

## **Performance Studies and Shakespeare: A Dialogue**

**Susan Bennett (University of Calgary) and Gina Bloom (University of California, Davis)**

Shakespeare Association of America annual meeting, 2016

Part One: Friday March 25, 3:30-5:30 p.m.

ABSTRACTS

### **Animal Matters and Temporal Crossings in Marlowe's *Massacre at Paris***

Patricia Cahill (Emory University)

In this essay I aim to revise to call attention to the disorienting temporalities that emerge in early modern history plays through their appeals to the sensorium. Drawing on Rebecca Schneider's *Theatrical Remains*, I argue that Christopher Marlowe's *The Massacre at Paris*, first performed in 1593, created in its first audiences a "feeling of reenactment"—that is, a visceral sensation of the ongoing presence of the past. Central to this argument is my observation that Marlowe's play enacts the etymological origins of the word "massacre" in "butcher shop" through animal-derived stage properties (skins, blood, and flesh) that represent the mass killing of the Huguenots. Ultimately, by illuminating how affective intensities arise in Marlowe's play when human bodies converge with the signifiers of animal death, I argue for an understanding of early modern play-going as a profoundly immersive experience.

### **The Live, the Dead, and the Theatrical: Staging Remains in the History Plays**

Alice Dailey (Villanova University)

In this paper, I work through some questions that are part of a longer project on Shakespeare's history plays. I take as my starting point a scene from "The Glorious Moment," a four-day weekend event at the Courtyard Theatre in March 2008 when the RSC, Michael Boyd, and a company of 34 actors staged their complete, 8-play Histories cycle in episodic order. An element I mentioned briefly in a 2010 essay about the event continues to interest me. It was from act 1, scene 3 of *Richard III*, when Queen Margaret stepped out of the shadows to curse the bickering Yorkists. In Boyd's production, she unfolded a filthy pack of her son's decaying body parts as she cursed, arranging them on the stage floor in approximation of a human form. The dead Prince Edward was thus represented by two on-stage bodies simultaneously: by the disarticulated remains and by the Marquis of Dorset, whom Margaret appeared to recognize as the same actor who had played her son in *3 Henry VI*. My paper uses this moment, along with Rebecca Schneider's work on historical reenactment, to rethink the scene of Talbot's death in *1 Henry VI*. By describing the complex temporal operations that underlie the performance of history, Schneider observes how reenactment confounds conventional distinctions between live and dead, past and present, source and copy that have exerted such influence on the way we read the history plays. My paper explores how performance-focused work like that of Schneider can articulate what is staged through the RSC's doubled Prince Edward and the corpse of Talbot, figures who foreground the intersection between remains and live bodies that I argue is a central preoccupation of Shakespeare's chronicle plays.

### **The Spectacular Body of Lavinia**

Deanna Malvesti Danforth (Boston College)

This paper engages with current work at the intersection of performance studies and cognitive theory in order to explore two central questions: (1) How does the theatre tell

stories in ways that written texts cannot?; and (2) What were the theories at work when Shakespeare and other early modern playwrights adapted stories containing “spectacular bodies” for the stage? In order to think through these issues, I use the theory of “mirror neurons” to consider the power of the body of Lavinia in *Titus Andronicus* to move an audience in relationship to the body of her Ovidian counterpart, Philomel, in *The Metamorphoses*. The dramatization and embodiment of Philomel’s story by Lavinia, I argue, suggests an alternative response to the suffering of another human being – sympathetic feeling rather than the further enactment of violence.

### **Gambling and Theater Performance**

Donald Hedrick (Kansas State University)

I want to extend my study of “entertainment value,” namely, the relation of the paratheatrical pleasure of gambling to Shakespearean theater performance. My focus has been especially to consider Adorno’s concept of “sportification” and Benjamin’s treatment of the “shock” gambling provides to events. I’m thinking of the pervasive Elizabethan “gambling culture’s” aesthetic mindset, and especially (in *Shrew*) the representation of non-commercial, even anti-commercial gambling. For SAA I’d further extend the topic using performance theoreticians’ consideration of theatrical presence, especially for historicizing performed ephemerality in its relation to the elevation and valorization of the momentary, the contingent, the trivial, and addiction affect.

### **Curving the Binaries through Shakespearean SpaceTime**

Diana E. Henderson (Massachusetts Institute of Technology)

Throughout my career, I’ve wrestled with the inevitability of binary thinking in scholarship, even as feminism and deconstruction (especially) worked to undo, invert or at least trouble its equally inevitable reproduction of hierarchies. Text/performance, archive/repertoire, historicist/presentist, male/female.... the familiar list goes on, despite all the poststructural linguistics and cultural theorists working to displace opposition with a field of meaningful differences. Over the past two decades in both academia and the embodied world, the race-class-gender triumvirate has begun to be repurposed (by some) against such binarism by naming the multiplicity of differences within each category and accentuating the ways X/not-X (or more accurately X/Y) thinking masks dynamic continuums. I’m interested in combining that awareness with similar unraveling of binarism in how we think about the basic conditions of human performance, and indeed being itself—that is, drawing on post-Einsteinian spacetime to undo Newtonian notions of time and space that still haunt our discussions of Shakespeare’s London and modern performances. By reconceiving Shakespearean performances within a four-dimensional unified field, I hope to refocus attention on the multiplicity of relationships among individual “points” in ways that expand that field. In addition, through a series of non-linear but linked paragraphs concerning pedagogical, theoretical and scholarly uses of our readings, and the role of *Hamlet*-related revenants and misprision therein, I hope to stimulate further reflection on our fantasies and fallible methods.

### **The Unbearable Visibility of Being Godly**

Kathleen Lynch (Folger Shakespeare Library)

I have been on the lookout for ways to interrogate the claim made by some of the early English godly that they were visible saints. I’d like to analyse that visibility by thinking about the embodiment of godliness—or shall we say its performativity—and the ways the spaces in which godliness is performed are imbued with meaning. There’s a theology of the visibility of the church. There’s a forensics of the visibility of the saints. Is there a theory of

visible sainthood? On the theology, very old distinctions between the visible church and the invisible church encouraged one to think about belonging to a community beyond that immediately at hand. These distinctions also came to deepen divides between Catholic and Protestant churches. As an experiential religion developed in the early seventeenth century, the distinctions or divisions became personal and even internal. The theology of conversion, with its stages of calling, justification, and sanctification worked against a turn to the signs of sanctification for evidence of sanctification. What I mean is that the insistence that sanctification is only a consequence, and not a cause, of justification consigned the performativity of sanctification to a secondary epistemological category. Weren't individuals caught in some weird no-man's land, where they were not allowed by the dogma to read godly behavior as positive evidence of a state of being when behavior was, after all, pretty much the strongest evidence they had of their neighbors' character? Such quandaries, simultaneously theological and social, amplified some reservations about behavior as a reliable gauge of being. The documentary record is filled with reports of failure of individuals to live up to or be faithful to their self-identification of saintliness. The very term by which we identify Protestant saints, Puritan, was, of course, originally a term of derision. But saints, or visible saints, was a term they embraced. Add to the mix humoral theories that might suggest that certain physiological phenomena as tears or blushing were involuntary, and we find Protestant saintliness to be an important front for the study of relations between emotion and language. On the forensics, one aspect of my larger project focuses on the 1640s, when the visibility of the godly had to contend with antagonistic discoveries of the godly. In the years before Thomas Edwards took up the cause of exposé, John Taylor was the most dedicated tracker of the "conventicles, Assemblies, and places of meeting" of the separatists. His efforts include the discoveries of "the Brownists Synagogue," "a swarme of Seperatists," in the city, and, perhaps most alarmingly, a "Discovery of Six Women-Preachers," including Anne Hempstall, of St. Andrews Holborne parish and Mary Bilbrow, of St. Giles in the Field parish, both of whom gathered their "sisters" in their homes, ostensibly for preaching and prophecy, but as likely for the strong drink each offered. Names are named, locations of meetings are described, doctrines are denounced as heretical. This is one set of examples of a kind of unwelcome visibility being forced on the saints. Woodcuts adorn most of these title pages—which I'm mentioning because there's been a leitmotiv in this work of the visual record both revealing and concealing—and I'm intrigued by what that says about the nature of the visual record. On another front, an ethnographical forensics of godliness was developing with the missionary efforts in New England and elsewhere. Thinking of Diana Taylor's work, it's almost as if the repertoire forced itself on the colonizer's attention, given the lack of an archival basis for understanding. The emotional affect of prospective converts had to be admitted into evidence. With a shared language very much a work in progress, the ministers had mostly the performance of sinfulness and regret to evaluate: the tears of repentance become a crucial sign of authenticity, and (in the long view), some criteria for cultural anthropology are established through these cross-cultural observations.

What I really want to focus on for the purposes of this seminar is how performance studies can open up new approaches to my questions about such matters as witnessing, presence, and the processes by which a cultural divide opens up (back home; the piece I'm working on now focuses on London) and is maintained on the basis of self-proclamations of election and new forms of devotional association. I would like to think, for instance, of how it would matter to foreground the performance of godliness as a difference-producing process rather than as an indicator of cultural difference as a product (and there I quote Gupta and Ferguson, "Beyond 'Culture': Space, Identity, and the Politics of Difference"). And just to

suggest some other possible pathways into the seminar paper: what are the effects of thinking in terms of Tribble and Sutton's model of cognitive "ecology," a way of thinking that directly contests the discourse of interiority, so crucial in the formation of the autonomous self? What are the various elements of the difference-producing processes of embodied godliness? Or how do we evaluate the grounds for analysis of an ontological state that cannot be perceived by those not in it (a la Marion)? Or how might Taylor's notion of the "presence" of the repertoire map onto or inform a rhythm of instability or inability to hold onto a moment of (if we put presence back into more of a temporal frame than a spatial one). These are some preliminary thoughts on how I hope readings such as the several listed below will help me think about the visible saints.

### **There's a Ghost in this House: Navigating the Spectres of Irish/Shakespearean Theatrical History**

Emer McHugh (National University of Ireland, Galway)

My paper explores how Ireland's Druid Theatre Company's *DruidShakespeare*—a condensed, gender-blind adaptation of the Henriad—navigates the boundaries and narratives of Irish and Shakespearean theatrical conventions and histories. Druid are known as Ireland's leading touring theatre company; as the pre-eminent interpreters of the Irish theatrical canon such as the plays of J. M. Synge, Tom Murphy, and Martin McDonagh; and in later years, for staging ambitious marathons of such plays such as *The Leenane Trilogy*, *DruidSynge*, and *DruidMurphy*. Yet Druid are not necessarily known as interpreters of Shakespeare and early modern drama, having only staged such theatre three times prior to 2015, its fortieth anniversary as a company. *DruidShakespeare*, first performed at the company's Galway home the Mick Lally Theatre, officially marked this anniversary, and how it operates in relation to modes of 'Irish'/'Shakespeare' performance is worth investigating. I will demonstrate how *DruidShakespeare* at the Mick Lally reinforces and challenges the conventions of contemporary Irish and Shakespeare performance. My thinking will be guided by Marvin Carlson's *The Haunted Stage* in assessing how the ghosts of such conventions, institutions, and cultural politics (ghosts that even emanate from Druid's own history) haunt this production. Additionally—as informed by Rebecca Schneider's *The Explicit Body in Performance* and Judith Butler's *Gender Trouble* as well as Carlson—I hope to explore the theatrical ghosts surrounding the actress Aisling O'Sullivan's central performance as Prince Hal/Henry V, with the aim of elucidating the radical nature of her performance within these theatrical narratives and conventions.

### **'I found not, but created first the Stage': Shakespeare as the Year One of Performance History**

Richard Schoch (Queen's University Belfast)

In John Dryden's prologue to his 1679 adaptation of *Troilus and Cressida*, Thomas Betterton played the ghost of Shakespeare, who returns to the modern stage to assert his founding role and his unsurpassed genius:

Untaught, unpractis'd, in a barbarous Age,  
I found not, but created first the Stage.

...

Now, where are the Successors to my name?  
What bring they to fill out a Poets Fame?  
Weak, short-liv'd Issues of a feeble Age;  
Scarce living to be Christen'd on the Stage!

Thus began the longstanding belief that Shakespeare was both the principal topic of performance history *and* the lens through which it should be studied. Shakespeare was the

Year One of performance history, the absolute demarcation by which the past, the present, and the future are understood. This framework of epochal commencement necessarily articulates with theories of surrogation and the search for originals, as developed in recent years by performance studies historians. The greatest scholarly expression of Shakespeare as the blaze of theatrical glory preceded by a 'barbarous Age' and succeeded by a 'feeble Age' is found in

Edmond Malone's 1790 'Historical Account of the Rise and Progress of the English Stage.' More than any other scholar, Malone advanced the view that Shakespeare's existence forever recalibrates time: "The history of the stage ... naturally divides itself into three periods: the period which preceded his appearance as an actor or dramattick writer; that during which he flourished; and the time which has elapsed since his death." In this paper I want to consider the consequences of British theatre history being circumscribed by the figure of Shakespeare, a circumscription that effectively invalidated other instances of theatre practice.

### **Dying without Stage Directions in *Edward II***

Maggie Vinter (Case Western Reserve University)

This paper focuses on an absent stage direction in the 1594 Quarto of Christopher Marlowe's *Edward II*. Lacking a written record of how Edward is supposed to die, editors and critics have tried to fill the hole in Marlowe's play text by drawing on textual hints, probable sources or theater history to propose particular stagings with particular murder weapons. Their choices generally position Edward's murder in relation to sodomy, and so tie it to legible regimes of politics and sexuality. Strikingly, readings offering opposed accounts of how the king dies, and implying contrary assessments of particular characters, often arrive at the same conclusion—with the affirmation of Edward III's rule as evidence that legitimate succession has been restored. Contemporary productions of the play achieve parallel effects by aligning Edward's murder with modern queer experiences of trauma and violence, filling up the gap in the text with more recent and better-recorded deaths.

I resist the urge to "complete" the text by arguing for a single plausible action representing the original practice of Marlowe's company or justifying some particular reading of the play. Instead, I draw on the theoretical work of Peggy Phelan and Alice Rayner to consider how we should respond to absence in text and performance. Marlowe, I argue, encourages audiences to consider counterfactual deaths for the king, supplementing any possible realization of the text with imagined alternatives. These alternatives suggest new thematic readings of the text, including readings that see the play leveraging death to disrupt patterns of succession and to imagine alternative political futures. But they additionally invite consideration of how text and performance together remember past deaths and imagine future ones: what is registered in words or on bodies, and what remains inaccessible?

### **Ghosting Performance Texts in *All's Well That Ends Well* and *The Wild Goose Chase***

Michael M. Wagoner (Florida State University)

I will examine the performative relationship between Helena in Shakespeare's *All's Well That Ends Well* and Oriana in Fletcher's *The Wild Goose Chase*, specifically considering the theatrical nature of these character's constructions and re-constructions within their texts. Both stories offer a central female character who must adopt performance tricks in order to attract the man that she desires. However, Oriana's performance seems to be of a theatrical nature that relies on the performance itself, whereas Helena's similar adoption of disguise and intrigue centers on verbal language. I am interested in tracing these varying uses of theatrical modes, both those situated in language

and those that offer an encompassing theatricality. The two characters' varying approaches to a similar dilemma offers an examination of theatrical vocabulary in tension. I will examine these performances through the work of Herbert Blau and Marco De Marinis. Blau questions the construction of character in performance through what he terms "ghosting." He centers the conversation of character within the performative realm in a manner that emphasizes such a text's multiplicity. De Marinis offers a method for discussing performance texts unbound by modes of verbal language, arguing against the idea that verbal language is primary. These two theorists situate these characters' use of theatrical modes within their plays by offering a methodology in approaching texts such as Fletcher's, for which the published text, even if not primary, is the only residue of the performance. Ultimately, this examination not only considers the theatrical connection between Helena and Oriana, but it also considers how we examine the performativity of non-canonical works by writers such as Fletcher that do not have significant performance histories.

### **Apart at the Same Time: Liveness and Streaming Shakespearean Performance**

Geoffrey Way (Arizona State University)

Over the past few years, Shakespearean performance has been reaching audiences through a new trend: live digital streaming. Recently, such programs as the National Theatre's *NT Live* and the Royal Shakespeare Company's *Young Shakespeare Nation* have adopted the streaming model to expand the reach of Shakespearean (and non-Shakespearean) performance to new audiences. Though the two programs each target a different audience (*NT Live* reaches a broader audience in the UK and abroad while *Young Shakespeare Nation* is specifically for Key Stage 3 and 4 students in the UK), both utilize digital technologies to provide audiences access to the live performance event without those audiences having to be physically present in the space of the theater. Since definitions of liveness often rely on audiences being physically present to witness the theatrical event, has Shakespearean performance started to move beyond these definitions? While streaming allows institutions to bring live performances to audience who may not be able to visit the physical site, the experiences of a remote audience will nonetheless differ from those of on-site audiences. However, the differences between these two ways of experiencing performances may not be as divisive as they once seemed. In this paper, I will address how the models of *NT Live* and *Young Shakespeare Nation* represent a shift in what the concept of "liveness" means within the context of Shakespearean performance today.

Part Two: Saturday March 26, 4-6 p.m.

ABSTRACTS

**Amateur Shakespeare and Performance Studies**

Katherine Steele Brokaw (University of California-Merced)

My essay argues that the priorities of performance studies—examining behavior and community, focusing on the marginal, and engaging in participant observation—can be explored by looking at the work and play of non-professional, de-centered performers of Shakespeare. Using examples drawn from my work as actor, director, and dramaturge with Merced Shakespearefest, an amateur company in California's Central Valley, I raise four issues with regards to why amateur performances of Shakespeare are worthy of exploration. These are that: studying amateur Shakespeare helps us track how theories developed in academic contexts make their way to non-academic and marginal communities; producers of amateur Shakespeare create their own indigenous knowledge about Shakespeare and theater, and this knowledge is worth exploring; there are limits to the ways in which the tools of traditional scholarship can be used to analyze the performers and audiences of amateur Shakespeare; and finally, that engaging in amateur Shakespeare as a participant-observer allows one to know and learn in ways that align with many priorities of performance studies, and to partake in a form of community-engaged scholarship that matters in the world outside academia.

**Immersive Theater Practice, Shakespeare's *Measure for Measure* and *Macbeth*, and Erin Morgenstern's *The Night Circus***

Regina Buccola (Roosevelt University)

I focus on the impact of three immersive performance experiences on performers and audience participants alike, considering an immersive theater experience which I experienced (*Since I suppose*), one that I have only read about (*Sleep No More*) and one that no one has experienced, but only read about (The Cirque des Rêves in Erin Morgenstern's novel *The Night Circus*). All three performance experiences combine elements of immersive theater and one-to-one theater. The direct human contact—the communities formed among audience participants so impacted by the performance experience as to become almost addicted to it, and the impact of these interactions on the performer/audience participant dynamic—will be my focus. I consider the implications and risks of the notion that immersive theater is more impactful than “traditional” theater.

**Disassembly, Montage, & Meaning-Making in Annie Dorsen's *A Piece of Work: a machine-made Hamlet***

Tom Cartelli (Muhlenberg College)

My paper explores Annie Dorsen's radical project of disassembly, disintegration, and serial (re)production, the algorithmically generated *A Piece of Work: a machine-made Hamlet* (2013). Dorsen's methodology relies almost entirely on the audio and visual projection of verbal montages drawn from an unspecified text of *Hamlet* that are so maddeningly methodized as to be rendered largely incomprehensible. Visible human agency is all but evacuated from the reassembled play's five acts, an actor appearing only in the third act to rehearse newly-cut text as it is transmitted into the actor's ear-buds a second or two before their recital. Though Dorsen makes no real claim about “challeng[ing] notional master narratives,” she may be doing just that by repurposing the *Hamlet* text from its standing as a

master narrative into a database archive out of which an infinite number of tributary narrative streams may be generated, no one of them the same as the other, with some seeming to contest the centrality of the play's title character. I use the term "narrative streams" because *A Piece of Work* never composes, much less seeks to compose out of its constituent parts, a substitute narrative for the already complicated story *Hamlet* tells in its varied textual permutations. All it aims for with respect to meaning-making is to produce what Dorsen calls "a new kind of poetic logic," brief patches of sense, affect, and effect that could imaginably defer to reasoned articulation on demand, but need not be articulated to satisfy the desire or expectations of more postdramatically inclined auditors.

### **Hamlet's Voyage and the Sea of Dramatic Potentiality**

Jane Degenhardt (University of Massachusetts Amherst)

Directly after proclaiming that "There's a divinity that shapes our ends, / Rough-hew them how we will," Hamlet tells Horatio of how, while sleepless aboard a ship bound for England, he chanced to intercept the king's plan to have him executed. As we know from Hamlet's letter to Horatio, Hamlet's life was subsequently preserved by another lucky accident at sea when he was taken prisoner by pirates who agreed to return him safely to Denmark. What differentiates the workings of providence or fortune on land versus sea, in embodied stage action versus offstage action? I'd like to focus on Hamlet's voyage as a means to exploring the diegetic representation of sea travel and its capacity for unbounded dramatic possibility. On the one hand, the offstage voyage gives free reign to the vast potentiality of the natural, non-human world—indulging the theater's potential to "disembark from known territories and subjections into the wide sea of the unknown" (Daniel Sack 3). On the other hand, the unlimited potentiality of the unstaged sea returns Hamlet to Denmark and to the stage in a way that belongs entirely to the structure of tragedy. Divine intervention aligns with generic determination. As I would like to suggest, Hamlet's return also exemplifies one of the functions of live performance itself. How do we characterize this invisible offstage technology that makes sense of the "unknown unknown" (Sack 2), converting potentiality into possibility? In Alice Rayner's terms, the offstage voyage may be seen to distinguish the stage's potential "to do" from its potential "to perform." In Andrew Sofer's terms, it constitutes a kind of "dark matter," "a charged negative space" that suggests an "invisible force at work in the world of the play or performance" (5). Building from these theories, I will address how performance uses offstage unknowability to stage a conflict between potentiality, unknown and unpredictable, and possibility, a future that we can anticipate.

### **Performance, Text, Drama: Narrative Methods for Performance Studies**

Lauren Eriks Cline (University of Michigan)

Much of what we claim to know about historical performances we draw from texts: from the reviews, diaries, and letters where audience members and actors wrote about what they saw, did, and thought. Yet as it has come of age, the discipline of performance studies has grown into an uneasy relationship with texts. As performance studies emerged as a distinct field, scholars voiced ambivalence about the place of texts within a discipline attempting to distinguish itself from literature and theater programs. My essay challenges this move away from literature, and the separation of fields it encourages, as I make a case for the continued usefulness of texts to performance studies. I do so, however, not by arguing for a return to textual models of interpretation or by positioning performance as subservient to an original script. Rather, I propose to explore what scenes of performance in realist novels can tell us about the textual materials examined in performance research. Specifically, I develop a method of reading that analyzes fictional techniques for representing spectatorship in order



to illuminate the strategies of selection and retrospection employed by historical spectators to shape the meaning of a performance event. This method –by embracing texts as a part of the process through which performances generate meaning, rather than approaching them as unsatisfactory records of performance –facilitates conversation across the fields of performance theory, theater history, and Shakespeare performance studies.

### **Postdramatic Shakespeare: Reactivating the Audience and Remediating OP**

Louise Geddes (Adelphi University)

This essay argues that the political postdramatic is an aesthetic device that can reconnect radical theatrical staging with OP, or original practices. Shakespearean theatre, currently mired in a culture of conservative staging, is increasingly unleashed by the rising prevalence of postdramatic performance. This essay traces the rise of Shakespeare-as-performance back to socialist playwrights who dominated British theatre in the years between 1964 and 1990. The catastrophic theatre of Howard Barker, Howard Brenton, Snoo Wilson, and David Edgar (to name but a few), planted the seeds for the emergence of the postdramatic in the 1990s, influencing seminal postdramatic artists such as Sarah Kane and Mark Ravenhill. The artists that are the subject of this study turned to the aesthetic violation of Shakespeare (and other early modern drama) to make a political point, and break with the dominant Brechtian aesthetic, creating a legacy that was adopted in the 1990s, and now, in the twenty-first century, is increasingly practiced under the banner of 'postdramatic.' Exploring the origins and the legacy allows us to recognize why Hans Theis-Lehmann described Shakespeare's theatre as postdramatic, and suggests that, in spirit, anyway, postdramatic theatre is an exemplar of what we like to term 'original practice.'

### **History, Environmental Theater, and Spatial Particularity**

Jennifer A. Low (Florida Atlantic University)

This paper opens with an account of the 2011 production of *Macbeth* performed around the revolving auditorium of the theater at Cesky Krumlov (in southern Bohemia). The first half of the paper examines whether the production meets Schechner's criteria for environmental theater, considering both audience experience and the director's use of space. The "living relationship" between bodies and spaces develops in this production for both actors and audience members with relation to different parts of the environment. The second half of the paper builds on the work of Una Chaudhuri, Martin Heidegger, and Michel de Certeau to better understand the disorientation of constant movement in this production. Domestic spaces such as Macbeth's closet and his banquet hall were represented in parts of the performance area, but many scenes in the play seemed to lack a definite setting because they were enacted on the move: occurring as actors kept pace with the slowly revolving seating area. As a result, the battlefield scenes and some of the encounters with the witches transpired in an indeterminate space, altering the experience of Shakespeare's Scotland by rendering it a dynamic area that one moves through rather than inhabiting. The director Martin Glaser's use of theatrical space highlighted an issue more generally noted in Shakespeare's history plays than in *Macbeth*: the concern with nationhood and nationalism that emerged as early modern monarchs attempted to centralize their authority. Glaser's combination of staging, blocking, and mechanics provoked a loss of orientation that resonated with the themes of the play, calling attention to the indeterminacy of space. The actors' constant movement suggested a spatial comprehension of "Scotland" very different from that offered by history or culture.

### **"Shakespeare's *Game of Thrones*": Staging & Shaping *Henry VI* at the Cincinnati Shakespeare**

## **Company**

Niamh J. O'Leary (Xavier University)

In 2013, the Cincinnati Shakespeare Company [CSC], Cincinnati's resident ensemble classical theatre company, announced its intention to produce the two tetralogies of Shakespeare's history cycle over five seasons. Beginning with *Richard II* in January 2013, the cycle has been very successful so far. Producing Artistic Director, Brian Isaac Phillips, has directed each of the four plays and will direct the remaining two next season (their *Henry VI Part Two* and *Richard III*). This January, CSC opened their production of *Henry VI Part One: The Wars of the Roses*, a combination of *1 Henry VI* and the first half of *2 Henry VI*. For a little-known and perversely complex play, it has received a surprisingly warm critical reception among local reviewers. This essay brings performance studies to bear on the challenges of producing a lesser-known history play for an American audience unfamiliar with the details of Henry VI's reign and the Wars of the Roses. Some of the interesting extra-textual frames CSC relies on in their production of "Shakespeare's *Game of Thrones*" include the marketing campaign linking it to the incredibly popular HBO television series; a prologue before each play that involves displaying the portraits of all the monarchs, from Richard II to Henry VII; and maintaining consistent casting, such that last season's Henry V reappeared as the ghostly memory of the great king in a creative prologue this year. Chiefly, I argue that the most important element of the production's success is its resident ensemble, an element not accessible except to long-term patrons of the company who have developed relationships with and knowledge of the actors.

## **Performance Studies and Shakespearean Metatheatre**

Deb Streusand (University of Texas, Austin)

Existing theories of Shakespearean metatheatre take little account of performance. Using concepts from theorists of performance studies can illuminate metatheatrical devices in Shakespeare's works. My paper will explore how performance studies can be used to re-theorize the operation of metatheatrical devices in Shakespeare's plays. One example is the line in *Hamlet* where Polonius says "I did enact Julius Caesar. I was killed i'th'Capitol. Brutus killed me." We all know that we think the same actors would have performed Polonius and *Hamlet* as Caesar and Brutus. Yet looking at the moment in terms of performance studies can give it new significance. The line is an example of "ghosting," in Marvin Carlson's terms, being written into the text. The play forces the audience to recall the players' past performances. Bert O. States can help critics understand the effect of such a moment: when the audience is reminded of who an actor really is, their awareness of his "workaday signification" reduces his "illusionary signification" for the audience. And when other actors stand in for the originals, actors who no longer hold the same relationship of having played those characters in *Caesar*, Joseph Roach's process of "surrogation" is taking place. Looking at this metatheatrical device through the lens of performance studies provides new perspectives on a much-discussed moment. My paper will examine several such moments using concepts from performance studies to show how performance studies can allow for a re-theorizing of metatheatricality that takes into account how metatheatrical devices actually operate in performance.

## **Baubles, Spectacles, and Delight**

Fran Teague (University of Georgia)

In January 2012, six months before the Olympics Opening Ceremony, artistic director Danny Boyle revealed to the BBC that his inspiration for the event would be Shakespeare's *The Tempest*. In the event, the Shakespearean moment was just that—a moment in the nearly four-hour ceremony—and a decidedly odd moment at that. Viewed as an homage to

Shakespeare, the event is a failure, but viewed as a spectacular performance, it is a success. This paper will discuss the Shakespeare element in the ceremony, and then trace its presence to a long-standing inability that Shakespeareans have in evaluating spectacle. I consider what happens under the name of Shakespeare in productions that combine different kinds of performance: dance, music, and text, all enriched by special effects. I shall briefly examine several cases affected by spectacle (broadly defined) and Shakespeare, not to construct a hierarchy of value, but to ask what aesthetic work spectacle does.

### **Original Prosthetics: Immersive Shakespeare**

W. B. Worthen (Barnard College, Columbia University)

In this paper, I want to consider the technicity of an important zone of contemporary theatre: the Original Practices movement in Shakespeare performance. Recognizing that "movement" at once homogenizes and organizes what is in fact a loose collection of activities, for purposes of entertainment, of aggrandizing a sense of authoritative performance, and (of course) marketing, I'm interested here less in the intersection between OP and early modern practice than the ritual evocation of two terms from contemporary digital-media performance as explanatory of the power and agency of OP: interactivity and immersion. How does OP, in asserting the restoration of early-modern practices of embodiment at the interface of text (First Folio "technique") and body (direct address, general illumination), implicitly (and often explicitly) summon the logic of digital prosthetics, and the (neoliberal) structure of distributed labor they (often) articulate? How does the "interactive" immediacy attributed to OP performance locate this apparently low-tech alternative to theatrical modernity as a suggestive example of the modern theatrical technicity, representing an anxious regard for the interface of the technological and the human?

### **SUGGESTED READINGS**

All participants:

Sack, Daniel. *After Live: Possibility, Potentiality and the Future of Performance* (Ann Arbor: U of Michigan P, 2015), 1-24.

Schechner, Richard. "What is Performance Studies?" *Performance Studies: An Introduction*. 2<sup>nd</sup> ed. (New York: Routledge, 2002), 1-4.

Part One (Friday seminar):

Rayner, Alice. *Ghosts: Death's Double and the Phenomena of Theatre* (Minneapolis: U of Minnesota P, 2006), ix-xxxv.

Schneider, Rebecca. *Performing Remains: Art and War in Times of Theatrical Enactment* (London: Routledge, 2011), 1-31.

Part Two (Saturday seminar):

Fischer-Lichte, Erika. *The Transformative Power of Performance: A New Aesthetics*. Trans. Saskya Iris Jain. (London: Routledge, 2008), 38-74.

Worthen, W.B. *Shakespeare Performance Studies*. (Cambridge: Cambridge UP, 2014), 1-29.

