and through the associations and culture we carry, it holds a unique meaning to each of us in turn.[120]

The aim of the planetary is to exchange images through the process of dwelling. However, due to the connections between the body, images, culture, and the globe itself, such an objective has many logistical obstacles. Even with the advent of media technologies that easily transmit images from one part of the globe to another, the centre of image-generation has remained within the Northern/Western sphere. This is due partly to the Global North's historical access to a greater and more sophisticated amount of recording and broadcasting technology,

[119] The shared vision is frequently tied to a capitalistic objective, guiding everyone towards the same product to buy.
[120] Stuart Hall was a leading media theorist in this regard, opening up the discourse around media, communication, culture and representation.

as well as other political motivations such as a desire to extend its "soft power"[121] through media images. The use of the word global here refers more to the capacity of such images (from a central packaging location such as Hollywood) to be transmitted all around the globe, without those who receive the images being able to speak back to the representation of themselves on-screen, or transmit images of themselves on their own terms.[122] The African continent has long been a victim of this, evident in everything from films made by the Global North about Africa (which at times don't even bother to identify the country), to news images of poverty being spread by journalists. The Global, rather than uniting, has the power to make a far away place appear less familiar than the immediate outside place of dwelling. It also pushes a particular agenda towards how to view other places, such as pushing media images of black suffering on the African continent. My own experience as a migrant dwelling on the African continent gave me an opportunity, albeit from a privileged position, to disrupt this view and create theatrical experiences that negotiated the familiar and unfamiliar, heightening awareness of the negative power of images in creating "otherness". The planetary seeks to negotiate "otherness". The Global image seeks to create a one-for-one correlation between it and its mental expression within individuals.[123] The planetary uses global images as tools with which to travel from the familiar to the unfamiliar and back and thus allows the non-dominant the opportunity to speak back by participating in the re-creation of global images. It does this by relying on juxtaposition to mediate conversations to ensure a more equal creation, exchange and sharing of images. The planetary disrupts the homogeneity of the global, aiming for an experience of unity through the exploration of differences.

Images travel all around the planet, whether electronically through the globe's telematic circuits or in the mental suitcases of human nomads that travel. Belting's

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[121] A term coined by Joseph Nye in his 1990 work, *Bound to Lead: The Changing Nature of American Power,* which identifies a "co-optive behavioural power – getting others to do what you want" without direct command or threats. He identified "cultural attraction" as one of the resources of a country's "soft power".

[122] With the aid of the internet, and the spread of social media image networks such as YouTube, the ability to "speak back" to a Global image has changed somewhat. It has given more opportunity for the rest of the world, not only to comment but also make their own images. Consider the explosion in popularity of Korean pop around the world as a result of the song "Gangnam Style".

[123] Our desire to share the same experience is partly how images come to function as brands – representing a certain type and quality of experience.

discussion of how images migrate can lead us to identify how they share certain nomadic characteristics. He argues that images,

> migrate across the boundaries that separate one culture from another, taking up residence in the media of one historical place and time and then moving onto the next like desert wanderers setting up temporary camps. (Belting, 2011: 11)

The journey of images, especially in our media-saturated culture that can store and replay images *ad infinitum*, is even more cyclical, intermedial and reflective.[124] Films and television form one such part of the archive, and their images become material to be recycled for each generation. Even on a larger scale, narratives are also continually recycled, in the case of rebooting or remaking, jumping across the transmedia tracks, going from film to television series, and so on. Consider, also, one of the most iconic images of the early film period: that of a penniless tramp, the character created by Charlie Chaplin. The image of this character would inspire comedians from around the world to adopt parts of it for themselves - from Toto in Italy (who wore the same hat and cane), Jacques Tati in France (who inverted much of Chaplin's body movements) and Raj Kapoor in India (who reinterpreted it to apply to his context) (Cousins, 2004). This is an example of a migrating image, which is translated into something even more familiar within a certain cultural context. The image of the penniless tramp becomes an example of a planetary exchange of images.

Filmmakers are also keen on recreating certain shots from films that they have seen, within the shooting of their new films (sometimes in homage, sometimes as pastiche). Mark Cousins argues in *The Story of Film* that part of the history of film is found in "trace[ing] the lines of influence" from one filmmaker to another by looking at their films (2004: Introduction). The example he gives in tracing these influences concerns three close-up high angle images of bubbles in a drink, each found in three different films by different directors, from different countries, a decade apart. Cousin's argument is that directors are influenced by each other and that images allow for "the passing of stylistic ideas from one filmmaker to the next" (2004). These films, which are connected through their use of a shared image, allow for that image

[124] Belting's argument can be witnessed in Spivak's description of the rap group in South Africa that was explored in Chapter 1.

to be changed, shifted, re-interpreted and remixed depending on the context the images are used in. These are only some examples from media of how images keep circulating, keep moving, taking the form, in other words, of nomads. For as much as humans look for new images, there is a certain nostalgia in returning to familiar media images – almost like returning home.[125]

The process of exchange of images is more important than what the images might be: the migrant's journey from defamiliarization to dwelling, from unfamiliar to familiar. As migrants carry their images with them, they contribute to the media broadcasting of images, except they imbue these images with their own experiences – their own connections and reverberations. This allows for a journey to take place between the cultural contexts of the images. As a result, the migrant echoes the characteristics of the image, their inability to be original, their incompleteness and their requirement to serve as a transaction, especially in this initial stage of the encounter. This process of perception aligns itself with the same desire as Spivak's concept of the planetary, by giving voice to, and validating, the ways in which the migrant sees the planet.

Rosie Braidotti outlines a nomadic vision of the subject, which can apply to migrants. She describes the nomadic subject

> as a time continuum and a collective assemblage [which] implies a double commitment, on the one hand, to processes of change and, on the other, to a strong ethics of the ecosophical sense of community—of "our" being in this together. (2011: 210)

Images can be identified as such subjects, due to their media-enabled travels through time and space, as well as their interplay and assembly with each other. Certainly, when applying Cousin's approach to analysing the history of film, images are "in this together", floating and circulating with the humans driving the exchange. They need creators, performers and audience to work together in a "collective assemblage" – one that is as all-encompassing as the planet (Braidotti, 2011: 210).

In our contemporary context, the word nomad is not used as much as the word migrant. While humans have migrated throughout human history, with our

[125] This can also be seen in the Hollywood film industry with a number of re-makes and prequels that dominate the movie circuit (*Star Wars, Star Trek*) as well as films being turned into TV Shows (*Fargo, 12 Monkeys)*.

current national, political, as well as economic borders (all which form part of the Global), these migration movements acquire even more of a political orientation. This is because the migrant might have an end-destination in mind, while the nomad simply keeps moving. As per Braidotti, the nomadic subject must have a strong "sense of community" for nomads never know where their journeys might take them or return them. Ironically, in our contemporary state of the planet (from South Africa, to Europe, to the United States), the migrant and their image is used to frighten the local "sense of community". In the era of globalization, the migrant is seen as the "other" who should not have access to the source of the "global". This should motivate our exploration of the planetary, as there is a need to deconstruct the walls that isolate our "sense of community", to make the familiar as familiar as the unfamiliar. The planetary holds the potential to make all of us nomads on the planet.

Towards a Planetary Poetics

This process of translating back and forth between the familiar and unfamiliar has always been central to the aims of art. Whatever medium, there is an element of action that is present in both the performance of the art and our reception of it. The experience of taking art in, is after all, an activity:

> The task of art is to make us see literally "in action" that is, "placed in image," the constitutively constructive attitude with which we experience things and the sense of things; to make us see "in action" the work of the figures of representation that form and organize an "image" that is something sensed on the whole. (Montani cited in Dalle Vacche, 2003: 209)

As Victor Erlich explains: "Rather than translating the unfamiliar into the terms of the familiar, the poetic image 'makes strange' the habitual by presenting it in a novel light, by placing it in an unexpected context" (Erlich, 1965: 176). This "making strange of semantic expression, so as to disrupt and hence sharpen the perception of reality", is something the viewer has no choice but to engage with (Merjian, 2003: 169). This engagement is similar to the one the migrant navigates in order to engage in the process of acquiring images that are foreign and aligning them with those that they know. The challenge with art is how it balances the switches between the familiar and unfamiliar, as it combines both the expected and the unexpected.

The planetary, on the other hand, aims to occupy a space within the purposeful jumps and leaps of those switches – in "the arbitrary relationship between signifier and referent" (Merjian, 2003: 169). The planetary reminds us of Barba's dramaturgical example taken from Decroix's concept, of having one part of the body do the part usually expected to be done with the other. Brecht made use of the same process of defamiliarization through his *Verfremdungseffekt* (alienation or estrangement effect), which he achieved through many different theatrical methods, including the switching between different performance styles within the same play, as well as actors commenting on their character's actions (Brecht and Willett, 1964). His objective was different, however, as his intention was to make an existing play's subject matter better appreciated and understood (Turner and Behrndt, 2008: 54). The defamiliarization process can thus bring a mental image into sharper focus through adjusting or manipulating the signifier.

Due to the intermedial nature of theatre, and the way that bricolage informs this planetary dramaturgy, there is enormous scope for defamiliarization. The content of the images can switch sign systems across time and cultures, as well as across their carrier mediums. Merjian talks about film in the following example, but she could just as well be talking about theatre's potential to remove a particular sequence of signifiers, when she mentions how the "absence of sound forces the viewer to concentrate upon the form and significance of the image, the absence of colour brings into relief compositional hierarchies otherwise ignored in colour film" (Merjian, 2003: 169). As per Marc Honegger, this scrambling of sign systems and carrier mediums allows for "a superimposition of different particular rhythms with mutual discrepancies between the rhythmic accents" (cited in Pavis, 2003: 166). The planetary seeks to find these kinds of substitutions and juxtapositions – not only find them but, just like the nomad and the bricoleur, to engage in the process of creating cross-cultural implications through the usage of them. This is another reason why the theatre-maker in the dramaturgical process of planetary poetics is best identified as a bricoleur. Consider the example from *A Day, Across* in the previous chapter, which has three black South African women performing the Blackadder skit of three British soldiers from WWI. Such a process of defamiliarization forces the audience to negotiate the distance between themselves and what they encounter in the *mise-en-*

scène of the performance, even though the combined rhythm holds the theatrical image in place.

The planetary aims to use images to mix up the signifying process and attempts to carry meaning across cultures. Henry Louis Gates Jr., in *The Signifying Monkey: A Theory of African-American Literary Criticism* (1988), extends Saussure's theories and set up the term "signifyin(g)" (or signfiyin') in the specific context of African-American vernacular language and art. The term attempts to outline the flow of interrelation as well as the process of (re)doubling of the sign to the signifier unique to its cultural context (1988: 44-45). "Signifyin(g)" possesses postmodern characteristics that the planetary aspires to mirror, as it values interplay, multiple meanings and re-contextualizations. Russell A. Potter summarizes Gates' definition of "signifyin(g)" as:

> a theorized practice which is fundamentally ironic, fundamentally *postmodern*. Signifyin(g), briefly put, is both the trope of pastiche and a pastiche of tropes and its most central trope is that of the sly exchange of the literal for the figurative, and hip-hop is its most profound and lively incarnation. (Potter, 1995: 18)

The exchange of the "literal for the figurative" and the exchange of tropes are features that define the dramaturgy of the planetary. The end result is somewhere at the mid-point between a "universalizing idealization of cultures" and "an undifferentiated eulogy to difference, leading sometimes to sectarian communitarianism" (Pavis, 2010: 397).[126] In this sense, the dramaturgy of the planetary does not aim for a shared storage bank of images across all cultures, but rather aims towards establishing a process of exchanging images. Much of this exchange happens in the space between juxtaposition, where images clash, compliment, parallel or are even placed in dialogue with each other. The stretch and the rupture of the space between juxtapositions allows for diverse points of view and shifts away from a single or dominant view of the world. Through these juxtapositions, the theatre space encourages the viewer to imagine and contemplate, fulfilling Elias and Moraru's hypothesis that "If planetarity is the cultural-discursive matrix of innovative art, then the dialogical and the relational may well encapsulate

[126] Pavis uses these terms to describe the axes of reception of Brook's work on intercultural theatre. As I am trying to outline the path for planetary theatre, what I seek is found in the exchange, which for me is the mid-point. I will elaborate more on the placement of the planetary within intercultural theatre in the last two chapters.

the planetary aesthetic" (2015: xii). The planetary landscape should be characterized by those ruptures and juxtapositions in a theatrical performance – rendering the planet equally unfamiliar and exploring its network of relations in order to re-familiarize us to the planet as equally inhabited by all.

Spivak argues that in our historical moment, we must work persistently to reverse and displace globalization in favour of planetarity (Spivak, 2003: 97). This is due to our planet's history, the centuries of accumulation of the systems of colonialism, and post-colonialism which exist within the contemporary context. The trouble with the global, as Spivak attests, is that it still encourages hierarchical divisions and the selfish aim of labelling "otherness." Practices such as colonization and now globalization are based upon this process. In contrast, the planetary aims to create ways for us to think of the planet as the other: "Its alterity, determining experience, is mysterious and discontinuous - an experience of the impossible" (Spivak, 2012: 341). This view makes the planet, our home, uniformly unfamiliar.

My contribution to the planetary thus lies in using one of the instruments of globalization – media images – to re-channel the practice of "otherness" to the planet itself. But such a landscape cannot be created without the human body, without the performer serving as mediator of juxtaposition. The performer takes the position of the migrant on stage, experiencing the uncanny while dwelling in the intermedial space of planetary theatre. The performer serves as the audience's envoy, an agent of defamiliarization. Within Spivak's own articulation of the planetary, she invokes this very theatrical ambassadorship. In Mark Sanders' summary of Spivak's theories, I see the connection between the experience of the planetary and Stanislavsky's theatrical "magic-if":

> If putting oneself imaginatively in the place of another is indispensable to ethics, it is inevitable for a reader; if there is an opening for the ethical in reading, and for the ethical to open from reading, it is this. Spivak's point of intervention is to teach the reader to experience that place as (im)possible, … and, in so doing, to acknowledge complicity in actuating the texts and systemic geopolitical textuality that make it so. (Sanders, 2006: 18-19)

Spivak's focus here is on the analysis of literary texts, but one can easily substitute the books she refers to with theatrical performances and the reading of the images they create. In the images, not only is the performer "putting oneself imaginatively in

the place of another" but through the performer the audience does the same, and through "reading" the images, engages with "the ethical". Because of the juxtapositions of images on stage and the diverse points of view embodied by the performers as the mediator of images, it is also inevitable that there is an exchange of "geopolitical textuality".

In this space, both performers and audience engage in the process of planetarity: "through the transforming work of imagining the impossible other as that figured other imagines us" (Spivak, 2003: 98). This transforming potential is found in the exchange of images and their cultural contexts within the theatrical setting. It gives the participants the opportunity to imagine each other as the other imagines them. This work is political in character as the exchange of images dismisses any notion of a single master or global image. The performers, the inevitable agents of the audience, facilitate the exchange of gazes through the juxtapositions of theatrical images. The theatre becomes an "(im)possible place" where the familiar and unfamiliar are simultaneously a form of departure and arrival.

CHAPTER 8 – INTERSECTING IMAGES

Now that the connection between images, bricolage and the migrant has been theorized into a planetary experience or way of seeing, it is time to apply this into my form of dramaturgy. I propose that this planetary dramaturgy should be found throughout the building of performance by applying the experience of a migrant to the theatre-making process, in staging the juxtapositions between their images of their old home and their new home. In my dramaturgical practice , it is the performers, and in the resultant staged landscape, the audience, who journey through their own ways of looking upon the images that are exchanged on-stage.

My analysis of the final production, *Top Lista Yugo-ZA-Nista (Yugo-ZA-Nista)*, will form the main part of this penultimate chapter. I will make use of the production as a means of testing out the poetics of the planetary. This will serve as the culmination of this research project and establish planetary dramaturgy within the realm of the postdramatic and more specifically within the contemporary definitions of intercultural theatre. After setting up the context of the production, I will describe and analyse several key sequences, through which I will argue that characteristics of this theatre are exemplary of the planetary, both in its way of working as well as its presentation.[127]

Top Lista Yugo-ZA-Nista was staged as a series of satirical sketches that speculated on the future of South Africa and combined the use of performance and its interplay with media through the blending of both a live feed and archival television footage. An integral part of the production's *mise-en-scène* was the placement of two televisions on either side of the stage, each playing its own series of cultural satirical images, which challenged the audience to switch their gaze from one screen to the next. The live performance in front of a green screen in between the two televisions on stage was meant to serve as the active translation of the televised images as the performers would replay the images from one television onto the other through the live feed.

[127] Some passages in this section have been quoted verbatim from my chapter in *Performing Exile, Foreign Bodies,* edited by Judith Rudakoff (Muftić, 2017)

As a result, the production *Yugo-ZA-Nista* is located at the intersection of two different axes. One of these runs culturally from ex-Yugoslavia to South Africa, while the other runs performatively from the bodies of the performers to the media displayed on stage. One reason that the use of functioning television sets is important to the production is because they attempt to define these axes, firstly by geographically placing the different images on separate screens on the stage, and additionally by superimposing the actor's body on top of the media, sometimes directly (through the broadcast use of green screen and live feed) and sometimes alongside the television as live performance. This conceptual dramaturgical frame traced the journey of images through bodies across the two axes resulting, as I will argue, in a planetary landscape.

Yugo-ZA-Nista (2015)

As outlined in chapter four, *Yugo-ZA-Nista* was based on the images from the comedy TV show, *Top Lista Nadrealista* (*TLN*). The group of artists responsible for the original sketch shows that I had seen on television in Yugoslavia during the late 1980s and early 1990s, were called "*Nadrealisti*" ("surrealists" in Serbo-Croatian), who originated from Sarajevo. These surrealists had initially developed a radio sketch show in the late 1970s that was synonymous with a subcultural artistic movement entitled New Primitivism. The intention of this youthful movement, which was primarily focused on music, was to present, in a humorous and irreverent manner, that freedom from established and manufactured modes of expression was possible.[128] What started as youthful and largely improvised expressions of absurd humour began to develop into extremely clever satirical sketches commenting on the socio-political situation of the country at the time. These comments had as much to say about life under socialism as they did about the developing ethnic tensions that began to arise in the aftermath of the death of Josip Broz Tito in 1980.

128 As Sarajevo was only the third largest city in Yugoslavia, the youths who started the movement saw it as a way of developing their own original sense of style through their cultural identities, without being constructed by the socialist authorities into a generic profile. These identities were very often hybrid, as Sarajevo itself was a city that contained an equal mix of the three major ethnic groups of Yugoslavia. The mix of the television sketch show and the various musical bands associated with the movement put Sarajevo on the map as an alternative cultural city within the socialist country.

To the audience of the country, it was the characters presented, both stereotypical and yet true to the individual cultural identities, that they could connect strongly with. Certain sayings, expressions, and sketches infiltrated cultural media and were frequently referenced in daily life across the country. The performance style of the skits emphasized the stereotypes of the classes and ethnicities of Yugoslavia and placed them in situations that revealed many of the fears in the country that everybody could laugh at before the conflict began.

At the height of the television run of *TLN*, I was only seven years old, and while I could not understand most of the elements of the social satire the performers presented, I connected with their buffoonery. The energy behind the individual performances, the outlandish characters, and the sheer absurdity of certain situations remained in my consciousness as I got older. I had absorbed these elements and translated them into images. Through the initial viewing on television, later on VHS video tapes, and today on YouTube, I acknowledge that the images have left an imprint within me, just as Belting identified the adhesion of images to the body.

Twenty-five years later, in my research for the production in South Africa, these images were reawakened within my consciousness, and as I reviewed the shows online. While much time had elapsed, I experienced them with the familiarity of returning to a childhood memory. However, watching *TLN* in 2015, I was forced to re-examine the images, with the knowledge of the conflict that took place after the filming of these episodes. The war in Bosnia and Herzegovina had seen, over the course of three years, the destruction of entire towns, the establishment of rape camps, the re-emergence of ethnic cleansing, the death of over a million citizens, and the mass exodus of the population who later became refugees and immigrants.[129] Many of the skits had been prescient about the politics that had led to

129 The three sides of the conflict had been drawn up according to ethnic nationalist lines based on religious roots: the Muslims, the Croats and the Serbs. These lines had been suppressed during the socialist period, from Yugoslavia's' formation after WWII up until the late 80s. With the fall of communism, divisions and nationalist identities resurfaced. The capital city of Sarajevo, a cosmopolitan mix of nationalities and the origin of New Primitivism, was under siege for the duration of the conflict. Serb forces entrenched on its surrounding hills with the aim of not allowing Bosnia and Herzegovina to become independent and to remain within the territory of Yugoslavia. There was not much of Yugoslavia left, with only Serbia as the primary republic, as Slovenia and Croatia had both already exited the federation. At the end of the twentieth Century, it had seemed inconceivable that a part of the world could witness such atrocities.

the war, and my gaze upon them had shifted away from the enthusiasm of comic energy, to a deep-seated nostalgia for a time when what was presented was considered ridiculous and not, as now, a part of a violent history.

The images that *TNL* presented were full of humorous suggestions for a future that explored the growing nationalistic fissures and the fragmentation of the country and, even more specifically, the city of Sarajevo. One of the sketches presented a wall that divided Sarajevo into East and West, as garbage men on either side tossed garbage over the wall.[130] As it became evident that garbage was just being tossed from one side to another, a man from each side climbed up the wall to take issue, only to discover that their rival was actually an old school friend. Their moment of connection and joy disintegrated when they could not agree on which side, East or West, they should go to for a drink. The debate escalates into a violent fight across the wall, first with the two men pushing and shoving, and then with their respective crews throwing garbage from one side to another, shouting profanities.

The power of this image from the late 1980s being viewed in 2015 (and in fact at any point after the end of the war in 1995) lies in the knowledge of the conflict that came after, and how citizens of different national backgrounds had turned on each other, with consequences more fatal than the pushing, shoving and throwing of garbage at each other. The sketch sets up a division, the potential for reconciliation and then takes it all away, a situation which would later come to engulf not just the individuals but the wider population. Though it speaks to Sarajevo, the use of the labels of East and West hints at the Cold War divisions and links to the past, and the timelessness of the narrative sadly makes it an archetype of human history. A further revelation to me about this image was a memory of my first visit to South Africa in 1999. When staying in Pretoria, I became aware of the ubiquitous walls that separated house from house and house from street in the affluent suburbs of the city. I became aware that I was looking at the same "wall" as in the *TLN* skit, one that was attempting to divide people of the same land from each other and their respective issues. I had connected the different images and it made me wonder how

130 To view this sketch, visit https://www.youtube.com/watch?v=ZRE-683hELw Top Lista Nadrealista & Slozna Braca. "Top Lista Nadrealista - Podjela Sarajeva (Sarajevski zid) (HQ)" [video]. Retrieved 12 Oct 2018.

the image of the skit would translate from the Yugoslavian context to a South African one.

In their analysis of Deepa Metha's film, *Water* (2005), Tutun Muhkerjee invokes Walter Benjamin's *Arcades Project* (2008: 35). Benjamin's work, the *Arcades Project* (compiled between 1927 and 1940[131]) was an unfinished encyclopaedic collection of diverse writing fragments whose aim, inspired by the closed-in shopping boulevards of Paris, was to present the "world in miniature" (Benjamin, 1999: 3). Through its encounters and jumps between written fragments, the *Arcades Project* challenges the reader to construct their own experience, as described by Heather Marcelle Crickenberger:

> We read what we hold in our hands; we pick out constellations--we assemble and arrange the text in various ways as its fragmentary style invites us to do. And just as we are expected to do as scholars, we search out patterns, locate references to locatable schools of thought, note recurrent themes, trailing a long thread of words in our wake lest we lose our way […]. (2007)

The reader's experience is composed, in Susan Buck-Morss' formulation, around "the dialectic of seeing" (1989: 6). Muhkerjee supports this by arguing that Benjamin's approach encourages thinking through connections, "urging a move towards the transformation and re-combination of ideas and concepts" (2008: 42).

In a similar way, the production of *Yugo-ZA-Nista* was created as a means of examining contemporary South African issues through the use of images from the Yugoslavian satirical show that were adjusted, translated, and referenced in order to juxtapose the two contexts and time periods. The objective was to engage the audience in a similar process as the reading of the *Arcades Project* entailed – to encourage them to search for patterns, locate references and note themes on stage. I wanted them, in doing so, to briefly experience a similar process to that of a migrant, by engaging them in a planetary way of seeing the world, through the exposure to theatrical images that were cross-cultural and multiple in meaning. I also wanted to relay my experience of gazing upon the walls in Pretoria through the image of the wall in the *TLN* skit.

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131 With the rise of the Nazi Party in Germany in the 1930s, Benjamin himself became an exile (primarily in Paris before its occupation by the German Army). He was fleeing to the USA, when he committed suicide in Portbou, Spain in 1940, not wanting to be captured by the Nazis.

The choice of using images as the primary bridge depended not only on the power of the theatrical but also on Benjamin's view that their "interpretive power… make[s] conceptual points concretely with reference to the world outside the text" (Buck-Morss, 1989: 6). With reference to Buck-Morss's analysis of the *Arcades Project*, Mukherjee identifies how "historical configurations can yield insights about human life and behaviour in contemporary contexts" (2008: 40). In the case of *Yugo-ZA-Nista*, it was specifically the transposition of the geographical configuration, using a migrant's path through the different locations and the migrant's understanding of the points of commonality, which were presented to accomplish this.

In outlining the origins of the *Arcades Project*, Buck-Morss identifies the impulse evident in Benjamin's early work as his "desire to make allegory actual…to make visibly palpable the experience of a world in fragments […]" (1989: 18). Offering Benjamin's structure of the *Arcades Project* as composed of sections of text and not a coherent narrative as example, Buck-Morss explains that this was indeed the objective in the experience as "the effect of technology on both work and leisure in the modern metropolis had been to shatter experience into fragments, and journalistic style reflected that fragmentation" [sic] (1989: 23). In other words, by using fragments, it is the material (and message) in-between the various pieces of text that reveals to the listener the intended meaning of the overall piece.

Yugo-ZA-Nista shares a structure with *TLN*, comprised as it is of a seemingly unrelated set of sketches, all aiming to suggest another possible meaning, as much in the gaps between the sketches as within the sketches themselves. Thus, planetary theatre is not created by the focus on the creation of its images, through sketches, beats, or sequences, but rather through the various associations that the audience has to assemble in the separation of and distance between the various components. The production challenges the audience to take the uncertain journey of the migrant through their exposure to the images of the bricolage.

The examples from the production provided below will highlight where the planetary poetics appear: namely, in the devising process through the extraction of images, in the challenge to the audience to travel with the images, in the body which is placed in the intermedial space, and in the transparency of bricolage itself.

Extract 1 – Rainbow Inspection

One of the *TLN* sketches which inspired an indirect translation took the theme of the fracturing of Yugoslavia to absurd lengths within the context of a single family.[132] The action followed a news reporter with a camera into a flat where a family had been divided into two separate camps and was waging war on each other within their apartment. The husband and the younger son had occupied the kitchen and dining room, while the wife and the older son had access to the living room, guest toilet, bathroom and the passage to the front door. As their ammunition ran out, bullets were replaced by plates which started flying across the apartment. The apartment was also inhabited by a subletting law student who recited his legal articles aloud as the conflict ranged around him. Both the wife and the husband addressed the camera directly, expounding on their military positions within the flat in some detail, before a United Nations peacekeeping delegation arrived by elevator, and refused to believe the family when they tried to convince them that the bullet holes were just dead mosquitoes on the wall. Though the cause of the war is not mentioned, it is implied that the conflict originated from the differing nationalist roots and allegiances of the husband and wife.[133]

In *Yugo-ZA-Nista*, this image was translated into a South African perspective in order to further explore the idea of macro fragmentation within a micro context. The image was entitled the "Rainbow Inspection" sketch, and it took the form of two government officials and two couples, each of the same race on stage. The green screen behind them was tuned into rainbow colours, but not those representing South Africa, rather those that were the symbol of the gay pride movement. The two government officials entered the space of the first couple, who were Cape

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132 To view this sketch, visit https://www.youtube.com/watch?v=0-EvhjGG29I vkotor. "Top lista nadrealista (TLN) 3 - Rat u familiji Popuslic" [video]. Retrieved 11 October 2018.

133 During the times of socialism in Yugoslavia, between the end of WWII and the 1990s, nationalist identities were simply in the background, while socialism and service to the party were the main focus of daily life. This allowed people of mixed ethnicities to get married, and have families. In this particular sketch, the "*Nadrealisti"* were superimposing the conflict and the fight for land on top of a family context, transposing a macro division into the micro unit. The absurdity of the image, when viewed by the audience in the late 1980s, was replaced by something else when the conflict witnessed the actual break-up of various marriages and families as individuals chose to align themselves within their ethnicity rather than their domestic unions.

Coloured,[134] to complete a mandatory government inspection to verify that each household had the basic facilities/appliances, as well as a variety of rainbow colours for those appliances. Once the inspection of the facilities was completed, the officials announced the next year's requirements, which stipulated that the occupants of the household would also have to be of a different colour/race.

This scenario was repeated in the second household as well, where the couple was white. However, at the end of their inspection, one of the government officials got the idea to swap the two husbands, going back to the first house to take the Cape Coloured husband to the white woman, and the white husband to the Cape Coloured woman. The sketch ended with the satisfied officials leaving the new couples behind, who now sat on their couches with their hands reaching out longingly towards the wall that separated them from their original homes. The final statement was given to the Cape Coloured husband who voiced his displeasure that the television in his new house was not as good as the set in his previous home.

In the development of the skit, the students participated in the improvising and creation of the South African image. In the performance, the archival *TLN* sketch about the family played alongside the contemporary South African version. Both sketches investigated the splintering of the family dynamic as a result of national circumstances, and it was the intention of my planetary dramaturgy to explore this image of family breaking-up by comparing and contrasting the socio-political context of the families presented. As bricoleur, my aim was to comment on the dissolution of the Bosnian family through war due to domestic unions of mixed nationalities, while highlighting the reality that within South Africa, the majority of couples remain within the same race groups. Thus, my gaze upon the South African family politics was

[134] A reminder that Cape Coloured is an apartheid-era classification, and now a non-derogatory term, used to describe an ethnic group of mixed race people with heterogeneous origins living primarily within the Western Cape province of South Africa.

Figure 9 - End of the "Rainbow Inspection" sketch with the split, but appropriate colour mixed families. From left: Alfredo Joseph, Annemie Jordaan, Anray Amansure, Douglas Swinerd. Photograph by Nardus Engelbrecht

presented through the image of the *TLN* skit of the fractured family. The performed skit hinted at a possible future where, to foster more racial harmony, the government would have to enforce the principles of the Rainbow Nation.[135]

This image was arrived at through an extraction process with the students in rehearsal, when the re-playing of the *TLN* sketch triggered the image of the Rainbow Nation for them, and in seeking to transpose the image to a South African context, we settled on enforcing the rule that everything in a home must be different colours of the rainbow. This choice was meant to represent the different gazes upon the image, as well as to showcase a South African point of view on an image coming from another country and another time.

[135] Rainbow nation is a term, originally coined by Archbishop Desmond Tutu, to describe a free and democratic South Africa after the fall of apartheid in 1994. It seeks to acknowledge all the colours of people in the country.

Extracting Images

Yugo-ZA-Nista and the other productions in this project are all clearly postdramatic in orientation. One of the ways this is evident is in the more democratic approach that I bring to the creation of the performances, where, as Giesekam (2007: 13) states, there is "a blurring of hierarchies amongst the co-creators of such work and a diminution in the role of the author." While the bricoleur could be taking the role of an author, it is not only their images that are part of the production, as the process encourages the diverse views and gazes upon the world of all the participants to be expressed. This echoes Braidotti's nomadic theory, in acknowledging the assemblage within the dramaturgy, that all participants are in it together. Yet it is important to acknowledge that, while it is true that the democratic process is evident in the creation of theatrical images, the final selection rests with the bricoleur.

The devising process that I facilitated with the senior acting students from CityVarsity was aimed at being collaborative, to fully engage in the exchange of images and allow for diverse points of view to emerge. The viewings of the YouTube clips of the original *TLN* sketches, and the explanation of their context, was followed up by discussions around the students' concerns for their country. This led to improvisations of select clips into living tableaux in the style of Boal's Image Theatre. Through the viewings of the tableaux, I served as facilitator, translator and curator in discussing the politics of the clips and their potential relevance to South Africa. After these viewings and discussions, further improvisations were developed by the students as inspired by characters, situations, or themes from the *TLN* sketch in conjunction with the students' understanding of their contemporary context. For example, in one of the embodying processes of *Yugo-ZA-Nista*, the performers were asked to bring the media images they remembered from their childhood to the rehearsal process, which were to be fused within the creation of the piece. These were then combined to generate an alternative view of South Africa's future, not directly translating an image from the Yugoslavian show, but rather invoking the mental image of the media image and placing it in a new context.

As the process used sources from two different locations and even more cultures that the students brought to rehearsal with them, it is necessary to address where this planetary landscape sits within intercultural and intracultural theatrical

approaches. For Rustom Bharucha, the key for any work that seeks to identify itself with interculturalism is how it negotiates the "inter" – in other words, for theatre to be truly intercultural, it is crucial that it engages with "the space in between polarities, the dynamics between different points and locations" (1993: 241). Bharucha's critique of the more common intercultural approach is that a one-way monologue takes place, with a pillaging of one culture by another in order to acquire aspects of the other for its convenience.[136] Furthermore, he goes on to argue that the end result is filtered in order to match the needs of the target culture for whom the piece is staged. Such performances thus disengage the audience from the historical complexities to generate a commodifiable product, often meant for a western audience. This is directly opposed to Bharucha's view of intercultural theatre as something that "lies precisely in working through ... contradictions emerging from our distinct, yet related histories" (1993: 248). The ideal intercultural theatre for Bharucha should thus "evoke a back and forth movement, suggesting the swing of a pendulum ... where reciprocity rather than the separations of relations ... matters" (1993: 241).

Bharucha's critique is a response to what was promoted as intercultural theatre of the late 70s and 80s. These intercultural practices were captured by Pavis (1992) and articulated in an "hourglass model" which almost validated the appropriation of elements of a source culture towards an aesthetic product that a target culture could read. This hourglass model describes the appropriation of non-Western cultural elements by directors such as Peter Brook, Richard Schechner and other Western directors in the mid-part of the twentieth century, in the use of their dominant *mise-en-scène*. The model puts the two cultures at opposing ends of the hourglass, from top to bottom with one identified as a "source" and the other as "target". Jacqueline Lo and Helen Gilbert (2002) make a thorough argument against Pavis' model, dismantling it due to its perceived cultural hierarchy and the lack of awareness of cultural and political circumstances.[137] In *Theatre & Interculturalism*, Ric Knowles (2010) traces such practices a bit further back to the elements of Asian theatre that Brecht and Artaud had borrowed from in order to motivate their

[136] This is a form of cultural appropriation, which Bharucha finds in the practices of many Western theatre directors who place elements from other cultures in their performance, such as Peter Brook's work, *The Mahabharata* (1985).

[137] In "Towards a Topography of Cross-Cultural Praxis" (2002), Lo and Gilbert perform an exhaustive mapping of the different forms of intercultural theatre, attempting to identify key categories of dramaturgy and performance of this wide array while creating a taxonomy of related terminology.

philosophy of theatre. He also takes issue with Pavis' model and its attempt to "distil" cultural elements (2010: 43). While Lo and Gilbert offer a more structural analysis of intercultural theatre, Knowles offers a more historical perspective of the Western approach while also advocating for a look outside of its narrow gaze and sense of origin. All three critics agree that in defining intercultural theatre and what it should be, there is an impossibility of any universal theory and especially any kind of semiotic analysis.

As a way of attending to this, Knowles, Gilbert and Lo propose a post-structural approach that shifts away from the modernist tendencies of intercultural practice which aimed for some sort of universal form of performance. Instead they lean more towards the experiential and ethnographic awareness that identifies the postcolonial and the power structures within all the participants – similarly to Bharucha's aim for reciprocity. Lo and Gilbert flip the hourglass model on its side, arguing that in any intercultural practice all cultures are a source and that a target culture lies somewhere at the intersection between cultures. Contrary to Pavis, they argue for a "two way flow" instead of one way traffic, a simple but key illustration in resting Pavis' hourglass model on its side and allowing for an exchange in which there is "gain and loss, attraction and disavowal" (2002: 45). Gilbert and Lo borrow from postcolonial practice which "recognized that particular modes of hybridity are pinned to social, political, and economic factors, which are conditioned, in turn, by historical experiences of cultural encounters" (2002: 45). In this approach, Gilbert and Lo identify that the interaction in a theatre space has potential to fuse diverse cultural elements, only if it gives space to the already existing hybridity through an emphasis on the agency of the participants.

Almost a decade later, Knowles (2009) acknowledges this deferred shift in intercultural theatre proposed by Lo, Gilbert and Bharucha. Knowles is seeking for intercultural practice to be rid of its Eurocentric origin and bias. He sees intercultural theatre, and theatre in general, as a site of hybridity because it "keeps the focus on the spaces between cultures, broadly defined, as sites, however vexed, for potential negotiation, exchange and the forging of new and hybrid subjectivities" (2009: 3).

Knowles' study seeks out intercultural theatre that celebrates the ways in which cultures mix and which emphasises equal cultural exchange.[138]

While Knowles seeks to redefine intercultural practice, Erika Fischer-Lichte (2009) proposes "interweaving" as a term to move away from the baggage that intercultural theatre carries. Fischer-Lichte, just as Knowles, Lo and Gilbert, focuses on hybridity and evokes Homi K Bhabha's (1994) term of the "third space"[139] as a goal of "interweaving cultures in performance" (2009: 399). Fischer-Lichte similarly refuses to recognize the binary differences between "ours" and "theirs", a characteristic of the Pavis model, arguing, just as Knowles does, that cultures are never stuck and rooted to one identity. In "Interweaving Cultures in Performance: Different States of Being In-Between" (2009), she focuses on the interaction between different sets of practitioners, including ones from different geopolitical areas and illustrates the potential these interactions hold to create something beyond the individual scope of each participants' associated geopolitical area.

Similar to Knowles, Fischer-Lichte recognizes the contemporary condition of the planet and the effect of globalization: "Not only texts, acting styles, artistic devices, and artists travel and sometimes form multicultural theatre, opera, and dance ensembles; it has also become common practice for productions to travel…" (2009: 397). Such movement and the growth of international collaborations, as well as diverse methods for images to travel the world, suggest the formation of a perspective that oscillates between the local and the global. Fischer-Lichte makes use of Ong Keng Sen's, *Lear* (1997) to make this point. Its staging of the story and performance choices were done through a thorough scrambling and mixture of different Asian performance styles assigned to each character. This emphasis on mixing was further enhanced by the diversity of languages used and different cultural musical accompaniments.[140] The aim of such an amalgamation was to create an

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[138] Knowles continues his contribution to this field in *Performing the Intercultural City* (2017) utilising several ethnographic examples originating from Toronto's multicultural practices.

[139] There are obvious connections between Bhabha's term and the planetary, in terms of their origin through postcolonial discourse, their challenge to the notion that culture is homogenizing, and in their shared aim of "conceptualizing an international culture based … on the inscription and articulation of culture's hybridity" (Bhabha, 1994: 56).

[140] In the making of documentary of the production (1997), director Ong Keng Sen discusses how he selected different performance styles based on his views of each character within Lear. The sombre character of Lear was performed in the style of Noh theatre, counterpointed by the loud character of Goneril who was identified with Peking opera. This video along with a filmed version of the

interweaving of different performance styles and celebrate the diversity of Asian performance styles, as Fischer-Lichte describes:

> These dramatic figures were poised on the passage between a former identity and, it was hoped, a new one arising from the processes of interweaving achieved by the coupling of acting and music from two different performance traditions. Although proceeding from well-defined local traditions, the performance focused on the passage from one tradition, culture, and identity to another, and so created something new which was neither one nor the other but both at the same time. (2009: 397)

For Fischer-Lichte this is emblematic of the creation of a hybrid space, a true intercultural exchange done through the interweaving of performance styles. Not only does this interweaving achieve something new for the audience, but the performers are placed on a more level playing field without a focus on a dominant culture and can thus exchange practices amongst each other. In this sense both dramaturgy and *mise-en-scène* can be argued as not belonging to a particular culture but as serving instead as an assemblage of recognizable elements that have been borrowed from a diversity of cultures who have agency in this process. This is in contrast to the intercultural practices that took place in the latter part of the 20th century, where directors who were rooted in one performance style appropriated elements from other performance cultures with the aim to create "intercultural theatre".

Bharucha stresses a similar point to Fisher-Lichte by arguing that if a theatre-maker wants to make use of an image or practice from another culture in their production, then they must first "learn what the ritual means within its own culture, and then to reflect on what it could mean in his own" (1993: 34). This approach still carries relevance with regards to the new definitions of intercultural, and especially planetary theatre. This approach guides the performance away from a simple copying of cultures towards a dialogue that happens between cultures. A migrant who is working with combining cultures is already caught up within the "swing" between cultures, as they are constructing themselves in the liminal space between points of origin and destination, without completely owning either cultural perspective. The migrant, through their own physical journey, is thus more likely to be aware of his own fragmentation, carrying within himself not only the socio-political

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performance can be accessed here: https://globalshakespeares.mit.edu/lear-ong-keng-sen-1997/#video=lear-ong-keng-sen-1997

context of his original home, but also of the context of the journey and the destination.

This perspective is something which Lo and Gilbert would identify within postcolonial bodies, which they argue are “equally subject to multiple inscriptions, producing an unstable signifier rather than a totalized identity. [The postcolonial body] is a site of convergence for contesting discourses even though it may be marked with the distinctive signs of a particular culture” (Lo and Gilbert, 2002: 47). Bharucha’s own experience of intercultural theatre within the postcolonial context led him to discover how “the process of theatrical adaptation ... extended to a detailed analysis of the social processes determining everyday life in other cultures” (1993: 5). Within the process of adaptation, he suggests that texts (or scripts) which are not from the culture of performance may open up different perspectives and conversations on issues within that culture. The text serves the “mediation of an interpreter,” which pushes Bharucha to self-reflect on his own intercultural awareness (1993: 248).

In the case of bricolage, and with *Yugo-ZA-Nista*, it was the original skits that became the text, template, and the translator for the production as a whole. I applied Bharucha’s outline by having the student performers and myself immerse ourselves in the context of the cultural product (Yugoslavia then), and discover what it might mean in their own cultural context (South Africa now). By relying on television images to be the mediator between cultures, the process and performance focused on the contradictions and appreciation of difference. It also drew connections and found resonances between different contexts and time periods. Within the devising process I facilitated, media became a bridging technique, a tool for allowing the “pendulum to swing” back and forth. Each sketch required an investigation into its socio-political and historical background, not only of the Yugoslavian image, but also how that image would fit within the South African context. It required an exchange, both in terms of a discussion between myself as bricoleur and the students as performers, as well as a set of improvisations to perform the images we were referring to in our discussions. The developing improvisations, the performance of images and feedback from all participants encouraged the swing between the two geographical contexts. As my devising process asked the performers to re-play the

media through their body's own process, it allowed their own impressions to surface as the images were exchanged.

Planetary dramaturgy initiated by the migrant bricoleur subscribes, in this way, to Bharucha's understanding of Barba's dramaturgical desire to "let cultures be seen through cultures" (1993: 242). In this individual exchange of images, planetary theatre adheres to this same vision, and the performer is the first person to engage with the planetary experience. Spivak provides an illustrative example of this process when she writes that "When Ibn Rushd[141] was translating Aristotle, he was not translating from a foreign language because to earn the right to translate was for him to make the language of the original his own" (Spivak, 2012: 453). Thus, when an actor performs a media image from another part of the world, they are making that image their own. It is not a matter of appropriation, but a matter of translation. The performer translates the media image to make that image their own by finding resonances between the inspiring image and the new image that they create on stage.

The aim in *Yugo-ZA-Nista* was to adapt material from *TLN* in order for it to be applied to the South African context as a means of commenting on the country's socio-political situation. Together with the viewing, discussion and embodiment of the images that these sketches elicited, this process of exchange raised awareness of both contexts, and included the participants as active collaborators in the creation of a planetary landscape. The space between the sketches served as the planetary landscape, which challenged the audience to connect the mediatized and live South African and Yugoslavian images to one another. A similar challenge was undertaken by the performers; indeed, it is the performers who undergo the challenge physically on behalf of the audience. The planetary subscribes in this sense to Fischer-Lichte's definition of interweaving theatre in its aim to "yield something new that cannot readily be identified with any culture in particular, yet still resonates with members of different cultures" (2010: 294).

[141] A twelfth century philosopher responsible for the translations of Aristotle's work and increasing Aristotle's influence on early Western philosophy (Hiller, n.d).

Extract 2 – The Opening

In the performance, this challenge of exchanging images was done without the intrusion of a linear narrative. *Yugo-ZA-Nista* did not present a clear narrative but relied instead on the juxtapositions between the images to guide the audience towards constructing their own links between images out of new associations that may emerge. While this was challenging, like the work of Benjamin, it was not arbitrary, as there was a very strong conceptual through-line, which suggested the pendulum swing between the two sets of axes and their politics.

It is important to recap that the fracturing of the space in the production served a very important dramaturgical function, which was to highlight the geographical separation of the images. On either side of the green screen, in front of which actors would perform, were two television screens. On stage left was a contemporary flat screen television, and on stage right an old cathode ray television, circa 1980. Each television played images in relation to the action on stage, but they also helped trace the source of the action. The older television played the media images from *Top Lista Nadrealista*, while the flat screen played current media images or the mediatization of what was happening on stage (using the live feed camera). As described by the caption on the flat screen – the space in between the televisions, the green screen area with minimal black painted chairs and small tables, was the physical expression of the leap between the source image and modern media image.

Yugo-ZA-Nista's aim was to intersect images through playing with juxtaposition in cross-cultural contexts and cross-media platforms. This was suggested by the opening theme song of the show, appropriated from Dubioza Kollektiv's "Free.mp3", and the *mélange* of the stage and video elements. The performers were arranged on the stage as the song started:

> Our music is for free
> You can download .mp3
> Keep it playing on repeat
> If you hate it - press delete
> Click it, save it, seed it, share it, link it, stream it, we don't pay
> Click it, save it, seed it, share it, link it, stream it, Pirate Bay. (Kolektiv, 2016)

Some of the performers stood, some sat on the chairs, but each one was holding up a small white marker board (A4 paper size) with the sketch of a musical instrument or the instrument's name written on it. The students were arranged next to instruments – a drum, a keyboard, a bass, and a saxophone on stage. Some of the instruments were "played" by more than one performer. The performers did not sing the song but rather lip-synced the lyrics, while additionally "playing" the instruments. For example, one student sat on the floor holding up a sign of "DRUM" while another was on a chair banging the sign with their own sign which had "STICK" written on it.

To support this deconstruction of action, or the familiar/unfamiliar, the words to the song appeared on the new television screen, superimposed (Karaoke style) on top of a SABC TV news report on how primary school pupils are learning about former president Nelson Mandela. Issues around education in the country are quite complicated as accessibility is debated. While some have the privilege of being placed in well-established and resourced learning environments, it is not something that is available to everyone. The repetition of the chorus with the lyrics "our music is for free, you can download it free" is catchy and extremely repetitive. All the while that this is being sung, images from the news reportage show classrooms, pupils in uniform writing in schoolbooks, pupils playing in the parking lot, and so forth. The pupils in the video are a mixture of races of South Africa, and while the reportage is accurate, it is not necessarily a true reflection of the status of education in the country. Thus, a comparison is made between music, which is freely and easily available, and education, which is not free, and certainly not easily accessible for everyone in South Africa. This is further heightened by the youth, who are in search of free, downloadable music, just as it is the youth who also see education as a right that should be free.[142]

The juxtaposition in this skit was reinforced by the student performers on stage, who were not musicians, nor singers, nor did they have real instruments. Instead the students stood quite still and simply held up the signs that corresponded to their chosen instruments. As the song played, what was initially a very ordered and structured class disintegrated into a chaotic combination of instruments, piled up

[142] Primary and secondary school education in South Africa free in SA (with arguably higher quality and resources provided at private fee-based institutions). Tertiary education is not and students have been protesting against this fact for some time, with the government introducing new fee reductions for students from low-income households in 2018.

chairs, and performers jumping up and down, lying on the floor, and crawling through chairs, thus destroying the well-composed image. The band had disintegrated and so had the image.

The aim of this was to establish the challenge that is posed to the audience: as the image of a band is de-constructed, so, too, will the rest of the images in the show. With this introduction the audience were shown the "complete" image – with the televisions providing the lyrics and music – but as the song continued, the visual elements of the image pulled apart, and stretched. As such, the audience was asked to make the image whole again, and in that way, make it resonate in some way for themselves. The introduction established the expectation that the theatrical images would be incomplete, pulled apart on purpose, thus inviting the audience to re-assemble them as they constructed meaning for themselves. Additionally, the text of the song's lyrics invited the audience to look at the images presented as being "free" – that is, free to download, free to extract, free to select, free to weave together into new productions and free to take as their own.

The Challenge

One of the questions that the planetary landscape must grapple with is how to create performances for an audience that might not carry the cultural memory that is presented in the performance. In such a case, as per Pavis, a *mise-en-scène* needs to be "compensating for the absence of cultural references through the staging" (2003: 399). For Pavis, within his intercultural hourglass model, the *mise-en-scène* "must provide, as discreetly as possible, missing references, keys that are indispensable to the reading" (2003: 399). Much of the contemporary writings about intercultural theatre which place value on equal exchange critique this approach, particularly in how "discreetly" these references are provided (Lo and Gilbert, 2002; Knowles, 2009; Fischer-Lichte, 2010). Instead, they aim for a more transparent and experiential process of exchange.

In *Yugo-ZA-Nista,* I made sure that the "missing references" were not presented discreetly, but very directly and transparently to the audience, through the use of media playback devices in the production. As part of the frame, the two televisions play the media sources of the sketches, alternating between the

Yugoslavian source on the old television, and the South African connection on the newer one. This addresses the very condition of a planetary theatre, whose dramaturgy insists that the cultural codes between media and audience, performer and audience, media and performer will not be shared. Those involved in the performance event (and the building of it) will not be drawing from the same archives. For that reason, the archive, or at least part of it, must be referenced or presented alongside the performance to orient the audience to the images they are not familiar with. Images carried through technological media such as television, cinema and the internet might seem to translate more globally, but they are still seen through an individual gaze, and are thus uniquely experienced nonetheless. Planetary dramaturgy creates an environment for this individual gaze, as a familiar image becomes associated with an unfamiliar one, and it is in this juxtaposition that the audience engages with the planetary.

Even with media carrying its own set of predetermined meanings, it poses a challenge to the audience when the set is unknown. For this reason, the landscape of the planetary theatre must reference its sources, especially as it is pulling images from a variety of different coded systems (across cultures and time periods). It must allow the media and its code(s) to be transparent in their journey to the stage both in the dramaturgical approach and through the material *mise-en-scène*. While the entire culturally coded system is not revealed, what is transparent is the process and the source from which the image is obtained. The referencing of the media images, along with the dramaturgy of their creation should also eliminate concerns about the appropriation of images because the sources are included within the *mise-en-scène* (in most cases projected on the television screens). In the rehearsal and the performance, the performer becomes the translator and holder of the image, juxtaposing the cultures in play, which are referenced on the screens of the intermedial space.

Within *Yugo-ZA-Nista* this role lay with the television screens which formed a key part of the *mise-en-scène*. The television screens helped trace the sources for the performed theatrical images on stage from the Yugoslavian source to a South African equivalent. This shows how the bricoleur's use of the elements of the *mise-en-scène* must provide the keys to a "reading" of the theatrical images, even if it might only partially guide the audience towards their destination of creating meaing.

The performance of the theatrical images thus runs parallel to Barba's idea of the evocative layer, in that the bricoleur will not be able to shape meaning directly, but may provide clues to the audience so that they may arrive at a conclusion themselves.

Extract 3 – The Border Crossing

In another original *TNL* skit that was released during the outbreak of the Bosnian war, the division through the wall metaphor is extended even further while playing on the wordplay around "Igre Na Granci" - translating into English as "Games on the Border" or "Games on the Edge". In this skit, the host welcomes the viewers to a patch of land where a border has been demarcated, but instead of the names of countries divided by this border being on the border signposts, the signs simply say: "Our border" and "Their Border." The host explains that we have reached the final of the competition and that the goal here is to have each of the contestants, who are dressed as track and field athletes, put their heads over the border and hold their breath for as long as possible. The winner is the one who outlasts all the other contestants, who are being monitored by a couple of judges and a doctor with an oxygen tank. The absurdity of the sketch is obvious in suggesting that the different ethnic groups are so incompatible that they cannot even breathe the same air.

The skit in *Yugo-ZA-Nista* that was associated with this clip borrowed the image of the wall almost directly, as it was placed within the green screen process, so that while the actors were performing in front of the green screen, on the live television feed it was possible to see them on either side of a wall. This image was constructed from a photo taken at the border between Mexico and the USA, where it is possible to see a visual difference in the socio-economic landscape on either side of the border. The performance of the skit was done in a silent-movie style, with exaggerated reactions and indications, without any verbal dialogue, and as a tune from The Sons of Kemet, called "Going Home", was played underneath the action. The combination of saxophone, tuba and drums in the song was quite appropriate as it lent a Balkan feel to the proceedings.

Two performers walk on from either side of the stage, holding signs indicating "Their Side" and "Our Side." A host walks on amid much applause and holds out a

small white board that reads “SA ID CARD”, then walks across the wall to “their side” and immediately holds his throat as he struggles for breath. The performer with “Our Side” jumps in and rescues the host by bringing him back to his proper side. The host then introduces the audience to the contestants, six of them, each with the name of a country written across their boards. They are jumping up and down, as though warming up for a race. The host introduces the timekeeper who appears from “Our Side” and holds a board with a stopwatch drawn on it. The host calls up the first contestant, and as they step towards the middle of the stage, the audience can see on the TV screen that they are very close to the “border”. The timekeeper then blows his whistle and the contestant sticks their head over the border and holds their breath. They fall back immediately and lie sprawled on the floor. The host and the timekeeper look at each other, shake their heads, and then call on the next person. Each contestant lasts a bit longer, but they all end up back on their side, either passed out, or with nervous tics that underscore the difficulty of breathing air from “Their Side”.

It is only the last contestant, in this case representing the USA, who manages to stay over the border for a long time and collapses on the South African side of the border. The host and the timekeeper pick her up and pose her in front of the camera with the sign for the SA ID card. After the photo is done they release her, and she drops immediately to the floor. They realise that she is not breathing any more, and the host, timekeeper and the actor holding the sign for “Our Border” all look at each other. After a beat, they go into action. First the border guard puts his hand on the camera (while winking at the audience), at the same time, the timekeeper pushes the body over the border. Then the host takes the SA ID card, and they all leave the stage, with the dead bodies all piled on the other side of the border. Thus, all contestants die in the competition to win the paperwork to live on the other side of the border.

Figure 10 - Border Games Skit - Yugo-ZA-Nista with (clockwise bottom) Chiron Swarts and Lobcke Hein. Photograph by Nardus Engelbrecht.

While one can analyse the narrative of this skit and identify the contemporary outlook of South Africa as something of a promised-land for those who come from other parts of Africa, the major image which captures the imagination should be that of people not being able to breathe each other's air. This is evident in the *TLN* skit, which uses the idea of breathing in "foreign" air to emphasise the absurdity of the hate that the national conflict has unleashed. It asks, in this way, how far does hate go for us to not be able to breathe the same air? In the *Yugo-ZA-Nista* skit, as the SA host cannot breathe in the other side's air, neither can those seeking to come to South Africa breathe in its air. Will this image allow the audience to connect to other stories of migration and immigrants, such as the much-mediatized influx of Syrian refugees travelling through Eastern Europe to reach Germany? Does this skit suggest it as a bit of a sport, equating the perilous journey to a very dangerous game for the prize of residency?

Part of the objective of planetary theatre is to stage diverse gazes without providing a definitive one, and to simply ask questions through images. Once again there is a transposition of the image from one nation to another, through the interpretation of the performers' view of South Africa. It is an attempt to translate the

dark humour from one country into the same kind of humour in the other. The material *mise-en-scène* in *Yugo-ZA-Nista* and its linking to the original Yugoslavian skit encourages the audience to form their own interpretation, thereby creating a planetary landscape.

The Body in the Intermedial Space

According to Giesekam (2007: 245), postdramatic work has "the tendency…to exploit visual and performative aspects of theatre…and to often include more simultaneous material." As was the case with all the productions used as examples in this research, but very much highlighted in *Yugo-ZA-Nista*, planetary dramaturgy encourages simultaneous layering and "does not attempt to disguise its mechanics" (Giesekam, 2007: 249). The transparency of the interweaving of diverse elements can be overwhelming:

> In more complex multimedia and most intermedial work scenography, mise-en-scene and dramaturgy are less easily disentangled, as the use of recorded media and live relay multiplies the scope of the possible incidents, source materials, interactions, intertexts and issues, and the ways of presenting and perceiving them. […] [T]raditional boundaries between offstage and onstage become blurred, as the stage becomes the meeting point of many locations…and of fictional characters with filmed real-world figures. (2007: 10)

It is once again evident how impossible it is to seek the isolation of a signified theatrical image within this complex network created by planetary dramaturgy. Within *Yugo-ZA-Nista*, such a complex network is at work in each of the skits. Nevertheless, a clear connection is drawn between live performance and the media used in the production, either through the media's "physical" presence through the use of televisions and sound systems, but also in the performer's re-performance of media images. The performers re-stage previously performed theatre pieces, while also being captured on live feeds, or mimicking screened media performances.

As such, the stage space becomes intermedial and the condition of performance changes. As Auslander suggests:

> the incursion of mediatisation into live performance is not simply a question of the use of certain equipment in that context. It also has to do with approaches to performance and characterization, and the mobility and meanings of those within a particular cultural context. (1999: 33)

While the “mobility and meanings…within a particular cultural context” have been touched upon in the previous section, what is of importance here is how media changes performance and how it affects the body at the centre of the image exchanges. Giesekam argues that “the performers adopt a presentational style of performance which acknowledges the fact of performing and the presence of the audience” (2007: 249) frequently in postdramatic theatre.

As the aim of the planetary landscape is to be like that of a planetary experience, the presence of the body is important, for it brings its unique view upon the world into the performance space. The theatrical images lie at the intersection of not only the performer and the audience, but also of the images they carry with them. Just as the migrant engages in the activity of the journey and does not prioritize the final destination, so too does the bricoleur engage in the activity of arranging the theatrical images in the landscape in order to encourage the audience and performers to engage in the activity of exchanging images. The performers are, in this way, on the same journey as the audience in rehearsal, and, when showcasing the final production, become their guides in performances and thus “establish a complicitous relationship in which the audience shares the challenges they face in working” through the performance landscape (Giesekam, 2007: 249). The audience are aware that they are in a process of seeing, and the performers remind them of that, either through direct address or through their encounter with the television images.

As evidenced in the skit of “Border Games”, *Yugo-ZA-Nista* had a live feed that would film the action on stage and transpose it onto the television, with the performers acknowledging that their performance was for the screen (such as the hand that covered the camera to hide the illicit activities). As the audience is acquainted with both the screen image and the stage image, they can recognize the differences between them. This is acknowledged by the performer who winks at the stage audience while covering up the camera with their hand.

As the cross-cultural signs in the images are transferred across stage and media, Giesekam uses Klaver’s understanding of the effect of this diverse mediation to argue that the special trait of theatre is being able to hold together the various forms of mediation. Giesekam writes that “the conditions under which spectators encounter the conjunction of electronic media and the ‘live’ in intermedial

performances might also encourage a more active critical viewing" (2007: 22). The use of the intermedial pulls the audience out of a passive single-medium relationship, as the interplay between mediums serves as a modern version of Brecht's alienation effect or Shklovsky's process of de-familiarization, asking for a re-interrogation of the content they encounter before them. This leads the audience to question their mental picture of the presentation of the theatrical image. This highlights that the overall condition of the planetary dramaturgy is found through the intermedial landscape. It acknowledges that we communicate through images, and images themselves travel like nomads across space, and time, on the backs of media.

Extract 4 - Reclamation

Another compelling re-performance staged by *Yugo-ZA-Nista* was evidenced by a sketch, entitled "*Noot vir Takeaway*" ("*Not(e) for Takeaway*"). This sketch fell into the category of a direct translation of the *TLN* skit of "*Nagradna Otimanja*" ("*Prize Grab*") which followed the format of game shows, but inverted it, so that prizes were goods that were seized from the audience members, rather than given to them.[143]

In this version of the sketch, the items seized from the contestants who sent in wrong answers were a television, followed by a car, and then the removal of freedom, which meant going to jail. The *TLN* sketch involved cutaway scenes from the studio to the contestants' houses, with a reporter and pair of policemen on site to take possession of the goods in question. In between each scene, the host of the show pulled the wrong answer out of the responses sent in by the viewing audience and explained what each "prize" was. The sketch included a brief advertisement for the prison to which "winners" would be sent, which represented incarceration as a visit to a four-star hotel. Each of the contestants, representatives of various classes within Yugoslav society (all husband and wife couples), protested vociferously about what was being taken away from them. While being mostly absurd, this sketch

[143] To view this sketch, visit https://www.youtube.com/watch?v=ORj85FmIYeQ vkotor. "Top lista nadrealista (TLN) 3 - kviz Nagradna Otimanja" [video]. Retrieved 13 October 2018.

unpacked the population's paranoia of the socialist state's ability to seize their possessions and curtail their freedom at any time.

My approach for the creation of a contemporary theatrical image inspired by this sketch was to place a separate audio track on top of it, which would narrate the sequence of images while also transporting the context into South Africa, specifically by referencing one of the well-known television game shows of the South African Afrikaans language media, *Noot vir Noot* ("*Note for Note*"). This show tests contestants' knowledge of various musical numbers and includes different formats for questions. Over the years that it has been broadcast, this program has reached iconic status, achieving renown beyond its target Afrikaans language audience. Thus, the game show from *TLN* was dubbed into a version of *Noot vir Noot*, with an Afrikaans-speaking host, where questions of a musical nature were used, and the prizes followed the process of taking things away, as presented by the visuals from *TLN*. During this section of the performance, four actors on stage faced the old television, which was playing the archival Yugoslavian programme and provided the dialogue for the various people on screen, with two of them being permanently cast as the game show host and reporter (both speaking in Afrikaans), while the other two voiced the various contestants.

The contestants, even though they appeared on the original *TLN* recording as Yugoslav, were portrayed as being from different cultural contexts and classes, depicting a mix of the South African population. In the dubbed version, the students portraying characters chose stereotypical vocal representations of racially homogenous families for each of the contestants: a black family speaking in English whose television is taken away so they can't watch *Generations* (a popular South African soap opera); a Cape Coloured family speaking in Afrikaans whose car is taken; and a white, English-speaking family who end up with their freedom taken, after which they are incarcerated.

Figure 11 "Noot vir Takeaway" skit in Yugo-ZA-Nista. The original TLN skit is playing on the old television without sound, as the cast "dubs" it for a South African audience. On stage from left: Lizelle Bernardo, Dan-Marie Viljoen, Anray Amansure, and Luyanda Kabanyane. Photograph by Nardus Engelbrecht

To complete the connection between the original and new sketch, a further layer was added to reference a current event that concerned an issue of 'seizing' in South Africa. Alongside the television playing the original sketch, the four actors sat on stage, looking towards that television and providing the dubbing, while far stage left the contemporary television was playing SABC *Digital News* footage of the removal of the Cecil John Rhodes statue on the University of Cape Town (UCT) campus on April 9, 2015. The footage of the removal of the statue was raw and unedited, and it documented the moment that the statue was lifted by a crane and placed on a nearby truck. The clip also displayed the student body reacting to the removal of the statue, from silent witnessing, to rejoicing and defacing the statue.[144]

[144] Rhodes was a British imperialist whose politics, businesses and mining empire, had irrevocably influenced the Southern African region through his "seizing" of the land and its resources between 1870 and 1906. The statue of Rhodes was erected in 1931, placed at such a prominent location due to Rhodes's estate bequeathing the land for a national university in 1928. By 2015, the statue had become a symbol for the lack of educational transformation taking place at the institution, with most professors being Caucasian and the curriculum not displaying enough progress in its journey towards de-colonization. This event was the culmination of the #RhodesMustFall movement, initially started by a member of the UCT Student Representative Council (who threw human faeces on the statue), which grew to encompass many of the student body who identified the statue as an oppressive symbol of colonization and had petitioned the powers of the university to remove the statue. After a month of open debates, deliberations, protests and meetings, the UCT council had accepted their petition. Later on in 2015, the #RhodesMustFall movement would merge with the #FeesMustFall nationwide movement across the country campaigning for the reduction in fees for tertiary tuition.

Thus, on stage, throughout the dubbing of the *TLN* sketch with an Afrikaans-speaking host and a South African context, the theatrical image was further broadened to include the footage of a contemporary event that had captured the attention of the country, particularly Cape Town. The arrangement and choice of material was purposefully edited within the bricolage technique to provoke the search for a political connection within the images. In particular, the image played into contemporary, and particularly white South African, fears around land expropriation without compensation.[145] While the game show performance created a narrative of objects being seized from contestants, the statue of Cecil John Rhodes being removed took the references out of a domestic situation and placed them into an historical one, through the medium of satire. In both examples, the act of undermining of agency, citizenship, and identity was connected between the two countries. This was achieved through an incorporation of different media, which further established a planetary landscape for the viewer and the participants alike.

Transparent Bricolage

The aim of planetary dramaturgy is to neither hide the seams or the stitching of the theatrical image, nor the pathways or the journey of the image. In certain productions, such as *Yugo-ZA-Nista*, I presented the source of the images alongside their re-performance, allowing the audience "to track different elements back to different cultures" (Fischer-Lichte, 2010: 294). Even though there is a diverse network of images at play, this kind of interaction and layering echoes Roland Barthes' desire for the ideal text, where:

> the networks are many and interact, without any one of them being able to surpass the rest; this text is a galaxy of signifiers… it has no beginning; it is reversible; we gain access to it by several entrances, none of which can be authoritatively declared to be the main one; the codes it mobilizes extend *as far as the eye can reach*.(1974: 5-6)

The richness and the references of the images, spurred on by their incompleteness, allows an audience multiple entry points into the work, almost as if travelling through

[145] For an overview of this debate in South Africa see Professor Ruth Hall's 2018 article at https://www.news24.com/Columnists/GuestColumn/land-expropriation-without-compensation-what-does-it-mean-20180304-5

a rhizome. Due to the intermedial nature of planetary theatre, and the multiple layers of the theatre language, there is also a multiplicity of "codes" available for them to see into the performance. With every image, the directing process points to all of the media content that is not performed, and yet was used to arrive at that same image. As director Kristian Frédric declares: "I can't conceive of directing a play that doesn't refer to the universes of artists I admire (artists who resurface in my mind throughout the process of directing)" (cited in Miller, 2010: 269).

Additionally, because the planetary process of devising is collaborative, the references to different contexts are multiple. Just as in Elizabeth LeCompte's productions, "the collective will, experience, and abilities of the entire company of performers and designers are tapped as primary source material for signification" (Whitmore, 1994: 224). The previous skit would not have taken form without the performer's analysis of the *TLN* skit of "*Nagradno Otimanje*" and similarity drawn between it and the Afrikaans TV show "*Noot vir Noot*" (ironically this similarity was partly triggered by the flashy set décors of both TV shows).

Such an intermedial expansion of sources is suited to planetary theatre, because it allows diverse points of view. In the desire to understand a new, unknown image, there is an exchange of known images – which reveals a new point of view. The intermediality that planetary theatre employs facilitates this exchange as images found in media share the characteristics that bind them to that media. After the process of the exchange, the bank of media images is increased within each participant and audience member. The aim of planetary theatre is thus to extend the source material referred to by the bricoleur.

The engagement with the sources from different time periods and locations is not only an engagement with the message or content of the media, but also with how this content is transmitted (as Schloss argues is the case with Hip -Hop). Most scholars would agree that Hip-Hop's framework of sampling is an engagement with music history, and Schloss acknowledges that those responsible "comment on, play with, flip, remake and relive history." However that history is the history of "sound recordings" (2004: 157). Schloss quotes DJ Kool Akiem, who articulates simply that: "It's not about playing music; it's about playing *records*" (cited in Schloss 2004: 157, emphasis in original).

Planetary theatre performs or references its own constructions, shifting between the image and the transmission and performance of such images, all of which endows it with a postmodern characteristic. It is for this reason that we cannot divorce ourselves from the technological availability that alters what we can access, how we access it, and, as seen previously, how we store it in our bodies. Planetary theatre is thus a product of the accessibility of technology and media from around the world. It deals in the exchange of those cultural images through the bridge of media and the human body.

The aim of a planetary theatre is to challenge the audience to travel the journey of the images presented on stage. The planetary theatre experience asks the audience to mentally wander from the material fragments (*mise-en-scène*) back to their own personal, cultural and media sources. This is a similar experience to that of the migrant. Through their journey between the old home and the new home, the planetary arrangement of images reveals itself, encouraging the migrant's experience of images. In planetary theatre, the audience travels a similar journey between the *mise-en-scène* and their stored archive.

In *Yugo-ZA-Nista*, a similar dramaturgical structure is evidenced, where the cultural exchange of images is stretched and disconnected on the stage, while the two televisions reveal the political images of either source country/period. The use of the green screen as the main backdrop suggests an incomplete reality that will need to be filled in by the imagination of the audience. In planetary theatre, the bodies of the performers are the ones in action between the televisions and serve as the mediators between the two sets of culturally coded media images.

The body of the bricoleur, who facilitates the process and selects theatrical images for performance, leaves a trace in the space through their choices. Even though the referencing to the source images is so transparent, the bricolage can still present a voice or a "constellation" of thought through media images. Thus, the bricoleur's process of selection is present and so is their point of view. Similarly, within Hip-Hop, Schloss argues that looping empowers the producer with the freedom to "use other people's music to convey their own compositional ideas…it allows individuals to demonstrate intellectual power while simultaneously obscuring the nature and extent of their agency…" (2004: 138). The bricoleur is free to obscure themselves using media images that pre-exist, but the choice and arrangement of

these images points towards their particular style. What is also evident is their way of working, which, in my case, involves drawing on a planetary dramaturgy.

This planetary dramaturgy, as evidenced in *Yugo-ZA-Nista,* is found from the beginning of the devising process through the acknowledgment of the experiencing of images by the participants. From the very start, planetary dramaturgy places the body in an intermedial space, as a mediator between the media and cultural contexts. In performance, it presents its sources, the media images that guided the creation of the performance, within its *mise-en-scène*. This practice aligns itself with contemporary understandings of intercultural theatre, most closely to Fischer-Lichte's definition of interweaving performance. In the interweaving process, the planetary does not seek to impose a universalist set of images, but use images as bridges between cultures, intersecting tropes, archetypes and related experiences. Lastly, planetary theatre challenges the audience by staging the defamiliarization or deconstruction of theatrical images.

CONCLUSION

This project began as an exploration into the workings of live performance, with the objective of setting up the work of theatrical images as a currency in theatre productions. The productions that were created focused on devising a dramaturgy through bricolage, based on the recycling of found images. The initial hypothesis was that such images serve as the building blocks of theatre-creation. Read makes the case for the importance of understanding images:

> For if images are central to theatre, if they are the medium through which the transaction of theatre occurs, then understanding their nature can only, as with the imagination, challenge the persistent and detrimental division of intelligence and feeling. (1995: 65)

Through the previous chapter's analysis of the final production of this research project, I have established some of the features that characterize what I have termed planetary dramaturgy, which uses images as the primary currency of transaction. I have also shown how my experiences as a migrant have led me to make theatre using bricolage and the currency of images. As a way of concluding, I will now consolidate the overall research interest that has sustained this project and summarize my journey through the postdramatic theatre-making landscape towards the creation of planetary theatre. This form of performance contributes to the redefined intercultural practices of the postmodern, twenty-first century. The poetics of this theatre include a dramaturgy that places the body at the centre of an intermedial space, as a mediator between media and cultural contexts. In doing so, the *mise-en-scène* challenges the audience by staging theatrical images which defamiliarize or deconstruct media and cultural images. The planetary does not aim for a universal theatrical syntax, but presents a poetics of exchange, as shaped by the migrant experience, to locate the entire planet as a home. As a final word on the project, I will briefly touch upon the relevance of my practice to the theatre-making field.

Notes for the Bricoleur of Planetary Dramaturgy

Spivak attempts to simplify the planetary by stating that: “We must think our individual home as written on the planet as planet, what we learn in school astronomy…” (Spivak, 2012: 349). Following Spivak, we must shift our thinking to identify “space” – that is all that is outside the planet – as the only “other”. But this shift in thought, meant to expand our notion of home to include the entire planet, requires the embracement of a particular process. I have argued that the dramaturgy of the planetary is different from the intercultural theatrical approaches originating out of the West in the mid twentieth century.[146] In order to expand our home as our way of thinking about home, we cannot apply one way of thinking to everyone and neither are we to take what we like and combine it together without awareness of context. The planetary carries an obligation: “[…] however captivating the display of the living fossil is for the viewer (and it may indeed be sublime), responsibility entails taking stock of one's position in relation to those who live” (Sanders, 2006: 19). For this reason, Spivak uses defamiliarization as a method to recognize one’s position within the concept of the planetary. While she has started from a postcolonial and gendered perspective, Spivak also opens up the planetary to many forms of otherness:

> The Heimlich/Unheimlich relationship is indeed, formally, the defamiliarization of familiar space. But its substantive type does not have to be the entrance to the vagina. Colonialism, decolonization, and postcoloniality involved special kinds of traffic with people deemed “other”—the familiarity of a presumed common humanity defamiliarized, as it were. (Spivak, 2003: 77)

Spivak recognizes that the “other” can come from a variety of circumstances, and in the same way planetary theatre is open to many different starting points. In my case, it negotiates the geographic axes between the country of my birth and South Africa. Other practitioners of this planetary theatre will work with different axes of the planet (not even bound to geographical cultures), but the process of using media, of putting the performer in the intermedial space, of embodying the archive into repertoire are the necessary aspects of my particular dramaturgy. The end result is a defamiliarizing of images, the staging not only of the juxtapositions of otherness but

[146] Please refer back to chapter 7 for my overview of intercultural theatrical practices.

also of deconstructed familiarity. The process of perceiving a “common humanity” through the performance of its juxtapositions is thus one of planetary theatre’s main aims.

Spivak admits that she “cannot offer a formulaic access to the planetary. No one can” (Spivak, 2003: 78). She does admit that her thinking around the planetary has a shade of utopia to it, especially within her field of comparative literature: “Postcolonialism remained caught in mere nationalism over against colonialism. Today it is planetarity that we are called to imagine— to displace this historical alibi, again and again” (Spivak, 2003: 81). Such an evolution is necessary for Spivak, because the field of postcolonial studies remains stuck in an agenda that focuses on nationalism without taking in non-dominant perspectives. This evolution is similar to how Knowles and Fischer-Lichte outline developing intercultural theatrical practice, moving away from a modernist frame into one that simultaneously recognizes the local and the global. Even though Spivak does not offer a route, she does find examples of the practice, indicating the planetary may be found “by attempting to write the self at its othermost and blurring the outlines between that graphic and globalization” (Spivak, 2003: 91).[147] I propose this planetary dramaturgy as a theatrical practice that has the same aim and follows a similar procedure in its staging.

In my experience, I had begun the process of assimilation into the other cultures by searching for patterns that mapped me into the media within these new cultural contexts, seeking an identity within the cultural centres around me. My aim in the pursuit of these patterns was to reduce the distance separating my original cultural centre from the new ones I found myself occupying, to locate myself within a home, or, in this case, a combination of homes, as there was not a straightforward mapping of a singular culture to another. This led to my constant search for the similarities or differences across the cultural media that I encountered. I realized later that this is a unique way of seeing the world because it allows me to see things from different orders and angles. It also enables me to create a “third” space that is a combination of the images from the different homes. The layering of the theatrical

[147] Spivak writes this when reading the work of Chilean author Diamela Eltit, and her novel *The Fourth World* (1995).

images that I employ in the theatre that I create is informed by this perspective, and it is this “metatext” or evocative layer that guides the choices within my dramaturgy.

While planetary theatre is guided by the bricoleur, its dramaturgical methodology takes the form of exchange between bricoleur, performers, and the creative team. With every new production, the bricoleur must use the collaborators with whom they are working as translators into the culture they are not part of. In the presented bricolage experiments I have examined and created, there is a key and fundamental aspect of the rehearsal that is geared towards exchange, which identifies and empowers all those involved as co-creators. The elements of exchange are media images. The choices and starting point thus frequently come from the bricoleur’s own subjective experience, with this person serving as the guide for such projects. As a result, the bricoleur’s subjective experience comes through in the choices and the arrangement of the theatrical images, even within a development process that is collaborative. It serves, in this way, as the evocative layer to the performances that the bricoleur produces.

Bharucha argues that “there are no universal values in the theatre. There are only personal needs which get transformed into social and political actions, rooted in the individual histories of theatre” (1993: 67). The bricoleur, who in my case is also a migrant, has the personal need to make work which explores the exchange of cultures through the images which are exchanged on the stage. My use of bricolage, media and the performance of images served as the intermediary across cultures, to create a planetary landscape on the stage that allows for the expression of diverse viewpoints of the world. To “define our relationship to the cultures in the world for ourselves” is what the migrant is negotiating in life, and it is what Bharucha implores the intercultural directors of theatre to do, and what the planetary bricoleur must strive for in the construction of performances (1993: 41). The planetary theatre becomes a place where “the aesthetic and the political merge” (Fischer-Lichte: 391).

The poetics is found in the process of expressing images through the body. In this bricolage process of devising and performance, the expression of the final theatrical image still rests within the central figure of theatre – the performer. With all the other intermedial aspects that planetary theatre employs, the actions of the performer still belong uniquely to theatre’s domain. The aim, however, is that the expression and re-performance of these images will move the global into the

planetary (from the universalising to diversifying), allowing for the participants' own experience to form part of the staging. The context of the performer is in negotiation through the exchange of images, touching upon archetypes, and staging the juxtapositions.

The images used in planetary theatre carry their contexts, imbued with the negotiation and experience of the participants. With every project, it was accepted by all involved in the productions from the start that the theatrical images that were made through re-performance were not going to be free of the specificity of cultural contexts but were going to have potentially "translinguistic" qualities. These qualities carry our negotiation of our specific contexts and our shared archetypes. The performance result suggests a hybrid space – a combination of all of these contexts (Fischer-Lichte: 2009; Knowles: 2010). This hybrid theatre space is a challenge to the audience, as it is one that cannot be captured because it traces our gaze from our minds onto the world. It is precisely this quality that defines planetary theatre within the new realm of intercultural theatre as it aims to be "an innovative performance aesthetic" that "probes the emergence, stabilization and de-stabilization of cultural identity" (2009: 391).

The Planetary Challenge to the Audience

As I have shown, planetary theatre is influenced by the postdramatic in several ways, including the embrace of the intermedial that postdramatic performance espouses. One of the key ways in which planetary theatre manifests as postdramatic in quality is in its transparent acknowledgement of the audience through its constant referencing to their own media images. Like many other postdramatic theatre groups, planetary theatre plays with the audience through theatrical images, interrogating their media images through re-performance and through the use of the media drawn from another culture/time. Nevertheless, planetary theatre holds true to the axiom that theatre is actively "created out of the interaction between the performers, their technology and the audience" (Giesekam, 2007: 12).

But the planetary is also influenced by the postcolonial field and its political awareness and acknowledgement of hybridity. Planetary dramaturgy's objective is also a form of social defiance and political expression that aligns itself with the more

"affirmative" takes on postmodernism (Durham and Kellner, 2006: 448-449). This is achieved by using the very devices of the postmodern which are combined with the agency of postcolonial thought. Through the direct referencing of styles, and juxtaposition of media as well as the encouragement of diverse perspectives, planetary dramaturgy engages in a critical outlook upon the time and place of its context, because it seeks to explore the gaps between the images that circulate in the globalized world. In this sense, it is aligned with Frederick Jameson's thoughts on the emergence of science fiction:

> Only by means of violent formal and narrative dislocation could a narrative apparatus come into being capable of restoring life and feeling to ... our capacity to organize and live time historically. (1992: 284)

The juxtapositions staged through the performance of media images, which are separated by time and space on one stage, dislocate the modern need for a narrative and exposes the crack in the mirror, which allows the audience to reflect upon their current environment. This is in slight contrast to the more common idea of theatre serving as a mirror to the world, planetary theatre stages the cracks and ask the audience to not only see them but to also examine them up close, The aim of the planetary dramaturgy is to comment on the here and now, and the media images used onstage and in rehearsal are the apparatus that, in their arrangement, suggest a "violent…dislocation" and thus a critical reflection upon the world. My argument is that a planetary landscape was set up for the audience through the material *mise-en-scène* on the stages of the various productions that I used as examples in this project. Many juxtapositions were staged through the theatrical images of each production, whether it was between the two televisions or between the local performers and the "othered" figure of the bricoleur, or in the swing between Yugoslavia and South Africa, or in the time difference between 1914 and 2014.

The planetary thus allows the structure of the media it borrows from to influence its own structure, making it fully intermedial, not only in content but also in its form. As the structure and form of the borrowed media alters the theatrical performance, it poses more of a challenge to an audience expecting a medium-specific structure. The planetary theatrical landscape is far removed from the modernist and dramatic text-based performance, due to its intermedial and intercultural dependencies. This is because planetary theatre is constructed out of

found heterogeneous elements and arranged on stage within a series of theatrical images. As a result of using those found elements, planetary theatre picks up on themes relevant to our contemporary world, “such as processes of differentiation, diversification, and fragmentation; a heightened sensibility towards (self-) reflection; or globalization as facilitator of communicative exchange” (Fischer-Lichte, 2009: 399). This sits with current postdramatic practices and the evolving intercultural theatre that planetary theatre contributes to creating.

In dealing with exchanges of images, planetary dramaturgy negotiates the interactions of different cultures, whether they be artistic or style cultures, or geographical and national cultures. Its aim is a furthering of Barba’s desire for the “spectators to go beyond their own limits” with the aid of theatrical images (2010: 83).This multicultural landscape places it in a potentially dangerous position within the current climate, as articulated by Pavis: “The crisis of the intercultural, its incapacity to situate cultures both in their local specificity and in their universal humanity, does not make the task of multicultural artists any easier” (2010: 397). I think that my proposal of planetary theatre has sought to alleviate “this crisis of the intercultural” by working with the body of the performer and their repertoire as a component of the “local specificity” while using media images as a currency. The images I use in my dramaturgical practice carry the archetypes and the specificity of multiple gazes. Through a bricolage of juxtapositions between the specific and the “universal”, the planetary recognizes, respects and exchanges the differences between cultures. The planetary has the potential to create something new, further aligning itself with Fischer-Lichte’s “interweaving”:

> Rather, because of the multiple states of in-betweenness elaborated above, performances are particularly suitable as sites for different cultures to meet and negotiate their relationships through various processes of interweaving that result in something completely new and beyond the scope of any single participating culture. (2009: 400)

The devising and the performance of the poetics of the planetary develops “something completely new” thanks to the negotiation between the different states of specific and universal. This something new presents our “common humanity”, but more importantly it captures our home – the planet.

Planetary theatre strives to stretch itself outside of “any single participating culture” beyond engaging in a “process of interweaving” in both the development and performance stages of production, by allowing space for the expression of each collaborator’s own images (Fischer-Lichte, 2009: 400). In the collaborative devising process this is done through the performer’s physical animation of their images, while for the audience the incompleteness of the theatrical images engages them in creating their own meaning. Planetary theatre challenges the view of the one-dimensional, homogenous global outlook, encouraging diverse points of view through the expression of the participants. This will always be a complex space to negotiate, as Bharucha has outlined, because it requires swinging between the various cultures, without imposing a dominant world view. The ethics of exchange must be managed through the sharing of images, and their residual power must be interrogated by all in the process, allowing the subaltern to take their rightful place in the even exchange. What empowers planetary dramaturgy is the deliberate strategy to journey through “otherness” around the planet. This planetary theatre achieves by starting from one perspective, then engaging with other perspectives in order to review the initial perspective. This process is empowered by nudging the audience to view their own images with the same critical eye that they view the “other”, and thus to experience the uncanny and journey through defamiliarization.

The intercultural and intermedial demands on the spectator are intense and connected to the present methodologies of acquiring information. Giesekam (2007: 245) argues that from the start of the postdramatic, it “demands a more active, flexible spectatorship which brings to bear strategies for dealing with the material acquired through exposure to theatre, film, television and computer screens.” The planetary acknowledges the spectatorship’s daily media environment and presents the various tensions between them and the various messages, which all compete for understanding, within the same physical space. It can also transmit cultures, and through remediatising them, present them to an audience as a challenge to question how far or near it might be from their frame of reference (2007: 249).

This approach is heightened by the conscious choices around selecting heterogeneous media from the bricolage collection, so it can challenge the audience’s expectations instead of simply reinforcing them. Additionally, due to the multicultural meeting points, Giesekam quotes Marco De Marinis to remind us how

much the postmodern asks the spectator “to possess a range of encyclopaedic, intertextual, and ideological competencies which is anything but standard" (cited in Giesekam, 2007: 17). Accessing all of those within a performance is a big task, but a task which completes the *mise-en-scène* and puts the viewer in the planetary order. It asks them to question the global world order, in favour of a more experiential appreciation of many different cultural points of view. Planetary dramaturgy shares the postdramatic objective to “implicitly acknowledge the spectators’ role in completing the performance – something which applies to all theatre, of course, but which is often ignored” (2007: 249).

Within this research project, though it was not quantified through a study of the audience’s mental pictures, I argued how such an exercise would go beyond a theatrical study in attempting to capture that which is unique to each person. Instead, I made the claim that within planetary theatre the deliberate incompleteness of the theatrical image points the audience to take an active role in the *mise-en-scène*. With these features, the planetary cannot escape drawing attention to the mediation that is part of its construction; it does not hide the sources that were derived from it. There is an element of the audience actively looking at the references, and as Giesekam establishes, it leads the practitioner to “invite spectators to treat with a critical playfulness the place screen-based media have in their lives” (2007: 251). In the case of planetary dramaturgy, it is not only the screen, but the re-performances of diverse media and cultural images, that produces this invitation.

In developing the planetary dramaturgy, I have made intermedial references to bricolage processes within other media. One of those was sampling within the musical form of Hip-Hop. Hip-Hop’s characteristics share the same preoccupation with accidents and surprises as the postmodern does, but Hip-Hop has also developed a strong socio-political agency within its history. Nevertheless, it is possible to highlight how planetary dramaturgy works towards achieving a similar aim of confronting accidents and ruptures through a celebration of its form. While Schloss (2004: 138) argues that this is precisely what Hip-Hop is about – “controlling the unpredictability of random musical gestures” – planetary dramaturgy does the same for media images, through their re-performance.

Planetary dramaturgy does not seek “an illusion of progression or control” (Schloss, 2004: 138). It subscribes to Braidotti’s nomadic vision where “there is no

overarching concept of life, just practices and flows of becoming, complex assemblages and heterogeneous relations" (2011: 214). Martiniquais writer and philosopher, Éduard Glissant, writes about the impossibility of capturing the full interweaving network of cultural contexts and relations. At the same time, he celebrates the journey because:

> No matter how many studies and references we accumulate (though it is our profession to carry out such things properly), we will never reach the end of such a volume; knowing this in advance makes it possible for us to dwell there. Not knowing this totality does not constitute a weakness […]. (1990/1997: 154)

Glissant's use of the term "dwell" echoes the experience of the migrant dwelling in their new home, and holding the previous one in their mind. His description of relation is also the description of the planetary, of "not knowing this totality" but dwelling there. The experience of dwelling is enhanced by the collaborative expression of media images, which search for similar "accidents" and "cuts" so as to "make room" between cultures and within the global system and to build "*coverage*" of this experience (cited in Schloss, 2004: 138).

The bricoleur creates a space of exchange where those kinds of accidents occur in the interaction of images, and then stages the rupture that occurs between them. The bricoleur then forms part of the final *mise-en-scène* in the patterning of the cuts, and the audience can explore their meaning through their negotiation of the triggered theatrical images. This adds the audience to the assemblage that allows for the existence of theatrical images. It also creates a space to dwell, where, as Fischer-Lichte describes: "…moving between cultures is celebrated as a state of in-betweenness that will change spaces, disciplines, and the subject as well as their body in a way that exceeds the imaginable" (2009: 400). The planetary's aim is to exceed that "imaginable" of the body through the dwelling in the "in-betweenness" of diverse perspectives, akin to Bhabha's "Third Space" where we may "elude the politics of polarity and emerge as the other of our selves" (Bhabha, 1994: 56).

The Notation and Poetics of Bricolage

Within the broad landscape of the postdramatic, the spectator has a big task during the performance, as Whitmore writes:

> The audience acts as co-producer of the performance as it witnesses the dialectical interchange between the director's metatext, and the living *mise-en-scène.* (Whitmore, 1994: 227)

I have established how the bricoleur's "metatext",[148] or evocative layer, is the patterning of the theatrical images, and the *mise-en-scène* is found in the action of performance, from the performer, to the material elements in play and the audience who translates the theatrical images into their mental picture. I have also suggested that the *mise-en-scène* and the evocative layer of the sequence of theatrical images, within the planetary, function as a form of navigation through the ruptures it creates in cultural archives of images. The evocative layer within my creation of the planetary is informed by my experience of being a migrant, but as suggested by Spivak, the planetary resides in any form of deconstruction of otherness. My form of dramaturgy contributes to this deconstruction by drawing on image-based theatre-making. While I have outlined that the poetics of the planetary rely heavily on the juxtaposition of images, I do not want to propose a strict semiotic syntax beyond the suggestion of an arrangement of sequences that captures the in-between of at least two distant realities.

The evocative layer and the *mise-en-scène* communicate with each other through the knots and fractures of the theatrical images and their placement on stage. It is important to remember that the elements of a theatre-maker's evocative layer are the theatrical images, all of which are sourced from pre-existing material of either the same or different mediums. This could indicate a possible way of transcribing the evocative layer through a form of comprehensive listing of traces between the theatrical images and the sources that led to their *mise-en-scène*. This arrangement might also suggest a sign system that helps weave the evocative layer into a single tapestry.

Whitmore (1994: 209) advises a postdramatic director to pick a sign system which is a primary one, and work on emphasizing it at moments during the performance. With the heterogeneous elements of the bricolage, the primary sign system plays a crucial role in providing the bedrock on top of which the rest of the elements are layered. Within the three productions described in this project, the

[148] Even though the term "metatext" is used here, it must not be forgotten that the "text" is actually a sequence of images. Thus "metatext" is actually "meta-sequence of images". For this reason, I prefer to use Barba's formulation of the evocative layer.

notation of the evocative layer was documented, and allowed to develop over the devising period, but remained legible only to those involved in the process, under the final control of myself as bricoleur. However, even with a legible form of evocative layer or "metatext", there is nothing that quite captures the journey to the desired theatrical images from their *mise-en-scène* of origin. Semiotic theorists such as Keir Elam attempted to set up tables and graphs that chart the decisions made in the various sign systems of a performance. However, no methodology, to my knowledge, has yet been offered as a way to capture the "metaphysics" of the *mise-en scène* (Read, 1995: 58). This is because it is an unyielding exercise, too dependent on aesthetics, ephemerality, and the individual's own locus of images. Jacques Rancière connects the artist to the researcher when he states, in relation to the creation of performance, that: "the manifestation and the effect of their competences become dubious as they frame the story of a new adventure in a new idiom. The effect of the idiom cannot be anticipated…" (2009:22). We might never capture the metaphysics as a way of anticipating the result, but it doesn't mean we can't work with metaphysics at all.

In this research project I engaged at least two different structures within the productions of *Yugo-ZA-Nista* and *A Day, Across,* which dealt with the *mise-en-scène* in each of the ways that Pavis describes. For *A Day, Across,* which was working towards the creation of a narrative, this process took place through the opening up of an archetypal quest story towards integrating all the diverse media elements used in the production. In *Yugo-ZA-Nista*, the use of the televisions and the sketch comedy format was meant to close down or frame the various stories towards that organising structure. It is clear that, depending on the nature of the image, the bricoleur needs to find the appropriate conduit that allows for the audience's engagement, and their ability to connect with the work as a "world in miniature" (1999: 3).

Lévi-Strauss argues that the understanding of the method of production adds another layer of appreciation for the viewer of art. In this case. the observer can appreciate other possible ways of the artwork being made, which makes him an "active-participant" and almost a co-creator. Within planetary dramaturgy, clearly built through bricolage, this is evident as well. The fragments of the media image stand out, and are extracted and referenced, thereby encouraging the audience

member to re-arrange or rebuild them in their own configuration. This is why planetary dramaturgy also falls into what Rancière, in his treatise on *The Emancipated Spectator* (2009), asks for in a new theatre;

> …it is a matter of linking what one knows with what one does not know, of being at the same time performers who display their competences and visitors or spectators who are looking for what those competences may produce in a new context, among unknown people. (2009: 22)

The theatrical images that the bricoleur lays in front of an audience are placed on stage to invite the audience to undertake a critical journey through their own body, which holds other images in relationship to those which are placed on stage, "linking what one knows with that one does not know".

The Currency of Images

Working with images has allowed me to experiment with Arnheim's hypothesis around "visual thinking" which "maintains that the mind thinks in images (precepts), obviating the need for verbal intermediation, and, in hermeneutic terms, downplaying the consideration of contextual and cultural influences upon perception" (Merjian, 2003: 159). In the development process of each of the productions considered in this project, the initial steps of putting things on the floor was done through the re-performance of images while holding onto the cultural influences. At times, these images were drawn from the performers' past performances, and with each new iteration (with new groups), these images moved further away from the performer – to media from other time periods and finally to media from other cultures. In each instance, the participants were asked to respond with images, which they had either seen a long time ago, or they had been recently exposed to.

While the process on the floor calls for an exchange of images, what I discovered in the process of staging was that it is not possible to distance the bodies who hold the images from their cultural influences. Once performed, the context of the theatrical image was necessary to allow the image to become clearer in the mind of the audience. This context was always based on other theatrical images, thus articulating that images carry their context with them. This is simply because images need our bodies to activate them. The journey from what is placed in front of us to

what is in our mind happens through the body. The power of images is supreme according to Belting (2011: 9) because “they colonise our bodies (our brains)… images are in control. Instead of reinventing themselves, people reinvent the images they live with.” We complete the image that placed in front of us, filling it in with the context and cultural history that is stored in our body through previously seen images. The devising process, by both generating images and arranging them together, acknowledges that images work like precepts, and serve as the exchange that allows us to negotiate our way through life and through the making of art.

The planetary combats the homogenization of the global through one of the instruments of globalization: images and their transmission. As Hall describes: “Global mass culture is dominated by the modern means of cultural production, dominated by the image which crosses and re-crosses linguistic frontiers much more rapidly and more easily, and which speaks across languages in a much more immediate way” (1997: 27). Hall thus supports Arnheim’s hypothesis on “visual thinking” while also connecting images to Belting’s analogy of a nomad. However, Hall also justifies Spviak’s concern about the global becoming so dominant because images travel easier and communicate quicker in the postmodern age. The planetary uses the performance of such global media images as the currency for exchange, thereby resisting a dominant global view and seeking juxtapositions of interpretations. The performance of the images is akin to the distant reading espoused by Moretti, which insists on an awareness of that which is both close and far. Dimock could be describing the movement of images transmitted through media when she argues how literature is a kind of a migrant:

> …translations will disperse a momentarily assembled group of words, will turn every seemingly bounded text into something far more random, scattered by circumstances across the centuries and across the entire planet. ... Global transit extends, triangulates, and transforms its meaning. (Dimock, 2001: 177)

It is the act of translating that is the driving force behind the movement of literature and the transformation of its meaning. Within planetary dramaturgy it is this same process of translation, of moving image from archive to repertoire, that is the driving force of translation and one that gives more agency to the participant and challenge to the spectators.

Just as Marranca's "mediaturgy" would be "impossible to imagine without the concept of globalization" and the circulation of images, so would it be impossible to create planetary dramaturgy without a bricolage of images to draw upon (2010: 19). However, planetary dramaturgy seeks to add an embodied experience to this formulation. This embodiment illustrates the characteristics of planetary dramaturgy, and its dependence on the collaborative process of exchanging images. The potential for a huge range of experiences using images manifested itself with every new group of collaborators that I worked with, who were no doubt influenced by their own places of birth and current location. Planetary dramaturgy adapts, extracts and acknowledges the experience of its participants. The productions within this research project were influenced by myself coming from Yugoslavia and the participants being students of South Africa. A bricoleur from a different location and participants from yet another one would and should stage their own experience, creating their own theatrical images. The *mise-en-scène* and the resulting theatrical images generated within my projects would have been different, in other words, had the participants been migrants from Sarajevo themselves, or even older professional actors – all of whom have access to a different set of images, stories, associations. What remains the same, however, is the currency of exchange – the images shaped by the planet we are on, and the aim to experience the relation between these images.

Planetary theatre's goal is in common with Barba's, to not have a shared experience of performance, but rather to create a "theatre which is able to speak to each spectator in a different and penetrating language". This theatre "is not a fantastic idea, nor a utopia. This is the theatre for which many of us directors and leaders of groups have trained for a long time" (2010: ii). In setting up planetary dramaturgy, we must acknowledge that the bricoleur is seeking to expand beyond their culture of origin or current location. By bringing in media and the performers within a collaborative relationship, the bricoleur grants access to a planetary gaze upon culture through the experience and sharing of their own images.

The planetary creates something new. Fischer-Lichte could be describing how the planetary sides with "interweaving" when she writes: "By interweaving cultures without erasing their differences, performances, as sites of in betweenness, are able to constitute new realities – realities of the future, where the state of being in-between describes the 'normal' state of the citizens of this world" (2009: 400-401).

The planetary also poses the question – if the interweaving of cultures can happen within a devising process and a performance space – can it be taken out of the theatre and into lives? Can the "world in miniature" put forward a lesson for the world at large? Both Knowles and Fischer-Lichte argue that the exchange within the redefined intercultural, interweaving and planetary theatre can give us something, even if it is only hope, for application on the planet. Fischer-Lichte suggests interweaving as a "laboratory" that can be exported beyond the confines of the theatre: "interweaving cultures productively, and ... exploring how to turn a crowd of individuals with very different cultural backgrounds into members of - even if only temporary – a community" (2009: 398-399). This can only happen if the poetics of the planetary continues in its commitment to collaborative dramaturgy which not only includes participants from diverse cultures but which also gives them agency over media images to perform their differences respectively. In this way, it remains faithful to planetary's ethical thrust, championing for subaltern perspectives to be as dominant as the previously dominant ones (Elias and Moraru, 2015: xii).

The bricoleur is there to facilitate the theatre-making project of building a community of individuals who occupy a shared planet. One production at a time. To set up an image exchange across cultures, the project must set itself up to make sure that this criterion, which acknowledges the planetary, is represented. The elements gathered, the images that are sourced, must be extracted in such a way that they encourage the development of a planetary perspective, a heterogeneous way of looking at the world. Like the experience of a migrant, the arrangement of these images, the layering, patterning, the cuts in between them, seeks to challenge the audience towards expanding their gaze upon the world. Today we are more technologically connected than ever before, but we use images to push ourselves further apart rather than exchanging them to better co-exist in our assemblage on this planet. Planetary theatre encourages us to journey like nomads through one another's images. In doing so, planetary theatre acknowledges the power that lies in theatrical images to serve as a shared language: a currency in the exchange of worlds.

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APPENDIX A – Selection of References from *A Day, Across* (2014)

Compiled by Paige de la Harpe

#	Name	Scene Reference
1.	Turn on TV	
2.	On Patrol	'Ulysses' Theme,' 1994, on *Ulysses' Gaze,* CD, ECM, United States of America. Music by Eleni Karaindrou from the film by Theodoros Angelopoulos, performed by Kim Kashkashian.
3.	The Funeral	*Act of Valor.* 2012. Motion picture, Relativity Media, United States of America. Produced and directed by Scott Waugh and Mike McCoy. Ramaphosa, C, 2014, 'Today is an historic day,' Remarks by Deputy President Cyril Ramaphosa presented at the Re-interment Ceremony of Private Beleza Myengwa in Delville Wood, France, July 6th 2014.
4.	Tear the message	
5.	Deliver the Parcel	
6.	Opening the Box	
7	Visit of the White Assassin	Mandela, N. 1964. "I am the First Accused," Mandela's statement from the dock at the opening of the defence case in the Rivonia Trial, presented at the Pretoria Supreme Court, South Africa, April 20th 1964. *The Matrix.* 1999. Motion picture, Warner Bros. Pictures, United States of America. Produced by Joel Silver; directed by Andy Wachowski and Lana Wachowski *Alice in Wonderland.* 1954. Motion picture, Disney, United States of America. Produced by Walt Disney; directed by Clyde Geronimi, Wilfred Jackson & Hamilton Luske
8	Start the Journey	*'Pack Up Your Troubles in Your Old Kit-Bag, and Smile, Smile, Smile*,' 1915, published music recording, London. Written by George 'Asaf' Henry Powell; music by Felix Powell.
9	Getting on the Train	
10	The Train	'Stimela (Coal Train),' 1998, on *Stimela,* CD, Connoisseur Collection, London. Written and performed by Hugh Masekela.

11	Gangnam style	*'Gangnam Style*,' 2012, on Psy 6 (Six Rules); Part 1, CD, YG, Universal Republic & School Boy, Seoul. Written and performed by Park Jae-sang, 'Psy.'
12	SIREN	
13	Next	*'Pack Up Your Troubles in Your Old Kit-Bag, and Smile, Smile, Smile*,' 1915, published music recording, London. Written by George 'Asaf' Henry Powell; music by Felix Powell. AFP, Paris, 2014, 'Not in my name, ' *The Daily Star;* 25 September 2014. Available from <http://www.thedailystar.net/not-in-my-name-43295>
14	Welcome to War	A solider from South Africa, n.d. *Welcome to War.* 'From the Battlefield.' Available at <http://www.onlinetoday.com/users/deanna/circle/battle.htm>
15	Mama/Mama	*Full Metal Jacket.* 1987. Motion picture, Warner Bros. Pictures, United States of America. Screenplay by Stanley Kubrick, Michael Herr & Gustav Hasford; directed by Stanley Kubrick
16	Field Hockey	*The Daily Mirror.* McLellan, David, 1917, *'Official Photograph on the British Western Front in France,'* British Western Front, United Kingdom.
17	Women Operating	https://www.theatlantic.com/photo/2014/04/world-war-i-in-photos-soldiers-and-civilians/507329/ Image 18.
18	Women Working	https://www.theatlantic.com/photo/2014/04/world-war-i-in-photos-soldiers-and-civilians/507329/ Image 10
19	Women Waiting	https://www.theatlantic.com/photo/2014/04/world-war-i-in-photos-soldiers-and-civilians/507329/ Image 41.
20	SS Mendi	A solider from South Africa, n.d. *Welcome to War.* 'From the Battlefield.' Available at <http://www.onlinetoday.com/users/deanna/circle/battle.htm> *Alice in Wonderland.* 1954. Motion picture, Walt Disney Pictures, United States of America. Produced by Walt Disney; directed by Clyde Geronimi, Wilfred Jackson & Hamilton Luske Bisset, Mac, 2007, *The South African Military History Society- March Newsletter.* Available from <http://rapidttp.co.za/milhist/7/c07marne.html> 'I'm Kinda Busy,' 2009, on *The Fame Monster,* CD, Darkchild Studios, Los Angeles. Written by Stefani Germanotta, Rodney "Darkchild' Jerkins, LaShawn Daniels, Lazonate Franklin and Beyoncé Knowles; performed by Stefani 'Lady Gaga' Germanotta & Beyoncé Knowles

21	Kill Yourself	Barker, H. 1994. *Hated Nightfall: Wounds to the Face.* Calder Publications, London.
22	Three Soldiers	Sargent, J.S, 1919, *Gassed,* painting, Imperial War Museum London, viewed September 2014. Available at <http://www.theguardian.com/ world/2008/nov/13/gassed-john-singer-sargent>
23	Drugging Alice	Bull, D. 2004 – 2008 . *Dr. 90210.* United States of America, E!.
24	Outrage to Decency	Barker, H. 1994. *Hated Nightfall: Wounds to the Face.* Calder Publications, London.
25	Stealing the Umbrella	Carroll, L. 1865. *Alice's Adventures in Wonderland.* Macmillan, London. *Good Morning, Vietnam.* 1987. Motion Picture, Touchstone Pictures, United States of America. Produced by Larry Brezner & Mark Johnson; directed by Barry Levinson *Alice in Wonderland.* 2010. Motion picture, Walt Disney Pictures, United States of America. Produced by Joe Roth, Jennifer Todd & Suzanne Todd; directed by Tim Burton.
26	Women in Fight	Pankhurst, E. 1913. 'Freedom or Death.' Speech delivered in Hartford, Connecticut, USA, on November 13th 1913.
27	Blackadder	Lloyd, J. 1989. *Blackadder Goes Forth*- Season 4, Episode 6: Goodbyeee. November 2nd 1989, United Kingdom, BBC One.
28	Dulce et Decorum Est	Owen, W. 1919. *Dulce et Decorum est.* Retrieved September 2014, available at <http://www.wilfredowen.org.uk/ poetry/dulce-et-decorum-est>
29	Handing Over of Letter	
30	The Despair	
31	The Birth	
32	The Toy Soldiers	*Toy Story.* 1995. Motion picture, Walt Disney Pictures and Pixar Animation, United States of America. Produced by Ralph Guggenheim & Bonnie Arnold; directed by John Lasseter.
33	Franz Ferdinand	'Take Me Out,' 2004, *Franz Ferdinand,* CD, Domino Records, London, United Kingdom. Written by Alex Kapranos & Nicholas McCarthy, performed by Franz Ferdinand- Alex Kapranos, Nicholas McCarthy, Bob Hardy and Paul Thomson
34	The Assassination	
35	The Objects Together	Mandela, N. 1964. "I am the First Accused," Mandela's statement from the dock at the opening of the defence case in the Rivonia Trial, presented at the Pretoria Supreme Court, South Africa, April 20th 1964.
36	Sarafina!	*Sarafina!* 1992. Motion picture, Hollywood Pictures, Miramax Films & British Broadcasting Company, United States of America & South Africa. Produced by Anant Singh & David Thomson; directed by Darrell Roodt

APPENDIX B – Production Details

Sample (2011)

Staged as part of GIPCA's *5 thoughts 2011*, performed on Sunday 12 June.

Exhibit #1 – Freeform

Performers:

Dann-Jacques Mouton
Cintaine Schutte
Turdy Van Rooy
Gideon Lombard
Gabriella Pinto

Stimulus & Container:

Monologue – Gabriella Pinto performing a text from Howard Barker's *Europeans*, done as part of her voice exam at UCT 2009.

Exhibit #2 – Solo

Performers:

Mandisi Sindo,

Exhibit #4 – Looped

Performers:

James MacGregor
Tj Ngoma
Katherine ten Velthuis
Joanna Evans
Max Starcke

Sources:

Performer: James MacGregor as *Moritz Stiefel*
Text: *Spring Awakening* by Frank Wedekind
Performance: UCT Production 05 – 15 May 2010, directed by Christopher Weare

Performer: TJ Ngoma as *Tatu'Gaba*
Text: Devised from *Ukhozi Olumaphiko* by Ncedile Saule
Performance: UCT Production 27 Apr - 02 May 2010, directed by Mwenya Kabwe and Mandla Mbothwe

Performer: Katherine ten Velthuis as *Caitlin*
Text: Devised from *Last Contact* by Stephen Baxter
Performance: UCT P4 Adaptation Project 2010, directed by Oskar Brown

Performer: Joanna Evans as *Fidelia*
Text: Workshopped - *My Name is Cumby* – by Mandisi Sindo, Shariffa Ali, Lipalesa Baduza, Lihle Mananga, Joanna Evans
Performance: UCT P2 Melodrama Project October 2010, directed by cast

Performer: Max Starcke
Performance: Stroompie, Edge of Wrong 2009

Exhibit #5 – Rehearsed

Performers:

Tanya Heywood
Iman Isaacs
Anele Pendze
Andrea Juries
Loren Loubser
Marnitz Van Deventer
Choreography: Esthie Hugo

Sources

Elizabeth: Almost by chance a Woman by Dario Fo, Voice Exam 2009
Decadence by Steven Berkoff, Voice Task 2011
The House of Bernarda Alba, by Federico García Lorca, directed by Jacqui Singer, UCT 2010
Absent Body, devised by cast, directed by Gabriella Pinto, UCT Movement Exam 2010
Mis by Reza de Wet, Voice Exam 2009

Greek by Steven Berkoff, directed by Marcus Graham, Brisbane Powerhouse 2004
Romeo og Julie, directed by Roar Kjølv Jenssen, Teatrelaget i BUL i Nidaros 2008
House of Wives by Fatima Gallaire, directed by Naila Al Atrash, UCT 2011
Bokumka Bonke, devised by cast, directed by Mandla Mbothwe, UCT 2010
Ingqumbo yeminyanya by A. C. Jordan, Voice Exam 2010
Iqanda aliphekwa, Voice Exam 2011

Stimulus:

Movement piece "untitled" choreographed by Esthie Hugo with Andrea Juries, Loren Loubser & Marnitz Van Deventer

Bricolage (2012)

Bricolage was performed three times between the 7th and 9th of March 2012 as part of the Infecting the City Festival in Cape Town.

PERFORMERS:
Vaneshran Arumugam
Sonnet 27, William Shakespeare, Shapiro Theatre, 2008 /
Comedy of Errors, Wits, 1998 /
Hamlet, RSC, 2006 /
maskhande waltz, 2011 /
Still feel the same, from You Expected Something Else, self-written, 2007 /
Yunus Hafajee, Cissie, Baxter, 2008 /
January, self-written poem, Taxi Radio, 2012

Jayne Batzofin (FTH:K)
Tsotsi, Benchmarks, FTH:K, 2011 /
Acolyte daughter, QUACK!, 2009, FTH:K /
Monster Girl, Clowns without Borders, 2010

Brydon Bolton
Song for the Unamed One, 2011 /
Benguela, 2010 / Akoustik Knot /
Kardiavale, Conspiracy of Clowns, 2011
Heart of Sand, La Rosa Dance Company, 2009

Mdu Kweyama
Altyd Jonker, Rys, Vleis en Aartapels, 2009 /
Baxter Festival, Remix, 2011 /
Tango Class /
Heart of Sand, La Rosa Dance Company, 2009 /
Karoo Moose, Aardklop, 2008

Rebecca Makin-Taylor
Nurse, Romeo and Juliet, UCT, 2011 /
Constance, King John, UCT Class Task, 2011 /
Then and Now, Gideon Lombard & UCT, 2011 /
Kvetch, UCT Class, 2011 /
The Treatment, UCT Class Task, 2011 /
Memory of Water, Shelagh Stephenson, UCT Class Task, 2011

Lesoko Seabe
The Woman, Migritude, Mwenya Kabwe & Out the Box, 2011 /
Ma, Op Dees Aarde, UCT, 2006
Anna, Closer, UCT Class, 2005
Spanish Dancer, Untitled, Wits, 2000
Million Man March Poem - Maya Angelou, UCT Rehearsal Studio, May 2006 /
Love Rain - Jill Scott, UCT, 2006 /
Mammy Louise, The Trial of One Short-sighted Black Woman vs Mammy Louise and Safreeta Mae- Marriane Messina, UCT, 2006 /

Luvuyo Simandla (La Rosa Dance Company)
Heart of Sand, La Rosa Dance Company, 2009 /
Solea por Buleria, La Rosa Class /
Domingo Ortega Workshop, 2010 /
Sentimientos, La Rosa Dance Company, 2009 /
Flamenco Puro, La Rosa Dance Company, 2011 /
Celebracion Flamenca, La Rosa Dance Company, 2010 /
Viaje Flamenco, La Rosa Dance Company, 2007

Marlon Snyders (FTH:K)
Acolyte Son, QUACK!, FTH:K, 2009

COSTUMES:
Leigh Bishop
Hamlet, UCT, 2009

VISUALS:
Jon Keevy

Beginning with the White Sheet, Yawazzi, 2009 /
Under the Stars, Above the Tree, Yawazzi, 2008 /

Sanjin Muftić
Autopsy, Magnet Theatre, 2010 /
ingcwaba lendoda lise cankwe ndlela, Magnet Theatre, 2009 /
Attempts on Her Life, UCT, 2008 /
Vrh Prsti, Out the Box, 2010 /
Heart of Sand, La Rosa Dance Company, 2009 /
Under the Stars, Above the Tree, Yawazzi, 2008 /

LIGHTS:
Gabriella Pinto
Stage Manager on various productions

PROPS:
Suitcases
Migritude, Mwenya Kabwe & Out the Box, 2011

Dagger
a Shakespeare Production, UCT

Flowers
Hamlet, UCT, 2009

SET
Slave Church Museum, 40 Long Street, Cape Town

A Day, Across (2014)

A Day, Across was part of the Cape Town Fringe Festival 2014, performing at City Hall 1 four times between the 30th of September and the 4th of October. The cast included 3rd year acting students from CityVarsity: Joanna Ajibade, Monique Bowes, Estee Classen, Geralt Cloete, Shandre Lee Daniels, Paige de la Harpe, Sibongile Dlamini, Rory Fish, Hannah Gillet, Matthew Hendricks, Andrea Hurter, Palesa Kola, Robin Mathobie, Linda Mgadi, Bridgette Mokgobadi, Karabo Monnathebe, Vuyo Nzukuma, Anthonia Petersen, Kayla Pienaar, Mpho Sebalo, and Sharntelle Tsolo.

Other creative collaborators included Jayne Batzofin as costume and set designer, Rebecca Makin-Taylor as voice coach, and Iman Isaacs as choreographer.

Top Lista Yugo-ZA-Nista (2015)

The cast consisted of 3rd year acting students from CityVarsity: Anray Amansure, Lizelle Bernardo, Genna Blair, Lobcke Hein, Annemie Jordaan, Alfredo Joseph, Luyanda Kabanyane, Inez Robertson, Chiron Swarts, Douglas Swinerd, David Traub, Dan-Mari Viljoen, Robyn Williams.

The production was performed on the 25th and 26th of August at the Arena Theatre, on UCT's Hiddingh Campus.

APPENDIX C – English Translation of Acknowledgements

When I was 7 years old, a youth radio station came to record a programme at our primary school in Sarajevo. The reporter asked me what I wanted to be when I grew up. Without a thought I had replied: “I want to be a famous photographer who travels the world”. I did not become a famous photographer, but I did get an opportunity to travel the world and work with images in theatre and performance, as this project will demonstrate. While the list of contributors is quite long, there are a few special people whom I want to highlight.

I owe much to my middle school drama teacher, Pamela Slawson, who guided my first steps into this field through musicals performed at the International Community School in Addis Ababa. During this time, at the Alliance Française, I also witnessed the production of *Les Porteurs d’eau* by Théâtre Talipot, which implanted the power of theatrical images in my mind and left a profound effect on me.

For the seeds of this project, I am forever indebted to The Avalanches, and their 2000 album *Since I Left You*. Watching their music video *Frontier Psychiatrist* was the inspiration that kicked off the research question. In the middle phases, I must thank the members of the Intermediality Group of the International Federation of Theatre Research, as well those who are part of the International Society of Intermedial Studies, for responding to my presentations with such enthusiasm and giving me the drive to complete the project.

I cannot express enough gratitude to all of the actors, students, performers, technical assistants and collaborators in all of the practical projects. Thank you for donating your time, talent and skill to these crazy experiments. The University of Cape Town Drama Department deserves a mention for assisting in many of the technical aspects of staging the productions that were part of this project. My former bosses at CityVarsity, Michelle Young and Chanel Engelbrecht, as well as my colleagues in the Acting Department, thank you for allowing me the space and time to do this while working with you.

The writing of this project couldn’t have happened without two important “tools”: the web application Pacermaker.Press which made me conquer the word

count as if playing a video game, and the music of Portico Quartet and Khurangbin whose discographies became the soundtrack for most of the hours spent transferring thoughts into the word processor.

A huge thanks to Esthie Hugo, my editor, whose meticulous work gave me a lot more confidence in my ideas and the final written result. Warm thanks to my supervisor Veronica Baxter, who had patience for me to tease out my argument, and thanks to Mark Fleishman for asking the tough questions. Thanks also to Judith Rudakoff who first edited the text that would become chapter eight of this thesis.

Thanks to my parents, Emira and Tarik, who put education as the number one priority and kept reminding me that there is always room for improvement. Your unconditional support, both emotional and financial in allowing me to study what I love was invaluable. Thanks also to my sister Maja, who followed my progress all the time, even from an ocean away.

The person who was there at every minute of this project deserves the biggest thanks. My partner, Amy (who became my wife during this project), contributed so much to my wellbeing during this time, allowing me to constantly bounce off ideas and challenging me to work harder every day. Thank you for having the patience to see this until the end. Thanks also to Amy's parents, Sharon and Mogamat, for their support.

Soon after the radio interview at the primary school, my family and I left Yugoslavia and since then I have never written much in Bosnian/Croatian/Serbian. At the end this long academic journey, I thought it would be appropriate to conclude it by returning to my home language.

This work is dedicated to my grandmother Šemsa and grandfather Hakija who fed my curiosity for the planet from an early age.

Plagiarism Declaration

"This thesis/dissertation has been submitted to the Turnitin module (or equivalent similarity and originality checking software) and I confirm that my supervisor has seen my report and any concerns revealed by such have been resolved with my supervisor."

Name: Sanjin Muftić

Student number: MFTSAN001

Signature: Signed by candidate

Date: 21/09/2019