ACTING (RE)CONSIDERED
WORLDS OF PERFORMANCE

What is a ‘performance’? Where does it take place? Who are the participants? What is being enacted? Does it make a difference if the performance is embodied by live performers or represented on film, video, or digital media? How does the performance interact with individuals, societies, and cultures? Not so long ago, many of these questions were settled. But today, orthodox answers are misleading, limiting, and unsatisfactory.

‘Performance’ as a practice and as a theoretical category has expanded exponentially. It now comprises a panoply of genres, styles, events, and actions ranging from play, sports and popular entertainments, to theatre, dance and music, secular and religious rituals, the performances of everyday life, intercultural experiments, and more. And beyond performance proper is the even more dynamically unsettled category of the performative.

For nearly 50 years, The Drama Review (TDR), the journal of performance studies, has been at the cutting edge of exploring performance. In TDR, artists and scholars introduce and debate new ideas; historical documents are published; new performance theories expounded. The Worlds of Performance Series is designed to mine the extraordinary resources and diversity of TDR’s decades of excellence.

Each Worlds of Performance book is a complete anthology, arranged around a specific theme or topic. Each volume contains hard-to-get seminal essays, artists’ notes, interviews, creative texts, and photographs. New materials and careful introductions insure that each book is up to date. Every Worlds of Performance editor is a leader in the field of performance studies. Each Worlds of Performance book is an excellent basic resource for scholars, textbook for students, and an exciting eye-opener for the general reader.

Richard Schechner
Editor TDR
Series Editor

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For kor,
for all those with whom I work
and from whom I continue to learn,

and,
for Haris Pašović
and all the artists and people
of Sarajevo
and Bosnia/Herzegovina . . .
## CONTENTS

List of Illustrations ix  
Contributors xii  
Preface xvi  
Acknowledgements xviii  

1 General Introduction: Between theory and practice  
   Phillip B. Zarrilli  

Part I Theories of and Meditations on Acting  

2 Introduction  
   Phillip B. Zarrilli  

3 The Actor’s Presence: Three phenomenal modes  
   Bert O. States  

4 On Acting and Not-Acting  
   Michael Kirby  

5 “Just Be Your Self”: Logocentrism and difference in performance theory  
   Philip Auslander  

6 The Actor’s Emotions Reconsidered: A psychological task-based perspective  
   Elly Konijn  

Part II (Re)Considering the Body and Training  

7 Introduction  
   Phillip B. Zarrilli  

8 An Amulet Made of Memory: The significance of exercises in the actor’s dramaturgy  
   Eugenio Barba  

9 Meyerhold’s Biomechanics  
   Mel Gordon  

10 Etienne Decroux’s Promethean Mime  
   Deidre Sklar  

11 Actor Training in the Neutral Mask  
   Sears A. Eldredge and Hollis W. Huston
CONTENTS

12 Bali and Grotowski: Some parallels in the training process 148
   I. Wayan Lendra

13 Culture is the Body 163
   Tadashi Suzuki

14 My Bodies: The performer in West Java 168
   Kathy Foley

15 “On the edge of a breath, looking”: Cultivating the actor’s bodymind through Asian martial/meditation arts 181
   Phillip B. Zarrilli

16 The Gardzienice Theatre Association of Poland 200
   Paul Allain

17 Effector Patterns of Basic Emotions: A psychophysiological method for training actors 219
   Susana Bloch, Pedro Orthous and Guy Santibañez-H

Part III (Re)Considering the Actor in Performance

18 Introduction 241
   Phillip B. Zarrilli

19 Brecht and the Contradictory Actor 248
   John Rouse

20 Dario Fo: The roar of the clown 260
   Ron Jenkins

21 Forum Theatre 268
   Augusto Boal

22 Resisting the “Organic”: A feminist actor’s approach 277
   Lauren Love

23 Rachel Rosenthal Creating Her Selves 291
   Eelka Lampe

24 Task and Vision: Willem Dafoe in LSD 305
   Philip Auslander

25 David Warrilow: Creating symbol and cypher 311
   Laurie Lassiter

26 Robert Wilson and the Actor: Performing in Danton’s Death 319
   Ellen Halperin-Royer

27 Anna Deavere Smith 334
   Part I: The Word Becomes You: an interview by Carol Martin
   Part II: Acting as Incorporation . . . . . . Richard Schechner

Notes 345
Bibliography and References Cited 363
Bibliographical Note: Actors speaking on acting 388
Index 389
LIST OF ILLUSTRATIONS

2.1 (Playing) The Maids, the 1989 production in which actors apply their work in Asian martial/meditation arts to performance. Pictured from left are Denise Myers as the kabuki Solange, Duane Krause as the kabuki Madame (above), George Czarnicki as the baroque Claire, and Rhonda Reeves as the baroque Solange. 20


6.1a Emotions during stage acting in Netherlands: actor versus character. 70
6.1b Emotions during stage acting in U.S.: actor versus character. 70
6.2a Character-emotions in Netherlands: performed and intended. 72
6.2b Character-emotions in U.S.: performed and intended. 72
6.3a Emotions during stage acting in Netherlands: detachment actors. 73
6.3b Emotions during stage acting in U.S.: detachment actors. 73
6.4a Emotions during stage acting in Netherlands: involvement actors. 73
6.4b Emotions during stage acting in U.S.: involvement actors. 73
6.5a Task-emotions for stage acting in Netherlands: actor versus character. 74
6.5b Task-emotions for stage acting in U.S.: actor versus character. 74
6.6a Before and during stage acting in Netherlands: task-emotions of actors. 75
6.6b Before and during stage acting in U.S.: task-emotions of actors. 75
6.7a Before and during stage acting in Netherlands: emotions of actors. 76
6.7b Before and during stage acting in U.S.: emotions of actors. 76

8.1 Note from Eugenio Barba regarding photographs 8.1–8.5 of training at the Odin Teatret: Throughout the years, many of our exercises aimed at developing a dynamic different from the daily one, focusing on the spine and balance. Torgeir Hethal, training in the 1960s. (Odin Teatret photograph.) 102
8.2 Iben Nagel Rasmussen, training in the 1970s. (Photo by Torben Huss.) 102
8.3 Roberta Carreri and Julia Varley, training in the 1980s. (Photo by C. Falke.) 103
8.4 Roberta Carreri, training in the 1980s. (Photo by Fiora Bemporad.) 103
8.5 Julia Varley, training in the 1980s. (Photo by Fiora Bemporad.) 103

9.1 Shooting the Bow (b-n; multiple sequence). 113–15
9.2 The Slap in the Face (d). 117
9.3 The Slap in the Face (f). 117