

1 THEATRE ARCHAEOLOGY

I want to say 'He remembered'. But this was not 'joined up' thinking. Images, visions, half-thoughts swirled out of the snow exploding off one another like the blinding charges with which they tried to free the 'Discovery'. Others just flashed and faded in the merciful haze of morphia in that land of mirage and optical illusion, of rigour, hallucination, heavenly portents and utter loneliness. And still others flickered faintly like the pictures of Mr. Ponting's cinematograph.

(Pearson/Brookes: *Dead Men's Shoes* 1997)

In the first phase of encounter, what we term 'theatre archaeology', archaeology proves stimulating and suggestive of alternative approaches to both performance documentation and theory, encouraging inscriptions of performance, and their interpretation, which might be fragmentary, partial, subjective, discursive. How do we document a performed event? Archaeological practice indicates not only ways in which we might work with the remains of past performance, creating contemporary meaning in the present, it also enables us to think provocatively about the ways in which we might create the documents of current work. Rather than pretending to be a final and complete account of things, a closure, the performance document, an equivalent of the dramatic text, might be in itself equally fragmentary, partial and encouraging of interpretation.

It may ultimately be more appropriate to discuss performance (particularly **devised performance**) through archaeological rather than literary means, with performance as a kind of prehistory of scripted drama, and to imagine the retrieval and recontextualisation of performance as constituting a theatre archaeology. The essential questions would then focus upon what is retrievable and how, and upon methods of recovery.

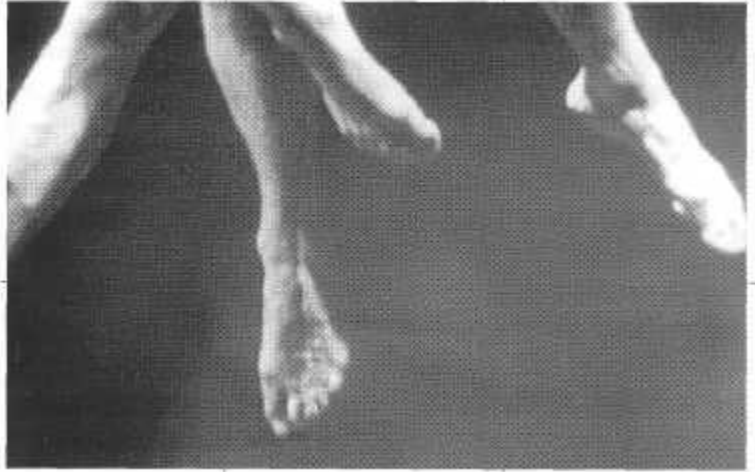
As our encounter begins a third time with two personal views of performance and archaeology, we necessarily commence in the first person singular.

Performance

Los Angeles: a memory

I must have moved, shivered, trembled, for in the photograph my left foot shows six toes. Hardly surprising, as we were cold and terrified, naked in performance for the first time, our bodies untrusting, not quite surrendered to the suspension harnesses, uneasy in our skins. And this was the premiere, shot through with excitement, anticipation, nervousness, foreboding, for we had practised so little.

Figure 4
Brith Gof: Los Angeles
© Nick Cook



They'd hauled us up to the brewery ceiling on crude ropes and pulleys. The harnesses chafed wherever they touched: shoulders, groin, back. The spectators had entered, unaware of our presence above them in the smoke. We began to descend, singly, to the pulsing soundtrack. Below us the sawdust circle, blank television screens, the water-tank. At first a certain freedom: to walk in air, to stretch out in all directions, to twist and turn. And then to hang upside-down! Looking down at them looking up at us. Not flying exactly but free of surface, of choreographic imperative, of the need to breathe hard, of sole responsibility for one's physical action, for here we were animated by others. We felt beautiful, weightless, angelic. And then the tank coming towards us. Heating the water with a central heating element had helped little. Mark was first in, shaking, quaking. I followed, frozen fingers desperately trying to unscrew and re-screw the rings that would connect us.. Then a huge pull and we rose together linked like a pieta - in intimate contact, with the lightest of touches - without the need to support each other. And then it happened. A D-shaped ring carrying our joint weight turned suddenly from its flat side to a corner. In the air we dropped, about an inch. In our stomachs it felt like a mile, like the gear was collapsing, like death would come rushing up to meet us at any moment. Of course, no one noticed. How would they ever distinguish a mistake in such a new and alien environment? And we kept our composure, showed nothing. But I knew. For that was not only water running down my leg and dripping from my sixth toe!

14

Apologia

I ought to begin with a definition of performance, to profess allegiance perhaps to an extant theoretical model: 'anthropology' (Schechner 1969, 1973, 1977); 'theatre anthropology' (Barba 1982; Barba and Savarese 1991); 'performativity' (Butler 1990); 'theatricality' (Fischer-Lichte 1995). But performance remains for me elusive, always slightly beyond my grasp, at once a 'doing and a thing done' (Diamond 1996: 1); a special type of behaviour and an event; registers of artfulness (Finnegan 1992: 91-111)

and a mode of cultural production; a kind of bodily engagement and a set of interactive contracts; a mode of communication and an encounter; a liminal or 'in between' space (cf. van Gennepe 1960; Leach 1976) of contestation and change; a temporary autonomous zone and in our particular set of cultural circumstance, perhaps even a 'third space of enunciation' (Bhabha 1994: 37). Perhaps that's why I do it. Perhaps too that is why my practice is always at the edges, on the outskirts, on the borderlands of professional practice, of technologies, of personal and artistic identity, of conceptual and economic feasibility; on those boundaries where definitions are under constant renegotiation. I work in the slash between performance/everyday, in the space between performer and spectator, in the distinction between ability and disability, in the small print of the transactional conventions, in the brackets that mark off a strip of behaviour as performance. But I must reflect with caution. For as an effective modelling of human action and interaction, performance can appear to embody, and be susceptible to, any number of theoretical or philosophical stances. Look at a particular work and it is possible to perceive Giddens' 'seriality' or Burke's 'sublime' being enacted, or to enact them on the back of it.

Performance for me increasingly constitutes a continuum of practices within which no one set is privileged over another. Artistic and political decisions are then made in response to the project at hand, in response to such questions as 'What is necessary here?', 'What is possible here?', 'What is appropriate ... or highly inappropriate here?' The single requirement is that I work within the public domain. But it is what I do. It exists for me primarily then as a palette of creative potentials, a discontinuous and interrupted practice of different modes of expression, of varying types and intensities. Theory then arises from, or cleaves to, that series of perceptions, procedures and pragmatics through which I orient my work. Such perceptions are inevitably at ground level, favouring approaches both micrological and phenomenological, and inevitably empirical.

Body: performance and personal engagement (me-performing)

I am nervous. I am aware of being in front of others, of having one chance to get it right. This state of acute self-awareness is characterised by a release of adrenaline which may lead to feelings of 'fight' or 'flight', to shaking, sweating, irrationality, forgetfulness, stage-fright. However, it may also result in heightened energy and lead to impulsive activity, to the achievement of irrevocable acts beyond social norms, to spontaneity, dynamism and ecstatic release in a state of increased physical and perceptual sensitivity without fear of repercussions. I have an ability, a propensity even, to engage in extra-daily activities: to undergo, to tolerate, to endure, to commit, to omit with differing degrees and qualities of energy; to confront and destroy my own cosmetic image; to allow the boundaries of my body to be transgressed; to be other than my socialisation and conditioning might pre-determine; to cast off those behaviours accumulated through habit and heredity which deems what is desirable under what circumstances, to be childlike, undignified, naked in front of strangers; to imagine an alternative body image for myself, increasing the expressive function of its various parts; to be physically composed/ uncomposed,

balanced/disbalanced, impulsive/lethargic; to muster my physical and vocal resources at will; to confront those muscular tensions, recurrent postures and obsessive behaviours through which one's fears and repressions - one's attitude - are reflected in the everyday body.

Under scrutiny, I can ensure a continuum of presence, the result of a personal strategy which holds me in the here-and-now and which allows my expressive functioning to be diverse and discontinuous. This is best revealed at thresholds - in the micro-second of engagement, of assembling resources, of the adoption of decorums and demeanours of concentration and application, in 'A deep breath and here I go' - or in moments of accident and injury when, of course, it disappears. I have significance in repose, though I need never acknowledge that I am being watched or modify my behaviour accordingly.

I can articulate my activity, employing rhetorical practices, physical and vocal, in combinations and ratios unusual, unacceptable or even impossible in everyday life. I can invest movements and action with more or less energy over more or less time than is normally required. I can increase and decrease their size, their extension. I can make them tense, repeat them, distort them, reverse them, displace them to another part of my body. I can allow movements to grow and flow from one to another. Or I can do a percentage of them. I can apply such articulations to any gestures without them ever being part of some exclusive stage language. But not all gestures, for certain movements have been selected, simplified and re-energised: my work is characterised by omission. I can order them, arrange them, elide them, juxtapose them, compose them, in relation to plane or surface, standing on the floor, lying on a bed: up, down, out, push from, land upon. Or volume: more difficult to orientate perhaps were I'm suspended, my body twisting, turning in free space, in relation to a rope, to a single line . . . This is enhanced by training and by rehearsal. My ability to achieve such articulation and the nature and quality of the resulting action may be mediated - limited or enhanced - by spatial restriction; by physical restraint; by the climate; by the surface - its texture, its hardness; by topography. There may be a (dramatic) tension between what I am attempting and what I manage to accomplish, between the strategic imperatives of plot and scenario and my tactical engagement. I am not just a neutral vessel of signification: I am experiencing as well as representing. 'My body is that meaningful core which behaves like a general function, and which nevertheless exists, and is susceptible to disease. In it we learn to know that union of essence and existence . . .' (Merleau-Ponty 1962: 147).

I can walk, bend, turn, fall, jump, kneel, spin, crawl, tremble. . .

For him, it is other (see p. 182). When he was born, he was not breathing. This caused damage to the motor functioning areas of his brain. He is not mentally disabled and neither - as the small card which he carries round his neck when he goes out says - is he deaf. Ten years ago he would have been called a spastic. Today he is regarded as 'having', or 'suffering from', cerebral palsy. In current parlance he is 'disabled', not 'handicapped'. He cannot stand unaided. Nevertheless, he generates tremendous pull and grip with his arms, and push with his legs. He refuses to use an electrically powered wheelchair, which

he feels defines his status of reliance and instead uses a standard manual chair, which he operates by pushing himself backwards with one foot. He cannot turn the wheels with his hands. This is arduous. Yet he achieves a precision of turn, spin, reverse, effectively with one toe. He communicates by laboriously pointing to a given vocabulary of words on a board on his lap or to individual letters to spell out more complex words. He also speaks, in gurgling tones. His voice, with its broken rhythms and swooping articulations - on the breath, against the breath - demands our attention, demands that we listen and interpret. And that we relax, that we accept that there is meaning here. His is a language that one has to learn. As his lungs don't inflate or deflate greatly, the nuances are subtle and there is extreme brevity and clarity in his words. Which is why he likes verbal puns so much.

I stand within an envelope, a three-dimensional space which surrounds my body, its surface at the various furthest points of reach in all directions. This portable territory is my sphere of influence: it is here where I make my gestures, dance my dance, speak my text. The effective volume I can engage and influence will again alter with age - increasing, then decreasing - with environmental conditions and perhaps too with factors such as disability. My capacity to engage its full volume and indeed to enlarge it - stretching, extending, pushing out - may depend upon training, giving greater volume for expressive and interactive functioning. Any restriction, be it social or legal, I may experience as stress: in performance such conflict may result from scenographic constriction.

For him, it is other. His body is in a kind of rebellion with itself, suddenly jerking into spastic movement or channelling creative impulse into stereotyped gesture. His body is decided. Yet he works with the actions his body wants to make. So pull can become embrace, hold, grip, fight, tear. And push becomes caress, reject, threaten. His work requires a force of enormous will, directly experienced by those of us who hold and touch him in performance, as he organises the effort and imagines his physical goal. Of course, he doesn't make conventional signs, rather a hovering net of gestural hint and suggestion. But we know what he means: we experience him 'as experiencing/as expressing/as signing'. Whilst it may be ambiguous in semiotic terms, it is fascinating and seductive. Occasionally, he can hitch a ride on the randomness, in a fury of physical abandon. At other times, he *can* achieve an awesome and terrible stillness. However, as we always joke, the one thing he can never do on stage is 'die'. A dance of impulses: intended, random and spasmodic.

The *mise-en-scene* is a set of material conditions where I to go to work. Here the nature of the contracts - body to backdrop, body to object, body to body - and the physical and emotional experiences they conspire may be other than those of everyday life. Beyond questions of representation, the performer's relationship to the *mise-en-scene* is therefore above all ergonomic and phenomenological. And it may indeed be that the constructed environment of performance is active and that environmental conditions, the ecology of this special world - surface, climate, illumination, temperature - are much better or much worse perhaps than in everyday life, changing from moment to moment.

The designed or built environment of performance may greatly increase or decrease ergonomic problems (Dul and Weerdemeester 1993) and these may change from moment

to moment, oscillating between acceptable, unacceptable and optimal. It may extend, limit, restrict or compromise four vectors of physical application: clearance - the head-room and leg-room of the body ellipse; reach - the volume of the workspace envelope; posture - the nature and number of connections of body to work space; and strength - the acceptable percentage of maximal strength in output or endurance (Pheasant 1986: 135f.). It may restrict my kinesic, proxemic and haptic abilities, capacities and potentials through increases in hazard, body stress, demand (energy expenditure) and overload (exhaustion): by the closure or limitation of sensory channels - as with blindfolding; the invasion of that personal space which is reserved for more or less exclusive use; by the arrangement of barriers, such as set or furniture. It may cause duress through increasing duration and limiting the potential adjustment of posture and reach. Environmental factors may include noise, which causes annoyance during thinking and communication; illumination with changes in brightness, reflection and shadow; climate changes in the temperature of air and surfaces, air velocity and relative humidity the effects of which may, or may not be mediated by clothing; vibration of whole body or hand-arm through shocks and jolts and the toxicity of liquids, gases, vapours, dusts and solids (Dul and Weerdemeester 1993: 71f.).

Performance might be a difficult, or even dangerous, place to work. Indeed, the substance of performance may be constituted as no more than me dealing with the ergonomic problems of the workspace. You watch my methods and organisation of effort, those planned and those informed by previous experience, my flexibility of response through improvisation and my use of tools, both designed and improvised. You watch the symptoms of my engagement: body and context are intimately linked. Methods of coping may include those planned, those improvised and those informed by previous experience. But I am not solely acted upon. I can alter any environment, any object, in my mind's eye and react accordingly.

For him, it is other. In performance, he is in a state of vulnerable exposure; he cannot give a virtuoso display. His work begins to pose fundamental questions about the nature of physical performance. What is the distinction between ability and disability, for his body can adopt positions, engage in actions which mine never can? What is the purpose and nature of training for the disabled body which will never achieve athleticism? What do notions of timing and dynamic mean, when action is the result of chance and will? And then the difficult questions arise: Does his disability exclude him from self-representation?; In performance, is he asked to 'overcome' his disability, to overcome his biographical body?

Encounter: performance and meeting (we-performing)

We meet. She hurls herself at me and I catch her: perhaps on some instinct, perhaps because that is what we always do, perhaps because we planned to do it, perhaps because we were instructed to do it. We have a history: we have a contract to suspend our social differences; we have an agreement to engage in extra-daily behaviours together, in a

particular style, code or sub-code. So we touch and are touched; we operate and are operated upon. We commit without the need for recompense. We build an empathy, a mutuality which only exists as 'the two', as 'we-performing', as an 'interculture'. And this was apparent in our recognition of the mistake and *the faux pas*, with winks and giggles.

Rules, albeit fluid, constantly renegotiated understandings, help to communicate intention. Rules decide what can, and cannot, be done: a balance between freedom and restraint, protecting the weak, restraining the powerful, leading to a tension between confinement and transgression. They require self and group organisation to maximise the effort. I can be obscene, violent, frightening, but I must suffer the consequences. Rules give direction and purpose to the release of energy. Once they are agreed, there can be planning, organisation, strategy, to achieve the desired effect. This can lead to specialisation: the employment of individual skills and the selection of the best person for the job. Rules can also be communicated to watchers who can begin to understand and appreciate the activity. And there may be sequence or pattern - 'I do it, now you do it' - if not plot.

Two spheres collide, interpenetrate, fuse. In social life, our portable territory is demarcated by invisible, though operative zones and boundaries, into which entry is strictly controlled according to kinship, age, gender, status and context. In his contentious study of western intercourse, E. T. Hall (1966) distinguishes several concentric zones within and beyond the envelope which are determined by the characteristics of the sense organs, limb length, cultural conditioning and social relationship with the other. The four zones are intimate, personal, social and public. Entry into different zones permits and enables different modes of physical and verbal discourse: different orders of expression may only be apparent within particular zones; different tones or extensions of voice may only be appropriate in each zone. Inappropriate invasion of a zone - shouting in someone's face - may be experienced as unwanted intrusion leading to unease and stress. But the zones have no sharp divisions. They vary from individual to individual, culture to culture. Transgression may be sanctioned in extreme circumstance or by social convention. And by performance too, always at the interface of the appropriate and the inappropriate. And during meeting, intercourse, physical interaction and exchange, proxemics - interpersonal distance - and haptics - touch of self and others during interpersonal contact, in what contexts and to what degree - become part of the expressive repertoire. We have the propensity to transgress proxemic and haptic boundaries and taboos, without thought for social implications.

For him, it is other. He lives in a sophisticated physical culture which few of us can imagine. He cannot feed himself, wash himself, clothe himself, get out of bed by himself, wipe his arse. He relies on others to lift, carry, position him. In this, he shows immense trust and confidence. He touches and is touched by those with whom he has no ties of kinship: he comes into intimate contact with others in ways which break the everyday conventions of socialisation and conditioning. He is naked with both men and women. He operates and is operated upon. And he communicates desire and intent with the subtlest of gestures and postures: of opening the mouth ready for the spoon; of leaning to one side, arm rigid ready

for the coat. I once dropped him. And he fell like a stone. Fortunately his body is tough. But he has no defence, no protective mechanism. To work with him is to know total responsibility. Our working process means the daily breaking of taboos. How do I touch a disabled man? How do I hold him? Will I damage him? It is constituted as a series of sensual experiences, suspensions of personal decorum, patterns of body orientations and chains of altered demeanour. And it is impossible to notate; it resists the document.

Performance resides primarily within a set of contracts and transactional conventions between two orders of participant - watchers and watched; spectators and performers; witnesses and protagonists - and in three sets of relationship: performer to performer, performer to spectator and vice versa, spectator to spectator. Significantly, each and all of these contracts is available for re-assessment and renegotiation. Performance may favour sociopetal arenas (Elam 1980: 64) which throw individuals together and where proxemic and haptic invasion and transgression and changes in status are more likely.

There are at least two orders of participant here - you and us - who have brought to this situation, to this encounter, different knowledges, different expectations, different degrees of preparedness, different strategies of survival. We are usually set apart as protagonists, for we seem to know 'how to go on here': we have facility in this strange environment. The basic encounter of performance resembles the primal scene, a condition of being for the other. The performer bears moral responsibilities well before being given or taking up any concrete responsibility through contract, calculation of interests or enlisting to cause. Yet responsibility for the other is shot through with ambivalence: of simultaneous attraction towards and repulsion from, person or action (Young 1995: 161). It has no obvious limits, nor does it easily translate into practical steps to be taken or refrained from - each such step being pregnant with consequences - fluctuating between complicity and resistance - 'that are notoriously uneasy to predict' - there being no compliance here. (Ashcroft, Griffiths and Tiffin 1998: 12-4) - 'and even less easy to evaluate in advance' (Bauman 1995: 2-4).

Scenography: performance and the manipulation of space (place and site)

Imagine a group of people, just standing: they have the status of a crowd. As yet, there is no formal arrangement of performers and spectators, no preordained acting areas -



nothing that resembles a stage, no fixed viewpoints - nothing to focus our attention, no framing devices - no proscenium arch to tell us how to orientate ourselves. There may be interesting things to look at - other people for instance ('look at her!') - but no clues what to watch. The single conditioning factor is of course size. The experience for ten people standing on a bed sheet is somewhat different from that for ten people standing in the desert! What we have is a field within which to place and disperse our activity, our performers and spectators.

Events create spaces. As a fight breaks out the crowd parts, steps back, withdraws to give the action space. Instantly they take up the best position for watching, a circle. It's democratic, everyone is equidistant from the centre, no privileged viewpoints. There may be a struggle to see better but the circle can expand to accommodate those who rush to see what's happening. Or it thickens. A proto-playing area is created, with an inside and outside, constantly redefined by the activity of the combatants, who remain three-dimensional. The crowd may be active, shouting encouragement, pushing in to jostle the combatants, engulfing the area. Or they may constantly withdraw to escape the ferocity of the fight. The size and ambience of the space are conditioning factors. Then just as quickly the incident ends, the space is inundated by the crowd and there are no clues what to watch.

Then suddenly another fight breaks out and the crowd turns, surges forward. And then another breaks out, and the first erupts again. The spectator is faced with choices, for these events may be sequential or simultaneous. If sequential then her attention will change rapidly. She may have to decide whether to move to see better, or indeed to escape. If she stands still she will doubtless see some activity in close-up, some at a distance, some half-hidden, some from behind. If simultaneous, she must choose what to watch, for it is impossible to see everything at the same time. Perhaps she moves towards her favourite happening. But perhaps all the combatants are all doing more or less the same thing, so she stays where she is, sharing similar experiences with fellow spectators elsewhere in the space. If the occurrences differ however, then each spectator will have a fundamentally different experience and interpretation of events. Of course, these events may be other than fights, involving solo protagonist - orator, preacher, drunk - or couples: arguing, dancing, singing.

E.1



O.1



R.1



S.1



the employment of backdrops suggestive of other places, illusions of perspective and *trompe l'oeil*. The spectators may now be positioned in relation to the wall - close up, far away, at an oblique angle - and their sight-lines organised, with implications for both performance technique used and reception.

Now several walls, an enclosure, a set-aside space, reserved for a particular usage . . . Here there is a mysterious inside and an outside, with thresholds to be crossed, contracts to be made, suspensions of disbelief to be engendered. And within this reserved space there can be an organisation, orchestration and control of theatrical effects, preparation in private, the balance of concealment and revelation, the perfection of a listening and looking place with a fixed delineation and arrangement of stage, seating and technical effects. The stage becomes a place of absolute scrutiny, although it may change its nature, constantly alluding to other times, other places: it might play with notions of hiding and revealing, screening and disclosing, seeing or half seeing.

Site-specific performances are conceived for, mounted within and conditioned by the particulars of found spaces, existing social situations or locations, both used and disused: sites of work, play and worship: cattle-market, chapel, factory, cathedral, railway station. They rely, for their conception and their interpretation, upon the complex coexistence, superimposition and interpenetration of a number of narratives and architectures, historical and contemporary, of two basic orders: that which is of the site, its fixtures and fittings, and that which is brought to the site, the performance and its scenography: of that which pre-exists the work and that which is of the work: of the past and of the present. They are inseparable from their sites, the only contexts within which they are intelligible. Performance recontextualises such sites: it is the latest occupation of a location at which other occupations - their material traces and histories - are still apparent: site is not just an interesting, and disinterested, backdrop. Such performance, in its themes and means of exposition, is not of necessity congruent with its site as when a sixth-century battle is enacted in a car factory. Interpenetrating narratives jostle to create meanings. The multiple meanings and readings of performance and site intermingle, amending and compromising one another (cf. McLucas and Pearson 1996).

The significance of the work of theoretical architect Bernard Tschumi (1990, 1994a) for the apprehension of site-specific performance has been well enough worked over (Kaye 2000); it offers approaches to the linkage, causal or otherwise, of space and event. Yet analysis often concentrates upon his formal devices of architectural deconstruction rather than his notions of *ad-hoc* spatial intervention. He suggests that spaces are qualified by actions just as actions are qualified by spaces: architecture and events constantly transgress each other's rules. It is not a question of knowing which came first, movement or space: they are caught in the same set of relationships, only the 'arrow of power' changes direction. So, events can have an independent existence, rarely are they purely the consequence of their surroundings. In determining whether this relation between action and space is 'symmetrical - opposing two camps (people versus spaces) that affect one another in a comparable way - or asymmetrical, a relation in which one camp, whether space or

people, clearly dominates the other' (Tschumi 1994a: 122) - we can see that most relationships stand somewhere in between, vacillating between independence and interdependence.

We might assume that within a *mise-en-scene* the relationship between action and space is symmetrical, two camps affecting one another in a comparable way, such is the decorum of normative theatre practice. However, it could equally be asymmetrical - a relationship in which one camp, whether space or people, clearly dominates the other. Tschumi describes the intrusion of the individuals in a controlled, pure architectural space as an act of violence (1994a: 121). They violate the balance of precisely ordered geometry, their bodies rushing against established rules, carving new and unexpected spaces, through fluid and erratic motions. Bodies not only move in, but generate, spaces produced by and through their movements. Movements - of dance, sport, war - are the intrusion of events into architectural spaces. And yet the reverse is always true. Each door implies the movement of someone crossing its frame; each corridor the progression that blocks it; each architectural space the intruding presence that will inhabit it.

In order to examine this complexity, Tschumi devises hypothetical programmes (see, for example, 1990: 103) - sequences of events, usages, activities, incidents - and projects them onto autonomous spatial architectures - frame after frame, room after room, episode after episode - as a form of motivation and suggestive of 'secret maps and impossible fictions'. Most importantly for us perhaps, these programmes fall into three categories: **indifference**, when spaces and events are functionally independent of one another and ignore each other; **reciprocity**, when events and spaces are totally interdependent and fully condition each other's existence, and **conflict** (ibid.: 100-1). There is no implicit hierarchy here and all three can be manifest in sequence or parallel, from time to time, in a given location. Tschumi works mainly theoretically and he is reduced to the drawing and the photograph as representational means, as in *The Manhattan Transcripts* (1994). Yet he craves transformational devices which can apply equally and independently to spaces, events or movements, devices which can permit the extreme formal manipulation of the sequence, formal strategies such as repetition, superposition, distortion, insertion and 'dissolve' in which the content of contiguous frames can be mixed, superimposed, faded in or cut up, suggesting endless relational possibilities.

Tschumi's term 'programme' is akin to the term 'scenario': site-specific performance itself might best manifest the multiple articulations of event and space which he envisages.

Dramaturgy: performance and structure (story and narrative)

We might regard the dramatic structure of devised performance as constituting a kind of **stratigraphy** of layers: of text, physical action, music and/or soundtrack, scenography and/or architecture (and their subordinate moments). Dramatic material can be conceived and manipulated in each of these strata which may carry different themes or orders of material in parallel. From moment to moment such layers may have different relative thicknesses or dramatic significance. The stratigraphy may be susceptible to processes of

folding, faulting and erosion which may lead to discontinuities, inversions and disappearances and the reassignment of detail, as when we see text visually projected onto the setting or the stamping of a performer's feet constitutes the soundtrack. Any one of these layers may be the starting point in the devising process and any one may from time to time bear principal responsibility for carrying the prime narrative meaning whilst the others are turned down in the composition. Hence the musical soundtrack might carry emotional responsibility, the sung libretto all narrative information and the physical action be released from any story-telling role. Any one layer may also provide a carrier frequency or continuum against which other material is arranged.

[Substituting an analogy based on sound recording procedures for this archaeological model, then material may be developed in different tracks in isolation and then run side by side, relative volumes emphasised, compressed or erased during the editing process (of rehearsal). Whilst we might expect performance to be a homogeneous mixture of elements created minute by minute over time, we might now imagine situations in which tracks are run in parallel, with and against each other, without relative mediation. Or where from time to time performance exists variously as one, two or three tracks only. Material in one track will inevitably mediate material in another: they are read and interpreted onto, into and through each other, whether they have natural affinities or not. Significantly, within such a model the performer is no longer solely responsible for the exposition of dramatic material.]

And within layers there may be the juxtaposition of different varieties of material, stylistic discontinuity and expressive diversity. We can expect the presence of text in the form of poetics, lyrics, in-jokes, quotations, sayings; of vocal delivery as oratory, soliloquy, song, rhetoric, direct address, preaching, communal speaking, solo reflection, thrash-metal singing; of physical action from choreography to task-completion. A collage then carried on simultaneously in different genres, styles and media - from vaudeville to video - without value judgements on their relative worth.

The ordering or patterning within such layers may then, from time to time, resemble three rhetorical figures (themselves resonant of juxtaposition, collage and montage):

- *parataxis*, the placing of clauses etc. one after another, without words to indicate co-ordination or subordination or 'cohesion between clauses [or actions] of equivalent rank joined by simple conjunctions, e.g. 'and', 'but' (Melrose 1994: 274), with implications of sequentially;
- *hypotaxis*, the subordination of one clause to another or 'cohesion through dependency of clauses [or actions]' (ibid.), joined by relative pronouns etc., with implications of simultaneity;
- *katachresis*, misapplication; originally meaning the use of metaphors for objects for which there is no name, for example, 'the leg of the table'; or in Spivak's usage, a process of reinscription (1991: 70), jarring articulations, with implications of temporal discontinuity.

The elaboration of ways to be seen and heard may involve raising the performers or the spectators, arrangements temporary and permanent, affecting modes of address: up, down, out. Space may be cleared through the uncompromising nature of the physical activity itself, through the application of crowd control techniques, through the inclusion of dangerous phenomena to be avoided. In such cleared space, there might be intensities of activity, the recurrent, preferred use of certain dispersed locations and the genesis of hierarchies of height and place. And a different experience for each watcher: activity approaching, arriving, passing; activity in close-up, at a distance, in the background; shifting focus; multiple focus; making decisions about what to watch; the proximity and touch of others, both other spectators and performers. Movement up and down, and across.

Performance space may be delineated, cordoned off, set aside: marks, surfaces, structures, both planned and improvised. Activity may be confined to and conditioned by a particular area, volume or architectural feature. Or space may be organised through the displacement of the spectators by arrangements of seating: chairs randomly scattered over the area with the performers moving in and around the spectators; laid out in lines, alleys or even blocks or round the edge of an open square. All of which may mediate the nature and quality of activity.

Such perfecting of space allows a continuity of performing conditions, guaranteeing a similar quality of experience for each audience and of working environment for performers. It allows detailed choreography for known and unchanging dimensions, including speed and dynamism within a small area; the proximity and touch of three-dimensional performers; intimacy; extremes of activity for known surface and the devising of complex and detailed imagery and stage pictures for an unchanging arrangement.

A wall serves to back the activity, cutting out visual irrelevance. It grounds the work, setting it against a certain texture, a certain colour. This arrangement allows the creation of friezes, tableaux and the clarification of movement for inspection. But everything the performers do is now under scrutiny, is assumed by the spectator to be deliberate. They are caught between acting sideways - between each other - and acting out, half-turned, for the spectators. Here, therefore, we witness the genesis of fronts and backs and, with activity close to the wall and some distance in front, also fore-stage/rear-stage, and primary and background activity. If, however, the wall is standing in free space, with an in-front-of and a behind, this then means that we create an off-stage and an on-stage, hidden/revealed and leading to the genesis of at least two different modes of behaviour, performing and not-performing. And in the movement from one to the other, of course, entrances and exits, of suspense and some sort of tension between secrecy and disclosure. Within this two-dimensional picture there may be stratifications in height and depth, layers of activity or information of different intensities and orders in the vertical and horizontal. There may be foreground and background, action travelling back to front and side to side, different actions of different intensity and type happening simultaneously. And with this flat surface behind the performers which can be decorated, so begins the long journey to

One is reminded of the Chinese encyclopaedia imagined by Borges and which divides, and juxtaposes, animals into groups such as '(m) having just broke the water pitcher, (n) that from a long way off look like flics' and Foucault's wonderment at the taxonomy, at 'the stark impossibility of thinking that' (Foucault 1989: xv). And Borges's adage (1970: 18) that 'the basic devices of all fantastical literature are only four in number: the work within the work, the contamination of reality by dream, the voyage in time and the double'.

The exposition of performance may be other than the manifestation of a story or dramatic narrative. It may exist as an explicit scenario, game-plan, plot, story-board, shooting-script ('mat which is to be attempted') in which different narratives and activities may be sequential or simultaneous, choreographed or improvised. In place of script, its structure might be constituted as anything:

- from a sequence of images to a musical composition;
- as a pattern of singular events;
- as a strategy for action in the form of rules, tasks, instructions, prohibitions or restrictions as opposed to a pattern of dialogue;
- as a sequence, string, series of discrete occurrences or named sections - divisions of time, plot or musical score, with continuity or diversity of mode, style or technique - poem, song, oration, choreography, random activity, task completion, continuous, discontinuous, fragmented;
- as a route map of sequential frames or as a chain of stepping stones of choreographed and improvised sections;
- as a poetic narration against a body of physical action;
- as phases of bracketed activity or as a 'play-within-the-play', that dramatic parenthesis which may allow the inclusion of material of other orders;
- as a borrowing or annexation of one set of dramatic conventions to carry another, such as employing the order of a chapel service or conventions of a barn dance as performance structures.

We might also characterise it as an unfolding of a series of **inciting incidents** and their trajectories. These are changes of consequence, crises or innovations and may include sudden shifts in direction, emphasis, orientation. They may be most apparent at thresholds, such as entrances and exits, which are then followed by a period of change, resolution or elaboration. It may also exhibit phenomena such as **irrevocable acts** or irreversible changes, or **decay**, as in the destruction of objects. And **nodes** in which like and unlike phenomena are drawn together into images with complex and equivocal meaning.

Performance is thus far manifest in this model as a stratigraphy of pattern and detail. It also exists in and against axes of time and space, both of which are susceptible to manipulation in the creation of performative meaning. The arrangement of the performance area, the configuration of performers and spectators, architectural and scenographic

enclosure and restriction may all affect the nature and quality of the activity and its reception. Different time frames may be manifest by performers during performance, in sequence or in parallel, affecting the expenditure of energy, the application and quality of effort and the dynamic graph of the event: performance may be structured as divisions of time.

Pattern only gains dramatic coherence through a judicious use of **dynamics**, modulations of speed, intensity, rhythm, mounting tension, pushing on and pulling back, energy expenditure, relaxation. Set one level of dynamics, of energy expenditure, at the outset and we may run the risk of alienating the audience, however intense that be. We may need a more subtle graph of speed, exertion, intensity, rhythm. But this might be radically different from everyday life using extremes of energy expenditure and relaxation over extremes of time. And the use of **ruptures** - sudden, unexpected changes in direction, emphasis, rhythm - will serve as a shock, a refocusing. Instructively, current developments in dance music have worked with timbre, texture, rhythm and space rather than the orthodoxies of rock music, that is, lyric (narrative) and persona (character).

Devised performance tends towards hybridity or the heterogeneous. It may be generated as text, action, music, scenography. It exists in space and time as pattern and detail. And it may employ rules, strategies, dynamic trajectories and the manipulation of objects within its elaboration. It is with, and within, these principles, particular practices and axes of manifestation, that rich and complex forms of performance can be generated. It is here that performance employs, manipulates, transgresses, ignores and organises its resources. Creativity can begin anywhere within this matrix. And it is through such principles that description, discourse and analysis might be orientated.

Summary: cultural intervention and social innovation (performance and special world)

Performance is a mode of cultural production that works with material and intellectual resources to create meaning. Performance is a special world set aside from everyday life by contractual arrangements and social suspensions, not entirely hermetically sealed, but a devised world, all the elements of which - site, environment, technology, spatial organisation, form and content, rules and practices - are conceived, organised, controlled and ultimately experienced by its orders of participant. It is a locale of cultural intervention and innovation, a place of experiment, claim, conflict, negotiation, transgression: a place where preconceptions, expectations and critical faculties may be dislocated and confounded; where extra-daily occurrences and experiences and changes in status are possible; a place where tilings may still be at risk - beliefs, classifications, lives.

Performance tends towards **liminality**: this 'interstitial passage between fixed identifications opens up the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy' (Bhabha 1994: 4); 'the space in which cultural meanings and identities always contain the traces of other meanings and identities' (Ashcroft, Griffiths and Tiffin 1998: 61). It becomes an enacted Third Space where a

too is at the edge and in the gaps, working on discard and decay, entropy and loss. Its topic of the material and ineffable immediacy of the past has given it a special place in constructions of personal and cultural identity.

Cultural identities

It is in these liminal spaces and with these heterogeneous elements that both archaeology and performance work and negotiate identities, of people and things.

Cultural production

Both performance and archaeology are modes of cultural production which work with resources to create contemporary meaning: a range of phenomena and procedures are made available for manipulation according to current interests. Both are therefore pluralist. All sorts of things may be done with the same resources under different conditions, aspirations, interests.

Social fabric

Both performance and archaeology attend to the discernment and modelling of the actions and practices of knowledgeable agents in bounded spaces. Archaeology's ultimate object is this cultural fabric and its remains. Social practice always involves material culture. Performance is always at least corporeality - the materiality of the performer's body. Indeed social actors are as much artefact as any other material cultural form. Hence it is better to write of the social and cultural '**fabric**'. The object of both performance and archaeology is this social fabric.

So too the social fabric, as corollary, has dimensions or aspects we have termed the 'archaeological' and the 'performative'. The former refers to entropy, loss and trace; the latter, under its broadest definition, to heightened cultural experience.

Sensorium and embodiment

It is not just that there is logic and structure to the social fabric. The social and cultural are lived and felt. They are **embodied** in social actors, people and artefacts. A key concept here is that of **sensorium** - culturally and historically located arrays of the senses and sensibility. We introduce sensorium as a way of working against the dualism of mind and body.

The sites of both performance and archaeology constitute **sensoria**. They are apprehended as a complex manifold of simultaneous impressions - any account will be inevitably embodied, subjective and poetic. For performer and spectator alike the performance event exists as a locus of experiences - spatial, physical and emotional - preserved in the bodies and memories of the varying orders of participants: touch, proximity, texture. For the performer it may exist rather as a chain of physical and emotional orientations and reorientations: as body-to-body and body-to-environment engagement and re-engagement, as a chain of demeanours. But also as a series of physical, sensual and extra-daily experiences, as alterations of perceptions and life strategies which may or may not be made explicit to the spectator, as sequences of tension, relaxation and acceleration, changes of consequence and innovation. Encounters, movements, episodes,

passings. All preserved as analect and anecdote, description and incoherent babbling, as a chorus of conflicting voices, as a way of telling.

This connects with the inherent pluralism and multivocality of archaeology and performance.

Ecology and site

Performance and archaeology favour body, object and place, activity and context. It is the ecology of performance - that matrix of environment, people and events and the narratives generated - which may represent its basic descriptive and analytical unit. We have also explored above the ecology of archaeology, both as discourse, and as heterogeneous object of interest.

Ecology may be defined as inhabitation - a broad and inclusive concept (consider Thomas's (1996) Heideggerian archaeology of dwelling). Site, as concept, must be connected with place and locale, as the natural and cultural are entwined in a true ecology which moves beyond these familiar dualisms. So too we emphasise that site is as much a temporal as spatial concept landscapes are enfolded; scenography works with the multidimensional temporality of memory, event and narrative.

Convoluting temporality

The temporality of performance and the archaeological project is neither linear nor a slice through time; it is convoluted. Memories, pasts, continuities, present aspirations and designs are assembled and recontextualised in the work that is performance and archaeology.

Fragments and assemblage

Both performance and archaeology work with fragment and with trace. Performance and social practice, and their subsequent documentation or representation, through surviving traces and fragments, constitute heterogeneous assemblages.

Archaeologists excavate an indeterminate mess of flows of things and particles in the ground. They discern categories of evidence and compose these fragments in images, diagrams, inventories, collections, reports and writings, forging links to make sense. But these constructions remain as pieces of evidence, stored in museums and libraries, to be reworked, reassembled, recontextualised.

Devised performance, as contrasted with conventional theatre, results from the identification, selection and accumulation of concepts, actions, texts, places and things which are composed and orchestrated in space and time according to a set of governing aesthetics, ideologies, techniques and technologies. It comprises a spectrum of strategies, practices and procedures which attend to questions of real-time presentation and representation. What begins as a series of fragments is arranged in performance: dramaturgy is an act of assemblage. It then immediately falls to pieces as traces and fragments of a different order, ranging from documentary photographs to the memories of its participants: fragments/order/fragments.

A series of modes and methods of affiliation are common to both archaeological and performative assemblage. Within this analytical, interpretive and rhetorical field we have identified:

sensoria raises the issue of the representation of phenomena which are, partially at least, ineffable beyond language.

Detail and texture

Both performance and archaeology attend to detail, focusing tightly but sensitively upon particular conjunctions and instants. Their substance is local, whatever may be done with relationships to more general settings. To put it another way, the cultural production which is archaeology and performance is reflexively dependent upon historical and cultural context.

The particular relation of the archaeological and performative to identity makes of them both important sites of cultural work in the globalist contemporary world. It is in new performative work and strategies, in new constructions of archaeological **heritage** that may be found some of the most radical local and regional receptions of the commodity form and alienated culture associated with the global capitalist market and its political forms.

Documenting the event

What has happened? What survives after the event? How is it remembered and recalled? The issue is the document. We will now outline some features of a project of theatre archaeology.

Theatre archaeology begins with a simple premise: that the description and documentation of devised performance - that matrix of places, objects and activities, of performer and context, worker and workspace, agency and structure - constitute a sort of archaeology, a rescue archaeology of the event. And the wider issue is how to document/represent social and cultural experience. This is the archaeological question - what is to be done with the remains of past lives?

Performance survives as a cluster of narratives, those of the watchers and of the watched, and of all those who facilitate their interaction - technicians, ushers, stage-managers, administrators. The same event is experienced, remembered, characterised in a multitude of different ways, none of which appropriates singular authority. And these may constitute the traces generated by theatre that is not reliant upon the exposition of dramatic literature - the artefacts it leaves behind; these, and plans, drawings, lighting plots, a handful of photographs. From the watched comes the folklore of practice, coloured by aspiration, intention and rationalisation, preserved in memory as anecdote and analect and revealed in discussion and interview and in personal archive as diary and notebook. And from all types of watchers - first-timers, aficionados, critics - springs description, opinion, personal interpretation. Ironically perhaps, performance most often survives in the writings of critics - as reportage, article, thesis - because of their high rate of preservation in libraries and cuttings agencies. By narrative, we simply mean discrete ways of telling, some recognition of the oral nature of performance practice. But if we extend the notion of narrative to cover all orders of information generated by, and around, performance - strategic, operational, observational, critical, speculative - before, during and after the event then we might envisage documentation as requiring an integration or incorporation of these narratives. Performance might then be reconstituted as complex forms of text which integrate image, musical score, technical instructions, dialogue or as second-order performance, or as installation. Just as performance need not resemble the exposition of dramatic literature, the performance document need not resemble

- ❖ the syntagmatic: parataxis and katachresis
- ❖ the paradigmatic: hypotaxis
- ❖ quotation, montage and collage
- ❖ empirical, logical, conceptual and metaphorical connection.

Heterogeneity

The assemblages at the heart of archaeology and performance are not of one or more homogeneous categories of components: actors and props, texts and stagings, people and things, social structures and natural environments. These very categories are reworked and renegotiated and have no essential properties in the work of performance and archaeology. Thus the assemblage, both practice and representation, is heterogeneous.

Partiality and pluralism

Assemblages - performance and document - are inevitably partial. Rooted in uncertainty, they all require acts of interpretation. And there is no end to what can be said about them, to how they might be interpreted.

The assemblage of performance may be extremely schematic, requiring the spectator to elaborate a mental construct from a limited range of illusionistic or even two-dimensional clues: she may need specific cultural competence to interpret it. It may work with extremely limited material and performative means. Everyday objects may be included, though their placement, ratios and combinations are governed by extra-daily principles. Semiotic economy is an essential feature of performance: it is by nature **synecdochic**. A limited repertoire of sign-vehicles generates a potentially unlimited range of cultural units. It is interpreted according to the expectation, experience and background of the watcher.

Archaeologists may dream of the past perfectly desiccated in the sands of time, life caught preserved at a standstill in earthquake or volcanic eruption. But there are only ever fragments. Virtually everything has been lost. Archaeology's semiotic can only ever be synecdochic - pieces for whole ways of life gone. Uncertainty and the need to connect the pieces, to interpret the absences are endemic. But an archaeological sensibility is also one of hope, a faith in the resurrecting powers of its interventions in the land, its obsessive collection, its reason and constitutive imagination.

And these partial views are also the existential condition of the social and cultural fabric - there is never a complete and definitive picture. This is the hermeneutic ground of any archaeological sensibility (Johansen and Olsen 1992; Shanks and Tilley 1992: 104-110; Shanks and Hodder 1995; Thomas 1996).

Documentation and the ineffable

Assemblage is construction, production, representation and **documentation**. Both archaeology and performance involve the documentation of practices and experiences. Their embodiment in

- And of the extent, volume and restriction of the spheres of influence of performers and spectators alike which collide and penetrate during interpersonal contact.

And this will require map, plan, section, axonometric projection.

- Of the ways in which different time-frames are manifest by performers over time and from time to time in performance, in sequence or in parallel and how they affect the nature of the activity, the expenditure of energy and the application and quality of effort. And the overall dynamic pattern of the event.

And this will require chronologies and time-bases.

- Of the explicit structure of performance as set of rules, sequence, route map, montage.
- Of the juxtaposition of different orders of material and styles and techniques of performance.

And this will require libretto, list, image, graph.

- Of the dramaturgical detail and the equal importance of kinesic, proxemic and haptic signification: of signs, distances and body-to-body contacts (Elam 1980: 56f.). After Mauss (1973), it may be interesting to select a limited range of activities - walking, sitting, falling - and discuss their particular articulation, their stylistic diversification, within this performance, this genre. Equal attention might be given to the nature of meeting and physical contact.

And this will require diagram, drawing, photograph, video.

The object of documentation then is to devise models for the recontextualisation of performance as text and as second-order performance, as a creative process in the present and not as a speculation on past meaning or intention - 'the point is that there is no definitive originary meaning, since what the "original" performance meant will itself have been fragmented, and experienced in many different ways' (Thomas 1994: 143). These models must be adequate and appropriate to the task of representing the sociology of this special world, drawing upon disciplines, principles, methods and terminologies other than those of textual analysis, and encapsulated, we are suggesting, in *archaeology*.

The scene of crime - aftermath

Aftermath - think of the scene of crime as a paradigm for our documentary efforts.

At the scene of crime, a cordoned off, isolated and sealed site, everything is potentially important, as 'every contact leaves a trace'. No thesis is advanced until the chain of evidence is secured. 'Everything that could matter' is recorded according to the experience of scene of crime officers. The site is treated as a totality. The scene is photographed from different perspectives and viewpoints. The general layout and specifics are carefully noted. Detailed descriptions are made of clothing, furniture, weapons, loose articles. Particular objects are tagged as exhibits. 'Physical evidence encompasses any and all objects that can establish that a crime has been committed or can provide a link between a crime and its victim or a crime and its perpetrator (Saferstein 1998:36).

On a map of the site, the bodies are marked along with trajectories of blood splattering and

the play script. These observations are exemplified in the diagrammatic, choreographic records of Anthony Howell (Kaye 1996: 129f.) and in the boxed set of performance documents edited by Adrian Heathfield (1997), 'a maverick intervention into the debates on the status and imagining of the body in western culture and the historical preservation of transient performances'.

Performance exists in and amongst these narratives. Its record will need to be adequate and appropriate, necessitating creative acts of representation. And it will need to draw upon disciplines, principles, methods and terminologies, other than those of textual analysis, to describe and document itself, approaches taken from sociology and ergonomics, architectural theory and forensic science. Yet we can neither create the authoritative record nor control its reception.

But is it only about aftermath? Documentation is generated before, during and after the event by all orders of participants. As Cliff McLucas puts it (1993: n.p.):

Those before the event all refer to something that hasn't happened, that doesn't exist. They are Utopian in their nature. They unify. They generate effects. They are pro-active. They propose concept, preference, intention. Those after the event are more verifiable, authoritative, though no less Utopian in their need to control and construct an authorised history. They are descriptive and political.

Hence the question of aftermath actually throws into doubt the primacy of event and the dependency of document or representation. There are and were only ever assemblages of practices, experiences, tellings, retellings, memories, perceptions. Representation is thus less to do with replication than reworking and recontextualisation. With respect to narrative as a documentary form, archaeologist Julian Thomas (1994: 158) has observed

that what we are discussing is a particular way of being attuned to performance and its traces, which involves a form of production. That is, the production of narratives which stand for the past, rather than constituting faithful replicas of the past.

The form of the document

What form might the document take? It is, as we have indicated, to focus upon fragment and assemblage: to define the objects of retrieval of performance around notions of site, time, structure and detail, which direct the attention of the narratives.

This will involve discussion:

- Of the genesis, delineation and formalisation of performance space and the creation of playing areas through the nature of the action, the placement of the audience and architectural and scenographic demarcation.
- Of the effect of spatial restriction and configuration upon the type, nature and quality of the activity and upon the essential contracts of performance - performer to performer, performer to spectator, spectator to spectator.
- Of the existence of spatial hierarchies, intensities and stratifications of activity, the reservation of particular locales.

instance distinguishes a 'murder site'? It is the event which suddenly turns a dark street, an underpass, a public toilet into a place of significance: the mundane locales recorded in the photographs of Athne Grayson; the spot near a bus shelter in London where Stephen Lawrence was murdered and which is now marked by a memorial. We remain fascinated with such places long beyond the point at which the physical traces of the event disappear. A whole genre of guided tour, of performed narrative, has appeared which will guide us to the locations of Jack the Ripper's murders. And in his photographic series *Landscapes for the Homeless* (1995), Anthony Hernandez records the ad-hoc shelters and meagre, material traces - a flattened cardboard box, a hanging blanket - of transient populations in Los Angeles.

Think of the things at a scene of crime under this forensic attitude. Anything might be significant. Can we distinguish figure and ground - an event and a setting? That incidental object left behind may witness the absence of an event now passed. Things may not be what they seem their content cannot be seen. At the scene of crime the object/process distinction must be suspended - objects here are not self-contained. For significance depends upon context, and a sliding temporality from crime past through presence here, as trace or witness, to a future potential at the trial.

Indeed there is a dialectic at the heart of the scene of crime - a surplus and a simultaneous dearth of meaning. Looking at the scene of crime we experience an overwhelming presence of meaning, but a sense also of the evanescent, banal, insubstantial. It might be that hair, or this stain. In their dialectic of presence and absence the commonplace may also be an incarnation of evil. In this, evidence always has a multiple identity. Objects as clues are inherently unstable. The character of this information is, whatever the rhetoric, one of fluid and contradictory fragments. There can be no categorical hygiene in the forensic imagination. This kitchen tool may also be the murder weapon. We have to improvise.

The eye of the investigator at a scene of crime may require a fetishistic interest in material trivia. An obsessive urge to find narrative order in the traumatic chaos may be necessary as it all threatens to fall apart and make no sense. Remember - anything could be relevant at the scene of a crime, and any place could be a scene of crime. In this forensic world every empty space is always littered with debris, traces. There is ubiquitous entropy, even when we have managed to connect. Our occupation is precarious.

What are these spaces? They are urban - the threat of crime in the metropolis. Benjamin connects them, dialectically, with the security of the bourgeois interior. They go with photography, with its haunting sense of time passed, event over, lost, present now only in its absence, witnessed by the photograph. Atget compulsively photographed the streets of nineteenth-century Paris. Most of his photographs are empty of people. To Benjamin, he was photographing scenes of crime under a 'scientific' aesthetic, requiring not private contemplation and appreciation, as in the art object, present to the senses, but interpretation and analysis - absence is witnessed, presence is ruptured. We ask: What has happened? The temporality of these spaces is one of aftermath - the traces left behind. Time is fractured as present appearances are haunted by indeterminate pasts, events now gone and evident only in their alienated traces. Here the alienated trace is the precondition of meaning.

ballistics (Saferstein 1998: 37-41). Statements are taken from witnesses, neighbours, suspects, those 'helping us with our enquiries'. Expert testimony will eventually emerge, primarily from the pathologist in a description of wounds and speculation on the time and cause of death. The central aim is to establish a chain of events - a sequence or chronology - for the crime. At site, a series of irrevocable changes such as the stratigraphy of overturned furniture may help establish a relative chronology, as might the decay of site and body and evidence of disturbance. The crime generates dozens of narratives, many of them discursive and tangential.

Such an application of forensic science and police procedure might be instructive to us:

- Detail. It might indicate suitable techniques of interrogation. Anything might be relevant. From the watchers and the watched, we need detail, not a summary of the plot. We might think here of the thick description characteristic of some historians of the Annales School. Or of some photographs.
- Plurality of event. Many different, sometimes contradictory and divergent, narratives are generated.
- Sideways glance. We may need to ask oblique questions (Tell me about your performance scars?) to reveal useful information.
- Orientation. Photographs, plans and initial observations are collated in scene-of-crime books which allow successive investigators to orientate themselves at site and to 're-live' the events.
- Symptomatic reading. This interpretation is about reading traces and clues - a semiotics. This is a creative process of speculative modelling which demands no hierarchy between empirical attention, analysis and leaps of the imagination, and whose logical form is abduction.
- The scene of crime demands a poetics of absence. Archaeology is all about absences, about writing around what is obstinately not there - which is why archaeology should be poetic. Poetics here involves a labour of production/creation/transformation, but it also means attending to things in an intimate way in following the connections.

But we have heard of forensic archaeology. Archaeologists are brought in to help with police investigation, applying their techniques to the excavation of buried murder victims, lending to the police project their sensitivity to material context. The growth of forensic archaeology as a means of identifying both victim and crime has mirrored late-twentieth-century atrocities and the secret disposal of the anonymous dead in countries such as Argentina, Chile, Bosnia and Rwanda. The speed with which the living becomes the deposit is most poignantly reflected in the photographs of Gilles Peress in his work in Srebrenica and Vukovar (Stover and Peress 1998).

Now while these techniques produce invaluable and exhaustive information about presently existing materials, they say nothing whatsoever about the past. The past is a context within which things had a significance. It is a world which was. To enter this world always requires a leap of interpretation. Let us consider further this paradigm of archaeology. We need to recognise the alliance of scientific technique with a particular archaeological imagination.

We all think we know what crime looks like: blood on the carpet, the chalk outline of the body, the drugs in a plastic bag. Yet scenes of crime are often ordinary, even banal locations. What for

And, in seeing places in this way, there is a latent criminality to space. This resides in the temporal relation to practice, in the traces, with the inherent tendency to decay, fall apart, make no sense. This criminality is an aesthetic haunted by degradation. Their architectures always seem so deteriorated. Even when the scene of crime is pristine we are forced to look at the dirt in the gaps.

There is thus here an anxiety at contact with the abject, and we may connect this with a fascination with crime, witnessed by the culture industry of detective fiction and crime reportage. But the fascination with crime is not primarily focused upon evil. The horror is that these are events where ordinary things become special in their proximity to violence, to transgression, to upturned convention and morality. In a terminal linkage, as the hammer becomes exhibit 'a', the paper clip exhibit 'b', we engage in those associative acts so favoured by the surrealist imagination.

What do we do with this anxiety, the urge to make sense of the inherent disorder? The detective investigator adopts an aesthetic of immersion, an improvising and ambulatory strategy of no single viewpoint, an oblique approach to isolate significant traces in the inconsequential and absent details. Looking directly at things and you maybe miss their point, their ambiguity as alienated trace. So the best is a sideways look, and a key, perhaps, is losing one's way.

Stories are told . . . stories are extracted. Stories are constructed in those operations which impose order and reason, of hygiene, empowerment and disempowerment - some believed, some discarded. The documentation of everyday detail in the construction of archives of clues and cases creates a kaleidoscope of hybrid fictions and competing perceptions - a richly sedimented environment of secret lives, lies and stories. The end is not normally the 'truth' of 'what happened'. Many serious crimes go unsolved and, anyway, the juridical verdict is a legal argument. There are miscarriages of justice, and can we ever know the mind of the criminal?

Entropic fragments, traces, terminal associations, aftermath, degradation, the sedimentation of everyday life, haunting absences - this is also, we propose, an archaeological sensibility.

The scene of crime - site report and hypotaxis

The site report is an archaeological genre - the publication of excavation plans and photographs and attendant analyses of finds and evidences. But here is a very different model. This work at scene of crime also generates site reports - compendia of superimposed documents and materials which involve: the formal description of gesture and movement through space; each person's (watchers and watched) fragmented reflections and recollections of experience, tied to location; and evidential fragments pertaining to both. We can imagine such reports being constructed not merely as a re-creation of theatrical performance, but also of historical events (Sarajevo 1914? Moscow 1917?), or in exploring the hypothetical movements, experiences and rhythms of work within a prehistoric settlement (Thomas 1994; 158).

Both site report and crime account begin to suggest documents, in both archaeology and performance documentation, which combine plan, section, projection, photograph and drawing adjacent to, and overlapping, poem, technical data, musical notation and source material in forms of incorporation, in the non-hierarchical integration of text and image, the inscribed and the remembered, the critical and the poetic, of strategy and operational account. This is hypotaxis.

The scene-of-crime report *Case No. 00-17163* by Diller and Scofidio (1992: 345-60), which integrates time base, autopsy data, interviews, plans and photographs, is an exciting model. And in *The Manhattan Transcripts* (1994b), Bernard Tschumi, in a programme which outlines spaces and indicates the movements of the protagonists, notates a murder. 'Photographs direct the action, plans reveal the alternatively cruel and loving architectural manifestations, diagrams indicate the movements of the main protagonists' (ibid.: 8). He adds that 'The purpose of the tripartite mode of notation (events, movements, spaces) is to introduce the order of experience, the order of time moments, intervals, sequences - for all inevitably intervene in the reading of the city' (Tschumi 1990:101).

Could documentation be more a collage of these deep but fragmented observations, rather than 'the big picture'? Collage is unstructured temporally, genealogy is unstructured spatially, but threads a temporal way through the seeming disorder. Two stages of an analysis?

And we might envisage strategic documents within which all the performance elements text, score, choreography, dynamic shape, sound, lighting and technical instructions - are represented and unfold in parallel across the page as a horizontal stratigraphy of layers or tracks, rather than down the page as a vertical reading, and set against a time-base. They achieve a fascinating stratigraphic hypotaxis in Cliff McLucas's reworking of Brith Gof's performances (forthcoming). 'However, such documents have no fixed and forever relationship with what they propose or describe. They cross swords with other utterance in a quiet and constant battle for the high ground' (McLucas 1993).

The film-maker Peter Greenaway (1997: 10) has suggested that there are ten different aspects of cinema vocabulary: location, light, frame, audience, properties, actors, text, time, scale and illusion. He works simultaneously along all these axes, though often favours one over the others. And this approach informs his installation work, for he often deconstructs these elements and presents them for our contemplation outside the medium of film. His installation *In the Dark SPELLBOUND ART & FILM* (Haywood Gallery, London, February 1996) included props, sets, actors in glass cases, soundtrack, diagrams, projections and research references as the kind of remains of an imagery film, a film the visitor creates in the imagination. In *100 Objects to Represent the World* (Academy of Fine Arts, Vienna, October 1992), he juxtaposed a stuffed horse with ink, a crashed aircraft with the Willendorf Venus (Greenaway 1992).

In drawing dissimilar objects and live performers-as-exhibits into juxtaposition, Greenaway's curatorial practices and gallery installations serve to challenge conventional orders of classification and display. He has pioneered new approaches to collection and arrangement, including the unexpected and perhaps shocking recontextualisation and juxtaposition of objects, which create new insights and indeed new identities for material. Such exhibitions confound and challenge the five orthodox categories of museum taxonomy: age, authorship, nationality, material and ownership. He quotes Descartes: 'When our first encounter with some object surprises us and we find it novel, or very different from what we formerly knew or from what we supposed it ought to be, this causes us to wonder and astonish at it' (Greenaway 1993).

In *The Physical Self* exhibition (Museum Boymans-van Beuningen, Rotterdam, November 1991; see Greenaway 1991), Greenaway gathered paintings, advertising posters, objects, sculptures

of oral testimony, anthology, memoir, biography, natural history and everything you might ever want to say about a place. The term was coined in relation to William Least Heat-Moon's *PrairieErth* (1991), an account of Chase County in the American Midwest which conflates oral testimony, history, topographic details, local folklore, travel anthology, geography, journalism, memoir, natural history, autobiography and everything you needed to know about Kansas. This work finds echoes in Luc Sante's *Low Life* (1991), an 'underground' history of New York.

A number of contemporary novels address the depth of place. In *Ulverton* (1998), Adam Thorpe tells the story of an English village from 1650 through specific historical moments which illustrate continuity and change. In works such as *Lights Out for the Territory. 9 Secret Excursions in the Secret History of London* (1997), Iain Sinclair creates a psychic geography in east London where the past is close to the surface. In *Rodinsky's Room* (Lichtenstein and Sinclair 1999), he speculates upon the existence of a David Rodinsky whose possessions and writings were left undisturbed in a room above a synagogue for twenty years. *And When Did You Last See Your Father?* (1993) is Blake Morrison's instigation of a genre of confessional, biographical writing which marries intimate memory, journalese and novelistic reflection. In *The Collected Works of Billy the Kid* (1989) and *Coming through Slaughter* (1984), Michael Ondaatje experiments with deconstructed approaches to historical narrative.

These works take us into the genre of narrative and then story-telling. In *Another Way of Telling* (1982), John Berger and photographer Jean Mohr attempt in a series of photographs and paintings to demonstrate the ways in which memory is partial and repetitive, the ways in which an event is remembered both as details, fleeting moments and as 'the high points', but rarely in toto. In the process of converting narrative, expert and amateur, to text we may need these other ways of telling. In *Blasted Allegories: An Anthology of Writings by Contemporary Artists* (Wallis 1989), visual and performance artists contribute thoughts on their practice as biographic detail, lists, fictive stories, fragments of polemic.

Geographer Allan Pred (1990, 1997) attempts new forms of academic writing which include the diagrammatic, digressive and the poetic. A context is the 'time geography' of the Lund school (Pred 1977). This considers 'the choreography of everyday life' by establishing a notation which traces through time the paths traced by individuals moving between places. Notoriously, such an approach tends toward a formal and schematic view of the world: it tells one nothing about how living through time and space *feels* (Gregory 1989). What one might suggest, however, is that we should consider these life-paths as the raw stuff of narratives (Thomas 1994: 158). The search for new forms of writing is continued in the work of archaeologist Mark Edmonds. His *Ancestral Geographies of the Neolithic* (1999) has chapters on themed aspects of landscape and monumentality in the prehistory of northern Europe interspersed with fragments of fictional narrative, acting as provocative counterpoint. A similar attempt to catch the intimacy of the quotidian is that of Janet Spector's archaeology of a Lakota village, 'What This Awl Means' (1991).

From the outset, performance-about-performance, second-order performance, has presented potentials for the reintegration of surviving fragments. These may take the form of re-enactment, revival, lecture, demonstration, audio-visual presentation, story-telling. It may be that the notion of second-order performance may be of considerable significance to archaeology as well as

and 'living exhibits' - performers in glass cases - into thematic groupings headed 'mother and child, man and woman, hands, age, feet, touch, narcissism'. In the 'hands' section he simply grouped all the museum's gloves together. He even sees the exhibition as a kind of film-set or performance: The props are the objects on display. The visitors provide the extras. The plot is the exhibition content. Its architectural organisation is its structure' (Greenaway 1993: section 14). The spectator creates his own time-frames of attention, his own fictions and interpretations from the material, viewed in various orders and with varying degrees of attention.

Christian Boltanski too assembles found objects - a mass of clothing, old photographs, rusting tins - in his memorials for his own youth and for victims of the Holocaust (Semin, Garb and Cuspit 1997). Cornelia Parker exhibits the reassemblage of fragments of purposefully destroyed artefacts, remnants of a shed and its contents blown up by the army (Parker, Medvedow and Ferguson 2000).

Narrative

It is worth singling out narrative as a feature of the cultural work that is both archaeology and performance. It is a common aspiration of much archaeology eventually to construct historical narrative. And these have been of great importance in providing depth and orientation to cultural identity. Consider also how the narratives of performance may intersect with the narrative of personal identity. Audience experiences the performance in a state of preparedness which derives from past experiences and the way in which they have chosen to order them and accord them significance. This is that already mentioned hermeneutic base of assemblage - the audience comes to performance with a grid of pre-understandings which are partly unconscious or non-discursive, but are also contingent upon autobiography. Thus not only is it impossible for the same performance to take place twice, it is also impossible for the audience to experience the same performance twice. Historiographically we may say, and adapting Adorno's aphorism, that nothing ever happens twice, because it has already happened before.

Improvisation

And so in this partiality, with the dramaturgy of cultural assemblage always already located, there is no end, only works in process. Work in progress is endemic improvisation.

Performance may be very familiar with the concept of improvisation, devised performance particularly so in its liberation from the dramatic text. In archaeology we propose a similar attitude to normative and pre-defined methods. Rather than approach archaeological remains with pre-defined categories and a pre-set method, we support a more pragmatic and improvisational style, wherein method arises out of the encounter with subjects of interest (object-orientated method is fully discussed in Shanks and Tilley 1992, and Shanks 1999: Chapter 2).

Deep maps and story-telling

Reflecting eighteenth-century antiquarian approaches to place which included history, folklore, *natura!* history and hearsay, the deep map attempts to record and represent the grain and patina of place through juxtapositions and interpenetrations of the historical and the contemporary, the political and the poetic, the factual and the fictional, the discursive and the sensual; the conflation

of oral testimony, anthology, memoir, biography, natural history and everything you might ever want to say about a place. The term was coined in relation to William Least Heat-Moon's *PrairieErth* (1991), an account of Chase County in the American Midwest which conflates oral testimony, history, topographic details, local folklore, travel anthology, geography, journalism, memoir, natural history, autobiography and everything you needed to know about Kansas. This work finds echoes in Luc Sante's *Low Life* (1991), an 'underground' history of New York.

A number of contemporary novels address the depth of place. In *Ulverton* (1998), Adam Thorpe tells the story of an English village from 1650 through specific historical moments which illustrate continuity and change. In works such as *Lights Out for the Territory. 9 Secret Excursions in the Secret History of London* (1997), Iain Sinclair creates a psychic geography in east London where the past is close to the surface. In *Rodinsky's Room* (Lichtenstein and Sinclair 1999), he speculates upon the existence of a David Rodinsky whose possessions and writings were left undisturbed in a room above a synagogue for twenty years. *And When Did You Last See Your Father?* (1993) is Blake Morrison's instigation of a genre of confessional, biographical writing which marries intimate memory, journalese and novelistic reflection. In *The Collected Works of Billy the Kid* (1989) and *Coming through Slaughter* (1984), Michael Ondaatje experiments with deconstructed approaches to historical narrative.

These works take us into the genre of narrative and then story-telling. In *Another Way of Telling* (1982), John Berger and photographer Jean Mohr attempt in a series of photographs and paintings to demonstrate the ways in which memory is partial and repetitive, the ways in which an event is remembered both as details, fleeting moments and as 'the high points', but rarely in toto. In the process of converting narrative, expert and amateur, to text we may need these other ways of telling. In *Blasted Allegories: An Anthology of Writings by Contemporary Artists* (Wallis 1989), visual and performance artists contribute thoughts on their practice as biographic detail, lists, fictive stories, fragments of polemic.

Geographer Allan Pred (1990, 1997) attempts new forms of academic writing which include the diagrammatic, digressive and the poetic. A context is the 'time geography' of the Lund school (Pred 1977). This considers 'the choreography of everyday life' by establishing a notation which traces through time the paths traced by individuals moving between places. Notoriously, such an approach tends toward a formal and schematic view of the world: it tells one nothing about how living through time and space *feels* (Gregory 1989). What one might suggest, however, is that we should consider these life-paths as the raw stuff of narratives (Thomas 1994: 158). The search for new forms of writing is continued in the work of archaeologist Mark Edmonds. His *Ancestral Geographies of the Neolithic* (1999) has chapters on themed aspects of landscape and monumentality in the prehistory of northern Europe interspersed with fragments of fictional narrative, acting as provocative counterpoint. A similar attempt to catch the intimacy of the quotidian is that of Janet Spector's archaeology of a Lakota village, 'What This Awl Means' (1991).

From the outset, performance-about-performance, second-order performance, has presented potentials for the reintegration of surviving fragments. These may take the form of re-enactment, revival, lecture, demonstration, audio-visual presentation, story-telling. It may be that the notion of second-order performance may be of considerable significance to archaeology as well as

Theatre archaeology: summary

In the first rush of enthusiasm for theatre archaeology it was possible to envisage performance as a contemporary experimental practice in understanding the processes of cultural transformation, as 'an experimental archaeology of events'. A theatre archaeology has then the following intentions:

- to find appropriate and useful ways of describing and documenting what is, or was, going on in performance, with performance as a totality of context, strategy and operation, and not simply the record of the words or choreography of performers;
- to regard performance as generative of materials produced before, during and after the event, not only as technical information but as personal experience;
- to attempt a synthesis of the narratives of the watchers and watched in non-hierarchical integrations of the written and the remembered.

The key features of theatre archaeology are:

- process-there is always more to collect and say;
- pluralism - there are different ways of describing and representing;
- multiplicity - reality itself is plural;
- assemblage - documentation works as dreamwork - forging and following connections in an indefinite network;
- indefinite series - social practice (performance) generates further social practices, and ultimately there is no priority such as primary event and secondary response;
- absence and uncertainty - the space between materials, documents and narratives generates authentic insight. This is the place of interpretation - interpretive work done on happening and event, and the purpose of documentation is to open this creative space;
- critique - theatre archaeology is implicit critique of narrower approaches to the documentation of performance and practice.

performance studies. It may be in this area that a practice which is helpful for both disciplines will emerge. For if a language and a notation is devised which allows us to talk about sequences of actions taking place within defined locations, this may provide us with the basis for a broader discourse on the deployment of human bodies in significant space.

In a series of linked performances entitled *From Memory* (1991) Mike Pearson explored modes and techniques of solo exposition - autobiography, reminiscence, impersonation, family history, geological data, improvised asides - which subsequently informed approaches to the site of Esgair Fraith (p. 163). Such story-telling mixes useful information with the pleasure of the telling. We are used to people talking and the sudden shifts in technique and material they make. The solo narrative can include truth and fiction, lying and appropriation - the fragmentary, the digressive, the ambiguous. There are no hierarchies of information, no correct procedures.

Rhetoric and the performed lecture

The lecture is a basic form of archaeological exposition. What better than to hear an archaeologist talking about her own work, particularly with slide illustration? There is usually a strategy or script but frequent digression and verbal improvisation, to include anecdotes provoked by the slides, to answer questions, to provide provenance for artefacts appearing on slide. Such improvisation often results from sensing the tenor of the audience. There are many orders of narrative - data, reminiscence, jokes - and even the manual demonstration of artefacts ('We think it was used like this!'). We might take such extant forms, regard them as performed events and further theatricalise them with an extended range of heightened performance techniques - oratorical devices, gestural engagements - and technologies - multi-screen projection, video, soundtrack. We might conceive of forms of exposition appropriate to the complexity of performance. This might include a central narration with attendant rhetorical techniques, audio-visual presentation (video and slides projection, soundtrack), activity 'in parenthesis' (re-enactment of past events), exposition of 'data' (reviews, documentary records, plans), discussion ('question-and-answer'), examination of objects and speculations on past activities around the structural components of site. Of the past and the present. With time-frames, different orders of information and material, different analytical approaches assigned to different media ... or not! Of course, this may be equally site-specific in its direct engagement with another space - museum, gallery, auditorium. And it may involve a slippage in the exclusive notions of performance and installation, and the inclusion of artefacts in new narratives, new stories of fights, murders, death, games, copulations . . .

Other modes of presentation might include replication and demonstration. Iben Nagel Rasmussen of Odin Teatret has devised a demonstration which includes her (former) training practices, the (chronological) re-enactment/recontextualisation of characters she has created and a script which includes autobiographical biographical details, description of creative processes and analect. And dancer Wendy Houston can demonstrate the sort of training she was engaged in, the sort of choreography she was presenting, in every year of her career.

Here the rhetorical origin of our techniques of assemblage (parataxis, katachresis, hypotaxis, etc.) is to be noted. We have widened out to include the whole field, coincident indeed with a theory of discourse, its generation, form and delivery.