PERFORMING GAIA: TOWARDS A DEEP ECOCRITICAL POETICS AND POLITICS OF PERFORMANCE

GARETH JAMES SOMERS

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Abstract
This thesis develops a deep ecocritical model of performance analysis. It examines historical and social structures. It asks if, in the light of climate change and ecological degradation, new ways of looking at our everyday performances in life and in art might provide clues about how we recalibrate our perspectives and practices in relation to the more-than-human world.
It is concerned with critical analysis within non-theatrical and to lesser extent within theatrical performance contexts. It integrates study of representation, embodiment, landscape, materiality and metaphor to investigate relations and homologies [correspondences of position value, structure or function with shared roots] in performance relations between the human and the more-than-human spheres.
It identifies developments within ecologically oriented performance practice and braids ecosophic positions to overcome methodological problems caused by dualist epistemologies.
It argues that western metaphysics, hermeneutics and technological development contribute to positive feedback wherein we have become increasingly alienated from the more-than-human world. It charts progressive historical estrangement, objectification, enclosure, colonisation, de-materialisation and objectification of the more-than-human world. It does this to illuminate our anti-ecological and ecological performances in life, ‘culture’ and art.
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Declaration

Whilst registered as a candidate for the above degree, I have not been registered for any other research award. The results and conclusions embodied in this thesis are the work of the named candidate and have not been submitted for any other academic award.

Signed: ............... 

Gareth Somers

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Abbreviations:


**BBB:** Kershaw, B, *The Radical in Performance: Between Brecht and Baudrillard,* Routledge, London, New York, 1999

**LL:** Living *landscapes conference,* July 2009 Aberystwyth

**CoNE:** Cult of the New Eve

**Figures in Brackets [2], [2.5] etc.:** Indicates that the reader should consult this chapter number for further discussion.

**Use of apostrophe’s e.g. ‘nature’:** Demonstrates the ecological insufficiencies of an otherwise necessary word.
Central Question:

Can a non-dualist methodology be found and employed to help define a deep ecocritical performance politics, metaphysics and poetics?

Introduction:

Since the 1962 publication of Rachel Carson’s *Silent Spring* a steadily growing breed of artists and scholars have developed responses to habitat loss, global warming and species extinction.¹ Ensuing theories of ecological theatre and performance are developing which re-conceptualise mimesis and our relations with and representations of more-than-human aspects of landscape.² Thus, Theresa May and Wendy Arons ask that the performing arts play a role in transforming social values in the face of the ecological challenges of the Twenty First Century; to provoke an increasingly diverse and complex discourse [which] has the purpose of inspiring artists as well as scholars.³

Gabriella Giannachi and Nigel Stewart view such explorations as involving ‘interconnectivity between the human and the other-than-human.’⁴ Baz Kershaw has pioneered thinking in this field by showing theatre, performance, our daily performances and eco-activism in a variety of related ecological contexts. This thesis furthers these innovations and explores other areas within the continuum of ecology and performance. It develops a reflexive ‘deep ecocritical poetics’ of performance, landscape, drama and theatre. It employs a deep ecological ethics which creates a politicised account of human performance as an integral part of landscape in environmental history.

3. Arons & May, p.2
This thesis focuses upon confluences and relations between boundaries of disciplines. It melds and builds on approaches from a variety of ecosophic positions. These include ideas of Arne Naess, Gregory Bateson, Baz Kershaw and Pierre-Félix Guattari. This work combines these with ideas from theatre ecology, ecological psychology, sacred ecology, theatre histories, ecological histories and performance ecology.

**Principal Scholarly Advances:**

1. I renovate existing ecocritical accounts of human and ‘more-than-human’ ‘performance by drawing upon notions of ‘deep ecology’ and related philosophies.

2. I provide a historical basis for this by extending current ecologically orientated accounts of human impact on the global environment via examination of its relations to medieval, renaissance, early-Christian, Hellenic, Totemic and Animist influences.

3. I identify four principle traditions of thought, habit and action, which constitute the genome of western humanism as it pertains to various aspects of ecology and performance.

4. The thesis offers a refreshed and politically orientated perspective on performance and theatre. It treats landscape as a key historical concept through which to assess a wide range of theories and performance practices.

5. By extending Gibson’s notion of affordance and models of dramaturgy I re-envision landscape as simultaneously operating and located within, what dualist models term, ‘subjective’ and ‘objective’ spheres.

**Structure:**

1. Section one establishes key concepts, methodologies and principal topics; it identifies an ethical and critical foundation which underpins rest of the work. It substitutes dualist terms and models for more holistically framed concepts.
2. Section two mostly engages with political issues of materiality and immateriality. These are seen in relation to a deep ecocritical poetics and politics of theatrical performance, performances in life, and in relation to dualist and hegemonic structures.

3. Section three unpicks historic reasons for our current ecologic crisis; it examines historical traditions of anthropocentrism that are embedded in ideas, practices, landscape, drama and performance.

4. Section four explores different possible modes of performative engagement with more-than-human aspects of landscape.
SECTION ONE: CONCEPTS AND METHODOLOGIES

This section introduces contexts in ecology and performance. It reviews dualist epistemologies and proposes an approach that combines multiple entwined ‘cultural’ and ecological positions. It introduces and employs four methodological advances:

1. An ethical-critical model termed deep ecocriticism.
2. An affordance model of analysis which is an alternative to dualist ontologies.
3. An altered model of landscape; this dissolves polarities of subject, object, metaphor and materiality.
4. An ecological adjustment to meme theory, which looks at historically defined modes and traditions of praxis. These innovations will show how human practices and structures, dramaturgically and performatively, nurture, cultivate, or eradicate differing ecologically valenced practices, structures and ideas.

Chapter One: Key Concepts

The first section of this thesis addresses debates that concern metaphorical and material relationships between ecology and performance. It defines tools that engage with paradoxical combinations of historical-cultural ‘genealogy’ and non-linear enquiry; it focuses on issues of co-formation and mutuality. Like Theresa J May’s ecologic ‘unfolding thought and association’ this thesis introduces areas of discourse that coalesce in differing and reflexive combinations as the thesis progresses. This is an attempt to avoid dualist constraints of compartmentalisation: the problems of which will be made apparent later.


1.1. a. Performance and Ecology

---

Ecology is the science of what Haekel called ‘complex interrelations’. In common with performance it can, when applied sometimes metaphorically within the humanities, resist the homogeneity of a single definition: it consists of ‘many interwoven strands’ and allows investigation of intercises and connections. Performance and ecology are heavily freighted terms. They encompass metaphorical and material elements; exploration of terrain that links these continua risks an anabasis into permanently expanding territory. Equally, borders and segregating disciplines intended to clarify such work can through their capacity to contain, limit its ecological integrity. This is because performance-ecology treats boundaries and confluences as principal objects of study in their own right.

1.1. b. Reflexivity

Thus, reflexivity rather than linearity is vital to projects such as this. [2]

It is fundamental to performance and to ecology, but is problematised by conventional lineal modes of reasoning as paradoxical and circular. Kershaw sees performance as essentially paradoxical. Gregory Bateson [1.4] argues, paradox as symptomatic of ecological analysis:

mind and the outer world do not, in general, have [...] lineal structure, [...] by forcing this structure upon them, we become blind to the cybernetic circularities of the self and the external world.9

Thus, uni-disciplinary models do not always aid the plotting of such an enquiry because they can delimit connectivity and paradox: like de-territorialising maps, they ‘explain’: a term originating from early Latin: explanare or ‘to make level, smooth’.10

8. Kershaw, TE, p. 23

14 | Performing Gaia
Thus, paradoxically too much explanation might intimate a kind of reductive ‘flattening’, a denial of the complex three, four and even multi-dimensions of our performative ecology.

1.1. c. From Explanation to Navigation

For Arne Naess [1.2] the deep ecologist [a proponent of the philosophy which founds this thesis] is a ‘zetetic a wanderer, who seeks truth but does not claim it’.\textsuperscript{11} Course-plotting skills, a clear knowledge of the territory and praxes that identify material links between metaphor, processes and matter are necessary for a rigorous but flexible foundation from which to proceed. Therefore, working definitions for ecology and performance, which disclose key territories and their confluences, are necessary in order to set up this study. Some are listed directly below, while others will be introduced throughout this initial section as the enquiry develops.

Table 1: Key Terms: Ecology

<table>
<thead>
<tr>
<th>Ecology</th>
<th>Un-countable and singular: the entire fabric of relations between all systems, organisms and energy exchanges. All that is, is relationally speaking ecology</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ecosystem</td>
<td>Boundaried system that interrelates with the wider ecology.</td>
</tr>
<tr>
<td>Ecologies</td>
<td>Artificially delineated human constructions, groupings and concepts separated from the broader ecology in order to be studied in their own right.</td>
</tr>
<tr>
<td>Dwelling or Situatedness</td>
<td>All things reside in a state of dwelling; there are no ’space’s between’.\textsuperscript{12} There are, however, edge effects, microclimates and mini biotic communities at the conjunction of larger systems with have their own characteristics.\textsuperscript{13}</td>
</tr>
</tbody>
</table>

\textsuperscript{12} T Ingold, Perception of the Environment: Essays on Livelihood, Dwelling and Skill: Routledge, London GBR, 2000, p. 113
\textsuperscript{13} Ingold, Perception of the Environment, p. 113
### Table 2: Key Terms: Performance

| **Theatre Ecology and Performance Ecology** | Kershaw’s designations ‘reference theatres and performances as ecosystems’ and as ‘total fields’ of situated interrelation. Ecology is, in this context, deployed as a meta-paradigm of analysis for the study of theatre or performance. |
| **Performativity** | Making, re-presenting, representing and sustaining things or processes: it is the province of poiesis [making] as well of achieving goals. It is also accounts for praxis [doing] as well as action-orientated relationships between beings and world. |
| **Materiality of Performances** | Physical and cultural-material effects of performance. |
| **Performative Representation, Landscaping and Dramaturgy.** | Modes of partial and possibly ideologically motivated mediation. In these processes semiotic organisation, frames, artefacts and actions are cohered to engender value-imbued modes of impact. Examples of re-presentation are embodied in political ‘spin’ and in advertising. Strategies of signification and combinations of isolation and omission are vital to these and to dramaturgy. Performance of all kinds operates in the human sphere to mask degradations of the biota and to landscape and alter human and more-than-human practices. |
| **Performance in life** | The metaphor of performance explores how our daily performances and actions interact with material and immaterial landscapes. |
| **Performance of life** | Aldo Leopold in The Land Ethic sees the land as a performative: ‘fountain of energy flowing through a circuit of soil, plants, and animals’. This expresses ‘dynamic becoming’ through the deep ecocritical ethical base of this thesis. |
| **Deep ecocritical overview** | Combines deep ecological ethics with ecocriticism, ecodramaturgy, performance studies and theatre ecology; it draws critical attention to anthropocentric models and contradictions within theatrical performance and performances in life. |
| **Theatrical performance** | Forms of restored behaviour and predominantly human-centred artistic performance practices. It includes theatre, dance, live art, ritual and play. |
| **Eco-Theatre, Eco-Performance, and Eco-Activist Performance** | Developing fields of ecologically aware theatrical performance that engage with new forms of exhibition, language, dramatic and performative structure. [5.3] |

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14. Kershaw, TE, p. 15
15. Leopold, p. 212
1.2. ‘Nature’ and ‘Culture’

Here, I look at problems caused by the ecologically problematic explanations: ‘nature’ and ‘culture’. These, as Tim Ingold suggests, like the trope ‘environment’, situate us as observers, outside of the matrix of ‘nature’.\(^{17}\) ‘Nature’ is what Gregory Bateson calls a black box [1.4]: a term used to cover a number of unknown quantities within an epistemology. Like instinct, ‘space’ or presence it includes a series of phenomena we often inadequately define and which we ‘stop trying to explain […] at a certain point.’\(^{18}\)

I place dualist tropes like these in inverted commas to indicate their necessity but insufficiency. Downing Cless notes: ‘the materiality of ‘nature’ […] is a physical reality; water and sunlight make the grass grow. That I know that may be a construction, but that it happens is not’.\(^{19}\)

Thus, the black box, ‘nature’ is in part cognate with Schrodinger’s famous box: remaining both full and empty until we open it. In this case, our findings on the life or lack of it within depend upon what we thought we were looking for, and what faculties we employ in our search.

Like quantum physics, performance-ecology challenges conventional epistemologies. Thus, Downing Cless’ paradox sets materiality against mental constructs: ‘nature’ simultaneously exists and yet does not exist; this is because what is perceived as ‘there’ is complicated by differing praxes of experiencing, writing and reading.

These performative issues surround issues of liveness, perception and documentation for practice-as-researchers in performance studies, and are homologous to David Abram’s [1.2. c.] observation that ecologies of ‘text’ can set us at an embodied remove from perceptual-connective possibilities with more-than-humanity:

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17. Ingold, Perception of the Environment, p. 53
19. Cless, Ecology and Environment in European Drama, p. 11
As the written text began to speak, the voices of the forest, and of the river, begin to fade. And only then would language loosen its ancient association with the invisible breath, the spirit sever itself from the wind, the psyche dissociate itself from the environing air. Ecology is a matrix of encompassing and performative relations between all beings, perceptions, things and landscapes. [7] Just as an audience develops their competence to ‘read’ conventions and tropes, there may be something in our modes of engagement with more-than-humanity which occludes our apprehension of some of its features. Text, hermeneutics, phenomenology and immersion are recurring themes within this thesis and their examination invites an ontology, epistemology and metaphysics that avoid dualist terms like ‘culture’ and ‘nature’ and see landscape, like dramatic performance, as a continuum of mental, embodied, spiritual, material and situated features and practices.

1.3. Dramaturgy of Landscape

Here, I begin to develop a model of landscape that foregrounds its material, scenographic and immaterial dramaturgical and dramatising capacities.

1.3. a. Landscape’s Material Scenography

Tim Ingold challenges interpretations of landscape, noting that it is temporal, perspectival, material and with a being occupying its centre. Physical landscape, in this model, forms a surrounding world which is the centre of communication and signification in humans and animals. Thus, each being in ecology, like a member of

20. Abram, p. 254
21. Ingold, Temporality, p. 155
a theatre audience, is the hub of their own portion of the wider mesh of relations, its own centre and part-creator of landscape; its own share of theatrum mundi. Each being features in the landscape of others; thus every being is simultaneously performer and audience, observer and constituent of landscape. The practices of earthworm, bacteria and human, reflexively modify and are modified by landscape. Meaning [or relevance] making is inherent in this performative process.

1.3. b. Landscape’s Immaterial Scenography

Landscape and landscaping like drama and dramatisation involve concatenations and montages of events, participants, actions, frames, semiosis, language and behaviours which cohere to generate impact or legibility. We are situated within Ingold’s landscape but are also the centre of our own drama. We occupy the centre of a universe of people, things, histories, desires, ideologies, objectives and events. Many of these are not always physically present. Landscapes combine physical features with memory, aspiration and human imagination, which Edward Bond describes as the ‘dramatic site’. 23 All these elements are rooted in materiality: as Heidegger asserts, mood does not solely emanate from ‘outside’ or ‘inside’ but ‘arises of being-in-the-world.’ 24

1.3. c. Landscaping and Dramatising

Constructions of landscape, scenography and drama manipulate material and immaterial resources to steer perceptions, readings and embodied practices. As Cathy Turner and Synne K Behrndt, observe [after Goffman] the dramaturgy of our social interactions include an element of structure, rehearsal and repetition, enabling recognition and referencing a social order. Yet we also own them and experience them as unique moments of encounter. […] Architecture becomes

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24 M Heidegger, Being and Time, p.176
a form of dramaturgical practice wherein there is a deliberate deployment of structure in order to provoke or enable live events [...] conceptual and ideal elements of ‘environment’ engage dynamically with lived ‘space’.

Dramatised human aspects of landscape embody design interventions that are visited upon physical practices and artefacts. This involves abstraction, building, training, mimesis and iterative mediation. This multimodality has possible hegemonic, existential, psychological, spiritual and ecological effects. Combatting negative capacities of these, Guattari, suggests, requires ‘new ecological praxes [that] will have [...] to articulate themselves across the whole range of [...] interconnected and heterogeneous fronts’. He identifies three loci of interplay between abstract and concrete materialities [aspects of landscape]: ‘social ecology, mental ecology, and environmental ecology.’ [1.4.c]

I will add spiritual ecology to these three. Throughout this work confluences of landscape, dramaturgy and performance will combine with Guattari’s designations to dissolve ‘culture’ / ‘nature’ binaries.

1.3. d. The Human Face of Landscape

Human alteration to the biosphere has instigated a new informal geologic term: ‘the anthropocene’. Eco-semiotician Kalevi Kull sees technology and our large-scale human population as refabricating the planet in the image of the ‘human’s own face’. Such eco-dramaturgy is symptomatic of human performance, which, in its current international capitalist context, as Jon McKenzie observes links ‘the performances of...
artist and activists with those of workers and executives as well as computers and missile systems'.

He sees the human world as a matrix of ‘re-presentational and performative relations between biotic-nexus, political systems, subjectivities, spiritualties, productivities, and technologies.’ This has an impact upon all aspects of landscape so far described.

1.3. e. Performative landscape

For Kershaw, theatre and performance, our ecological crises, subjectivity and subjectivities, are entwined in a web of alienating addictive practices and processes of representation. He suggests that our overdeveloped contemporary landscape has evolved from Raymond Williams' ‘dramatised’ society into a ‘performative’ one categorised by its addiction to performance, and a correlating negative effect on the biosphere.

Widespread commoditisation of the ‘image’ and increased embodied and psychic atomisation and anomie within the four ecologies combine with increasingly fragmented working, media and re-presentational praxes add to this condition. The mirroring processes by which Lacanian psychologists suggest we formulate our identities, have become dispersed throughout a variety of ‘image making’ assemblages. In the Twenty First Century ‘every dimension of human exchange and experience is suffused by performance and gains a theatrical quality’.

Performance in this context is analogous to Schechner's restoration of behaviour.

The ‘human face’ instigated by performance, genetic manipulation and cybernetics

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30. McKenzie, TE p. 3
31. McKenzie, Perform or else Routledge, New York, 2001, p. 3
32. Kershaw, pp. 260-261
33. Kershaw, p. 61
34. Kershaw, TE pp. 60-74
35. Kershaw, TE p. 12
36. Kershaw, TE pp. 260-261
37. Schechner, in Barba, Dictionary of theatre anthropology, p. 205
intimate the manufacture of new levels of remove, wherein new organisms are created by humans to serve human need. [4.2, 10.5]

These features of our contemporary landscape and their genealogies will be explored in detail in later chapters.

1.3. f. Metaphor, Materiality and Landscape

I will show that materialities and immaterialities are enmeshed with landscaping; values and ideas are embedded within landscape which is performative, ideologically formed and reflexively influential upon /reactive to practices. [7-13]

Chaudhuri’s request for scholarship to recover the materiality of performance and of ecology reveals an epistemic issue: a material / metaphorical binary. [1.1.a]

This is an inappropriate call because performance, drama and ‘culture’ whilst being material practices are also reliant upon and contribute to, an over determining mythosphere: an ontological landscape of mythos or configuration of principles and attitudes of a collective, conveyed through myths and the arts.

In a performance-addicted milieu, metaphor asserts materiality via mythos’ power to manipulate attitudes and behaviours within subjectivities. [1.4.b]

Materiality and immateriality are thus, not binary but co-effecting constituents of a continuum.

Table 3: Links between metaphor and materiality within landscape

<table>
<thead>
<tr>
<th>Physical Features</th>
<th>Are partly framed via nonphysical; i.e. metaphorical landscapes.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ideas, images and thoughts</td>
<td>Are partially drawn from situatedness within the physical world.</td>
</tr>
</tbody>
</table>
Ecology is dynamic becoming, which, for Henri Bergson, links both evolution and human consciousness.\textsuperscript{39} Constructs of mind, design and structures of the physical world reflexively inform each other.

Landscape constitutes a variety of embodied and metaphoric features, which are similar in character to Bert O States’ view of literary images in a play and which cohere in numerous ways.\textsuperscript{40}

1.2. Deep Ecology and Sacred Ecology

The ethical foundation of this study destabilises humanist centred accounts. It is established upon precepts of deep ecology formulated by Arne Naess in 1972.\textsuperscript{41} It explores a diversity of perspectives on human and more-than-human, contexts and interrelationships. It proposes more harmonious relationships between place, self, community and the more-than-human aspects of landscape.

A multiplicity of ecosophies, individuals and groups are affiliated to the platform principles of the deep ecology movement which Naess originally defined as:

‘show[ing] many variations due to significant differences concerning not only the facts of pollution, resources, population, etc. but also value priorities’.\textsuperscript{42}

Alignment of value with fact transcends reductionism to examine existential relations beyond instrumental, anthropocentric and inter-textual discourse. This is done in order to see such relations as a part of the wider ecological matrix. Human-centred thinking is unavoidable, but the anthropocentrism criticised here, refers to a view of humans as the central repository of value of the universe, and to a worldview predicated primarily in terms of human values and experience.

\textsuperscript{39} H Bergson, trans. A. Mitchell, Creative evolution, Henry Holt and Company, New York, 1911, pp. 272 - 370
\textsuperscript{40} B. O States, Great reckonings in little rooms: on the phenomenology of theater University of California Press, Berkeley, 1985, p.53
\textsuperscript{41} A Naess, Økologi, samfunn, og livsstil (Oslo: Oslo UP, 1974)
Deep ecology reviews models that configure human values as the lodestone by which issues of morality are navigated. It challenges the view that humans are the only creatures capable of reasoning and morality, that only they have intrinsic value, and that only they can be objects of direct moral responsibility.  

1.2. a. A Deeper Shade of Green

Deep ecology is part of the continuum of environmental ethics but with its own distinguishing features; it also implies specific approaches for ecologically aware performance artists. [4.3]

The movement is sometimes contrasted with shallow ecology. These really form part of a larger field but the false binary serves to demonstrate the precepts of the deep model: ‘The deep movement involves deep inquiry, right down to fundamental precepts. Shallow models are important but set consumer capitalism as an inevitable context upon which to make progressive consumer choices: thus, preserving the status quo. Therefore, Stephan Harding remarks that shallow impulses ‘ensure business as usual by advocating the ‘greening’ of business and industry’.’  

Deep ecology investigates origins of the ecological crisis and engages with peace and social justice. It supports ethical praxis allied to profound modifications of attitude and spiritual transformation to our ways of being. Thus, it intimates the fourth ecology added to Guattari’s three: spiritual ecology.

1.2. b. Intrinsic Value

Deep ecological ethics defend all living things and inanimate matter, granting intrinsic value to all non-human made things all of which contribute to the interrelated performance of life. Each individual being is what Paul Taylor calls ‘a teleological
centre of activity’ with its own purposes. This dissolves arguments of means and ends which characterise other ethical approaches; no part of the biota is solely a resource or tool for another. Humans as performers within the wider biotic community are no more extraordinary than any other is and are reliant on ecological systems for their continued existence. Naess sees our daily performances in life, as part of the ecological matrices of affect and effect embodied in what he calls spontaneous experience:

you have this feeling of being deep in the forest. And if you then hit the road, this completely disappears. And then people say: ‘Well, that's your imagination […] but if you start this way, saying there is no heart, just certain distances, you get into a worldview, which resembles that of Immanuel Kant, […]: ‘nature’ is without colours, even without shapes, and even without cause and effect […] relations of cause and effect are created by humans. […] In short: there is nothing in ‘nature’ in itself! You have no access to ‘nature’ in itself […] you end up in complete nonsense. That's what many people do who are in philosophy.

1.2. c. Sacred Ecology

David Abram compliments this approach by reinvestigating Animist cosmologies and phenomenology to offer alternative models; Abram engages with ecologies of language, thought and magic in order to enter ever more deeply, into the sensorial present […] to become ever more awake to the other lives, the other forms of sentience and sensibility that surround us in the open field of the present moment. For the other animals and

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45. Taylor, p. 121

the gathering clouds, do not exist in linear time. We meet them only when the thrust of historical time begins to open itself outward, when we walk out of our heads into the cycling life of the land around us. This wild expanse has its own timing, its rhythms of dawning and dusk, its seasons of gestation and bud and blossom. It is here, and not in linear history, that the ravens reside.47

For Bruce Wilshire this is describes a lost sense of ek-static communion with more-than-human elements of landscape; from the Greek ek-stasis: ‘a standing out from the points in ‘space’ one’s body occupies’.48 His usage means ‘to stand out into the surrounding world and be caught up and possessed by it’.49 Wilshire’s world refers to the artefacts, features and inhabitants of the living more-than-human aspects of landscape.

Sacred and deep ecology invite examination of ek-static, embodied and immediate perceptual relations with the more-than-human aspects of landscape. [Landscape refers to a confluence of elements commonly thought of as outside and inside the body, psyche and capacities of the human.] This combines with new ways of conceptualising ones place in the matrix of ecology. [5]

While Harding describes all elements in ecology, inanimate and animate, as a mesh of interrelated ‘subjects’, Abram employs the term ‘flesh of the world’ to describe an encompassing sensual matrix of ecological relations. For Naess this kind of awareness reconfigures values and provides a cure for the negative effects of performance addiction:

Responsible ways of living are more conducive to truly human goals than the present destructive lifestyles. Deep questioning is a process of examining our beliefs and then engaging with others who differ. Deep questions are about

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47. Abram, The spell of the sensuous, perception and language in a more-than-human world vintage 2007, pp 272-273
49. Wild hunger, p. 7
quality of living, about feeling good we should worry about essentials. Quality of life is nothing - absolutely nothing - to do with what you have; everything to do with how you feel about it.\(^{50}\)

### 1.2. d. The Deep Ecology Platform:

#### Table 4: The Deep Ecology Platform

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>The well-being and flourishing of human and more-than-human life on Earth have value in themselves. [synonyms: inherent worth, intrinsic value inherent value]. These values are independent of the usefulness of the nonhuman world for human purposes.</td>
</tr>
<tr>
<td>2.</td>
<td>Richness and diversity of life forms contribute to the realisation of these values and are also values in themselves.</td>
</tr>
<tr>
<td>3.</td>
<td>Humans have no right to reduce this richness and diversity except to satisfy vital needs.</td>
</tr>
<tr>
<td>4.</td>
<td>Present human interference with the nonhuman world is excessive, and the situation is rapidly worsening.</td>
</tr>
<tr>
<td>5.</td>
<td>The flourishing of human life and cultures is compatible with a substantial decrease of the human population. The flourishing of non-human life requires such a decrease.</td>
</tr>
<tr>
<td>6.</td>
<td>Policies must therefore be changed. The changes in policies affect basic economic, Technological and ideological structures. The resulting state of affairs will be deeply different from the present.</td>
</tr>
<tr>
<td>7.</td>
<td>The ideological change is mainly that of appreciating life quality [dwelling in situations of inherent worth] rather than adhering to an increasingly higher standard of living. There will be a profound awareness of the difference between big and great.</td>
</tr>
<tr>
<td>8.</td>
<td>Those who subscribe to the foregoing points have an obligation directly or indirectly to participate in the attempt to implement the necessary changes.(^{31})</td>
</tr>
</tbody>
</table>

The above platform underpins the ethical basis of this thesis.

### 1.3. Gaia Theory

Deep ecology can be linked with James Lovelock’s Gaia theory: which describes the earth as analogous to a giant self-regulating organism instead of as a set of discreet Newtonian mechanisms.\(^{52}\) Deep ecologists from backgrounds within the scientific community include Gaia theorists Stephan Harding and Lynn Margulis.\(^{53}\) They argue that if we fail to bypass anthropocentricity we will be ill-equipped to view our

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\(^{50}\) Naess in N G. Charlton, Understanding Gregory Bateson: mind, beauty, and the sacred earth, P187

\(^{51}\) A Drengson Ecology of wisdom, counterpoint, 2008 p.28


\(^{53}\) S Harding Animate earth www.youtube.com/watch?v=s6Un4Xb4kH
individual and collective actions usefully. Both theories reject the reductionism of neo-Darwinism which Margulis has described as:

a minor Twentieth Century religious sect within the sprawling religious persuasion of Anglo-Saxon Biology [...] [neo Darwinists] wallow in their zoological, capitalistic, competitive, cost-benefit interpretation of Darwin—having mistaken him.\textsuperscript{54}

Margulis challenges Richard Dawkins’ selfish gene, proposing that the world and its organisms operate through co-regulation and relation, as well as through competition. For Margulis, evolution is principally bacterial and described via mutual collaborations between groups of bacteria, including endosymbioses in the eukaryotic cell which forms genes themselves.\textsuperscript{55}

This conception of ecology founded upon collaborative as well as competitive interactions informs this epistemology. [3.2]

1.4. Ecology of Mind, the Three Ecologies and the Two Traditions.

Mutuality is pivotal to the work of Gregory Bateson. Some of his ideas are summarised here with complimentary notions by Felix Guattarri and Donald Worster. Together, they integrate mental, embodied, historical and ecological performative processes upon which this thesis builds.

1.4. a. Bateson

Bateson, as I have mentioned earlier, sees teleological fallacies as an inbuilt vulnerability of lineal thinking.\textsuperscript{56} They allow us to destroy ‘our ecosystem and

\textsuperscript{56} Bateson, 1979. p. 60
therefore ourselves […] because we select and edit the reality we see to conform to our beliefs about what sort of world we live in. \(^{57}\)

While Naess incites us to attend to our performances in the world, Bateson argues for shifts in epistemological features of landscape, which, for example, deep ecology invokes. These are contingent upon de-familiarisation of everyday perceptual models and habits.

For these reasons, deep ecology needn’t represent, as Slavoj Žižek claims, transcendental conservatism. \(^{58}\) Žižek suggests that we place ourselves at more of a remove from ‘nature’ in order to see anti-ecological effects to avoid over immersion in hegemonically conservative arcadia. [6.2]

Bateson more reflexively, links modes of distance with greater ek-static intimacy. Reflective emersion in the more-than–human world problematises familiar human structures and practices including language itself, which continually asserts ‘that things somehow have qualities and attributes’. \(^{59}\)

This division of things as ‘self-contained’ extracts them from wider relations. \(^{60}\) This critique of Kantian predicate-attribution is cognate with Naess’ suggestion that such models negate a sense of intrinsic value.

Bateson unites the mind of ecology: the interacting and multimodal organism of the biosphere, with subjectivities:

On the one hand, we have the systemic ‘nature’ of the individual human being, the systemic ‘nature’ of the culture in which he lives, and the systemic ‘nature’ of the biological, ecological system around him; and, on the other hand, the curious twist in the systemic ‘nature’ of the individual man, whereby

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59 Bateson, 1979, p.61
60 Ibid.
consciousness is, almost of necessity, blinded to the systemic ‘nature’ of the man himself. 61

He describes a kind of situated cognition that sees pattern and connection that is ordinarily missed because:

Purposive consciousness pulls out, from the total mind, sequences which do not have the loop structure which is characteristic of the whole systemic structure. If you follow the ‘common sense’ dictates of consciousness you become, effectively, greedy and unwise—again I use ‘wisdom’ as a word for recognition of and guidance by knowledge of the total systemic creature." 62

Bateson concludes, like Naess’, that absence of ecologic wisdom facilitates addictive practices; he notes that biological systems - the individual, the culture, and the ecology—are partly living sustainers of their component cells or organisms. But the systems are nonetheless punishing of any species unwise enough to quarrel with its ecology.63

This punitive potential of biological and embodied systems is applied in this document to: epistemic and philosophical systems, designed physical environments and dramatising systems. In other words, the human face of landscape which is performative, prone to ideological mediation and as I have said, dramaturgic also has ability to chastise. Consumer capitalism is a constituent of this landscape: an ecosystem that punishes the non-consumer [3.2 - 5].

Immersion and de-familiarisation paradoxically harmonise here while keeping an eye on ideological mechanisms, an ethics of intrinsic more-than-human value destabilises even the humanist precepts which Zizek leaves unquestioned in his own

61. Bateson, 1979, p. 440
62. ibid.
63. ibid.
epistemology. For Bateson, it was ‘important to the survival of the whole biosphere’ to identify ‘the pattern which connects all the living creatures.’ 64 I combine Bateson’s connecting pattern with deep ecology’s non-anthropocentric stance in order to:

1. De-familiarise traditional epistemologies.
2. Examine performative, dramatic, social, architectural, linguistic, and perceptual structures [aspects of landscape] that:
   a. delimit and disrupt ecological thinking.
   b. mediate daily and extra-daily performances.

1.4. b. Guattari

Guattari’s landscape-forming and ecologically-valenced existential sites of the mental, social and environmental ecologies combine here with spiritual ecology. These influence formations of ‘self’ and community which Guattari terms subjectivities. 65 Guattari and Gilles Deleuze elsewhere use the terms rhizome and rhizomatic to describe a conceptual program, which admits multiplicity. In A Thousand Plateaus, they oppose it to arborescence, which they claim, operates with dualist and binary choices. Rhizomes are categorised by horizontal and non-hierarchical connection where anything may be linked to anything else. However, their linkage of, for example, desire and machines to generate desiring machines subtly risks detaching such thought ecologies from embodied dwelling. It confines some of their behaviours to abstract semantic ecosystems within the ecology of philosophy. 66 In our context, neither the concept of rhizome nor arborescence is as important as their relations to the soil which might allow them to develop.

64 Bateson, 1979, p.8
65 Guattari, p. 24
This ‘metaphorical and physical medium is what I call landscape. One aspect of which is recognised by Foucault in his *Archaeology of Knowledge*: he politicises Heidegger’s referential totality by noting that there exists an inheritance and historical legacy into which we are born which he terms archive; this is ‘tied to the positivity of a discourse whose relative unity across time, […] well beyond individual works, books and texts, makes up a historical a-priori of sorts’. \(^{67}\) Landscape is then: partly physical, partly personal and partly temporal; it is histiographic.

Bateson’s punishing potential of biological and embodied systems applies to landscape. To be born into any ecology is also to some degree to inherit practices and values; hegemonic features of monotheism, dualism and consumerism, for example, are also punitive towards some ideas and practices. These inform some of what Guatarri identifies as the re-territorialising [or landscaping] effects of media, technology and capitalism. Some historical models which nurture these aspects of landscape are described in Donald Worster’s *Nature’s Economy*.

**1.4. c. Worster**

Worster traces historical traditions that have led to current models of ecology. These frame science, as partly dramatised and reliant upon metaphorical models that determine forms of enquiry. \(^{68}\)

Examples include the enlightenment use of the mechanism to describe the body, or the contemporary software-hardware metaphor sometimes adopted by cognitive science and evolutionary psychology. Such metaphors contribute to the landscaping of our epistemic assumptions and scientific models of enquiry.

Worster identifies two over-determining traditions with a long ranging mediating effect on science and, I would argue, upon artistic practice and the three ecologies that

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\(^{68}\) Worster, p.xi
are identified by Guattari [and upon the fourth which I identify]: they are the arcadian sensual tradition and the imperial reductionist tradition.69 [6.2]

Table 5: Traditions

<table>
<thead>
<tr>
<th>Arcadia</th>
<th>Imperial Tradition</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Greek pastoral province, has developed into an axiom of idealised</td>
<td>The Baconian tradition which valorises reason and scientism views more-than-humanity</td>
</tr>
<tr>
<td>unspoiled wilderness associated with bountiful natural splendour; often</td>
<td>as subject to the desires and requirements of humanity.</td>
</tr>
<tr>
<td>inhabited by shepherds in contexts which are idealised for urban</td>
<td></td>
</tr>
<tr>
<td>audiences.</td>
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</tr>
</tbody>
</table>

These traditions emerge from, and merge with Christian enlightenment and pre-enlightenment cultural ecology. This inheritance is formed upon dualist perceptions of two contrasting views of ‘nature’ which inform dis-similar but sometimes convergent models of ecology, science and artistic practice.70

These traditions and their impacts upon the four ecologies are critiqued and combined in this thesis via deep ecological ethics. The twin traditions inform theatrical, artistic, philosophic scientific practices and perceptions; human intervention means that physical landscapes also reflexively embody these traditions. [3.2, 6-9]

In chapter six, I identify two more traditions with Pagan legacies: the holistic and alchemic tradition. These too, have had various impacts upon our relations to performance, artistic practice and our conceptions of more-than-humanity.

The outline and innovations of chapter one, are advanced in the following chapter to formulate a deep ecocritical ethics.

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69 Worster, pp.ix-xii
70 Worster, pp. ix-xii
Chapter Two: From Ecocriticism to Deep Ecocriticism

Deep ecology, ecocriticism, eco performance and ecodramaturgy combine here, to critique dualism as parts of a nexus of approaches called deep ecocriticism.

This model examines varieties of performance in life and of life, theatrical performance and performance training. In the interests of clarity, I provide an updated glossary of terms at the end of the chapter.

2.1. Ecocriticism

Ecocriticism critiques human artefacts in relation to their negative impact on more-than-humanity. It is a politically radical and traditionally literary critical approach that investigates anthropocentric values. It is analogous to the cultural-material criticism of the Frankfurt School; focusing primarily on hidden coercive structures and processes embedded within landscape.

2.1. a. Ecodramaturgy

In drama, Wendy Arons and Theresa J May see ecocritical discourses as coalescing into an emerging practice of ecodramaturgy: ‘theatre and performance making that puts ecological reciprocity and community at the centre of its theatrical and thematic intent.’

Eco-dramaturgical study asks how theatre and performance might shock us into recognition of the inescapable interdependencies and shared contingencies between our species and the millions of micro- and macro-organisms with which we share both a gene pool and a planetary ecosystem.

71. Newman, p.10
72. Arons, May p.9
Ecodramaturchal work also reconsiders the presentation and representation of animals \(^{73}\) [12] and looks at ‘historical theatre texts and performances with attention to the anthropocentric / ecologically hostile attitudes and behaviours they normatise.\(^{74}\)

It examines the environmental history against which many dramas unfold, and […] the dramaturgical structures that continue to foreground human conflict against a background of [rather than in reciprocity with] a natural environment. [It examines] the historical material production of theatre and performance [and] theatre’s use of both inanimate and animate resources in the process of telling stories.\(^{75}\) [6-10 4.3]

2.1. b. Deep Ecocriticism

Deep ecocriticism combines:

1. Deep ecologic focus upon values and practices.

2. Political, social, textual and representational territories of ecodramaturgy.

3. Political, reflexive, performative and analytical models of Kershaw’s theatre ecology.

It:

1. Deconstructs performance practice, texts, and assemblages of landscape and discourse that embody and facilitate anthropocentric ideologies.

2. Sees dualism embodied in landscapes and epistemologies as denuding the more-than-human world of intrinsic value; this is evinced through habitual and structural praxes, which effectively de-situate, or de-world subjectivities.

2.2. Dualism

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\(^{73}\) Arons, May p.9

\(^{74}\) Arons, May p.10

\(^{75}\) Arons, May p.10

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35 | Performing Gaia
Harding notes that the opening passages of Genesis inform humanist-Christian assumptions of human pre-eminence. They portray humanity as ‘a privileged being with lordship over the earth’. Later this combines with Cartesian assumptions that environmental knowledge is indirect and thus prone to inaccurate mediation. This creates an apparently unbridgeable gap between the ‘world’ as such and our experience of it.

The posited division between mind and body has ‘amputated relationality and value from the world.’ It creates a fissure within ek-static and existential experience.

Ecocritical focus has centred on Descartes’ [1596 –1650] endowment of animals with the status of automata: devoid of soul, and upon a view, that limits the earth’s value to its use only as resource for man. This envisions the more-than-human as empty of value except via exploitation of natural resources for human gain.

Francis Bacon, [1561 –1626] further aligned instrumentalist pragmatism with dualism to inform enlightenment epistemologies. Carolus Linnaeus [1707 –1778] conflated this vision into an episteme that reinforced the notion of ‘nature’ as God granted resource: ‘everything may be made subservient to his use’. Max Scheler, [1874 –1928] saw the resulting landscape of herrschaftswissen [or knowledge for the sake of control] as one of dualism, particularisation, and denudation of value and objectification, over determined by the ‘practical objective of asserting mastery over the environment’. Herrschaftswissen is manifested via transformations of objects, places, events and practices. This will to dominate is embodied in performative interventions in human and more-than-human ecologies. Herrschaftswissen is

76. Harding, p. 24
80.  Worster, p. 30
81. Worster, p. 36
82. W Leiser, Domination of nature, McGill-Queens University Press, Montreal, 1994 pp. 111-12
83. E S Reed, Encountering the world: toward an ecological psychology, Oxford University Press, Incorporated, 1996, p. 155
performative de-territorialisation of more-than-human subjectivities, landscapes and re-presentations- in the image of the human face. Polarisation and particularisation displaces significance of the whole by focusing upon particular parts. Dualism, dualist culture, and dualist terminology over-determine our lives, discourse and practices. Kershaw locates the dualist schism between ‘cultural’ analysis and its impact upon the biota as rooted in the ‘modernist traditions of the European enlightenment’ which ‘pitched ‘nature’ and ‘culture’ against each other’.

But, dualist hegemony is also rooted in traditions that predate early modern European thinking; their residual tropes remain in premodern, modern and postmodern dualism; in later chapters, I will show that they influence our performances in life and our theatrical traditions. Hellenic, Neoplatonic and Hebrew dualist tropes and practices confound ecological discourse and merge in all aspects of landscape to generate differing praxis of performance. I explore their development, throughout this document, via the idea of praxis-traditions and landscape [3.2].

2.2. a. The Word, Promise and Unveiling

Conflicting conceptions of time and of ‘truth’ embodied in the Greek terms logos and alethia lie at the heart of patristic cultural division. Logos is the reasonable [i.e. of reason] word which grasps being itself. Its meaning embraces image, idea or concept. The Judeao Christian tradition identifies logos with Christ, the word of God and the gospel.

The Hellenic tradition associates it with cosmic reason and logic. For the Greeks, truth is alethia: veiled but objectively present, subject to uncovering. In contrast, the

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New Testament’s ‘emunah’ designates ‘the trustworthy, unshakable character, especially of a person and a promise’.

This pits reasoned search and continuity of character, against faith and possibility for revelation and existential transformation. Neither Hebrew revelation, nor Greek logic satisfactorily unites these antithetical constructions of being. For Greeks, truth and universe were timeless and eternal. For Judeo-Christians and Islam, they are contractual and reliant on the covenant of God; the universe has a definitive start and end. Ultimate reality is not in attendance to be uncovered. It can be partially realised through revelation, but ultimate truth and spiritual value are deferred to heaven itself. This causes fundamental schisms between experience and abstracted distance within philosophical history. It creates conflicting traditions of empiricism and romanticism. [3 & 6]

2.3. Dualism, Ecology and Performance

Here I begin to unite the problems of dualism with some of the epistemic tools earlier outlined.

2.3. a. Double Binds

A landscape of hegemonic dualism causes the non-dualist thinker and agent to experience double binds that impose anti-ecological practices through structures and assemblages; these dictate our negotiation of the world and problematise non-dualist ontologies, for instance, my use of valuable resources to write this thesis on ecology. Double binds demand reassessment of practices, terminology and even of how arguments develop within the humanist model of the thesis.

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2.3. b. Flow

All performance has an embodied element, and at this level humans employ what John Dewey [1859-1952] called our ‘know how’ for getting on in the world. Heidegger, [1889 –1976] argues that we are normally not aware of inner / outer or subject / object realms but the scrutiny of such contexts directs attention to one or the other; this gives the false impression of dualist divides. The perception of a dualist subject / object divide is a breakdown in William James’, [1842-1910] ‘activity, formation, reformation, flow and fusion’. When a theatre director interrupts a rehearsal, she disrupts the flow of an actor’s performance; likewise, analysis of ecology or performance risks destroying the subtle fabric of the very object of attention.

2.3. c. Dualist Terminology and Dead Beatles

In performance studies, dualist terms combine with the structural paradoxes within performance itself. Theatrical performance’s metaphorical and represented character complicates notions of dwelling. Dualism raises linguistic double binds through tropes like ‘environment’, which downplays reciprocity between agent and location. Dualist black boxes like ‘space’ ‘self’ and ‘the body’ are ubiquitous in performance studies, and are ecologically problematic. Our situatedness raises complications for epistemic confluences of ecology and performance. Rehearsal ‘space’, performance ‘space’, the actors ‘space’ and even Peter Brook’s assertion that theatre takes place in...
an empty ‘space’ problematise discussion of performances in non-theatrical situations that also employ notions of social and private ‘space’ etc. [9]

Dualist epistemologies cause precise relational dynamics of ecology to slip through our discursive grasp; they coerce perception into the subject or object axis of dualist epistemology. They entrain thinking to make ecological models appear confusing or imprecise. [9]

Problems of paradox and dualism in performance scholarship are demonstrated by Valerie Briginshaw’s analysis of Emilin Claid’s dance work No bodies no baby [2002]. She attempts to synthesise dualist ideas using dualist models of analysis, and dualist terms. She argues that stories produced in the piece revolve around the ambiguity between: ‘Separateness highlighted by difference and togetherness underlined by sameness […] the embodied narratives of the piece show the doubleness of or ambiguity of individuality and interconnectivity being present in the same subject or self simultaneously’. 91

Binaries in these discourses convolute descriptions of the performance ecology; they limit description to that of bodies in ‘space’ or in no ‘space’. Thus dualist assumptions distress syntheses and resolution of terms, which should instead, be dissolved. **Table 6:**

**Dualist Assumptions**

<table>
<thead>
<tr>
<th></th>
<th>There is necessity for assemblages to re-cover meaning rather than to explore how situatedness and environment co-form meaning.</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>There exists a clear private / public divide.</td>
</tr>
<tr>
<td>3</td>
<td>The critic is a ‘naturalist’ observer outside the theatre event/ ecology.</td>
</tr>
<tr>
<td>4</td>
<td>Phenomenal experience is purely subjective.</td>
</tr>
<tr>
<td>5</td>
<td>There exists an in-between ‘space’ rather than a new ecotone.</td>
</tr>
<tr>
<td>6</td>
<td>There is categorical separation between the ‘world’ as it is, and our personal experience of it.</td>
</tr>
</tbody>
</table>

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2.4. Towards a Deep Ecocritical Episteme from Meaning to Significance

My approach, as Guattari recommends, avoids ‘inflexibility of social and psychological praxes’. Deep ecocriticism places ecologic wisdom and more-than-human entities at the centre of ontology. It eschews existential values for ecological and ek-static ones and valorises one form of sense making, which I refer to as significance over humanist, empirical, modernist and postmodern models of meaning making. If meaning is relevance drawn from the world and assimilated / predicated upon the value, prejudices or capacities of the subjectivity in question, then significance, in line with Naess’ thinking, infers a revelatory sense of eco-relational value that supersedes human centred instrumentalism.

As Dolores LaChapelle notes, significance is aligned to ritual performance: ‘dwelling is not primarily inhabiting but also taking care of that ‘space’ where something comes into its own and flourishes. It takes both time and ritual for real dwelling’. Significance is characterised by embodied ek-static and cognitive ‘systemic wisdom’ illuminated by Abram and Bateson respectively.

<table>
<thead>
<tr>
<th>Humanism</th>
<th>Deep Eco-criticism</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meaning is differentially defined and existentially valenced</td>
<td>Significance is relationally defined and ek-statically valenced</td>
</tr>
</tbody>
</table>

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92 Guattari, p.34
### Table 8: Deep Ecocriticism Key Terms

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Intrinsic value</strong></td>
<td>The worth an animal, biota or plant enjoys in its own right, and in relation to ecology, in contrast to its instrumental human centred value.</td>
</tr>
<tr>
<td><strong>Herrschaftswissen</strong></td>
<td>Human drives which dominate the natural and cultural worlds.</td>
</tr>
<tr>
<td><strong>Ek-stasis</strong></td>
<td>To stand out into the more-than-human world and be possessed by it.</td>
</tr>
<tr>
<td><strong>Significance</strong></td>
<td>Awareness of ecologically valenced situatedness and intrinsic value, it involves thinking ‘in terms of relationships, connections, patterns, and context’.</td>
</tr>
<tr>
<td><strong>Homology</strong></td>
<td>Traits inherited in two different organisms from a common ancestor or source.</td>
</tr>
<tr>
<td><strong>Analogy</strong></td>
<td>Similarity, due to convergent evolution, because both lineages face similar environmental challenges and selective pressures.</td>
</tr>
<tr>
<td><strong>Paradoxology</strong></td>
<td>Use of paradoxical positions to draw out contradictions, mutuality and double binds.</td>
</tr>
<tr>
<td><strong>De-worlding</strong></td>
<td>De-territorialisation of subjectivities, environments and praxis resulting in the obscuration of possibilities for recognising intrinsic value of the more-than-human world and grasping possibilities for experiencing ex-stasis and significance.</td>
</tr>
<tr>
<td><strong>Action</strong></td>
<td>Volitional or non-volitional interaction with animate / inanimate and immaterial / material aspects of landscape.</td>
</tr>
<tr>
<td><strong>More-than-human</strong></td>
<td>Beings which are not homo-sapiens and artefacts that are not made directly for human use. It also refers to the habitats of animals other than humans. It is used in place of ‘nature’ or ‘nonhuman’ that infer value oriented exclusionality. The term is in increasing use in ecocritical and deep ecological writings.</td>
</tr>
<tr>
<td><strong>Ideological centre</strong></td>
<td>The axis of value that Edward Bond argues lies at the heart of his plays. The dramaturgical ‘nature’ of some elements of landscape means that landscape can possess a similar centre.</td>
</tr>
<tr>
<td><strong>Eco-sanity</strong></td>
<td>Kershaw’s phrase expresses an act, idea, trope, image or practice, which articulates systemic ecological wisdom, which when framed by de-worlding anti-ecological values, is often othered as foolish, silly or laughable.</td>
</tr>
<tr>
<td><strong>Eco Lacunae</strong></td>
<td>Kershaw’s term describes fissures within the assemblages and structures of de-worlded landscapes. These lacunae might be deconstructive events or tropes that hint at possibilities for positive ecologic tropes or praxis. Eco Lacunae indicate flaws in anti-ecologic logic.</td>
</tr>
<tr>
<td><strong>Landscape</strong></td>
<td>Material and immaterial features of landscape are not separate nor do they exist in binary relation. Each feature is not wholly independent. Landscape contains structures, performative strategies, dramaturgies, epistemologies, dreams and technologies, some, Manufactured landscapes e.g of thought, architecture or alteration of the physical world can Kershaw suggests create forms of artificial biosphere. [The enclosed theatre building, for example, is a site that incorporates all these forms of manipulation]. This model of landscape responds to Guattari’s suggestion that existing models of analysis display a failure to adapt - as well as a widespread incapacity to perceive the</td>
</tr>
</tbody>
</table>

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95 Kershaw, TE, p. 13
partitioning off the real into separate fields. Action on the psyche, on spirituality, the socius, and the ‘environment’ are connected in my ‘view’ of landscape.

2.4.1. Conclusion

Features of landscape merge in analogous ways to the formation of a riverbank. New ecologies or ecotones form at the overlap of water and land which like playtext and performance, are nested but consist of different media and / or constitute different phenomenological orders of experience.

The ideological landscaping of these territories and our practices for negotiating them is the central theme of deep ecocritical ontology. This requires an epistemology that dissolves dualist paradigms and uncovers historical structures that inform anti-ecological practices of performance in life and art. Two notions complete this conceptual framework. They are affordance and praxis-tradition.
Chapter Three: Ontology of Affordance and Praxis Tradition.

Here, James Gibson’s affordance hypothesis and Worster’s cultural traditions combine to renovate Richard Dawkins’ meme theory via critiques of Kershaw and Margulis.

3.1. Affordance

Gibson’s ecological psychology assumes that meaning making is a distinctive feature of human and more-than-human activities.96

It points out that:

1. Individuals and groups have their own capacities for engaging with the world at different scales and modalities of operation.

2. ‘Environmental’ features both inanimate and animate, and operating at multiple levels of complexity contain latent meaningful properties.

3. Capacities of both ‘agent’ and ‘environment’ combine as a relation of affordance possibilities to generate meaning.

4. Meaning is neither subjectively perceived nor cognitively mapped, nor is it purely immanent in the physical ‘world’. It occurs where skills attitudes and attributes in different beings meet with capacities and features of ‘environment’. A performative and dramatised model of landscape dissolves polar terms within the definition of affordance, which I extend to immaterial, imagined and spiritual features / praxes in and of landscape. [Sect 2]

3.1. a. Affordance, and the Multimodality of Landscape

Affordance governs all material and immaterial environment / practice / habit making activities - including those related to theatrical performance, re-presentation and semiosis. Thus, Jindřich Honzl [1894–1953] describes an element of the set in the

1922 Meyerhold constructivist production of Tarlekin’s Death which had affordance to look a little like a cage, a meat grinder and a hamster’s wheel. Only when the actors interacted with the set in specific ways was it clearly explicit as a cell, whilst still connoting these other possibilities.\(^97\) Similar ‘ghosts’ of meaning inhere in physical aspects of landscape: for Ingold, material affordances of landscape include as part of an embodied, meaningful totality - a taskscape: a site constituted, bound, altered and penetrated via practices: ‘the taskscape must be populated with beings who are themselves agents, and who reciprocally ‘act back’ in the process of their own dwelling. In other words, the taskscape exists not just as activity but as interactivity’.\(^98\) 

Beings create and are formed by material and immaterial affordances of landscape, which in my usage becomes neither solely ‘external’ nor ‘internal’ to subjectivities. Goffman argues that humans continuously perform and adapt to socially defined frames.\(^99\) We are multifaceted performers/ viewers/ listeners.\(^100\) Edward Bond proposes the ‘subject’ as both a site of drama and as a multiple palimpsest self.\(^101\) Affordance links this multimodality with landscape’s palimpsest of embedded materialities of history, work, representations, individual experience, affordances and situatedness.\(^102\) 

Memory is part of this matrix: it contributes to landscape via inanimate features and inscription in ‘bodies’. Theatre practitioners like Grotowski and Barba have described body memory for many years.\(^103\)\(^104\) Bodies, memories, habits and physical features of the ‘world’ thus contribute to archival capacities of landscape.

\(^97\) Dynamics of the sign in the theatre (1940) semiotics of art Cambridge press  mit press 1976-pp74-93 translated by Irwin Titunik
\(^98\) Ingold, Temporality, p. 163
\(^100\) H Gardiner, intelligence reframed: multiple intelligences for the 21st Century, Project zero publications, Harvard, 1999
\(^101\) Bond Hidden plot, p. 117
\(^102\) Bond Hidden plot, p. 117
\(^103\) T Fuchs, The memory of the body. Paper given at Heidelberg University, October 7th 2008
3.1. b. Hegemony, Affordance and Landscape

Significance [in the deep ecocritical sense] requires that we see the world as an empathetic web of relations, and values instead of as a series of categories. Affordance shows meaningful and perceptible structures as immanent in tools, created and embedded in artefacts, displayed in all manner of symbolic representations and generated by collective processes. They are latent in practices, perceptions and the limitations of body and psychic-morphology. Actions are selective [even when unplanned] and reveal or obscure the intrinsic ‘nature’ or indispensable quality of ‘something’ through relationship. Thus landscape, of which arts and mimesis are constituent, reinforce praxis of particular sorts whilst delimiting and atrophying others: thereby enacting hegemony through mediations of dwelling and action. [Sect 2/3]. Affordance thus explains the dramatising facets of landscape as embodied relation.

3.1. c. Metaphysics, Affordance and Landscape

Affordance is employed later as metaphysical tool to bypass selection and to investigate forms of dynamic becoming, which for Henri Bergson unites both evolution and human consciousness. [Section 4]

For Bergson, ‘the universe is that same stream of continual change, or becoming that we experience in ourselves’. Metaphysics, material history, politics, performance and epistemology are in this model affordance related and converge to constitute landscape. These relations are partly instigated by the development and spreading of praxis-traditions. [Chapter 6-8]

104. Tooby & Cosmides unpaginated
3.2. Praxis-traditions

Performance partly constitutes Landscape, Bert O states notes that

like culture, performance began its semantic life as a relatively simple noun of process [...] so while you were tending the crops [cultivation] you were also performing; moreover, it took a lot of performing of various sorts to turn cultivation into culture.\(^{108}\)

Grotowski likens human and artistic ‘cultures’ to yogurt cultures: living bases from which the body of the wider ‘culture’ might become transformed. To avoid semantic confusion I call these praxis–traditions: traditions of practice and /or thought, which merge and adapt with others to contribute to landscape. A praxis-tradition is a colony of praxes that intersect with others to effect features of individually experienced or collectively shared landscapes.

3.2. a. The Selfless Meme

Praxis-traditions reference Margulis’ critique of memes: Richard Dawkins’ analogue to ‘selfish’ genes: self-replicating ideas competing within the ‘culture’ and in human psychology. She views life’s origins as stemming from symbiotic bacteria: ‘Life did not take over the globe by combat, but by networking’.\(^{109}\)

Memes do not stand up well to performance analysis, as Kershaw points out, they reinforce Cartesian dualism by implying either a ‘material entity or a kind of cognitive realm, somehow unhinged from the body’.\(^{110}\) Praxis-traditions are performative: they are value-imbued conventions of praxis that speak to the ideas of Bateson and Worster. They form traditions, which reflexively nurture some practices and are ‘punitive’ to those unsupportive of their governing principles [Chapter 4.2].

\(^{110}\) Kershaw TE, p. 19
3.2. b. Aesthetic Evolution and Theatre Ecology

Praxis-traditions, like bacterial colonies, combine in many ways. Delimited modes of praxis form artistic traditions, and performance ecologies. They inform classical, folk and modernist models which in turn contribute to landscape. Landscape features of neoclassicism, for example, include thoughts, values, behaviours and physical artifacts that embody specific values of conservation and cultivation. They preserve and reinvent aspects of past precepts and conventions, which braid with, reinforce and hybridise other praxis-traditions. Victorian imperial values, for example, filter Hellenic images and features. At Huddersfield railway station both the industrial power of the railways and the later Labour Prime Minister Howard Wilson are filtered via Hellenic Greek praxis traditions.

Figure: 1 Huddersfield Station

The early modernist avant-garde also often combined traditional praxis-traditions with the new and the so-called primitive, to identify and recalibrate lost and premodern forms. As an aesthetic evolves over time, creative development can incrementally foreground provocative possibilities to keep the form fresh, alive,

111 Of course, these praxis-traditions increased in vigour because of numerous socio-political and technological changes
112 Innes,
spectacular, shocking etc. As aesthetic conventions, ecologies and traditions become entropic or orthodox, praxis-traditions embodying elements of their character persist and transmigrate to other genres.[6-7] Thus, the naturalism of Tennessee Williams [1911 –1983] and Eugene O’Neill [1888 –1953] contains praxis-traditions of symbolism, and expressionism. Selection is partly overdetermined by, and contributes to, the wider ecosystem of American naturalism, itself selected within a series of landscapes specific to the mythosphere of America. [Chapter 10.1.

Figure: 2 Eugene O’Neill: Charles Gilpin in the Provincetown Playhouse production of The Emperor Jones [1920]

praxis-traditions inform Kershaw’s descriptions of how different kinds of theatre building, favour various kinds of ‘better-adapted’ show

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114 Kershaw, TE, p. 58
- and how musicals might be seen as hyper-successful species in the ecology of contemporary monetarism.\textsuperscript{116}

**Figure: 4 Phantom Sales**

Kershaw avoids the reflexive paradox of Darwinist environment / agent bifurcation: Darwin’s models have been used to validate capitalist monetarist ideals, particularly in the early Twentieth Century, but many of Darwin’s metaphors were themselves informed by his place within an industrialised imperial economy. This, circularity problematises cause and effect assessments of ideologic features of landscape.

\textsuperscript{115} Victorian London - Publications - History - The Queen’s London : a Pictorial and Descriptive Record of the Streets, Buildings, Parks and Scenery of the Great Metropolis, 1896 - Drury Lane Theatre Royal

\textsuperscript{116} Kershaw, TE, pp. 168-169

\textsuperscript{117} http://www.theaterseatstore.com/best-theater-ticket-deals accessed 26/01/2013
Enmeshed immaterial and material landscape features, traditions and historic process mutate within the three ecologies and affect our practices - which reflexively create new features of landscape.

3.2. c. Key term: Praxis Tradition:

A praxis-tradition is:

1. A value-imbued way of doing linking phenomenology with semiotic or aesthetic codes.

2. Active and embodied, not located in psychology or in ‘environment’ but its effects and processes are immanent in both.

3. Performative: the behaviours, habits, values and traditions which form artistically, socially and ecologically transmitted behaviour patterns, beliefs, and thought; the actions of one’s species; including nest-building, path-making, dam building, city building, song making, acts of philosophy, theatre making and arts practices, genres and traditions.

1. Formative of epistemic, moral, concrete, linguistic and aesthetic customs.

2. A cultivator of landscape, through the production of institutions, habits, values, artifacts and values, praxis-traditions as modes of behaviour are features of landscape.

3. Heterogeneous: forming a colony or ecology often comprising several types with properties and capabilities greater than the aggregate of capabilities of the individual.

4. Engaged at intercises in making new combinations.

5. Made up of existing codes, habits, ideas and attitudes, these cells might carry one idea, practice or notion from one praxis-tradition to another. Thus, ideas or practices can survive redundant or extinct ecologies as long as they are embodied in landscape and/or within some form of practice.
Praxis-traditions are not discarnate they describe traditions, style and values of human action, they contribute to Foucault’s ‘archive’, Heidegger’s ‘referential totality’ and Edward Bond’s ‘dramatic site’ [the human imagination], which together, with more-than-human and human and more-than-human practices and artifacts form landscape.

3.3. Section One: Conclusion

3.3.1. Meaning

Relations of embodied proxemics, sign, mythos and communitas are affordances delimited by performative praxis-traditions and landscapes. Performance contributes to ‘cultivation’ to achieve effect and affect through an ordering of action and semiosis. Situated action coheres with landscapes and events as dramaturgy. Isolation and omission are analogous to Stanislavsky’s injunction for characteristic actions to be ‘finished’ in order to strengthen their meaning and strength’.\(^\text{118}\) Meaning involves different co-effecting perceptual modes of access to the world. This multimodality is accompanied by multivalent levels of ‘reality’ embodied in performativity this eventually provides access to significance: as described here by Gregory Bateson, in this dialogue describing the ballet Swan Lake:

F: The ‘pretend’ and the ‘pretend-not’ and the ‘really’ somehow get fused together into a single meaning.

D: But we ought to keep them separate.

F: Yes. That is what the logicians and the scientists try to do. But they do not create ballets that way—nor sacraments.\(^\text{119}\)

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\(^\text{119}\) Bateson, 1971, 1999 p.37
### 3.3.2. Deep Ecocritical Ontology of Affordance:

**Table 9: Relations with the More-Than-Human-World in Human Performance in Life**

<table>
<thead>
<tr>
<th>Dominant anti-ecological praxis-traditions</th>
<th>Validate exploitation, pollution and over consumption</th>
</tr>
</thead>
<tbody>
<tr>
<td>Recessive ecological praxis-traditions</td>
<td>[E.g. romanticism, conservation, animal welfare, etc] validate significance.</td>
</tr>
</tbody>
</table>

Praxis-traditions mutate and contribute to our landscape: they delimit and liberate possibilities for accessing and processing meaning. Thus, they are instrumental in the landscaping and cultivation of the four ecologies by liberating or limiting affordances. Ideology is thus, manifest via performative adjustments in landscapes and praxis-traditions.

**Table 10: Material and Immaterial Features in Landscape:**

<table>
<thead>
<tr>
<th><strong>Material</strong> aspects of landscape include the:</th>
<th><strong>Material</strong> practices include:</th>
<th><strong>Immaterial</strong> aspects of landscape can be:</th>
<th><strong>Immaterial</strong> practices include:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Urban</td>
<td>Work</td>
<td>Imagined</td>
<td>Linguistics</td>
</tr>
<tr>
<td>Human</td>
<td>Travel</td>
<td>Representational</td>
<td>Learning</td>
</tr>
<tr>
<td>more-than-human</td>
<td>Leisure</td>
<td>Creative</td>
<td>Memory</td>
</tr>
<tr>
<td>Technologic</td>
<td>Transport</td>
<td>Conceptual</td>
<td>Ambitions</td>
</tr>
</tbody>
</table>

The above gives a very few examples only, and materiality and immateriality are not binary constructs but qualitative features of a continuum. Section 2 strengthens these notions.
SECTION TWO: MATERIALITY TO IMMATERIALITY

Deep ecocriticism examines performance, discourse and the reciprocity of praxis-traditions and landscape. This section investigates the political materiality of these processes within a capitalist economy and in ecologically valenced performance work. It establishes a deep ecocritical politics and poetics of performance which co-inform within a larger ecocritical ontology. These notions develop within historical accounts of de-worlding processes and are demonstrated in differing performative contexts of landscape, theatre and culture.

Chapter Four: Materialities and Growth

For Guatarri the ‘simultaneous degradation’ of the three ecologies is characterised by a ‘habit of sedative consumption’. This requires that we ‘apprehend the world through the interchangeable lenses of the three ecologies’.

This section applies this perspective to the ecology of our global capitalist economy. Ecologically and socially alienating processes are traced via Marcuse’s late industrial era model of the performance principle and via praxis-traditions of post-modernity described by Kershaw’s performance addicted society; it examines praxis-traditions of ‘growth’ which support and challenge a capitalist consumer landscape.

It concludes with examination of ecologically valenced performance work that engages with some of the issues outlined.

4.1. Growth

On a macro level, I will argue that praxis-traditions and landscapes of capitalism, now internationally overdetermine human activity. Though outwardly heterogonous, they

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120 Guattari, p. 34
121 Guattari, p. 34
122 Guattari, p. 34
123 McKenzie, p. 160
limit agency not driven by economic productivity and treat the more-than-human world as mere resource. In the main materiality has so far referred to the ontological materiality of ‘nature’ as energy, substance and matter. Within an anthropogenic landscape this is inexorably connected with the Marxist usage, which describes control over flows of capital that support the interests of a dominant ideology. Sociologists Abercrombie and Turner suggest that gradual divorce from privately owned capital bases towards corporate ownership means that in comparison with early capitalism there is ‘relatively less need for a dominant ideology in monopoly capitalism’. From a deep ecocritical perspective though, valorisation of growth and commoditisation of more-than-humanity form ideologically framed a-priori landscape features which embody ideological support for corporate development.

Eco-critic Theodore Rozak suggests that person and planet are threatened by the same enemy: ‘the bigness of things […] the inordinate scale of industrial enterprise that must grind people into statistical grist for the marketplace and the work force simultaneously shatters the biosphere.’ This inorganic growth is, for Stephan Harding, essentially vampiric and must ‘eventually wipe out all the forest, exhaust all the fisheries, mine all the minerals and extract all the oil’.

4.1. a. Energy Exchange

Kershaw observes that ‘the manifold interactions of energy exchange in the biosphere are always a process of becoming’ Bergson model describes a continuous manifestation of action compelled by energy: inherent in the universe and in

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127. Harding, P.29
128. Kershaw, TE, p. 299
consciousness itself, which he calls the élan vital.\textsuperscript{129} Thus, in ecology, in theatre production, and in our performances in life, principles of performativity conjoin, via exchanges of energy that link aspects of landscape. They also bond exploitative processes: ecology is predicated upon energy exchange: energy without exchange is a form of eco-larceny. Hegemonic control over becoming, in deep ecocritical terms, is abhorrent to notions of intrinsic value. Exploitation of human energy occurs in human forms of performance and more-than-human energy is exploited in any construction or re-ordering of the world.\textsuperscript{130} Uneven exchange of energy in unsustainable human practices, in deep ecological terms, is thus a form of expropriation.

4.1. b. Vampiric Growth

Ecology is predicated upon different forms of energy-exchange. This inheres analogically even in immaterial contexts: capital is thus an energy vital to a capitalist ecology. Biologist and philosopher Alan Raynor sees centralised exploitative economic and institutional cultural models like growth capitalism as hierarchical and linear. They draw energy to their apex and denude the environment, drawing natural, kinaesthetic and creative energy to their own ends. This occurs through limitation of potential for permeability and reflexivity.\textsuperscript{131} Vampiric hierarchical systems and institutions maintain boundaries of discipline which follow logical constructed lines rather than allowing permeability between boundaries; they draw attention to difference and distinction rather than to homology and relation.

\textsuperscript{129} Joad, p. 90
\textsuperscript{130} Kershaw, TE, p. 299
Thus also, alienation of human labour is homologous to, and entwined with, praxis-traditions which re-present the more-than-human aspects of landscape as a mere standing reserve. The compartmentalised ecology of British food production demonstrates how these vectors of performance and re-presentation engage with processes of alienation, which in turn, have an impact upon the three ecologies. In British agriculture, at the time of this thesis, praxis-traditions of representation coalesce with an already highly industrialised praxis-tradition of performance to both objectify and de-materialise the more-than-human world. These create a landscape of food production and consumption which valorise speed and consumerism to reify a conduit of alienating relations. In June 2012 the Campaign to Protect Rural England published the results of a five-year national research project into the ecology of relations between people who buy, sell, produce and supply food sourced locally. The report charts increasing alienating effects inherent in production processes, consumption habits, re-presentation processes and within the economic and social ecologies of local communities it describes food production as a performative chain of ‘materialities’ and relations which unite the ecosystems of our bodies, our psychology, our communities our sense of place and praxis. The report describes how vampirism in this ecology degrades the four ecologies:

We are losing sight of where food comes from and how it is produced. The way we buy it adds to this alienation. Food, once at the heart of towns and communities, integral to their rhythm and reason, is often now a side show. It is sold in big boxes on the edge of town. Much of what we buy is highly processed, over packaged, branded, but anonymous, transported from anywhere available at any time. It is hard to remember that these ‘food

133 From field to fork: The value of England’s local food webs, June 2012 the Campaign to Protect Rural England p.66
products’ come from plants and animals, and are a result of myriad complex interactions of seasons and soil, and from the toil of real people.\(^{134}\)

Andrew Simms in his 2007 critique of corporate homogeneity: *Tescopoly* describes a vampiric system headed by supermarket chains which he describes as ‘invasive species which are ‘not only hard to control nuisances’\(^{135}\) they are also ‘unsightly’ and ‘cause mass local extinctions and reduce the overall productivity and diversity of ecosystems.’\(^{136}\)

Simms describes large centralised chain stores as parasitic on the three ecologies and on the economic ecology their effects are homologous to Kershaw’s analysis of the blockbuster musical in the theatre ecology.\(^{137}\) It is in the interests of corporations to ameliorate the negative marketing impact of ecologically parasitic processes and this is enacted partly as I will discuss in the next three sub-chapters, through dramaturgic and performative attempts to mask waste, degradation and exploitation.

### 4.2. Consumption

In the 1960’s Marcuse identified repressive qualities of developing consumer and media landscapes with the term performance principle. He noted a repressive cultural turn. The praxis-tradition of the performance principle added Marxist alienating effects to the Freudian reality principle: which proposes that ego supresses its desire for gratification via social mediation and,

becomes ‘reasonable’; it no longer lets itself be governed by the pleasure principle, but obeys the reality principle, which also, at bottom, seeks to obtain

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134 Monty don, introduction From field to fork: The value of England’s local food webs June 2012 the Campaign to Protect Rural England
135 Andrew Simms, tescopoly.constable, London 2007, p.33
136 Andrew Simms, tescopoly.constable, London 2007, p.33
137 Andrew Simms, tescopoly.constable, London 2007, p.41
pleasure, but pleasure which is assured through taking account of reality, even though it is pleasure postponed and diminished.\textsuperscript{138}

This offers possibilities for hegemonic manipulation: Timothy W. Luke notes that Marcuse -in keeping with the critique advanced by many radical ecologists, attacks ‘false needs’, or those which are superimposed upon the individual by particular social interests in his repression: the needs which perpetuate toil, aggressiveness, misery, and injustice.\textsuperscript{139}

Green critiques are thus uncomfortable for those with vested interests in promoting a mythos of positive ever-expanding growth. Anti-ecological features of landscape, as Naess argues, valorise those ‘needs’ which authorise anti-ecological growth, these are, Edward Bond points out, re-presented as wants or that ‘which a consumer society invites and persuades us to mistake for needs’.\textsuperscript{140}

In \textit{One-Dimensional Man}, Marcuse explored two ways in which American capitalism specifically had risen to ascendancy. One way was through the manipulative abuse of language. Which, he believed, was becoming one-dimensional and thus limiting to thought: questions are posed in ways that permit particular methods of searching for answers, this constrains political choices to reductive parameters and standardises vocabularies which inhibit any thought about materiality, value or morality.

The second process was repressive de-sublimation which combines Freudian and Marxist ideas to represent the ideologically mediated deflection of instinctual energy towards some other form of expression or satisfaction. Desublimation generates addictive drives causing consumers to return repetitively to satisfy ourselves even in

\begin{footnotesize}
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\item \textsuperscript{138}Sigmund Freud, \textit{Introductory Lectures} 16.357.
\end{itemize}
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slight ways.\footnote{141 H. Marcuse, An Essay on Liberation (1969)} Marcuse notes that consumerism’s claim to democracy masks authoritarian processes by which a few individuals dictate our perceptions of freedom by only allowing us choices to buy for happiness.\footnote{1422 Marcuse, Herbert 1962, (1991). P. 3} This dramaturgy or landscaping has an impact upon praxes: consumers work more than necessary to fulfil actual basic needs, and through alienation, addiction and de-sublimation they ignore psychologically destructive effects, disregard the waste and environmental destruction the process causes, and they search for social connection through material things.\footnote{143 Marcuse, , 1962, Cpt 1}

Raymond Williams expands this to the colonisation of immaterial elements of landscape affected by media:

we live in enclosed rooms today, at home in our lives before the television, but needing to watch what is happening 'out there': not out there in a particular street or a specific community but in a complex and otherwise unfocused and unfocusable national and international life.\footnote{144 Raymond Williams on television. London: Routledge.}

Kershaw’s model of Twenty First Century performative society sees an acceleration of these processes: productivity, work and time are mediated in a continuation of the de-materialising ways described above by Williams. These lead to addictive drives and processes [5.3 and 11-12] which extend to commoditise leisure time, representation, and spectacles of selfhood.

Thus, consumption increasingly accompanies productive toil as the function of the citizen: Saul Landau argues, the notion of the citizen has been replaced by the consumer.\footnote{145 S Landau, The business of America: how consumers have replaced citizens and how we can Reverse the trend. Routledge, 2004, pp. i - xx}

One might recall President George W. Bush's injunction to Americans after 9-11 to ‘go shopping’ and to visit Disney, or political injunctions to consumers
at time of recession to ‘return to the high street’. Praxis-traditions within the theatre ecology, Richard Butsch observes, reflexively contribute this wider set of landscape features: ‘Commercial entertainment has become universal in our culture, framing audiences as consumers, whilst advertising-supported entertainments frame audiences as commodities’. 

Guattari develops Williams’ view that such consumerism fosters passivity and Harold Pinter suggested that, performative re-presentational strategies, nurtured by commoditisation, fictionalise and mask the embodied reality of political power.

Jan Jagodzinski shows that this landscape forms new individual and group praxis-traditions:

> The new consumer economy of the electric age provoked a more widespread acceptance of pleasure, self-gratification, and personal satisfaction that easily translated into new sex identifications [...] To consume requires the formation of a ‘possessive’ individual of capitalism.

In a landscape increasingly reflecting values of commoditisation, consumption becomes performatively re-presented as a social function, not aligned to negative affordances like addiction or greed but to aspirational positive ideological qualities of a teleological and positive, egalitarian democracy. An example of this is provided in *Greater Good: How Good Marketing Makes for Better Democracy*, which celebrates consumer choices as eliciting social reform.

This model is challenged by deep ecocriticism. As I have argued, the overdetermining praxis-tradition of growth reified by such models defies its positive premise in terms,
at least, of impact upon the biota.\textsuperscript{151} The vampirism of our economic ecology performatively dematerialises current levels of ‘resource’ consumption. Thus supermarkets present a constant cornucopia of goods, whereas in reality, in the UK—‘the average person goes into ecological debt around 16\textsuperscript{th} April: this is the point when we have effectively used up our own resources and are living off the rest of the world’.\textsuperscript{152}

Thus, as Lovelock suggests: even conservation is under threat. We should be looking not to sustainable growth, but to ‘sustainable retreat’\textsuperscript{153}

\textbf{4.2. a. Virtual Landscape}

This thesis sees technology as generating a virtualised landscape, the ecological danger of which is not only its capacity to perform otherness but also its embodied capacity to de-world our perceptions of the more-than-human. This view may diverge with some current approaches to performance and technology because it is specifically concerned with deep-ecocritical ethics. The capacity for immersive telematic environments to institute a remove from ek-static relation is implied by the concomitant ecological alienation which Guattari calls ‘sedative’\textsuperscript{154}

Problems of technology, ecologic alienation and landscaping of praxes are embodied in Andrew Feenberg’s description:

Marcuse saw technology as […] the form of modern experience itself, the principal way in which the world is revealed […] technology […] signifies a way of thinking and a style of practice, […] Marcuse calls for a new disclosure of being through a transformation of basic practices.\textsuperscript{155}

\begin{thebibliography}{99}
\bibitem{2} Simms,p 232
\bibitem{4} Guattari, p.34
\bibitem{5} A Feenberg, \textit{Heidegger and Marcuse: The Catastrophe and Redemption of }
\end{thebibliography}
For Heidegger, people are both the primary agents and the primary objects of ‘the transformation of reality into a resource for technological manipulation [what he calls Machenschaft]’\(^{156}\) he asks ‘what can the future hold but an ever greater homelessness, a homelessness that encompasses us even when we are sitting ‘at home’ watching television?’\(^{157}\) Heidegger offers the notion of enframing; an acknowledgement of technology’s capacity for performance which masks aspects of being.\(^{158}\)

Technological landscapes enframe, and ‘Enframing is an ordaining of destining, [from which] the essence of all history is determined’.\(^{159}\)

If technology: the landscape of the human face, becomes all pervading, that is, if it becomes a distal extension of our eyes, ears, movement and simultaneously forms more of the environment we inhabit, then bio-ethically speaking we are less and less able to directly encounter the significance of the more-than-human aspects of landscape.

This, takes the performative de-materialisation predicted by Guy Debord [1931 – 1994] to another level, ‘All that was once directly lived has become mere representation’\(^{160}\). This condition, according to Debord, is the ‘historical moment at which the commodity completes its colonisation of social life’\(^{161}\). This colonisation extends to more-than-human life as well. Human technology makes us capable of actions, which far exceed the individual influence of animals of any other species, it alters our perceptions of scale by bringing comfort, ease, entertainment, and productivity closer to our bodies, and in the case of digital technology, to our perceptions as well.

\(^{156}\) Heidegger, Basic Writings, p. 320

\(^{157}\) Pattison, p. 77

\(^{158}\) Pattison, p. 77

\(^{159}\) Heidegger, Basic Writings, pp. 330-329

\(^{160}\) G Debord, society of the spectacle Chapter 1: The Culmination of Separation http://library.nothingness.org/articles/51/en/pub_contents/4

4.2. b. Re-presentation

Deep ecocritical assessment of the performance of virtual landscapes asks how virtuality itself might occlude the materiality alluded to by Downing Cless.

An increasingly re-presentational technology enables performance and re-presentation through packaging, advertisement and physical displacement of resources. This re-dramatisation de-contextualises the materiality of resources from their environment, replacing them with culturally dramatised and performed narratives.

Ecologically damaging technologies, cars and shampoos, for example, are advertised using images associative of the more-than-human world and of arcadian harmonious rest which are unconstrained by the material coercion of capitalism. Technology can also inform and aid us in many ways but can also distance us in an embodied sense from the suffering, poisoning, slaughter, and starvation of animal species and distant human communities. In marketing, receding levels of representation hide the increasing homogeneity and near-totalitarian hold that a few multinationals have over the majority of industries this represents a very distinct kind of eco performance. A material example is offered by the manner in which companies market themselves through the appearance of a conservative ethical stand by taking over smaller concerns which hide ubiquitous ecologically damaging practices. For example, Green and Black’s organic chocolate, which was taken over by Cadbury in May 2005, came under the auspices of the Kraft confectionary company in January of 2010. Other similar mergers are listed in the following Independent on Sunday article:

The organic food-maker Seeds of Change [were] taken over by the Mars Corporation, whilst the Vermont ice-cream maker Ben & Jerry’s fell to Unilever and the UK’s pioneering organic producer Rachel’s Dairy was sold to

162. Deep Ecology does not have to be Anti technology. Technology is after all a characteristic of the human animal and through our development we have identified other characteristics which are hidden within humanist moral responsibility, which need in turn not necessarily be considered exclusive to the “culture” of humanist exceptionalism.
the US giant Deans Foods. All of the brands continue to maintain an independent presence on supermarket shelves’. The sale in 2006 of Body Shop to L’Oréal resulted in its ethical rating being downgraded by Ethical Consumer magazine from eleven out of 20 to 2.5. Branding and advertising performatively expand corporate deterritorialisation of territory from material to immaterial affordances of the three ecologies. Again, parallels can be drawn with the invasion of large musicals into the British theatre ecology in the 1980’s. These invasive corporate species, or ‘brands’, also expanded their territorial presence immaterially via advertising and merchandising which Kershaw notes, proliferates ‘in contexts separate from what they signify’. Thus Coca Cola can disperse indexes of its brand within the landscape to ‘stand for’ ‘freedom’ via what Susan Willis calls the essentialisation of logos’. This corporate expansion erodes economic and psychic diversity. Just as the musical becomes an index traced by posters and cups, so is the cow or sheep dematerialised under the kitsch of a cartoon on a ‘meat label’. Material and immaterial aspects of landscape are colonised in such a move. Another aspect of performative telematic landscapes spectacle’s ability to mask material issues through entertainment. For example, Tristram Stuart reveals in his book Waste that the food thrown away in households in the UK alone could feed 113 million people, which means on an average, people in the country discard enough good food to save two people from hunger; from the bread and other

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164. J Brown & S English, unpaginated

165. Kershaw, p.169

166. S Willis, A Primer For Daily Life (London, Routledge, 1991, p.60
grain-based products that British households throw away each year, [...] it 
would be possible to alleviate the hunger of 30 million people.¹⁶⁷

This re-frames the following citation and picture which formed an advertisement in 
the Radio Times promoting the BBC Cookery program Master Chef: ‘We let Gregg 
Wallace and John Torode loose in the kitchen. As always on Master Chef, it was a 
hard-fought contest [even if the result was more Jackson Pollock than Michel Roux] 
Food fights don't get tougher than this!’ ¹⁶⁸

**Figure: 5 Master Chef**

This becomes an index of Baudrillard’s desert real: ‘It is the real, and not the map, 
whose vestiges subsist here and there, in the deserts which are no longer those of the 
empire, but our own the desert of the real itself’.¹⁷⁰

### 4.3. Addiction

Addictive practice, in both technology and in our anti-ecological culture encompasses 
even drama and performance in all their manifestations:

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¹⁶⁸ Radio times, retrieved 6 July 2011 <http://www.radiotimes.com/content/features/galleries/masterchef-gregg-wallace-john-torode-food-fight/01/>
¹⁶⁹ Radio times, food-fight
Is drama now an unconscious addiction, a programme so deeply ingrained that we do not even recognise it as a need? And is performance becoming an addictive matrix of consciousness, a new kind of paradigm crucially inherent to human ecology?...it arrives in a very personal guise through anxieties about our own performance--in career, lifestyle, love...or we become fascinated by the performance of people we will never meet in the media, sports, politics. Or we are drawn to more abstract domains of performance the FTSE, the GNP, the RAE, the hundred best of everything, the ten worst... The perfusion of performance...then generates various pathologies of perception of social process.¹⁷¹

These addictive tropes surrounding immaterial features of landscape have roots in material contexts with many homologous sources: addiction generates un-satisfiable needs: addictive products or activities filter some needs whilst offering over-stimulation as a palliative to real but prediscursive wants.

For example, ‘Todays fruit substitutes reconnect us to our fruit-eating, primate past’,¹⁷² thus, Coca Cola’s sugar content, promises the prospect of vitamins; this need for nutrition is desublimated by the pleasures of a sugar-caffeine high. After consumption, initial need is still not satisfied; the desire for another sugar high is experienced. The Coca-Cola system of pleasure delivery is constrained by ideological boundaries, which exclude pleasures abhorrent to the maximisation of sales.

Forms of performance, mimesis, simulacra and melodrama are capable of raising psychic and social issues and can even offer palliative effects. However, perhaps, unlike the alleged cathartic effects of the City Dionysia contemporary performance platforms are, as commodities, necessarily mediated to become addictive products:

¹⁷¹ Kershaw, TE, p. 61
the ‘happy ending’ or the relations between embodied and disembodied features of social media are homologous to the performance of Coca Cola in this respect. Consumer capitalism develops, sustains, and nurtures consumption addicts by commoditising natural resources and alienating the consumer from their origins by offering simulacra that address wants, but not all needs. Performance addiction described by Kershaw attempts to gain, by proxy, some hold on fulfillment: Bruce Wilshire observes ‘units not relevant to immediate power and control are ignored. When these irrelevant units are the regenerative cycles of ‘nature’ themselves, […] the culture exhibits a rage against the very conditions of life itself’, 173

Addictive landscapes place us at a remove from the more-than-human world and its rhythms:

We encase ourselves in controlled environments called buildings and cities. Strapped into machines, we speed from place to place whenever desired, typically knowing any particular place and its regenerative rhythms and prospects only slightly, but if we need to bodily know particular places, then a primal need is not being satisfied. Addictive substitute gratifications may seduce us. 174

De-worlding creates a hunger wherein ‘mere consumption masks need without satisfying it’. 175 ‘Disorientation within body-self is a trance state in which addiction flourishes’. 176

173. Wilshire, p. 17
174. Wilshire, p. 18
175. Wilshire, p. 16
176. ibid.
Addiction enables growth capitalism to expand beyond embodied territorial boundaries:

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<thead>
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<th>Addiction enables growth capitalism to expand beyond embodied territorial boundaries:</th>
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<tr>
<td>By moving territorial and financial expansion to immaterial and subjective territories.</td>
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<tr>
<td>Because an addicted consumer out-consumes one who consumes for need.</td>
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Addictive growth encourages planned or built-in obsolescence. The waste produced is hidden by phallocentric festishisation of products to accrue cultural capital, performance expectations are constantly intensified until: value is immaterialised to the extent that temporality itself becomes commoditised; thus virtualising the materially ‘real’ world. Simon Rogerson from the Centre for Computing and Social Responsibility noted in 2003:

There is both marketing and peer pressure, particularly on the young, continually to update their phones in order to keep up with trends. This is socially divisive. There is also an associated environmental issue. The average shelf life for a cell phone is currently 18 months. By 2005 it is estimated that 130 million cell phones will be thrown away annually representing 65,000 tons of waste a year. This is an environmental hazard.

4.3. a. Conclusion

Many forms of re-presentation promote addiction and reclaim meaning through speed, mediatisation, or physical-remove which take ‘objects’ of reference and disguise their material more-than-human roots. Performative technologies render landscape and role more manipulable in the interest of vampiric economic growth: particularly in the context of advertising.

Re–presentation disguises how energy is drawn from human endeavour and from the biota to serve dominant ideologies. Anti-ecological representative strategies re-present or omit information about the conduit of wealth production and the chain of subjugation which relies upon a hierarchal ordering of the ‘value’ of life and therefore of lives. Each human link in a vampiric system is offered a role which is imbued with a fetishised re-presentation of identity. The apparent mutability of the ‘surface’ of these roles obscure their essential function which are subordinate to the whole.

Exploitation of developing and undeveloped nations and their ecosystems are hidden by processes of representation and re-presentation. Subordinate in the chain to even the most powerless human society is an even more subjugated biota. Thus the gold mine always exhausts the miner and poisons the river.

In consumer praxis-traditions and landscapes invention of new wants is a governing vampiric principle. This challenges ecologically motivated theatre and performance practitioners. I will chart historic vectors of development that inform these processes but first I examine strategies of ecologically aware theatre practitioners who engage with these problems.
Chapter Five: Place, Eco Theatre, Eco Performance, and Eco Activist Performance

In order for drama, performance, and media outputs to thrive requires certain degrees of commoditisation of dramatic and performative re-presentation and mimesis. These contribute to praxis-traditions of addictive performance. Theatre, as Theresa J May says ‘functions as a field of exchange where myths take flight, moving between the permeable spheres of self and community and then out into the terrain of our lives’. Equally, the myths embodied in human landscape reflexively permeate the landscapes of theatre and performance. Our extended power over habitats and bio communities compels other beings to dwell within dramatised and manufactured landscapes; creating a need for ecologically orientated artists to generate new ways of conceiving the world.

Green theatre performances are not the principle concern of this thesis however; this section outlines how some areas of performance have developed in response to ecological debates concerning praxis-traditions of temporality, place and sustainability.

5.1. De-familiarisation

Bourdieu observes that vested interests within power structures benefit when imbalances of power and exploitation are seen as commonsensical and taken for granted. When we are in flow within the consumer landscape, excess energy is required to question or alter our praxis traditions. This is particularly the case when our intent is deep ecological, and unsupported by many affordances of the landscape,

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180 Monbiot, Living landscapes conference keynote address, July 2009 Aberystwyth University

181 B Kershaw, Living landscapes conference keynote address, July 2009 Aberystwyth University


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with its motorways, supermarkets, performance targets, advertising, humanist art, ambitions, projected career paths etc.

When landscape maintains ongoing flow in such a way that dominant ideologies and performance expectations are unquestioned, then shifts from these habitual perceptions and actions involve disquieting de-familiarisation.

Redressive drama often disrupts ongoing flow and in, for example, Brecht’s case and much of the avant-garde does so through de-familiarising effects. 183 184

Kershaw argues cognately that ‘falling scenery constitutes a kind of theatrical lapsus’ 185 homologous disruption occurs in instances where economic and ecological breakdowns challenge the ongoing flow of our daily-unquestioned performance in life. These moments draw attention to suppressed affordances: small scale seeding possibilities for new praxis-traditions to emerge. On the 9th of August 2011, riots broke out in British cities; characterised by commentators as the first ‘consumer riots’ 186 this de-familiarising schism revealed addictive consumption as part of the ideological centre of our Twenty First Century consumer landscape.

In theatrical performance, disruption of consumer landscape and praxis is of concern to many ecological and ‘environmental’ artists; to draw attention to the praxis-traditions that support our anti-ecological landscape. Two performances in Manchester by Spanish artist Agata Alcañiz demonstrate the ecological aspects of this process. In Human Bin at the Greenroom, Manchester [2008], audiences were invited to dispose of non-organic waste in a bin, in which the artist lived for a day and a half. The performance was broadcast live around the world, and the bin provided with a breathing tube for use when the artist became submerged in rubbish. Similarly, the

183 Bond The Dramatic Child, p. 42
184 Pavis, P, Languages of the stage: essays in the semiology of the theatre, Performing Arts Journal Publications, New York, 1982, p. 45
185. Kershaw TE, p. 220
effects of waste are re-materialised by her performance of High Tide [2009]: A firing squad was set up for people from Manchester to throw non-organic waste at the artist in a three hour performance.  

By deconstructing waste and its relations to our praxes these works render the hidden familiar. Thus in ecologically valenced art, de-familiarising strategies are often co-effective with re-familiarising and demasking strategies.

5.1. a. Re-familiarisation and Re-signification

Deep ecology critiques capitalist models of duration, utility efficiency and relations of community. Changes in, and alternatives to our praxis-traditions and landscape liberate different affordances opportunities to reveal significance. Anthropologist Laura Rival, for example, detects a different praxis-tradition of growth valued in Animist Amazonian Huaorani society: ‘a concern with the right speed of growth is inferred from tree species onto human growth and maturity’.  

By watching a person they learn about the habits of trees and through watching trees they learn about the habits of people. This ‘non-mediated perceptual knowledge […] orders social relations between people and between people and other living organisms’.  

More-than-humanity from this perspective is significant: it does not provide a source of metaphorical reference for social categories, but operates upon and within a dynamic interplay between social and natural embodied information. Thus, some clues to how we might imaginatively re–think modes of performance are afforded by human communities least affected by a capitalist and dualist landscape and in tune with ek-static relations with the more-than-human aspects of landscape itself.

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187 commissioned by High Tide project (www.high-tide.org) which is currently funded by the Environment Agency (www.environment-agency.gov.uk) and which was part of Climate for Change exhibition at FACT (Foundation for Art and Creative Technology) in the form of 3 events with artists, scientists and members of the public, and in the form of micro-residencies for all the artists. Within this project, the artists were invited to respond to the theme of rising sea levels and its impact in the Merseyside basin.

188. L Rival, ‘The growth of family trees: understanding Huaorani perceptions of the forest’, Man, 28 (4) 1993, pp. 635–52, P. 637

189. Rival, p. 649
Eco performance and environmental performances concerned with re-familiarising and re-membering, attempt to return a sense of significance to alienated subjectivities in order to position more-than-human agency at the centre of the work. These works attempt to re-establish a human sense of place as part of the matrix of more-than-humanity. Such concerns emerge out of place orientated work of artists like David Nash whose Ash Dome Sculpture was planted as a series of saplings in 1977 and grew as a gradually pruned and shaped sculpture; the traces of his human intervention dynamically integrated praxis-tradition and landscape, combining a sense of place with more-than-human timescales; forcing ‘a commitment to stay with it’ for over 30 to 40 years.  

5.2. Eco Art

Beth Carruthers notes, ‘Eco-art [which differs from environmental art by virtue of its focus on ethics] has been around since the mid-Twentieth Century, when Rachel Carson published Silent Spring’. Ecological art re-visions ‘ecological relationships, creatively proposing new possibilities for co-existence, sustainability and healing’. Boundaries blur, including traditional binaries of performance, plastic and representational art and audience/performer roles. For Suzi Gablik, art making is redefined in terms of ‘social relatedness and ecological healing so that artists will gravitate towards different activities, attitudes and roles than those that operated under the aesthetics of modernism’. From the 1960’s to the present, new aesthetic praxis-traditions have developed ecotones at the periphery of mainstream theatre, visual arts

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190 sculputure December 2001, Vol.20 No.10 A publication of the International Sculpture Center

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and performance. Eco-art’s development runs parallel to, and is entwined with that of many eco-performance models.

5.3. Eco-performance

Eco art and eco performance’s entwined development are demonstrated in the work of Brighton based landscape arts and performance company Red Earth. Since the 1990s, Simon Pascoe and Caitlin Easterby have evolved interdisciplinary work which responds to landscape and engages local communities in the creative process. They combine praxis-traditions of visual art, sculpture and performances to experiment with, ‘ritualised ‘space’, and physical speculations on elemental processes identifying connections between art, science and ‘nature’ through research, process, experimentation, exploration, and public participation. Their work is ecologically valenced. Pascoe, in an interview suggested that the human race, has ‘gone viral’, making it incumbent upon artists to help communities reflect on the possibility that we are, in environmental terms, setting fire to our house in order to warm our hands.

They began working in the late 80s initially as the theatre company Bright Red: initially ‘a theatre company with an eco-agenda’ at that stage involved in situated performances which he describes as, ‘theatre in the woods’. Their development to site-specific landscape performance reflects developments in the wider ecology of ‘green’ performance work.

5.3. a. Development of Eco-performance

Nicholson and Normington note that in the UK: globalisation, new technologies, and dispersed diaspora all marked shifts in sensibility which led to a

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195. Simon Pascoe, Interview, 19th March, 2011
196. Pascoe, Interview
departure from the conventions of place developed in the community theatre of the 1960’s and 1970’s [...] the concerns of stable communities with apparently fixed class and regional identities had begun to become overshadowed by a sense of mutability of cultural and geographic inscription.

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At the time of Bright Red Pascoe says ‘you just didn’t hear the phrases ‘environmental’ or ‘ecological art’ In the UK’.198 However, pioneering dérive influenced experiments at the edges of performance and art practices were altering received perceptions of the constitution of performance: this situationist perspective searched for political efficacy in experiential performances via practices of dérive influenced by Debord. These involved moving through diverse atmospheres, associations and settings with the intent of playfully deconstructing the politics, behaviour and awareness of psycho-geographical effects.

In situationist intervention, de-familiarisation emphasises embodied negotiation of the environment to deconstruct ideological landscapes and recalibrate praxis-traditions which underpin the geographic organisation and self-organisation of a [usually] urban setting.

Dérive mutated under the influence of companies like the interdisciplinary arts collective Platform who from1983 worked with artists, scientists, activists and economists to develop approaches which engaged with social and environmental issues. Their 1989 ten week social practice art experiment Tree of life City of life involved a group of artists living, and feeding themselves in tents placed in five locations along the southern bank of the Thames. Site-specific interventions of

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198 Pascoe, Interview
companies like Brith Gof began to introduce more-than-human settings into the
the landscape the ‘protagonist’.\textsuperscript{199}
Pascoe recalls being influenced ‘in 1988 by the immersive environment of Brith Gof’s
site-specific production Gododdin.’\textsuperscript{200} Welfare State further challenged the idea of site
as mere ‘backdrop’ providing what Sally Mackey observes is an essential distinction
between site-specific and place-specific performance instituted by active audience
engagement, communal participation and relations to dwelling.

5.4. Site, Place and Participation.
The word ‘site’ stems from late Latin and medieval Latin, meaning ‘to place’,
intimating a sense of human construction, colonisation, and mapping. The term
‘place’ however, is still anthropocentrically problematic as it is redolent of the human
centred polis, originating from the Late Greek use of platiea for public place or
square.\textsuperscript{201} In ecological work, ‘place’ draws attention to the interaction of human and
more-than-human features at the boundaries of the polis and the more-than-human
‘world’.
Such boundaries are identity lending concepts and should not be seen as binaries but
as human made territorial markings. Performances of place do not configure the
more-than-human as mere ‘site’ but nor do they see it as protagonist, perhaps as
collaborator to serve the ends of the community. This is a progressive and important
conservation model, but not perhaps, a deep-ecological one. Place does not infer ek-
static engagement and a performance with a sense of place might best be thought of as
one which reflexively demonstrates the materiality and psychological construction of
that place.\textsuperscript{202} However, alienating effects of the performance of praxis-traditions [like

\textsuperscript{199} Pascoe, Interview
\textsuperscript{200} Pascoe, Interview
\textsuperscript{201} E Partridge, \textit{A short etymological dictionary of modern English}, 4th edn. Routledge, 1977, p. 622
those governing the British food industry, for example], and the sedentary passivity of
addictive performance and performance addiction, infer that there is deep ecological
importance in uniting communities, rituals and consumption in embodied and
significant ways. Throughout the eighties, community theatre, and avant-garde
practices began to contribute to a disparate ecology of ecologically conscious poetics
so that in 1996 Downing Cless could classify work of this kind under the broad
umbrella of eco-theatre, a broad church with

A firm basis in community: either a particular place or groupings of people to
whom the performance is oriented. They share tenets of Augusto Boal’s
Theatre of the Oppressed though not literally ‘site-specific like his Invisible
Theatre, they often are rooted in the environmental problems of an immediate
locale; though not fully spectator-activated like Boal’s Forum Theatre, they
usually have an element of audience participation and always have characters
or incidents directly drawn from community input.203

Participatory praxis-traditions developed within the work of some of these groups
materially implicated the audience in the co-creation of work. Some eco-performances
of this type are homologous to the international slow-food movement founded by
Carlo Petrini in 1986. Slow-food contests the hegemony of fast food offering
challenges to dominant praxis-traditions of food production and dissemination.
Participatory eco-arts similarly focus on communal involvement in production and
reflect the green aspirations summed up by the phrase ‘think globally act locally’.
They tend towards reification of networked but small decentralised communities
engaging in activism and in the process of changing their own praxis-traditions.

Deconstructive and experiential engagement forms part of Red Earth’s encouragement to audiences to experience and reflect on new involvements with landscape. The range and scope of their work is summarised in large scale projects like Geograph [2005] and Chalk [2011] which employs site-specific installations and performances to decode the geology, ecology and archaeology of three locations across the South Downs. Geograph began with Trace: a two hundred metre long ‘erosion line’ which described the contour of the cliff face ten years earlier. Trace was created in one day by over fifty participants across the beach head.

*Figure: 6 Trace [courtesy of Red Earth]*

*Figure: 7 Trace [courtesy of Red Earth]*
Trace embodies an aspiration common in ecologically oriented art, namely the attempt to transcend the existential concerns of human living cycles in order to reveal the temporal sig’nature’ of the more-than-human. As poet Gary Snyder [referencing Lou Welch] observes: to the rocks, we and even the trees are ‘just passing through’.  

Pascoe argues, ‘Our audiences have to walk along way to watch our performances, they enter a liminal process where they walk with the setting sun, they experience the dark together’.  

This kind of ek-stasis acknowledges that human addiction to speed can alienate us from the wider ecosystem. 

Similarly Walking [2008] created by Netherlands based theatre makers Boukje Schweigman and Theun Mosk in collaboration with Robert Wilson took audience members on a four-hour slow-motion walk through a ‘nature’ reserve on the island to the north of the Netherlands of Terschelling for the annual Oerol festival. 

The performance engendered increased proximity and embodied awareness of landscape by actively slowing down. It restricted techno-centric desires to walk faster. Active slowing, shifts differentiating sensibilities to relational ones. Frank De Vens adopts a similar approach in his Body Weather training, which often employs very slow movement to: 

- confront our bodies with the multiplicity, unpredictability, directness and autonomy of the natural environment. The aim is to explore and develop consciousness of the body itself being an ever-evolving landscape within a greater surrounding landscape.

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204. G Snyder, Gary Snyder on Ecology and Poetry - part 1, online video youtube, retrieved 29th may 2011, <http://www.youtube.com/watch?v=D8SXDe9hdfI>
205. Pascoe, Interview
5.5. Eco Activism

Eco-activism is another vector of ecoperformance: networks like Earth First combine theatrical praxis-traditions with physical intervention into the performance process of anti-ecological praxis-traditions of performance in life. Earth First, for example, successfully blockaded Coryton Oil refinery for over 7 hours, disrupting the movement of oil to central London on 16th October, 2010 using 500 people including 100 wearing skeleton boiler suits, a group of costumed Stilt Walkers and two sound systems.207

Eco-performance, eco-theatre and eco-activist performance combine with environmental art and landscape performance to contribute to an emergent green counter-cultural landscape. Rainforest activist John Seed uses a biological metaphor to describe an ecological approach to activism based upon the ‘Bradley Method’ for regenerating native bush. This metaphor helps illustrate the potential for ecologically valenced art to expand its influence on the wider material ecology and structure of feeling.

In order to re-establish the native species and native intelligence of an area of destroyed land the Bradley Method involves not planting new native plants, but merely uprooting exotic species. Instead of attempts at repairing the most severely damaged areas, one encourages the strongest expression of native vigour and moves those things that hinder its development until eventually the pioneer species come up by themselves…. by the time you reach the badly damaged area the whole system is strong enough to deal with it […] the Bradley Method suggests that we need to be strengthening those areas where people have some understanding, we need to create as much strength and

[207: Earth First What is Earth First?! Direct action - no leaders - confront, stop & reverse the destruction of the earth, retrieved 2nd May 2010, <https://earthfirst.org.uk/actionrepor
vibrancy and community there. When wild flowers repopulate an area they start in patches and those patches expand. There is a vast area of the human soul that has been clear felled by corrupt thinking processes; that nothing has any intrinsic value, only as a resource for human beings. These are the exotics which need to be removed; we don't need to plant new ideas. The ideas that are left arise when you remove that arrogance and foolishness. 208

In this analogy redressive action, which Victor Turner sees as a constituent of social drama, is a dynamic that spreads via communal subjectivities, through the strengthening of specific communities whose influence moves outwards to gradually less aware / concerned audiences. 209

The Bradley Method shows the need to disseminate new practices as well as to nurture and expand ecologically conscious communities. It demonstrates how ‘cells’ of a praxis-tradition within landscape might be thought of as ‘seeds’, which offer opportunities to cultivate new forms of performance.

Aspects of Grotowski’s work offer a practical example. The transformative possibilities of ek-stasis led Grotowski to his para-theatrical activity. 210 Though para-theatre was not intended to address material environmental concerns, it attempted a new configuration of the spectator / performer environment/ ecology; moving the site of performance to experiences in the more-than-human world which itself became a protagonist and imposed its presence upon the spectators / performers / participants. Jenna Kumiega recalls, ‘We follow moist paths through the woods we are skittish-soon sensitized to the communal presence, a move from any direction bringing a

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ripple of response’. Grotowski’s work came to harbour some deep ecological ek- static praxis-traditions of action within an overriding humanist practice. Groups can effect and hybridise with others to create new approaches. Kershaw notes that a general internet search for ‘performance ecology’ uncovered theatre and performance studies based references mostly relating to ‘Grotowski inspired training workshops’. These, like all praxis-traditions, are formed of innumerable origins, A number of philosophical positions and practices are embodied in Grotowski’s work but the more-than-human affordances of the mountain landscape also leave their trace. The workshops mentioned by Kershaw are generally examples of hybridised technique, from a wide series of sources, but performance and ecological theory have developed into a series of correlating praxis-traditions.

In the theatre ecology, praxis-traditions develop dramaturgies, audience communities and affordance relations within wider areas of the cultural environment. Butoh provides a similar resource for dance practitioner / researchers like Rachel Sweeney and Paula Kramer who engage in work with ecology and landscape. Cells of Animism and ritual embodied in these praxis-traditions lend themselves to ecologically oriented performance.

5.8. Towards Deep Eco-performance

Feast by artists Heather Ackroyd and Dan Harvey intimates possibilities for deep –eco performance. It linked the materiality of production with the growth cycles of the biota. This year-long slow-theatre piece linked performance, the city and landscape with the slow-food movement:

It was created on two adjacent allotments in south London with artists and members of the local community. [...] activities over the year

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212. Kershaw, T E, p. 30
included planting seeds, making pottery plates, baking bread, collating/archiving biographic recipes, harvesting, cooking, costuming the site and rehearsing for the final event. Four specific events were performed and celebrated during the project: the launch, spring equinox, summer solstice and, as a finale, the autumn equinox when the allotments were transformed into a performance site and 400 people shared a ‘place event’, a performed feast, over two nights. There was a strong emphasis throughout the project on working within the rhythms of the year – as the selection of the celebration dates signifies – and a desire to engage all the participants in this ancient cycle. In a session at the local primary school, ‘equinox’ was explained as equal day and night, times of the year in March and September that determined critical shifts in the growing seasons; thus the relevance of celebrating those times in this project, which centred around growing food. None of the pupils had understood the relevance of these times or known the meaning of equinox.  

Mackey refers to relations between the earth cycle, the materiality of growth and the celebration of eating the food as a possible prototype of ecological theatre. Feast maintains a localised perspective, with capacity to spread from the practices of a small group. However, it does not connect epistemologically or ontologically to some of the wider material connections made by Human Bin which confronts embodied paradox by inviting people in the audience to make a sport out of drowning another human in our own waste. Human Bin did not however, access embodied materialities of production and consumption in the manner of Feast. These two offer different

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213 S. Mackey, “Feast or famine?”, p.183
modalities of engagement with the conceptual and embodied vectors of eco
performance.

Another project stands out as a convergence of the praxis-traditions discussed and
demonstrates the metaphor of the Bradley method in action. Lis Hughes Jones in
collaboration with Charmian Savill has examined ways of creating positive,
sustainable actions rooted in landscape:

> We began to think about the place of apple-trees and orchards in our culture,
their current marginal role and their potential within a strategy for survival.

> Our starting point was one of the earliest Welsh poems in written form,
Afallennau Myrddin, in the Twelfth Century Black Book of Carmarthen.²¹⁴

This project: Tir Afalau is a concept for tree planting and performance to operate in
collaboration with interested individuals and groups. It integrates stories with guerrilla
gardening. It is envisioned to continue to grow ecologically with local communities
and the trees themselves and to materially leave more behind than it uses. This project
engages with history. The work, audiences, communities and the more-than-human
world are all part of the process. It is not merely concerned with ecology as a subject,
embodies its material ecologically through integration with more-than-human time
and place. Trees and their fruit themselves become characters in the drama of
communities and ritual and oral history. This adds a non-anthropocentric holistic
element to the project. This performance grows long after human performers have left
the site and binds biotic and human communities materially and immaterially at a
more-than-human temporal scale.

Tir aflau explores deep ecocritical ritualised performance work, which at its most
subtle links representations and embodied processes closely with material

²¹⁴ Jones & C Savill, LL
performance and biodiversity. It hints at a deep ecocritical poetics and incorporates traces of a pre-Christian spiritual focus which this thesis will discuss in later chapters. Deep eco-performance challenges Bonnie Marranca’s notion of ‘an ecology of theatre’ which preserves the historical concept of theatrum mundi:

which has always linked the theatrical world, the world of society, and the natural world in the history of ideas. The feeling that the entire world’s a stage is a familiar one, and performance in everyday life a contemporary way of being-in-the-world, but scholars once wrote of the theatre of plants and insects.\(^\text{215}\)

From a deep ecocritical position the act of placing more-than-humanity ‘within the world of ideas’ presents a double bind: while familiarity with the human offers a departure point to understand the more-than-human, Immaterial human landscape can become an enclosure increasingly delimiting and reducing more-than-humanity to ‘taxonomic’ or ‘human-centred’ praxis-traditions of ‘meaning’ production.

A theatre of the world also subtly renders the more-than-human, subject to a human audience.

Reversal of this process, initiates an investigation of how we are situated within a biospheric theatre of millions of sentient beings which operate as simultaneous audience and actor. The performance work of Finnish Deep ecological performance practitioner Tuija kokkonen speaks to these notions. She is a director, writer and researcher based in Helsinki:

‘Since 1996 she has worked on a series of site-specific ‘memo performances’, as the director and the artistic director of Maus & Orlovski, an ever-changing performance collective of artists from various fields. The memos are explorations on relationships between performance, ‘nature’ and time. They

\(^{215}\) Marranca.
chart terrains between genres of art, between species; terrains where aesthetics, ethics and politics are inseparable. Since 1999 the memos have been performed in the program of Kiasma Theatre/ Museum of Contemporary Art, Helsinki.²¹⁶

Since 2006 she has investigated relations to the more-than-human, one work, *A Performance With An Ocean View [And A Dog/For A Dog] — II Memo of Time in 2008* consisted of two outdoor performances predicated ‘upon weather, time, potentiality and nonhuman co-actors.’¹²¹⁷ She performed on the ancient shore of the post-ice-age Yoldia Sea in the northern suburbs of Helsinki, at the highest point of the city area.

In 2008 in Helsinki at the Kiasma Theatre and Baltic Circle Festival she developed Performance With An Ocean View [for a Dog] which took place on: ‘a potential future seashore on the roof of a city centre department store, and it was created and performed for a dog as its main spectator, though human spectators were present part of the time. The performances move between live art, environmental art and conceptual art. *A Performance With An Ocean View* was an attempt to create a break — a slow area full of possibilities in the middle of a potential catastrophe.’²¹⁸

Her canine companion was initially part of the work but she felt that this was exploitive and it was stultifying her affordances for understanding relations with more-than-humanity. She developed the piece explicitly for the dog’s entertainment. This forced adjustment and questioning of practices. She amended her sensibilities to the affordances she shared with her companion to make the performance. In later chapters, I will show that such eco-sanity de-familiarises humanist defined normative

²¹⁶ http://www.tuijakokkonen.fi/
²¹⁷ http://www.tuijakokkonen.fi/
²¹⁸ http://www.tuijakokkonen.fi/
values. Particularly the supposed rationality of increased and exponential exploitation of more-than-humanity—which explicitly contributes to the landscape of kokkonen’s work.

5.8. a. Conclusion

I have elaborated on the ethical and political foundation of this thesis and have delineated key areas of eco-performance. I have not yet addressed some other vectors of eco-performance because their poetics require a more detailed historical genealogy of relations between more-than-humanity, humanity, landscape, art and performance. This will enable a clearer understanding of the anti-ecological praxis-traditions latent in our culture and will clarify some fundamental assumptions which underpin our ecological and anti-ecological practices.
SECTION THREE: FROM PREMODERN TO THE POSTMODERN; DE-WORLDED LANDSCAPES

Chapter Six: Ek-static Praxis-traditions

Chapter 6 looks at historical ecological and anti-ecological traditions that form our landscapes. It engages with Guattari’s observation that hegemonic coercion can extend to immaterial landscapes of memory, identity and social structure:

The subjective void produced today by the accelerating production of material and immaterial goods is both unprecedentedly absurd and increasingly irremediable; it threatens both individual and group existential territories.219

6.1. Deterritorialisation of Landscape

Meaning, significance and modes of access to the world are predicated upon affordances of praxes and features of landscape. I now turn to an examination of how they are calibrated by performance principles of de-worlding and eco-alienation. This will lead to analysis of material and immaterial landscaping

6.1. a. De-worlding

Andrea Olsen describes our assimilation with earth and place as a necessarily embodied relation which constitutes a vital modality of our communion with ecology: ‘through interaction with specific landscapes and environments [...] our movement patterns,[...] and perceptual habits have been formed’.220

De-worlding mediates this process. For Stephan Harding, it denies sensory perception as a wordless communication, [wherein] soils, plants, animals, atmosphere and water [...] are in truth living, sentient entities, [and where] every instance of

219. Guattari, p. 7
perception conveys something to us about the state of that greater being in which we are embedded.221

This is ek-static relation with significance, it necessitates different traditions of academic and performative practice: we must at times, as Olsen argues: ‘put down our books, quiet our words, and go outside. Participation is the connecting link to awareness’.222 Olsen, as a performance practitioner, creates exercises that train the body to operate harmoniously with more-than-human-aspects of landscape. She looks for performative strategies, which align the endocrine system with the systems of the earth, our primate inheritance, movement, and ‘flows in the body with the world beyond its skin’.223

This does not imply theatre of cruelty inspired artificial supercharging of human energy but as Frank De Ven also proposes in his Body Weather work; continual and gentle powerful discipline of awareness of being-with more-than-human environments.224

Such work re-worlds, re-members or re-familiarises perceptions and praxis. De-worlding on the other hand, is symptomatic of the ubiquitous colonisation of practices, environments and values, which place the human at increasing remove from significance. De-worlding amounts to a series of de-territorialising effects that like theatrical performance transform of objects, places, practices, perceptions and events. Like ritual and theatre, de-worlding performances in life are entwined with ideology, spirituality, body, landscape and temporality.225 Existential and material vectors of alienation accompany de-territorialising effects upon the body.

6.1. b. Alienation

221. Harding, pp. 46-47
222. Olsen, p. 3
223. ibid
224. De Ven unpaginated
225. Reed, p. 155
Alienation [from the Latin alius meaning other] describes a breakdown between elements which ‘desire’ unification. 226,227 This term is widely employed in philosophical fields: for Engels, material oppression is re-presented by the alienating psychical oppression of false consciousness. 228 Freud saw alienation as self-estrangement, caused by a fragmentation of subconscious and conscious drives. 229 Heidegger sees contemporary alienation as an almost totalitarian social imposition of the ‘they’ upon the individual. Strindberg in his Dream Play politically expresses theyness in the satirical phrase ‘all right thinking people’

Lawyer: Once someone did try to set them free, but they hanged him on a cross.

Daughter: Who did?

Lawyer: All right thinking people. 230

The ‘they’ enforce the performance principle through doxicity which restricts authenticity. Heidegger sees inauthenticity as a distinctive kind of being-in-the-world – the kind which is completely fascinated by the ‘world’ and by the Dasein-with of others in the ‘they’. 231

Ecological alienation is borne of anti-ecological praxis-traditions which contribute to landscape and the performative colonisation of subjectivities. 232 This fallen involvement contrasts with Wilshire’s ek-stasis. It results in an inauthentic falling away from ourselves into ‘Frenetic busyness and an emptiness that gives rise to a
sense of the uncanny. As we flap about feeling ‘homeless’ our everyday familiarity is shattered.\textsuperscript{233}

A sense of un-canniness reveals that humans are ‘not-at-home’, but compelled into fallen-ness. This lies at the heart of Edward Bond’s accident time, summarised here by Kate Katafiasz: ‘a sudden perception of things we have never seen in relation to each other before, things we cannot yet understand, name or rationalise’.\textsuperscript{234} For Heidegger, despite his anthropocentric perspective we are always possessed by the world, not in an ek-static relation but in an ek-sistential one; a specifically human manner of disclosing the world, the human manner of ‘clearing’ which makes ‘being’ accessible to us. ‘Clearing’ is not one might suggest deep-ecological trope, however Heidegger, though anthropocentric, senses a lost sense of being and suggests, ‘On the way toward the essence of truth, freedom…reveals itself as letting beings be. […] To let be—that is, to let beings be as the beings which they are—means to engage oneself’.\textsuperscript{235} Here in his last writings he intimates a way to bypass his own anthropocentricity.

**Table: 12 Letting Be**

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<tbody>
<tr>
<td>Deep ecocriticism sees ‘letting be’ as a form of anagnorisis which contrasts with Heidegger’s model by recognising being in an ek static and no-anthropocentric manner</td>
<td>De familiarisation is entwined with re-familiarisation in such a moment.</td>
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<tr>
<td>This process is re-worlding it reveals significance.</td>
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6.2. Entwined Traditions

Paradoxes of performance stemming from complexities of reality, play and mimesis are more complex because they occur in performance traditions which are hybrids, with sometimes dialectically and ideologically contradictory foundations. These are informed by broader over-determining traditions. I have already discussed issues of

\textsuperscript{233} Steiner, p. 99

\textsuperscript{234} Bond, The dramatic child, p. 42

\textsuperscript{235} M Heidegger, Basic writings from being and time (1927) to the task of thinking (1964). ed. D F Krell, reprint, Taylor & Francis. 1978 p. 127
the imperial tradition [1.4.c] and devote the rest of section two to deep ecocritical analysis of hegemony, solipsism and kitsch embedded in arcadian landscape features. I will demonstrate some re-worlding opportunities offered by an entwined holistic tradition informed by Animist and Totemic sensibilities. This will lead me to section four of the thesis where I will identify some performance traditions as eco lacunae that hint at ways to better apprehend significance.

6.3. Solipsism, Hegemony and Sanitisation

David Pepper notes that some praxis-traditions in romantic movements place individual ‘subjectivity’ at the centre of arcadian models which champion ‘freedom of the individual, […] fantasy and unrepressed depths of feeling’. These are cognate with what Christopher Innes sees as a search for a ‘primal-self’ in some Twentieth Century avant-garde theatre. Some of these tropes inhere in arcadian praxis and some in what I will later term holistic tradition praxis. Some aid the apprehension of significance but when focused on the existential ‘self’ they run the risk of solipsism. Also, some elements of arcadian praxis-traditions afford ideologic manipulation of the communicative power of the more-than-human aspects of landscape, particularly, in its ability to confer a sense of belonging.

Arcadia is a partially distorted mirror where images of the sublime refract senses of ‘rightness’ and ‘belonging’, with ideological praxis like the right of conquest or rule; it can, I will argue, subtly reinforce spectacles of domination and reify aristocratic hegemony via the idealised image. This is reflected quite clearly in early Roman pastoral literature, which influenced the renaissance, as Robert Baldwin explains:

As with landscape culture in general, the pastoral hero had it both ways. He enjoyed origins in a pure, uncorrupted ‘nature’ before going on to distinguish

himself in the superior political arena as warrior and leader. In this way, civilisation always triumphed over crude ‘nature’ whilst maintaining ties to an original natural virtue. [...] the pastoral hero was always distinguished from the common mass of ignorant, filthy goatherds.  

Thus, while arcadian landscapes and praxis-traditions align some notions of value with the more-than-human aspects of landscape they can mutate in contemporaneous landscapes to valorise power structures. In arcadia ‘right of ownership’ and Aristotelian hierarchy entwine with celebrations of subordinate rusticity. This is extended through hegemonic praxis-traditions of spirituality, ‘nature’ and temporal power: ‘where court culture defined itself on many levels and in a variety of spheres; pastoral ‘nature’ linked aristocrats with the celestial sphere through its multiple connections with the gods. 

6.3. a. Arcadian Kitsch

These modalities contribute to arcadian kitsch: for Clement Greenberg the ‘pre-condition for kitsch, […] [is] the availability close at hand of a fully formed cultural tradition, whose discoveries, acquisitions and perfected self-consciousness kitsch can take advantage of for its own ends.’ 

Kitsch then, reinforces established conventions to support ‘our basic sentiments and beliefs, not to disturb or question them.’ De-materialising and aristocratic praxis-traditions co-effect in arcadian models to eradicate tropes of toil and dirt from

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239. Baldwin unpaginated

240. Baldwin unpaginated


pastoral-inspired representations of ‘nature’. In literature this sanitisation sifts agrarian work practices, bawdy humour, and sexual references that were evident in Chaucer [1343 –1400] and essential to Theocritus’ [Third Century BC] Idyll’s from the pastoral tradition, to lend us a watered down idyllic pastoral inheritance. Thus, editors of the late Seventeenth to the Nineteenth Centuries removed symptoms of bawdy tropes from Shakespeare’s texts. This kind of ‘sterilisation’ surfaces in some romantic praxis-traditions: Salah Mahajna suggests that the romantic poet in his effort to find a more perfect universe, [...] shuns actuality and seeks an escape to a different world: a world where dreams create perfection, where faith is real and no pretence prevails, where ‘nature’ heals the wounds and restores health to mind and body.

Here, Christian, dualist and arcadian praxis-traditions infer some regenerative qualities of the more-than-human aspects of landscape, but sit uncomfortably with Lynn Margulis’ suggestion that Gaia is essentially a ‘dirty bitch’. They deny that excrement, sex, death, mold and decay are essential factors in ecology. Margulis’ comment indicates that our excrement and our death are gifts to ecology: for as Milan Kundera notes, kitsch negates death and involves "the absolute denial of shit". These issues will re-surface in later chapters.

6.4. Holistic Tradition

Access to significance in more-than-human aspects of landscape through the arcadian and imperial traditions are hindered by dualist polarities of object and subject which keep the two apart. This polarity is embedded in contradictory imperial tropes of

243 Garrard, pp. 34-39
244 Garrad, p. 35
245 In our time, BBC Radio 4, 11 May 2000, <http://www.bbc.co.uk/programmes/p00546s8>
‘mapping’ and romantic tropes of the ‘experiential ‘which can be found in different traditions of eco-performance: for example, Rachel Sweeney’s explorations of ‘body mapping | micro and macro site exploration | topographic movement training’ might be compared to the experiential perspectives of Body Weather.\textsuperscript{249} \textsuperscript{250}

A third ecological or holistic, historical tradition co-effects with Worster’s arcadian / imperial binary. Ecosophies and ecosophic practices emerge from it and also inform/are informed by a variety of green theatre practices. Like Barba’s third theatre, and green theatre practices themselves- the holistic tradition stands at the edges and ecotones of orthodox and avant-garde ecologies and landscapes.\textsuperscript{251}

<table>
<thead>
<tr>
<th>Holistic tradition involves:</th>
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<tbody>
<tr>
<td>Ek-static rather than existential communion and Reflection on the confluence between self and world.</td>
<td>Naturalist study or reflective states.</td>
<td>Our effects upon the more-than-human ‘world’</td>
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<td>The effect of the more-than-human aspects of landscape upon the human aspects of landscape.</td>
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<td>Situatedness and significance</td>
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6.4. a. Animist Roots of the Holistic Tradition

Holistic praxis-traditions are eco-lacunae in the dramaturgic architecture of humanist landscape. They do not denude more-than-human aspects of landscape of value, through empiricism, or subjugate it via imperialism, nor do they dramatise it through


arcadian or romantic mythos. However, their tropes are latent within these modalities and are rooted within pre-histories and histories of humanism. Derek Collins sees divination of man as separating us from the pre-Socratic philosophical tradition which aligned more-than-human aspects of landscape with sacrament. Lynn White in 1967 asserted Christianity’s accountability for our ecological crisis: enlightenment science and technology’s development within a Christian landscape, he argues, valourised a tyranny of humans over the animate world. Many animic and Totemic praxis-traditions share values cognate with deep ecology, and contribute to the holistic tradition. Durkheim saw tribal solidarity in Totemic societies, as derived from a sacred bond between the clan, its members and ‘a Totemic entity, usually a local animal or plant species.’

Meanwhile, Animic systems, according to anthopologist Philippe Descola ‘do not treat plants and animals as mere signs or as privileged operators of taxonomic thought; they treat them as proper persons, as irreducible categories’. Animism affords a way of perceiving the living essence of a tree, for example, as part of the wider ecology and in relation to becoming. It is less subject to mediation than the Totemic model because Animism configures humanity as entwined with more-than-humanity. Animism sees more-than-humanity as having spiritual principles which render’s it ‘available for communication and exchange with people. More than this, natural species are inextricably involved in the lives of people’. Thus, more-than-human species are ordered according to the same moral and social principles as humans. This dissolves many aspects of Aristotelian hierarchy in

254. Descola, in Franklin, p.64
255. A Franklin, p.64
256. A Franklin, p. 64.
257. A Franklin, p. 64.
which the highest members [...] are immaterial substances, whilst all other actually
existing things are complexes in which form is embedded, so to say, in more or fewer
layers of matter, and in which matter is molded into more and more complex forms.\textsuperscript{258} Ingold notes that for Animists ‘vital force, far from being petrified in a solid medium,
is free-flowing like the wind upon which ‘the continuity of the living world
depends.’\textsuperscript{259} Amongst peoples of the circumpolar North, the powers that bring forth
life are
distributed among the manifold beings that inhabit it. There is no power
source, analogous to the Totemic ancestors of aboriginal cosmology that
subtends the life process itself. Consequently, animate beings are engendered
not by the land but reciprocally, by one another. Far from revealing the shape
of a world that already exists, as it were, out of time, life is the temporal
process of its ongoing creation. The world of this ‘animic’ understanding is
home to innumerable beings whose presence is manifested in this form or that,
each engaged in the project of forging a life in the way peculiar to its kind.\textsuperscript{260}

For Max Oelschlaeger many Native American traditions, ‘envision creation as an
ongoing process in which humans are one part, intimately related to all the other
beings and objects that comprise the nonhuman world, rather than placed above
them.’\textsuperscript{261} Deep ecologist Satish Kumar notes that for contemporary Jains ‘living beings
include not only humans and animals, but everything one finds on earth. Ahimsa
[peaceful action] must therefore be extended [...] to humans and animals, but also
soil, sand, oceans, fires, insects, microbes and plants’.\textsuperscript{262}

\begin{thebibliography}{99}
\bibitem{258} D Ross, Aristotle, Routledge, Florence, KY, USA, 1995, p. 173
\bibitem{259} Ingold, Perception of the Environment, p. 112
\bibitem{260} Ingold, Perception of the Environment, p. 113
\bibitem{261} M Oelschlaeger, Caring for creation: an ecumenical approach to the environmental crisis, Yale University Press, New Haven, 1994, Cited in A L
Peterson, Being human: ethics, environment and our place in the world.
University of California Press, Ewing, NJ, USA, 2001, p. 11
\end{thebibliography}
While some elements of holistic tradition lie in Animism and inform deep ecology it is worth taking note of Anna Peterson’s call to avoid derogatory or diminutive definitions. Instead she suggests a kind of ecology of mind approach which takes indigenous constructions of non-human ‘nature’ as substantive critiques of our view of ‘nature’, and not just as quaint reminders that some people are different. We might allow native viewpoints to challenge our deeply held assumptions, for example, that qualities such as agency, consciousness, mind, or morality, to name only a few, are uniquely human’.  

Johannes P. Schadé notes that ‘Animistic religions do not readily coalesce with systems of political authority and probably do not favour their development’. The performance principle of animic societies is thus radically different to those described by Marcuse. Such systems teach humans to slow to the speed of re-growth in the forest, to match energy expenditure with consumption and maintain the environment of the tribe. For Descola, a moral and social ordering applies to all life. Particularly in Animic societies ‘the sources and inspirations for overarching moral and social order might be inferred from practices with and experience of nonhuman species as much as with humans themselves’.  

Frazer notes that the Kayans of Borneo ‘are of the opinion ‘that tree spirits’ visit them with displeasure when any injury is done to them. Hence after building a house, whereby they have been forced to ill-treat many trees, these people observe a period of penance for a
year, during which they must abstain from many things, such as the killing of bears, tiger cats, and serpents'.

We might contrast the legacy of thousands of years of Animist ecological housekeeping with our economic housekeeping:

In the 1980s and 1990s, Borneo underwent a remarkable transition. Its forests were levelled at a rate unparalleled in human history. Borneo's rainforests went to industrialised countries like Japan and the United States in the form of garden furniture, paper pulp and chopsticks. Initially most of the timber was taken from the Malaysian part of the island in the northern states of Sabah and Sarawak. Later forests in the southern part of Borneo, an area belonging to Indonesia and known as Kalimantan, became the primary source for tropical timber. Today the forests of Borneo are but a shadow of those of legend and those that remain are highly threatened by the emerging bio-fuels market, specifically, oil palm.

Most animic societies live in close proximity to living more-than-human aspects of landscape. The three great monotheistic religions emerged from desert cultures where man’s performance is scenically isolated in the physical landscape and pitched against it for survival. Meanwhile, the affordances of the steppe or forest embody convergences between ek-sistance and ek-static modalities of being. They provide a landscape in which performances of more-than-human life take place and are seen as integrated with human life.

6.4. b. Animal Sacrifice

Animal sacrifice is sometimes used to challenge the deep ecologic ethics of some Animist praxis-traditions. First Century Christians were though, generally ambivalent

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towards sacrifice and Second Century apologists do not argue from the perspective of the suffering of animals but from the following issues:

A. The real god is in no need of things material
B. Pagan animal sacrifice was instigated by demons
C. Pagan animal sacrifice was just an excuse for meat supply.

Porphyry of Tyre [234–305 AD] a Phoenician neo-Platonic philosopher, vegetarian, anti-Christian and proponent of what we now call animal rights, offers an alternative view of animal sacrifice oriented towards critique of the suffering of the animal and by observation of the brutalisation of the human soul as a concomitant feature.

For him true sacrifice was exemplified in pre-Socratic practice not by killing animals but by offering fruits: a practice which, he suggests changed because of civil war and social brutality. Porphyry’s views are cognate with the deep ecocritical observation that institutionalised brutalities in human praxis-traditions contribute to a conduit of human degradation that leads to the exploitation of more-than-human species.

6.5. Entwined Roots of the Traditions: Reason

Christian metaphysics was partly founded on praxis-traditions of the pre-Socratics. Some early Christians were influenced by Exodus, in which the lord instructed Moses to plunder the riches of the Egyptians; the Christian scholar might consequently take what is of value in Pagan thought and use it for their own benefit, another incentive for studying the philosophy and science of the Pagans was to use their own words and ideas against them [...] the eventual explicit and self-conscious use of reason as a force in medieval intellectual life emerged from

268. M Z Petropoulou, Judaism, and Christianity, 100 BC to AD 200, Oxford Classical Monographs, p. 246
269. Petropoulou, p. 250
this interrelationship, with results that were profound for the late medieval period and for the future of western society.271

Reason, aligned specifically human qualities with divinity its distancing effect and concern with categorical hierarchy was usefully unsympathetic to Animist modes of situated knowledge that were founded in analogical, metaphorical and experiential modalities of being.

Hellenic reason had succeeded in dissolving many of the animic-Totemic sensibilities of pre-Socratic Animism, and even polytheism. It would eventually give rise to praxis-traditions that would have a similar de-sacralising effect in enlightenment and post enlightenment Christian ecologies.

Clement of Alexandria [150- 215 AD] and Tertullian [160 – 220 AD] both celebrated reason as a thing of God.272 Augustine of Hippo [354 –430 AD] - valourised reason as ‘a divine gift which distinguishes humankind from brutes’.273 This is a foundation of the imperial tradition and adds anthropocentricism to neo-Platonic praxis traditions found to be compatible with Christian theology through the doctrine of the three hypostases:

The one, the ultimate unknowable source from which everything that exists emanates; intelligence, the realm of perfective intuitive knowledge; and soul, the realm of discursive thought and activity.[…]The contemplative movement of return seeks the one by purification, which for the intellect means a method of abstraction, and finds union with the one in a mystical experience of ecstasy.274

271. Grant, p. 41
273. Lindberg, p. 27
The key here is abstraction; intrinsic value is deferred to the realms of pure forms. In addition, Ingold argues that, since Plato and Aristotle, western ontologies and epistemologies visualise the world as constituted of a host of categorically detached objects which may be grouped into classes of varying degrees of inclusiveness on the basis of selected properties that they are perceived to possess in common. One major class, known as ‘animate’, comprises all those things that are said to possess the property of life. All remaining things, that do not possess this property, are ‘inanimate’.275 These physics and metaphysics problematise Aristotelian or Platonic praxis-traditions capacity to re-sacrilise the more-than-human world. The problems of their legacies re-surface throughout the following chapters.

275. Ingold Perception of the Environment, p. 96
Chapter Seven: Histories of De-worlding

Chapter nine assumes that we may be too removed from many Animist praxis-traditions to adopt them but we may, find traces of our own holistic traditions embedded in our performative and dramatic conventions. The ensuing chapters offer an overview of some key historical vectors of de-worlding and they historically contextualise elements of third praxis-traditions in performance and in contemporary landscapes.

This will draw the thesis towards concluding sections which suggest principles of ecological performance on which to found future research into theatrical performance and ecology.

7.1. Hellenic Greece: Drama and Theatre

This chapter begins at the birthplace of humanism and European drama. Downing Cless argues that in Hellenic Greece [usually taken to begin with the death of Alexander in 323 BC], residual pastoral traditions and Animist sensibility lent more-than-humanity agency that is reflected in drama and atrophied as the polis grew.276 For Cless, tragedy places the more than human in conflict with human hubris. This is more evident in pre-and early Hellenic times. For instance the ‘ode to man’ speech in Sophocles’ [497/6 – 406/5 BC] Antigone is ordinarily used to argue how Greek society sanctified the human ego, but Fred Alford notes that Sophocles employs the word orgas, to characterise man's civic and legal temper that builds cities; orgas also means ungovernable rage.277 278 Cless notes the attention paid to more-than-human agency in this speech and Segal suggests it creates a clear demarcation of power

276. Cless, Ecology and Environment in European Drama, pp.17-53
becoming divided between the partly immaterial human municipal world, which is ‘conceptual and civic, and the vast regions of sky and mountain.’

Daphne O’ Regan argues that there was Hellenic hostility towards aspects of Animist more-than-humanity, and that the gradual shift towards humanism began in drama as some modalities of Hellenic thought valourised the detached, disembodied, timeless, universal, and reflective values of the polis which:

stood posed in stark contrast to the natural life that surrounded it and even inhabited it: to the chaos, injustice, and brutality of the world ignorant of justice and law, where persuasion and logos were disregarded, undervalued, or impossible. This was the world of slave and enslaver, non-Greek, primitive man, child, animal, and of unrestrained human ‘nature’, for without civic restraints, man would quickly revert to savagery.

She argues that speech and city, logos and polis, were mutually supportive. For if the city, founded at least in part on the gifts of logos, was necessary for physical survival, it was also the only arena for speech. Only there could man realise the potential of his unique possession, which as Aristotle summarises, renders him able unlike other beasts, to indicate the useful and harmful, and therefore the just and unjust. And these moral perceptions, continues Aristotle, are the hallmark of the human, the community of which establishes household and city.

Hellenic critical rationality began to shift emphasis from the more-than-human to human ‘nature’ which for the Christians, came to embody original sin, the fall from

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281. O’Regan, p. 20
Eden’s kitsch prelapsarian arcadia. This growing division in Greek culture was embodied in the architecture of the theatron. The audience’s partial physical integration with more-than-humanity through the open layout of the theatre itself represented a move from theatre’s early ritual origins, which were completely embedded in the more-than-human landscape.

Cless argues that Euripides [480 – 406 BC] brings greater realism to the stage at a time when more-than-humanity was becoming less a source of reverence than a standing reserve for consumption and exploitation.

During this historical ecotone, reason for the Greeks was not, as the enlightenment implies, yet a sign of humanity’s right to dominate more-than-humanity: like metaphor, it was a small insurance against the insight that human agency is limited. As David Edgar, citing Eighteenth Century German critic Wilhelm Schlegel [1767 – 1845], suggests: ‘the tragic subject is our baffled response to the contrast between our longing for the infinite and our finite limitations.’

7.1. a. The Machine with the Human Face

Drama and performance, explored new ways of perceiving the infinite and finite open fissures in the Hellenic landscape, it was partly the affordance of mimetic drama to ‘reconfigure’ notions of alethia that so concerned Plato. One example of this capacity being the deus-ex-machina, which refers to a transformation in plot, staging, and of conceptions of human destiny, dramatically and theatrically embodied by and via the stage technology of the theatre crane of Fifth Century BC: the mekhene.
The deus-ex-machina alters the technology of narrative structure as well as the technology performance. It is a ‘saving’ device referred to in Horace's Arpoetica, where he suggests that poets should avoid using a ‘god from the machine’ to solve their plots.288

The machine and its manmade god feature in more than half of Euripides's extant tragedies and some claim that Euripides was its inventor.289-290 The deus-ex- machina re-presents destiny as held in human hands it is delivered up by a divinity alluded to via and essentially of 'techne’ or the rational process involved in creating an object or in achieving an aim.

Deus-ex-machina is a metaphorical indication of a developing de-worlding hegemony. By the post-Hellenic Roman period Paganism was predominantly no longer characterised by Animism, but by neo-Platonism and Aristotelian naturalism. Theodosius, the last emperor to rule both the eastern and western Roman empires contributed to the eradication of Pagan teachings, especially Animist ones considered antithetical to Christianity.291

Aspects of Platonism, Mystery cults, Animism, Gnosticism and Egyptian magic found their way into mainstream praxis-traditions via the underground tradition of alchemy which began to develop in the late medieval period. This tradition should properly be seen as a fourth tradition entwined with the other three already identified.292

De-worlding vectors in Christian praxis-traditions generate a legacy which de-territorialises the more-than-human world. [See footnote]293

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289. Aeschylus employed a similar device in his 'Eumenides'
293. One should note though, that certain praxes of Christianity also contain ecologically positive praxes of stewardship and arcadian celebrations of more-than-humanity.
7.2. Christianisation and De-territorialisation

7.2. a. Attacks on Paganism

Christian reconfigurations of perception, spirituality and embodied relation with more-than-human aspects of landscape occurred on a number of levels. This process of dramatised and landscaped subjectivities via the four ecologies or, as BS Turner says of all religious de-territorialisation, ‘by reference to four dimensions of human corporeality: the body of individuals interior and exterior, the body of populations, time, and ‘space’’.  

7.2. b. Spiritual and Mythic Features of Landscape

In Europe the church engaged in crusades against central and eastern Pagans as early as the Twelfth Century. Pan, along with Celtic gods of the forest such as the Green Man and the antlered Hern were re-presented as Satan, but when sublimated into the mythosphere became conflated in the popular imagination with folk heroes like Robin Hood who also embodied the arcadian hegemonic myth of the returning king.  

7.2. c. Physical Topographies

Along with suppression of temples and artefacts, came the suppression of another physical feature of pagan landscape: the Pagan ‘body’ which was associated with corruption and ‘nature’. In the reformation, Catholic and Protestant Christian factions oppressed Totemist and Animist tribes which still thrived amongst Celtic, Baltic, Germanic, Slavic and Nordic peoples. The forests which housed these peoples were seen as attendant in nurturing evil and dark forces.

294. Baigent& Leigh, p. 98
297. Baigent& Leigh, pp. 99-100
298. Baigent& Leigh, p. 98
‘nature’ itself still existed in a fallen state and had yet to be redeemed had yet to be brought into docile accord with divine law […] ‘nature’ had yet to be tamed and ordered. Only then would it cease to be a refuge, a sanctuary, and a conduit for the demonic. 299

Some contemporary eco performances speak these issues. Dilston Grove [2003], for example provides an example of a performative event which links the materiality of the more-than-human world with the immaterial deferred spirituality of the post – Christian tradition. In a performative reversal of Pope Gregory’s edict to build churches over natural groves and Pagan temples 300 ‘Artists Heather Ackroyd and Dan Harvey grew several million grass seedlings throughout the interior of a deconsecrated church in Southwark, London’. 301

7.2. d. Suppression of the ‘Goddess’

Attacks upon Paganism entwined with an inhibition upon collective practices which might challenge the unity of the Christian parish under the patriarchal dominance of the church. Practices of local midwives and herbalists presented a threat to the authority of its [male] representatives on earth and were eventually conflated as witchcraft, often via erotically charged imaginings of the church fathers. 302 303

This performance principle breaks praxis-traditions relating to cycles of ‘nature’ in the Christian world. Hegemonic masculine principles are foregrounded in spiritual matters as well as material ones. Residual praxis-traditions of Animic, Totemic and folk practices not sanctioned by the literate and pious become gradually demonised and associated with other ‘female’ and base elements of the world. 304

299 Baigent & Leigh, p. 121
301 Mackey, Sally(2007) ‘Performance, place and allotments: Feast or famine?’, Contemporary Theatre Review, 17: 2, pp.181 — 191
302 Baigent & Leigh, p. 98
303 ibid.
304 Baigent& Leigh, pp. 98-120
Centuries later Carl Jung [1875 –1961] employed the alchemic tradition in *The Religious and Psychological Problems of Alchemy* to argue that a retarded spiritual ecology in Christian civilisations was partly owing to the ‘historical shift in the world’s consciousness towards the masculine’  

\[305\] this landscape is marked by solar imagery which ‘eclipses the feminine lunar aspect’. \[306\] The masculine trinity ‘is compensated at first by the chthonic femininity of the unconscious’. \[307\] Thus, for Jung a psychic duality developed in the human landscape as the ‘feminine principle; earth, the regions under the earth and evil itself are interpolated between the uneven numbers of the Christian dogma’. \[308\] \[309\] The inference is that the trinity is a de-territorialising imposition intended to organise immaterial aspects of landscape to strengthen hegemony of patriarchal dualism. Jung identifies a deep pathology which can be traced to Christianity’s uneasy dualist origins and to its manner of cultural colonisation.

**7.2. e. De-worlded Landscape and Ego**

Ex-missionary and linguist Daniel Everett illustrates another de-worlding strategy enacted by religious evangelism upon the psychic ecology of Pagan subjectivities: that of the destabilised ego. He quotes the evangelist Curtis Mitchell, who offers the following advice to would be missionaries: ‘you’ve gotta get ‘em lost before you can get em saved’. \[310\] Everett notes ‘if people don’t perceive a serious lack of some sort in their lives they are less likely to embrace new beliefs’. \[311\] The performative effects of propaganda, whether religious or secular often involve de-stabilisation of the ego and an existing belief structure. Destabilisation and reinforcement bear upon the

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306. Jung, p. 273  
307. ibid.  
308. ibid.  
309. Jung, p. 274  
311. Everett, p. 266
perception and practices of subjectivities in a manner which can even mediate their access to the world. 312

7.2. f. De-worlding Metaphysical Features of Landscape

These de-worlding effects was amplified by Augustine in the Fourth Century. Influenced by the neo-Platonism of Plotinus [204/5-70 AD] he suggested that human beings as ‘rational’ stand on the border between the realms of the physical and the ideal: ‘through their bodily life they belong to the sensible but the human soul has its roots in the intelligible realm. Plotinus sees philosophy as the vehicle of the soul’s return to its intelligible roots’. 313

Augustine added this metaphysics to the Judaeo Christian praxis-tradition, which places man as the central axis of creation. Integration of human discursiveness with the search for God created a gravitation that sanctified ego. Thus, Christian projects to sublimate the ego are enacted within a landscape, which paradoxically reifies it whilst diverting its focus, transcendentally and morally to the objects, logos, precepts and signs of Christianity and to God and thus away from ek-static relations. This dramaturgic coup predates enlightenment attacks on subjectivities and is integral to the colonisation not just of Foucault’s archive and Guattari’s three ecologies but also to a fourth ecology of spirituality all of which constitute landscape.

Augustine refined another mode of dualist representation embodied in the Hebrew tradition of hermeneutics. Word or logos became sanctified, shifting the locus of spirituality further from the more-than-human and into the thrownness of an increasingly anthropocentric landscape. Thrownness is a term of Heidegger’s: he

proclaimed that humans are ‘thrown’ ‘with neither prior knowledge nor individual option into a world that was there before and will remain there after they are gone’. Augustine’s theology succeeded in landscaping features into which the human would be thrown for generations. For Augustine the ‘abstract’ can only be accessed via reference, or self-examination, in other words via text or solipsism [ego]. Augustine argues that ‘if God is unspeakable, and all signs are made to point to him, then no sign is possible: only silence remains’. Thus, Augustine asserts that the Christian/Platonic essence of God is a substance of alterity. He discovers one of the many double binds inflicted by dualist doctrine: ‘If I have said anything, it is not what I desired to say. How do I know this except that God is unspeakable?’ I will defend the idea that aspects of spiritual knowledge lie beyond language, but the problematic relation of such an idea to a doctrine which reifies logos should be obvious: ‘speaking of’ was the sanctified province of the priest. Logos delivers power to the translator or mediator. For Augustine the logos / Christ is the transcendental signifier which refers to God; the father [the divine res]: The Holy Spirit, the third member of the Trinity communicates this sign to humankind both through the general illumination of the human mind and as a special instance of this illumination, through the written word.

Keeping the sublime apart from the ‘nature’ which we hold within, he exploits a yearning for totality, which his hermeneutic philosophy also sunders: ‘if we wish to return to our father's home, this world must be used, not enjoyed, so that the invisible things of God may be clearly seen, being understood by the things that are made’.

316. Bergvall. p.24
317. ibid
318. ibid.
This dramatisation of the more-than-human de-worlds the spiritual ecology: the sublime is hinted by the alterity embedded within the dualism of the tradition.

Augustine exploits this bifurcation and formalises the epistemic landscape upon an ontology based on the metaphor of world as text. The black box of ‘nature’ emerges as book through which the hidden God infers his presence.

God becomes the author of ‘nature’ which is written ultimately to refer to his own being, man as its privileged reader responds to ‘nature’s intrinsic value but mis-reads what is seen in a search for explanation for the sublime he is directed towards the human ego that forms the centre of the book. This gives rise to the pathetic fallacy.

Phenomenological experience of spirituality in more-than-humanity becomes the index of the human ego, itself the index of God's presence. Augustine prefigures Descartes, and as Åke Bergvall suggests, he reconfigures the human as subject: ‘The human mind forms a mental concept of the res, which it then translates into verba. Augustine's sign, like Saussure's, therefore contained two parts: a signifier that is primarily the spoken word, and a signified that is not the thing itself but a mental concept of the thing’. ³¹⁹

7.2. g. This House is Not a Home

Augustine widens the schisms between subjectivity and empiricism. The Christian ‘soul’ separated from the rest of the body provides access to God, but it, itself is not God. Able to travel to heaven it must be seen as separate from the world.

Consequently, Christian landscapes contribute to perceptions of the ‘inner and outer’ human subject via the romantic and scientific mind. Reification of logos, either as word in protestant praxis-traditions, or as image in catholic and orthodox ones are reflected in praxes of word and image-driven theatre stemming from protestant

³¹⁹ ibid.
meeting and Jesuit drama respectively. Logos leaves spiritual and psychic aspects of landscape fragmented, hence, Jung refers to the deification of the ‘imitatio Christ’: this veneration for the object [...] prevents it from reaching down into the depths of the psyche and giving the latter wholeness in keeping with the ideal.320

More-than-humanity is mediated by logos: encounters with intrinsic value ‘read’ as an inference of a Christian god. Man [sic] becomes the most acceptable spring from which to sip knowledge of the divine. Christian metaphysics forces attention back to the ‘subject’ via dualist circumspection, the alienating patriarchal and anthropocentric upshot ‘gets people lost’ in order to direct them back to their ‘father’s home’.

Hermeneutics and reason immaterialise some landscape features into text and enable text, initially in the form of bible, to become a major feature of landscape. The performative reflexivity of de-worlding processes is becoming clear: landscapes-make-practices-make-people-make-landscapes. The practices necessary to negotiate such a world heighten some affordance characteristics in the human, but atrophy direct perception of significance; Hermeneutics, orientates study from the living, material world towards the subjective virtual environment of discourse and towards a social materiality of human interaction, and prescriptive morality.

Thus, hermeneutics disrupts ek-stasis by reducing the more-than-human aspects of landscape to the level of human temporality rather than extending human temporality to ek-static regenerative relations.

Centuries later, secularisation and post modernity’s landscape of interrelated ‘texts’ mutates this de-worlding praxis tradition to create a dramatised human landscape which is a house but no longer a home. This house is another kind of black box: the black box theatre: we have moved a long way from the ecologically integrated Greek

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320. Jung, p.257
theatre structure, the black box is a place reconfigured as ‘space’, the human stands in the centre. Only human stories are relevant only human behaviours are valued. The rest is dark and the light shines on, or distracts from, the knowledge that humans have of their own impending death. This, accompanied by growing doubt concerning the existence of heaven leads Heidegger to warn in his letter on humanism: ‘Homelessness is becoming the destiny of the world’.\(^{321}\) George Pattison summarises this sense of ontological homelessness:

> on this earth we have no abiding home, since we are not embedded in the world as a part of ‘nature’. Instead, we are, as it were, thrown into the world, into a life we did not choose but which, now we are here, we must choose or, in one of a myriad ways, evade.\(^{322}\)

Heidegger asserts that ‘letting-onself-into-nearness’ of being, was overcome by ‘metaphysics’.\(^{323}\) In the present thesis, being should be seen as ecological and ekstatic and not, as Heidegger argues, ek-sistential. Either way, we can assert that Augustine colonised personal landscapes by re-positioning the ego; God-directedness is a result of de-worlding which offers opportunity to colonise [re-home] the homeless subject.

### 7.2. h. Conclusion: The Seeds of a Performative Society

Differentiation has lent human society all kinds of advantages and achievements, nevertheless from a deep ecocritical perspective, concomitant division combined with a spiritual ecology of deferred sanctity represents a ‘breakdown’ of perception: a culturally mediated and propagated performance principle that embodies false eco-consciousness, many centuries in development.
As more-than-humanity becomes a referential resource from which energy is drawn to illuminate the human face more vividly, the development and later expansion of Capitalism, increasingly, placed material human wants at the centre of a progressively egocentric human ecology. While anthropocentric totemism used natural examples to cohere a group or clan, this hermeneutic ecology employs facets of the human to dramatise the more-than-human.

The next chapters will examine how, from early-modern to post-modern times, de-worlding processes informed the development of the performance principle and the performative society [chapter 4].

This occurs through dramatising vectors in different physical, material and immaterial aspects of landscape. In chapter nine I will explore some of the processes which have bought about a shift from place to ‘space’. Over centuries, secularisation, technologic expansion and a ubiquity of interrelated texts mutate to create a dramatised human landscape: one which is fragmented and saturated in competing meanings but which is also denuded of significance. Objects and symbols within this landscape become fetishised to lend identity to the dislocated subject. This informs the addictive performance principle.
Chapter Eight: Dramaturgic Landscaping

Chapter Eight focuses on England and argues that western European culture has gradually colonised the more-than-human world. It argues that this has led to more-than-humanity becoming both a site of performance and a performer which are framed as existing within and for the human world.

8.1. From ‘Nature’ to Landscape

For Baz Kershaw, landscape is ‘a major trope contributing to the elevation of the human over the environment’. Una Chaudhuri unites it with dualism. It embodies a re-presentation of ‘nature’ seen in the confluence of perspective, representation and mechanistic science. I will suggest that landscaping, allows de-worlding strategies of Christian metaphysics, mechanistic science and Arcadian solipsism to become embodied in material as well as immaterial aspects of landscape via dramaturgic and performative praxis.

The following chapter briefly investigates how some praxis-traditions have evolved as part of our contemporary structure of feeling.

This chapter draws attention to some ways in which this vector of development informs postmodern vectors of performance and what Stephen Daniels calls ‘the duplicity of landscape’ which Chaudhuri refers to as the ‘tension between thing and idea, matter and meaning, place and ideology.’

These tensions represent the logical continuation of the Christian synthesis. In Recovering, the Substantive Nature of Landscape, Kenneth R. Olwig suggests that some postmodern perspectives deny the materiality of landscape and see landscape as

324. Kershaw TE, p. 309
327. Chaudhuri, Land/Scape/Theory, p. 25
a text which melts into a cybertextual world; ‘This melting of landscape into
cybertextual ‘space’ is the most recent step in its disciplinary de-materialisation’. Augustine’s metaphor of landscape as ‘text’ continues through modernism and emerges as described above in postmodern and virtual praxis-traditions. This de-materialisation accompanies the material threat to Gaia posed by extinctions, pollution, degraded biota, and climate change. This second materiality remains in place no matter what subjective constructions are used to explain the more-than-human world. This is the danger inherent in textual and literary analogies and metaphors when dealing with eco performance and ecocritical approaches. The creator of ecologically oriented art also has to deal with the personal and collective landscape of audiences. They are caught between the immateriality of mimesis and the danger of immaterialising the more-than-human world through representing it or recreating it, and inadvertently contributing to a hegemony which still places human subjectivities at the centre of the work. This problem provides a referential background to the following chapters which trace the evolution of ‘nature’ as a concept and the entwined development of landscape.

8.2. Early Modern ‘Nature’

To understand landscape it is important to investigate some of the many praxis-traditions of the term ‘nature’. Our modern views of this term began to form in early modern Europe. Renaissance England represents an era in which political upheaval, the material landscaping of medieval and early modern Europe, and the immaterial landscaping of personal and legal landscapes are re-dramatised, not just on and through the stage but also as part of a wider shift in the philosophical ecology. Franklin suggests that this marked the next phase of the de-worlding process which I have already described:

Those remnants of Animism that connected humans and animals [and other elements of the nonhuman world], even during Medieval Christendom on a common plane of existence were shattered on logical grounds.\footnote{Franklin, p. 180} Galileo’s [1564-1642] suggestion that the book of the world was a mechanism which could be read to interpret its own being, facilitated great humanist advances of the enlightenment. These were speeded by Francis Bacon’s introduction of a more pragmatic and rigorous empirical approach to enquiry with his Magna Instauratio. Intrinsic to this shift were new views of ‘nature’. Lise-Lone Marker observes that Hamlet’s advice to the players to hold the ‘Mirror up to ‘nature’’ derives from classical sources, echoing a ‘Popular cliché of classical criticism, attributed to Cicero by Donatus in his De Comoedia et Tragoedia and defining comedy as a copy of life, a mirror to custom and a reflection of truth’.\footnote{W Shakespeare, Hamlet Scene II} \footnote{L L Marker, Nature and decorum in Elizabethan acting, in D Galloway, (ed.) The Elizabethan theatre ii, Macmillan, 1970, p. 89} She points out that it would be an error to interpret ‘nature’ in a contemporary manner. Indeed the Renaissance held the Neoplatonic view that ‘nature’ consisted of ‘absolute forms which the artist is capable of imitating, as he proceeds in presenting active counterparts of truth through his particular medium’.\footnote{Marker, p. 89} This Platonic idea, entwined in pre-Christian and Christian praxis-traditions helped evolve the analogical praxis-tradition which survived the Medieval period to the Renaissance, wherein:

Levels of existence, including human and cosmic, were habitually correlated, and correspondences and resemblances were perceived everywhere. The objective and subjective experiences of material ‘world’ and the ‘objective’ and ‘subjective’ immaterialities of geometry and God were mediated by man:
between himself and the universe.\textsuperscript{333}

Philosophical traditions combining praxis-traditions of Hellenic thought and Hermeneutics placed the Human, God and the word at the centre of their enquiry. In representational contexts the divine became associated with geometry, and the location of the human within these forms became of prime symbolic importance. The former issue, embodied in landscaping of the Seventeenth Century, will be explored later. The latter, though, is materially clear in the staging of medieval mystery plays. Relations between human beings and geometry became encrypted in landscape via performative interactions. Demarcations of power made explicit through property and landscape, meanwhile, expressed wealth and human control over more-than-humanity. In early modern England Gaia and the human [royal] ‘subject’ were re-dramatised by shifts in perceptions about their ‘nature’, their legal standing and moral value.

8.2. a. Shifting Ground

In the medieval period this development was entwined with the de-territorialisation described in the previous section. Roman natural law set a theory of morality against a theory of the ‘nature’ of the world and the ‘nature’ of human beings.\textsuperscript{334} Church Fathers, including Augustine, integrated these ideas into a developing doctrine of Christianisation by equating natural law with man's prelapsarian state. Thomas Aquinas [1225 –1274] continued to de-situate man via a notion of ‘nature’ imbued with intrinsic value towards one with value conferred upon it. In the Second Thesis he


identifies the rational aspect of human beings as defining moral law, ‘the rule and measure of human acts is the reason, which is the first principle of human acts.’ Aquinas derives moral law from the ‘nature’ of the human and moral weight is lent to rationalism itself. ‘Aquinas restored Natural Law to its independent state, asserting that, as the perfection of human reason, it could approach but not fully comprehend the Eternal law and needed to be supplemented by Divine law’. In Britain, Anglo-Saxon birthright with its roots in Celtic and Saxon tribal traditions saw law as located in the materiality of tribal belonging, which were automatically bound to physical territory and social hierarchy.

This shift of focus was a dramatisation, which altered landscape. Like theatrical dramatisation, it involved manipulations of language, setting, and definition of character. Thus, affordances for accessing and defining meaning altered in the process. Olwig views natural law as rooted in a particular idea of ‘nature’, which had a well-established legal history. The Latin nascere is replete with meanings suggesting potentiality rather than actuality. This subtle mutability in the Latin tradition differs from an Animist or Totemic understanding of ‘nature’ in natural law. In Anglo-Saxon the term ‘ground’ better describes an embodied understanding of being-in-relation, and derives from the Old English and Old Saxon Grund meaning foundation and earth. It refers to character; which is thus bound up with place. The word law, though, demonstrates a developing mutability; it intimates something laid down and derives from middle English ‘lawe’ earlier ‘laghe’, from old English

335 W P Baumgarth & R J Regan, Thomas Aquinas on law, morality, and politics. Hackett, Indianapolis, 1988, P 11
336 Himma, unpaginated
337 Baumgarth & Regan, p. 21
339 Olwig P 9
340 Partridge, p. 269
‘lagu’\textsuperscript{341} which is thought to originate in the more situated and grounded old Norse word ‘lög’ meaning layer or stratum or due place.\textsuperscript{342}

The conflict of grund and ‘nature’, [being-with and negotiable becoming] illustrates the major conflict between embodied rights in relation to earth and law as social strata or as laid down edict.

The root of ‘edict’, from Latin dictum of dicere, to say,\textsuperscript{343} defines the immateriality of law and removes it from Anglo-Saxon roots.\textsuperscript{344} Edict has etymological links also to dicatare [say often]\textsuperscript{345} and benedicere [say well, bless].\textsuperscript{346}

Edict becomes the blessed word, which replaces Grund, or the right of being-in and-of. Rights then cease to be intrinsic, and become subject to hermeneutic analysis.

It was edict as repeated dictatorial blessing, which enabled Grund to become ‘nature’; natura meaning essential qualities, innate disposition.

\textbf{8.2. b. A Dirty ‘Nature’}

Human ‘nature’ now had to be capable of becoming-into the immateriality of God rather than being-with the Grund of birthright. The possibility for sense of place and person would become separated re-ascribed, re-dramatised and re-performed.

Embedded in various subtle shifts in meaning are justifications for a variety of colonising practices; the puritan Thomas Digges [1549-1595], for example, managed to re-represent ‘nature’ as fallen: ‘The earth is the globe of mortality, a state of sin.’\textsuperscript{347}

Thus, Gaia became a theatre of degradation. Man, though, was offered escape into the immaterial realm, the other repository of human ‘nature’; this was essential because

\textsuperscript{341} Partridge, p. 353
\textsuperscript{342} Partridge, p. 353
\textsuperscript{343} Partridge, p. 153
\textsuperscript{344} Partridge, p. 153
\textsuperscript{345} Partridge, p. 15
\textsuperscript{346} Partridge, p. 153
\textsuperscript{347} Lindberg, p. 96
humans had already been turfed out of ‘place’ and directed towards the immaterial home of their father.

Bruno [1548-1600] maintained, ‘No place is ontologically different than any other and ‘space’ has an existence prior to bodies’. 348 This dispenses with the assumption of interrelation integral to Aristotle’s conception of place in both his physics and metaphysics. 349 As Peter K Machamer suggests, Aristotle saw natural place as imbued with the power to make a natural or organic unity among those things which are alike by ‘nature’:

A given part is only separable by thought or by violent action. It is continuous with its surrounding parts. The body once in its natural place has natural rest in the same sense that a part rests naturally in a whole. Thus, another way of describing the power of natural place is that it is the power to confer rest. 350

We are left with Aristotle’s Hierarchy but his notion of rest is at odds with the idea of a fallen ‘nature’.

Rest and harmony are deferred and reserved for the kingdom of God. In early modern Europe ‘nature’ [being a conflation of the more-than-human world and the grosser part of the human soul] is fallen and degraded in its gross material state.

To be in ‘nature’ is to be in a state of fallen agitation; however, other entwined praxis-traditions demonstrate its inaccessable platonic perfectibility; ‘nature’ is also God’s creation. Paradoxically this view allows the development of technologic man, whose essence is, for Heidegger, to perfect ‘nature’. 351

348 ibid.
8.3. The Demiurge and the Colonisation of ‘Nature’

Early modern man is a demiurge; a concept from the Platonic, Neo-pythagorean, Middle Platonic, and Neoplatonist schools of philosophy. This idea is suited to the emergent power of the artisan class of the renaissance of which Shakespeare [1564-1616] and Marlowe [1564-1593] were members. The demiurge is the artisan-like figure that fashions and improves the physical universe. This may be executed in God’s image by man via art and science. In Gnostic, neo-Pythagorean and middle Platonist cosmogony the demiurge is a second God, a God of the machine and a vital figure in alchemy, which straddles the Pythagorean dual worlds of rarefied intellect and the manipulable matter.\textsuperscript{352}

The demiurge is a landscaper, but the desire to manufacture rest is embedded within his restless work; a reflection of Hamlet’s yearning for transcendence; desire to leave fallen ‘nature’ entirely is also a desire to enter the immaterial realm: ‘O that this too too solid flesh would melt’.\textsuperscript{353} ['sullied' flesh in the folio version]. The demiurge prefigures the enlightenment notion that it is man’s role to perfect fallen ‘nature’.

Before Locke, [1632-1704] Hobbes, [1588-1679] and Hume [1711-1776] ‘natural’ implied, as with ‘natural law’, healthy, good and right. From Pascal’s [1623-1662] era onwards, ‘natural’ passions increasingly became seen by Christians as the incarnation of evil. There is a hegemonic dimension to these shifting views of ‘nature’; praxis-traditions become legislatively organised to counter the pagan ‘savagery’ of the wilderness within and without.

First of all, Hobbes argued that ‘during the time men live without a common power to keep them all in awe, they are in that condition which is called war; and such a war as is of every man against every man’.\textsuperscript{354}


\textsuperscript{353} W Shakespeare, Hamlet, (1.2.)

\textsuperscript{354} T Hobbes, Leviathan, 1651 Edwin Curley (Ed.), Hackett Publishing, 1994, Chapter 13
Locke followed by describing ‘nature’ as degraded and subject to the ‘rationality’ of god and of cultural life: ‘the state of ‘nature’ has a law of ‘nature’ to govern it and that law is reason’. Hume countered this [1711-1776] in A Treatise of Human Nature [1739] seeing the absurdity of a total divorce between the cultural and the natural. He saw Humans as naturally socialised animals: ‘tis utterly impossible for men to remain any considerable time in that savage condition, which precedes society; but that his very first state and situation may justly be esteem’d social.

‘Culture’ for Hume is thus a quality of human ‘nature’. This frees us from seeing our ‘natural’ selves as entirely separated from our ‘cultured’ selves, but it also limits us to a view of all aspects of ‘culture’ as ‘natural’ and ‘right’.

8.3. a. Ex-plaining Map

Cartography permitted the world and its monetary value to fit onto a two dimensional sheet of paper. Transcription of environment to ‘space’, geometry, enclosure, and map, renders birthright: previously seen in relation to dwelling and inheritance, abstracted further to a plane of referentiality. It becomes, at least theoretically, a contestable site wherein the human’s capacity for domination is extended by immaterialisation-through-representation, of the more-than-human world itself. Henry Turner notes that Lear sums up the energy exchange which occurs when mapped ‘space’ becomes part of our landscape:

When Lear wanders out into the storm he is wandering out into a place over which he once exercised dominion but does no longer; indeed, that place and his dominion over it was recognisable to him only on the map and in the


spatial terms it made available. ‘Space’ politicises landscape; it renders it ‘subject’ to re-ascription and distal human rule rather than situated occupation.

8.3. b. Theatrum Mundi to Enclosure

Theatre, like the map, is a landscaped microcosm that encodes the macrocosm. It is not surprising therefore, that the schismatic fissure created by such re-ascription might require the god in the machine of theatre both as metaphor and as redressive, though historically often censored, forum to make existential or religious sense of this ekstatic disruption. De-worlding places the individual in a state of vulnerable isolation; belief became essential to being. For example, the act of treating a map as territory requires belief itself. This, as Wayne Nary illustrates, was revealed in contemporaneous drama: ‘Theatre audiences often witnessed in tragedies such struggles to sustain belief: Hamlet has a need to trust the Ghost, Lear has a wracked concern for heavenly powers, and Othello feels a desperate necessity to preserve his belief in Desdemona.

As ‘nature’ changes, so do re-presentational strategies. This affected all representational forms including theatrical performance. The demiurge and the god in the machine are cells of the Gnostic heresy embedded in landscape via the praxis-traditions of alchemy. Russell West argues that praxis-traditions of the past still held sway:

The peculiar analogical / naturalist cusp of Elizabethan perception meant that the meaning of a phenomenon, on the stage as in the world, was not contained

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358. Narey unpaginated
in one side of a subject/object divide, but could penetrate and encompass the
domain of the observer as well as that of the observable phenomenon.\(^{359}\)

He notes the correspondences of meaning inherent in the name of The Globe, whose
circular form mimicked that of the larger universe. Analogies are drawn between the
world and the theatre in various works including *Shakespeare’s As You Like It* and
*The Merchant of Venice.*\(^{360,361}\)

The metaphor also appears in Heywood's [1570 — 1641] *Apology for Actors:*

> The World's a Theatre, the earth a Stage, Which God, and 'nature' doth with
> Actors fill, Kings have their entrance in due equipage, And some there[sic]
> parts play well and others ill.\(^{362}\)

This marks a general perception of the self as still predominantly an agent in
landscape and not primarily as spectator; Russell West argues

> Contemporaries clearly thought of themselves in some way as participating in
> a dramatic process, which made their position part of the same experiential
> fabric as that of the actors upon the stage'.\(^{363}\)

However, although the ‘natural’ and urban worlds flowed quite freely into each other,
for some classes, wilderness had already become a spectacle which could only be
viewed from outside. Since the Norman invasion the demonised forests, and their
‘resources’, had become the province of the monarchy and aristocracy.\(^{364}\)

The urban Elizabethan public square provided a new open ‘space’ where notions and
performances of natural [human], and monarchical law converged.\(^{365}\) This change is a
symptom of other shifts of philosophical landscape.\(^{366}\)

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360. W Shakespeare, *As You Like It*, Act two scene seven
361. W Shakespeare, *The Merchant of Venice*, Act one scene one
362. R West, p. 35
363. R West, p. 35
365. R West, p. 35
Once grund had been destabilised, the concrete materialism of property placed natural law in conflict with notions of subjective morality and the right of all beings to come to be, in the land to which they are born. This cleared the way for material intervention through land enclosure.367

Shakespeare’s own material involvement in enclosing land are dealt with in Edward Bond’s play Bingo wherein the domestication of Shakespeare’s garden provides a personal landscape from which he views, but fails to intercede in, the political and personal events which surround his own complicity in the conversion of his land into enclosures. Bond demonstrates in this play the gradual rise of the landowning and educated classes who will eventually supersede the church as stewards of the rising proto-capitalist meta-cultural ecology.369

Bond argues that as this physical re-territorialisation took place, public ‘space’s became theatrical sites of barbarity and cruelty, as hangings and executions were common spectacles of domination.370

In The Globe

the undifferentiated illumination of the daylight in the theatre created a sense of continuity between the stage and the auditorium, between actors and their environment.371

As part of the social continuum of exploitation, the theatre provided a site where even the weakest member of the social hierarchy could feel their human power validated; renaissance audience members watch each other across the stage as cock fighting and

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366. “Natural law or the law of nature (Latin lexnaturalis) is law whose content derives naturally from human nature or physical nature, and therefore is seen as having universal validity. In natural law jurisprudence, the content of man-made positive law is related to natural law, and gets its authority at least in part from its conformity to objective moral standards. Natural law theory attempts to define a “higher law” on the foundation of a universal understanding that certain choices in human life are good or evil, or that certain human actions are right or wrong.”<www.newworldencyclopedia.org/entry/Natural_law>
368. RL Greenall, A history of Northamptonshire, Phillimore and co ltd, 1979, pp. 41-42
369. E Bond,Bingo: scenes of money and death; [and Passion], Eyre Methuen, London, 1974
370. N Tyacke, Englands long reformation 1500 to 1800, Routledge, p. 196
bear baiting enacted spectacles of vicious domination over the more-than-human world.372

Paradoxically residual Animic, Totemic and pastoral praxis-traditions meant that while animals featured in metaphors and symbols in speech, art and literature, the torture and killing of animals was also a substantial element of English pastimes and public amusements.373

Clearly delineated hierarchies of the ground and gallery were part of the ecology of the theatre building, a reminder of the pervasive materiality of social hierarchies.

Henry Turner in Geometry, Poetics, and The Practical Spatial Arts, suggests that the move to indoor theatres was accompanied by new representative strategies.374 These gradually move away from ‘an emblematic mode of iconicity, in which objects, gestures, and bodies represent allegorical ideas and moral abstractions, and towards a referential, empirical, or ‘realist’ mode of iconic representation that it shares with modern scientific inquiry’.375

A complex paradox is inherent in these developments. The move to indoor theatres maintains the animate human elements of the environment as constituent of performance and reduces the capacity for the materiality of more-than-humanity, manifested by weather or lighting conditions, cloud formations and over-flying birds, to impinge on, spoil, enhance or coalesce with the production. Hamlet’s ‘overhanging firmament’ ceases to have a direct embodied referent; it becomes the design of the theatre roof.376

This severs a link between the fictional world of a play and a wider material meta-environment of more-than-humanity providing opportunity for the developing re-

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374. HS Turner, p. 164
375. HS Turner, p. 164
376. Hamlet, Act Two, Scene Two
presentational configurations of ‘nature’ to become predominantly human ‘nature’ that infers more-than-human ‘nature’ only via alterity.

Even the use of torch and candlelight in The Blackfriars invites the possibility that the world can begin to be made to fit the theatre whilst the theatre need less fit into the ‘natural’ world. \(^{377} 378\) This shift continued as Elizabeth I’s [1533 –1603] public processions and open air entertainments, in which she voluntarily assumed the leading role, were exchanged for James I’s [1566 –1625] much more exclusive indoor court Masques:

with a concomitant removal of the landscape to the banqueting- hall, and the loss of much of the tangible symbolism of the natural environment which had allowed Elizabeth to present herself as being actively involved in the creation of her realm. \(^{379}\)

8.4. The Seventeenth Century: James, Jonson and Jones

While the theatre was becoming a human enclosure Christian metaphysics paved the way for Kepler [1571 –1630] to suggest that divinity is manifested by ‘finite geometrical structures’ which reflect the ideas of god. \(^{380}\) This further shifts the locus of spiritual value from the more-than-human world to abstract and immaterial aspects of landscape. The demiurge lies at the heart of imperial traditions, but also in the prelapsarian imaginings of arcadian romanticism, and in picturesque landscape technique. Throughout the Seventeenth Century, art is predominantly concerned with human rather than more-than-human ‘nature’s’. \(^{381}\) This is related to early modern de-worlding, which accelerated in Jacobean England entwined with the Performance Principles of early modern temporal and spiritual centres of power. The continuing

\(^{378}\) White, p. 150
\(^{379}\) R West, p. 74
\(^{380}\) Lindberg, p. 97
\(^{381}\) M Pabisch, \textit{Picaresque dramas of the 17th and 18th centuries}, Mayer & Müller, Berlin, 1910
process of landscaping increasingly dramatised the more-than-human world as located either somehow within the sphere of human endeavour and control, or as an external threat to human order. This reveals developing fragmentation of our psychic relationship with the more-than-human world in human affairs and a ubiquitous accompanying counter-impulse to return to Arcadian innocence.

8.4. a. The Masque of Blackness
KR Olwig suggests that in James the First’s ‘time’ the court went to considerable expense to promote its own conception of law and ‘nature’.382 One of the weapons in the armoury of the court was the Masque, which through its manipulation of landscape, scenery and staging, aimed to further reconfigure relations between nature’s, law the individual, and temporal and spiritual power. When Masques were held indoors enclosed ‘space’ not only obscured the more-than-human world but also allowed it to be re-presented and landscaped anew. Inigo Jones’ [1573 –1652] proscenium-arched stage design for Ben Jonson’s [1572 –1637] Masque of Blackness, performed at the Stuart Court in the Banqueting Hall of Whitehall Palace on Twelfth Night, January 6, 1605, began a new trend in theatrical representation. It re-presented the king as the god in Jones and Jonson’s machine. The Masque of Blackness ideologically united the strands of natural law, the immaterialisation of the more-than-human, imperial colonialism, Platonic essentialism, the further degradation of wild and Pagan ‘nature’, and the materially coercive strategies of the landowning classes, as sanctioned by, and hierarchically subject to, the centralised power of the new monarch. This marked a new form of dominating spectacle. The emergent vector of ocular-centric landscape, later to be realised fully in the Enlightenment was accompanied by

382. Olwig, p. 9
the development of a representational praxis-tradition, which could reconfigure the world as ‘scenery’. Turner suggests that Jonson employed

a painter's terms of reference ... viewed from this standpoint, playhouses became theatres which provide permanent homes for a stagecraft based on representation by formal symbols [...] One can look forward over the next three centuries to fully changeable scenery, to actuality for scenic background photographed by the ciné-camera, and nowadays transmitted instantaneously by the miracle of television. 383

Russell West points out that the structure of the Masque focused upon imposing order in environments of disorder:

the Masque of Queens, which followed on the heels of the preceding Masques of Blackness and Beauty, commences with a malevolent geography of disorder, disharmony and death, occupied by crooning witches: 1. CHARME [sings]: Dame, Dame, the watch is set: Quickly come, we all are met. From the lakes, and from the fennes, from the rockes, and from the dennes, from the woods, and from the caues, From the Church-yrds, from the graues, from the dungeon, from the tree, that they die on, here are wee. [284: 53- 60] The rhyming couplets [reportedly James's favourite verse form] constantly reinforce the impression of inverted ‘nature’ and the association of the hags with that malignant natural environment. This is the landscape which is posed against the ordered landscape of imposed royal control, epitomised for instance in the hunting scene of the previous Masque. 384

The message is clear: ‘nature’ is chaotic, demonic, and wild, a repository of malign feminine influence, it requires taming. There is homology between the control exerted
aesthetically over the re-presented environments of the Masque, and the political ambitions of the ruling elite. The Masque not only reconfigured geopolitical conceptions of landscape but also disrupted notions of birthright in an embodied as well as legal sense.

Its construction of ‘nature’ was subject to the king, from whose seat all perspective lines were drawn:

With that great name Britannia, this blest isle
Hath won her ancient dignity, and style,
A world divided from the world: and tried
The abstract of it, in his general pride.
For were the world, with all his wealth, a ring,
Britannia, whose new name makes all tongues sing,
Might be a diamant worthy to inche as it,
Ruled by a sun, that to this height doth grace it:
Whose beams shine day and night, and are of force
To blanch an Æthiop, and revive a corse.
His light sciential is, and, past mere ‘nature’, 385
Can salve the rude defects of every creature. 386

Abstraction [removal] is presented here as an absolving action:

When in the Masques the King was deemed to be the source of light and harmony, this was not meant as an idle metaphor. Rather, reinforced by the often 'stunning' or 'blinding' effects of light, these claims alluded to the important role of light in Renaissance cosmologies. Neither corporeal nor immaterial, light served as an intermediary between the corporeal concrete

385. Italics mine
world of ‘nature’ and the incorporeal world of spirits, attributing to the
monarch a position between the realms of heaven and earth. 387

Anne Daye notes that lines 138-151 say, ‘that Britannia is ruled by a sunlike king
[James] whose light is the light of Reason, and is powerful enough to bleach a black-
skinned ‘ethiop’, or even to bring the dead to life’. 388

8.4. b. The Alchemical Tradition

Understanding of alchemical devices is necessary to unpick some of the references
embedded in the Masque, particularly in relation to the metaphor of the sun which
returns us to Jung’s observation that masculine solar imagery displaces feminine lunar
imagry. For, as Martin Sean observes in Alchemy and Alchemists in 1452,
Constantinople’s fall to the Turks precipitated a mass departure of priests, scholars,
and texts never before seen in the west. One was the Corpus Hermeticum ‘translated
into Italian by Marsilio Ficino at the behest of Cosimo de Medici [1389 –1464].389
Ficino [1433-1499] translated this collection of texts from the second and third
centuries. It was reputed to have its sources in Hellenic Egypt with roots supposedly
reaching further back into ancient Egyptian mysticism. Alexander Roob writes that
this text helped revive an ancient cult of the sun: ‘for Ficino the sun embodied in
descending order God, divine light, spiritual enlightenment and physical warmth’.390
The sun is a masculine principle in the fourth praxis-tradition of alchemy and is often
royal throne and guides its children which circle it.’391 Later in the Seventeenth
Century the English alchemist [1574 –1637] Robert Fludd, a member of James’ court,

387 R West, p. 67
389 S Martin, Alchemy and Alchemists Harpenden, Pocket Essentials, GBR, 2001, pp. 46 - 47
390 A Roob, Alchemy & Mysticism, Taschen, Köln, 1997, p. 60
391 N copernicus , De revolutionibus orbium coelestium, 1543 in Roob, p. 59

134 | P e r f o r m i n g G a i a
would commonly conflate the image of the sun, ruler-ship, domination and the light of reason.\textsuperscript{392,393}

Fludd dedicated his *History of Macrocosm and Microcosm* to God and James I in 1617. A year later he gained the monarch’s patronage.\textsuperscript{394} The Jacobean court and those under its patronage, like Jones and Jonson conflated alchemical, Christian and Animist associations of the sun, the logos of Jesus and of reason to re-present James as the sun king, thus uniting patriarchal, temporal and spiritual power.

**Figure: 8 R. Fludd, Philosphia Sacra, Frankfurt, 1626**

This illustration by Fludd shows God placing his tabernacle in the sun at the start of creation, to illuminate the cosmos.

The Masque of Blackness is replete with countless references to light and actual embodiments of torch light within the closed performance environment of the performance, just as the sun god archetype eclipses the feminine principle in Christianity. The Masque was heavily reliant on the aesthetic of light effects both metaphorical and embodied: such embodiment of light within the ‘enclosure’ of court is one of the ways in which the Masque, continuing from the early liturgical drama, entraps the more-than-human world and attempts to supersede it. The praxis-traditions


\textsuperscript{393} A Roob, p. 61


\textsuperscript{395} Reproduced in Roob p. 61
of controlled light index a primeval human dominance which predates modernism and premodernism.

It is embedded in fire festivals in the Victorian firework displays at Crystal Palace, the blinding of the rock audience with flood lights and the great illuminated structures of the human city. Human-made light is a promethean central feature of theatrical art. It is an index of our capacity to harness energy from the more-than-human world.

The Masque also employs the latent esotericism of the male axis of Gnostic and Neoplatonic elements of holistic praxis-tradition.

James literally intends to outshine Elizabeth the moon goddess. The power of the feminine and the Animic are embodied in some part by the former queen.

In the Masque the environment is presented to a static viewer whilst the moon is a scenic element without dialogue, a witness to the sun king’s rule and not an active part of the action.

8.4. d. Masque or Mask?

If the early modern world was likened to a stage the country itself was framed as theatre landscape, the Roman inspired content and neo-Platonic form of Jones’s landscape conspired with tropes that represented a bucolic realm coequal with the realm of the British monarch. Rest and restlessness sit uneasily within its representational matrix:

The representational qualities of the scenography which would later inform Restoration and post Restoration theatre embody principles of higher, harmonious and universal natural principles of proportion behind the surface of external temporal reality.
As Jonson writes of Jones’ landscape, it displays ‘the orderly disorder which is common in ‘nature’’. The Masque of Blackness as an exemplar of spatial transcription, places James at the centre of Britannia and Britannia at the centre of the world. The new technology of Inigo Jones and the spectacle afforded by the budget of the Masque permitted the de-centreing or alienation of one environment through immersion in another artificial and ideologically idealised one.

In the Masque, contested sites are evoked to realign the loci of cultural capital and value. The device of perspective enabled the content and medium to form a ‘message expressing the ideals of British absolutism determined to purify, reorder, reform, re-conceive a whole culture’. ‘Nature’ in its human, legal, and more-than-human senses is dramatised through emblematic imagery and the artifice of visual spectacle, allowing the monarch to oversee the world ‘divided from the world’. He prefigures the distant empirical and imperial scientist of the enlightenment. The Masque reconfigures the world cartographically and hence referentially, setting it at a remove from the immediate body. The scene undergoes homologous abstraction as the embodied rhetorical action of the stage performer. It presages the revival of the roman idea of the ‘grid and possessio’ which allocated land by edict and which sanctifies the carving up and ownership of land as a rational and ordered process. One that is ‘right’.

The aboriginal Pagan past, the country and the conventions of the stage are subdued by the divinity of the monarch whose rationality and Christian credentials are validated by the ‘sciential’ light of a king endowed with the imperial power of natural science and embedded in an arcadian realm.

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398 ibid
399 The Masque also describes the conversion of black faced Africans to the holy whiteness of the royal king, this purification of an inferior sort is clearly connected with their “falleness”. Their raw nature is a conflation which continued in the British mind for many hundreds of years.
400 Olwig,p. 10
401 Olwig,P. 10
This representational strategy filters down to dramatise natural law, as at the behest of the reductive vicissitudes, demands, scale and temporality of the landowner and his family.

The Masque blurred boundaries between representation and reality fusing the fantastical with the representational and the political. The king at the centre embodies through design, an arcadian image of a mythic golden age, which renders the unreal believable whilst the power of the spectacle masks materiality.

This begins praxis traditions of hyperreality. The Masque as imperial conceit as well as a localised display of power reconfigures embodied ‘space’ through technology. It is a spectacle of dominance, which exerts power via a literal capacity to mask its own [cultural] material impact with the king as the ghost in the machine.

Ironically, a material assertion of mastery exhibited by James on his hunting parties counters the image of the beneficent sun king passing light and creativity into the world and reveals traces of a hidden vampiric ecology:

the king's hunting parties caused considerable damage to the rural landscape, destroying crops and impoverishing the local area upon which the royal retinue was parasitic.’

Turner describes Sixteenth Century England’s pre-scientific epistemology as arising from a convergence of humanist habits of reasoning inherited from classical rhetoric, dialectic, and prudence:

Aristotle's phronesis, or deliberation about human action, on the one hand, and a growing interest among educated gentleman in technology and the practical geometrical fields of building, surveying, engineering, and cartography, on the other.

\[402 \text{ RS West, P. 61}
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\[403 \text{ HS Turner, p. 14}\]
The four praxis-traditions entwine in enlightenment town planning and in convergences of the human and the more–than-human at the interstices which form the theatre ecology and the city park. These performative ecotones in the enlightenment city, respectively demarcate changes in immaterial and material landscape features. Their development will be examined in the next chapter.
Chapter Nine: Conflicting Materialities

Chapter Nine extends this historical analysis of performative de-worlding. It proposes that colonisation of the more-than-human world, developed between industrialisation and postmodernism, propagated a developing pervasive notion of a de-materialised and disembodied ‘nature’. Here the human as demiurge, gradually begins to wrest the reins of control over creation from God himself.

9.1. The Shifting ‘Nature’s’: Theatre, Park and Human

The demiurge at the heart of imperial traditions emerges in the philosophy of Locke, whose episteme, celebrates the rights of man but provides a metaphysical sanction for herrschaftswissen: ‘we work on plants and animals, and hence manage to take them over from God. We make things, and hence we legitimately control them’.

This anthropocentricism features in dramas of the Seventeenth Century: ‘as every poet of this epoch is but interested in the portrayal of man’. In romanticism, arcadian praxis-traditions appear as a backdrop to these dramas, and are features of the exaggerations of picturesque landscape technique.

9.1. a. Fixed Fluidities

A changing social landscape partly influenced by the execution of Charles I [1600 - 1649] de-stabilised ideas of the place of the divine and the human within Aristotelian hierarchy. In response, between the worlds of city and the court human ‘‘nature’s’’ were, being tested in the ecotones of the park and theatre. The park demonstrated humanities ability to manipulate more-than-human features. It exploited their regenerative properties while acting as a mirror to the human face and as an embodiment of its manipulative power. It also provided a stage for human social

405. M Pabisch, unpaginated
performances.

In St James’ park under Charles II [1630 -1685] an avenue of elms was planted; the stream was channelled into a water park; a deer enclosure was developed as were numerous wooded and landscaped areas. Arcadian parks became entertainment centres, along with the theatres, they provided what Powell describes as a buffer between the two opposed worlds of city and court. Between the logos of the puritan word and catholic court’s taste for imagery, parks and theatres were stages where new strains of human performance developed.

The trope ‘nature’ was, from the perspective of the urban elites [and thus reflected in literature, art and philosophy] predominantly used to describe human attributes. Consequently, the park’s scenography with its walkways, views, viewpoints and arcadian referents framed the human actor in time and situation. Meanwhile, the theatre ecology opened vistas upon a microclimate that was semi-sheltered within the social tempest of the times; particularly in its comedies; under cover of laughter that seemed to affirm the status quo, new pioneer species of human character and role were judiciously scrutinised. As this unease about the stability of human identities in the landscape was played out in the stage, homologous doubts surrounded physical aspects of the landscape and the stability of immaterial aspects of their roles and identity.

Cynthia Wall, in *The Literary and Cultural Space’s of Restoration London*, gives numerous exemplars to demonstrate that Restoration plays ‘set up a vocabulary of place that re-affirmed the stability and recognitive value of key semiotic and historic

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408 Henry VIII had originally taken Hyde Park from the monks of Westminster Abbey in 1536: “It remained a private hunting ground until James I came to the throne and permitted limited access. The King appointed a ranger, or keeper, to take charge of the park. Charles I changed the nature of the park completely. He had the Ring (north of the present Serpentine boathouses) created and in 1637 opened the park to the general public.
409 http://www.royalparks.org.uk/parks/hyde_park/history.cfm
410 Powell, p. 10
public ‘space’ s’. However, references to most concrete sites in the city were paradoxical, indicating a confluence of contradictory influences, so that locations such as the area around Covent Garden church became doubly coded, referring directly to St Paul’s and obliquely to the rendezvous site actual or metaphoric for prostitutes or illegitimate lovers: ‘Gallants, leave your leud whoring, and take wives / repent your convent Garden lives’. The city’s liminal position in time decentred materialities of bricks and mortar and their immaterial function. The performative urge to ‘become’ of an emergent new social ecology asserted itself at the boundaries of hierarchically defined social environments. In the parks and theatres, a residual Animic-praxis-tradition of transformation is evident. For, in Animist ecologies, transformation is not only part of shamanic ritual practice but hunter-gatherer knowledge is dependent on the most intimate possible connection with the world and with the creatures that live in it. The possibility of transformation is a metaphor for complete knowledge: the hunter and his prey move so close to one another that they cross-over, the one becoming the other.

In mimesis in Restoration acting; assuming a character or a role in Seventeenth Century England enacted transformations between hunter and hunted that are evident in contemporaneous performances of all kinds. Whether the hunt was for status, sexual adventure, or to learn the habits of a gentleman from positive or negative exemplars on stage; the search was on, to locate a secure site of dwelling within an

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412. Wall, p.159 Citing Shadwell, Epsom wells, epilogue
emerging new social ecology.

Performances of self and role in Restoration culture become the unstable and transitory axis of unification in a schismatic world. Hyde Park and St James’ Park were landscapes where humans indulged in Masquerade. In the following section from Act IV scene I of Congreve’s The Way of the World, Millamant refuses after her marriage to Mirabell to ‘Go to Hyde Park together the first Sunday in a new chariot, to provoke eyes and whispers, and then never be seen there together again’.414 Thus, the park is a theatre in which to be seen, to establish relationships and status. Wall notes ‘the place of the Park is a fixed, perhaps fixing site, resonant with social meaning and behavioural implication’.415 The dualisms of the Seventeenth Century landscape paradoxically establish fixedness, through rhetorical confluences at material and immaterial-liminal sites themselves. Thus, in the next line, Millamant embellishes her theme, uniting the park with the theatre; the other ecosystem where ‘nature’ and human design converge: ‘nor go to a play together, but let us be very strange and well-bred. Let us be as strange as if we had been married a great whilst, and as well-bred as if we were not married at all’.416 In the liminal features of park and theatre, emergent possibilities for new models, habits and praxis-traditions develop. Paradoxically these have become more secure by dint of the fluidity afforded by their settings, than other formally fixed and reliable features of socially delimited landscape for which marriage becomes a satirical index. The architecture of the park is fixed, but contains the growth and potential wildness of more than humanity, societal institutions; manners and even breeding itself are becoming contestable. Appearances are deceiving and require more scrutiny than we might suppose they once did. New human performances require new praxis of

414. Act IV scene I of Congreves The Way of the World
415. Wall, p. 163
416. W Congreve, The Way of the World, Act four scene one
voyeurism, and in the playhouses and parks they bind uneasy tensions between pragmatic, political, and spiritual features of Restoration landscapes.

9.1. b. The ‘Othered’ Sides of the Park

Blaise Pascal’s [1623-1662] famous wager suggested that if we are unable to prove the actuality of God then a rational individual should gamble on his existence because he has nothing to lose.\(^{417}\) Thus, a kind of instrumentalism began to supersede faith. The inability of the dualist paradigm to align significance with Christian and rationalist thought, and the pressures of monetarism, poverty and iniquity seeded an emergent praxis-tradition of alienation, which in the theatre, Jocelyn Powell suggests, often led to actual violence, a symptom of

the darker aspect of a complex and dynamic theatrical atmosphere. It reflects that strange and squalid undertow of the age of reason that flowed beneath the intelligence of Charles’s court, the elegance of the town, and even thrifty prosperity of the city itself. Culture and wealth floated on the surface of violence and poverty.\(^{418}\)

Arguing that rationalism attempts to cover up the despotism which it breeds, she accredits architectural as well as stylistic division between the play and the audience with fostering a kind of involved detachment which fed into dramatic forms. Divisions in the theatre ecology itself were thus homologous to other schisms of civil life. Gradually the ideologically dominant immaterial and material elements of city landscape began to stabilise around the ideological centre of enlightenment values. This created affordance possibilities for increased secularism and valorised: human autonomy, human reason, human progress and the centrality of economics to politics. But this veneer also forced many undesirable human species underground.

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As this happened the London parks fell into disrepute; after Charles II’s death they became less manicured and gained a reputation as havens for prostitutes and thieves.\(^{419}\)

The park, being already slightly freed from urban landscaping, now became less ‘cultivated’ and released different affordances for becoming.

As the city’s social strata solidified, parks provided a new locus for a working class to define its subjectivities, just as it had already done for the emergent middling sort.\(^{420}\)

More-than-humanity, even when landscaped, maintains affordances for otherness, revolution, and transformation. To this day, Hyde Park is a rallying point for marches and demonstrations. The eco-sane [Pagan] ‘irrationality’ effected by more-than-humanity upon psychological and spiritual ecologies provoked enlightenment sensibilities to weaken these effects through increased adherence to humanist models of represented ‘nature’.

The human face, illumined by the light of reason and by human techne, had to be brighter than the more-than-human. The god in the machine further displaced the ‘real’ in theatre and landscape painting.

Landscape on the Restoration and Eighteenth Century stage engages with arcadia and wild-ness; in other words with sanitisation and threat.\(^{421}\) The Spectator argued that; ‘scenes which are designed as the representations of ‘nature’ should be filled with resemblances and not with the things themselves’.\(^{422}\)

But even through representation on the stage, ‘nature’ embodied in the image of the park, doubly tamed via its stage representation reveals an alchemical feminine ‘nature’, a deceptive lunar aspect not quite eclipsed by the patriarchal sun of the city.

\(^{419}\) Wall, p. 166
\(^{420}\) ibid.
\(^{421}\) S Rosenfeld, ‘Landscape in english scenery in the eighteenth century’ in K, Richards & P Thomson (eds.), Essays on the eighteenth-century English stage the proceedings of a symposium sponsored by the Manchester University Department of Drama, Methuen, London, 1972, p. 171
\(^{422}\) Spectator, no 5, 6th march, 1711
It simultaneously masks and provides a locus for revelation. In Ariadne’s *She Ventures and He Wins*, St James’ Park allows the two Charlot characters the opportunity to test the male characters, and gain success through disguise and hidden observation.\(^4\) ‘In Centlivre’s *The Busybody* [1709] the generic ‘park’ is the site for female possibility, the open ‘space’ in the city where the woman can enter veiled and escape precisely through its customs’.\(^4\)

The park and the wildernesses of Moorfields, Spa Fields and other common places in the eighteenth century, where anything was possible, also harboured Animic transformation.

Before they were subjected to urban development and pieces of them were preserved as manicured parks in the 19\(^{th}\) century, they acted as micro landscapes wherein new identities, othered identities, subjectivities and praxis towards which the dominant ecology was punative, could survive and sometimes mutate.

In 1666, refugees from the fire set up evacuee camps in Moorfields, Charles II’s attempts to convince the dispossessed to leave London were not wholly successful and some displaced persons settled in the Moorfields area.

In the 18th century Spa Fields, later to become Finsbury Park, initially an open common of 14 hectares, displays the symptoms of degraded human subjectivities that enact oppression upon even more degraded more-than-human subjectivities; it was a site for:

- duck-hunting, prize-fighting, bull-baiting, and others of an equally demoralising character […] infected by sneaking footpads, who knocked down pedestrians passing to and from London, and despoiled them of hats, wigs, silver buckles, and money.\(^4\)

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\(^4\) Wall, p. 166
\(^4\) ibid.
\(^4\) Old and New London, 1878
It was later known for the Spa Fields riots of 1816 and housed an Owenite community from 1821 and 1824 who stood for radical social reform and who are often seen as a forerunner of the cooperative movement.

In the early 18th century, Moorfields housed irregular open-air markets, shows, and vendors/auctions. Nearby homes were poor, and the area harboured highwaymen, brothels and public cruising areas for gay men. Every form of ‘othered’ humanity that problematised the ideals of the enlightenment was part of this ecosystem: Moorfields was the site of Bedlam and of Bunhill Fields a burial ground for nonconformist dissenters close to Wesley's chapel.

The park and the commons contain more-than-human elements and so only partly exist within the human world. After dark they become a microcosm of the demonic forest. They have affordances as places of rest of threat, of congregation and can contribute to landscape that coheres rebellion. They afford erotic possibilities and opportunities for disenfranchised human communities to strengthen as subjectivities. Thus, contemporary parks, as sites of confluence and liminality provide resonant sites for performance.

The Victorian park would seek to tame these properties through a kind of cultivated repressive tolerance, the notion of the tamed enclosure of the human-made park as a site of recreation has spread now to most more-than-human places. Thus, humanist praxis-traditions, in response to threats to its core values and as part of its colonising development, like the theatre ecology itself, have come to appear even more, to ‘contain’ the more-than-human world.

9.1. c. What Man has Divided Performance Puts Together

By the Eighteenth Century, Rousseau could suggest that the human landscape like contemporaneous stage scenography had rendered appearance as connected to all

aspects of being.\textsuperscript{427} Enlightenment dualism was essential to this, as Lester G Crocker explains in \textit{Order and Disorder in Rousseau's Social Thought}. Differentiation and disparity meant that

partial measures, […] could never create order. This is the fundamental difference between Rousseau and the mainstream of political thought in the enlightenment. A way had to be found to a genuine and final resolution of the rupture between man and ‘nature’, to a purgation of the conflicts among men and within men. The opposition of freedom and obligation, the antagonism between the individual and the whole, required a radical solution. To accomplish this, Rousseau discovered, there had to be a whole; and that was precisely what was missing. There was only an aggregate of parts.\textsuperscript{428}

For Rousseau, performance is a collective response when dispersion and fragmentation deny possibility of unification. Peter Hanns Reill argues that this is a response to the post Baconian dissolution of analogical and relational models of analysis, in favour of mathematical views of the world.\textsuperscript{429} A mechanistic language of ‘nature’ renders things ‘identical or different’ by denying ‘intervening or mediating connections’.\textsuperscript{430}

This amounts to a denial of significance that frames pieces of the world and of landscape as located in ‘space’ it furthers immaterialising effects of Augustine’s epistemology which

transformed signs, once hieroglyphs of active matter, into arbitrary, yet specific, symbols that could be ordered and manipulated by sovereign human reason, freed, by definition, from the contingencies of matter.\textsuperscript{431}

\textsuperscript{429} PH Reill, \textit{Vitalizing nature in the enlightenment}, University of California Press, Ewing, NJ, USA, 2005, p. 35
\textsuperscript{430} Reill, p. 35
\textsuperscript{431} Reill, p. 36
Augustine’s de-territorialisation thus, takes another turn: the sign, and with it, the book of ‘nature’, detaches itself from the signified [God]. It has no place to connect to but the human ego, which in the enlightenment is universally reified even in disparate philosophies like those of Locke and Rousseau.

The introduction of paper money in England in the 1690s and the formation of the bank of England in 1649 more closely associates wealth with the ‘sign’.

Capitalism developed as an ascendant, over determining landscape of immaterial-materialism wherein identity was deferred via objects, property, manners, numbers, products and pictorial and theatrical representations of character. Capitalism was informed by Locke’s suggestion that more-than-humanity had value, only via its performance in relation to the human. He asks us to ‘consider the discerning faculties of a man, as they are employ’d about the objects, which they have to do with’. 432

Thus, in early modern Europe, performative de-worlding praxis-traditions of mechanisation and materialisation, which denude more-than-humanity of value accompany a dramatising vector of immaterialisation and representation.

One aspect of this immaterialised landscape discussed below is defined by geometry.

9.2. Place to ‘Space’

Some developmental vectors of colonisation of the more-than-human world occurred through manipulations of material artefacts and real and represented ‘space’.

Pascal’s wager sowed the praxis-traditions of existentialism while his geometric axiom moved thought closer to an abstracted Euclidian ecology and away from the landscape of interconnected phenomena of the medieval synthesis. 433

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433.  B Pascal, De l’Éprit géométrique, 1657 or 1658
This extended to drama: Thomas Dekker [1572–1632] for example, embedded geometric values in his writing.\(^{434}\) Turner notes that During the sixteenth and early Seventeenth Centuries, the term ‘plot’ and its related terms ‘plat’, ‘groundplot’, and ‘groundplat’ derived from the field of geometry as it developed in a practical context, where they designated the schematic diagrams or working drawings used by the mason, surveyor, or carpenter; in its verbal form—‘to plot’, ‘plotting’, or ‘platting’—the term described the act of measuring and reducing to a two-dimensional diagram or spatial pattern. From the mid-Sixteenth Century these words are also closely linked to the stage.\(^{435}\)

Geometry was employed spatially through design but also temporally through emplotment; this builds on the dramatic structures of both Roman intrigue comedy and medieval drama but [...] modifies them by modelling methods of reasoning in which an intricate spatial disposition, or ‘situation’, of action is a critical aspect of the deliberative process.\(^{436}\)

Geometry re-dramatised the world as mathematically defined, physically unbounded ‘space’. This is reflected in fixed and increasingly mechanistic theatrical plots where grund has been superseded in such a way that social station became configured as character.\(^{437}\)

This mind-set presents a problem to one who might try to move from ‘space’ to ‘space’ within the hierarchical landscape of the city. Grund which also infers ‘stratum’ became a recessive praxis tradition to become a ground of possibility; a racial memory of belonging and of ‘right’.

\(^{434}\) H S Turner, p. 6  
\(^{435}\) H S Turner, p. 21  
\(^{436}\) H S Turner, p. 23  
\(^{437}\) Powell, p. 34
Cynthia Wall notes that London increasingly housed ‘“space’s” of commerce, in line with Henri Lefebvre’s [1901 –1991] ‘production of abstract ‘space’’.\textsuperscript{438} They became sites of new forms of property and possibilities for negotiation of identity: ‘as these ‘space’s’ materialised they paradoxically became abstractions; their successes depended simultaneously on movement, regulation, elasticity and containment, expansion and control’.\textsuperscript{439}

Lefebvre saw spatiality as a product and a manufacturer of relations of production and domination, an instrument of both allocative and authoritative power. Class struggle, as well as other social struggles are thus increasingly contained and defined in their spatiality and trapped in its ‘grid’. Social struggle must then become a consciously and politically spatial struggle to regain control over the social production of this ‘space’.\textsuperscript{440,441}

Neil Smith and Cindi Katz note that between the Seventeenth and Nineteenth Centuries absolute ‘space’ anticipated in Euclid’s [300 BC] geometry, through Descartes, Kant [1724 –1804] and Newton [1642 –1727] was infinite and a-priori; it was geometrically divisible into discrete bits; and, at least in Newton’s case, it was the empirical proof of an omnipresent God. Though certainly contested by thinkers such as Leibnitz, who proposed to see ‘space’ in relational terms, absolute ‘space’ became increasingly hegemonic.\textsuperscript{442}

‘space’ invites writing upon a landscape of ‘space’ provides a canvas for performance. Notions of ‘space’- even the very different designations of Lefebvre’s social ‘space’-
contain praxis-traditions of environment-less-ness. This may be connected to praxis traditions of physics [Lefebvre’s first subject] embedded in his ontology. Neil Smith and Cindi Katz note that ‘with the reassertion of ‘space’ in social and cultural theory, an entire spatial language has emerged for comprehending the contours of social reality.’ 443

‘Space’ has become a ubiquitous phrase in academic discourse; it feeds back into an already de-materialised landscape. This raises paradoxical problems when dealing with the issue of de-worlding. For a deep ecocritical politics, Smith and Katz’s suggestion that the multiplicity of social ‘space’ be understood in relation to ‘place’ is equally de-worlding. Social location [place], for example, whilst clearly describing where one is situated or excluded socially, does not simultaneously encompass the materiality of relations with more-than-humanity. 444

Thus, one should accept Lefebvre’s notion that we inhabit social ‘space’ without becoming colonised by his terminology; total acceptance of the term risks further colonisation of more-than-humanity by placing it as it were, inside the social.

9.3. Landscape and ‘Space’

More-than-humanity is dialogically involved in the constant formation of human landscape. An affordance-oriented perspective adapts the dualist notion of social ‘space’ into a more ecological position than that of Bourdieu or Lefebvre.

Ingold notes, ‘with ‘space’, meanings are attached to the world, with the landscape they are gathered from it’. 445

Landscape is performative: perpetually under construction, and embeds more-than-human and artificial components. Ingold sees human-made elements as dramaturgic in a primordial way: ‘the landscape tells - or rather is - a story. It enfolds the lives and

443. Smith & Katz, p. 66
444. Smith & Katz, p. 68
445. Ingold, Temporality, p. 155
times of predecessors who, over the generations, have moved around in it and played their part in its formation’. 446

Landscape determines our practices and is forged by them. It contains affordances of the more-than-human; it thus has propensity to communicate with us in ways that exist outside of human-made ‘space’.

This renders the notion of a performance ‘space’ ecologically complex. Such ‘space’ exemplified by the black or white box used in drama and dance practice infers a blank canvas on to which we project predominantly social human narratives. But it is already a landscape which is, as far as possible, denuded of more-than-human features.

Deep-ecocritical rejection of the deferred and ‘to be written on’ qualities of abstracted ‘space’, responds to ontologies with their roots in hermeneutics and Christian metaphysics. The understanding, that all living and non-living things dwell somewhere situates both being and beings in a relational as well as referential context. This implies that immaterialisation, i.e. the propagation and development of architectures, which embody notions of ‘space’ and the idea of ‘space’ itself, create landscape features that limit our affordances to access more-than-human significance. This creates feedback, which reinforces anti-ecological perception. ‘The language of social and cultural investigation is increasingly suffused with spatial concepts in a way that would have been unimaginable two decades ago’. 447 Discourses of ‘space’ are performative praxis-traditions, which contribute to de-worlding and are integral, I will argue, to performances of power.

However, denial of ‘space’ is an insufficient solution, because we all experience or understand a notion that the term ‘space’ articulates. In uniting immaterialities of

447. Smith and Katz, p. 66
imagination and performance with Guattari’s subjectivities and the social materiality of hierarchy and social role, I combine Ingold’s model with affordance to think of landscape as a partly dramatic Grund of being. [Grund conflates connotations of ‘identity’, ‘potential being-with’ and ‘stratum’]. This finesses the overview of landscape featured in early chapters.

9.4. Landscape and Performances of Power

9.4. a. Property and Propriety

As enlightenment material and immaterial elements of landscape became increasingly aligned with performances of status and rank, modalities of differentiation became embodied in drama: ‘the settings of plays sort rather than confuse or blur boundaries, restoring a sense of place through a vocabulary of spatial reiteration and a reiteration of visual continuity’. 448 In the wider landscape homologous restoration of place advances Locke’s ideas; as Olwig notes, they align character to cultural and financial capital: ‘land and property would evolve to become equivalent to propriety in the Seventeenth Century’ meaning both property and knowing one’s place’. 449 For Rousseau, landscaped property became a stage, which exercised power through the materiality of dwelling and by logo-centric ascription. 450 Landscape’s combination of physical and immaterial vectors, include perspectives and viewpoint. These are partly temporal; through them one views not just the physical horizon but also, in reference to arcadia and Ingold’s taskscape, the existential horizons of one’s future, memory and past.

Landscaping is analogous to Bert O States’ description of dramatic exposition: ‘the surreptitious planting of an embryo future in a reported past and the sealing off of

448. Wall, p. 167
449. Olwig, p. 12
450. S. Smith, ‘Rousseau social contract lecture one,’ Yale University, November 15, 2006, <find http://www.youtube.com/watch?v=iulHvMa_B4A>
time in an inevitable ‘space’.

Landscaping dramatises de-situated more-than-humanity. It establishes hierarchy within a visually and temporally-organised human natural order. The being at the centre of landscape is thrown into a specific past and future with a human creator; in this way landscaped regions can embody what Kershaw terms ‘spectacles of domination’.

The Tuilleries and Versailles, for example, were configured so that those privileged enough to walk them could not fail but see that the process at the centre occupied by the king drew the sight lines of all onlookers, and even of the more-than-human world, as Alan Weiss explains:

The ultimate scenarization and symbolization of Le Roi Soleil as divine monarch obtains in the topographic disposition of the gardens at Versailles, where the celestial trajectory of the sun follows the central axis of the garden. Infinity penetrates the domain of Versailles.

Figure: 9 Painting by Pierre Patel: Versailles, France [1668]:
The ‘infinity’ referred to above extends praxis-traditions of Masque to the cultivated more-than-human world: the immaterialised ‘nature’ of Plato and Augustine embed in the physical aspects of landscape. Hegemonic spatiality accompanies this sensibility: ‘The emerging ‘space’-economy of capitalism from the Sixteenth Century onwards […] represented a powerful enactment of absolute ‘space’ as the geographical basis for social intercourse’. Later, after the revolution, open access to these geometrically ordered stages would offer a powerful symbolic and embodied political intervention in the French landscape.

9.4. b. Absolute ‘space’ and Occupied Memories

Other praxis-traditions in these examples stem from the aristocratic pastoral tradition, identified by Greg Garrard as ‘classical pastoral’, a tradition which conflates aristocratic rights of ownership and social status with what Raymond Williams identifies as ‘nostalgia’. In The Country and the City, Williams describes nostalgia as a belief in a ‘golden age’ which often corresponds with one's youth. Arts and entertainments, he suggests, propagate and support this, and attempts are often made to replace cultural schisms with a palliative sense of continuity which appeals to nostalgia.

Such nostalgia, embodied in the theatrical design of the Masque of Blackness, performed the ‘aptness’ of dominion by conflating a happy idealised land with aristocratic ownership; classical allusion confers wisdom, and alludes to a restorative preclassical aristocratic birthright. But as mentioned, landscaping also projects its values into the future; thus the spectacle of dominion secures its future power as an inevitable state.

454. Smith & Katz, p. 74
Architectural historian Alan Weiss notes that other praxis-traditions of power are also embodied in the performative ‘nature’ of landscape: ‘It is commonly accepted that French formal gardens—‘Cartesian gardens’ such as Vaux-le-Vicomte and Versailles—represent the rationalised aesthetic epitome of the mastery of ‘nature’, where the garden serves as an instrument of knowledge and power’. 457

This observation transversally links Foucault’s notion of archive to embodied landscape’s ‘transcendental historicity’ which is part of our dwelling and is overdetermined by, Foucault says, ‘religion, in all of its manifestations’, 458 as well as by structures of political and hegemonic power. 459

Foucault views history not as unbroken progression, but, as a chain of ‘structurings of what can and cannot legitimately be said, as well as how and by whom they can legitimately be said during certain periods [or at least in certain groups of practices during those periods]’. 460

These change, according to Foucault, but he says little about why they change, perhaps because in his desire to escape teleology he also eschews some evolutionary / ecological processes. 461

As capitalism began to establish itself as a repository of universal value, the ‘nature’, from humanist perspective, of more-than-humanity changed. Following Locke’s logic it became humanised and instrumentalised through its apparent mutability under human hands.

In the Eighteenth Century, the pastoral praxis-tradition within landscaping epitomised by Capability Brown [1716-1783] began to take precedence over the more grandiose Imperial style. It still maintained a theatricalised divide between man and more-than-

457 Weiss, p. 45
459 De-Vries, p. 13
460 T May, Philosophy of Foucault, Acumen, Durham, GBR 2006, p. 39
461 May, p. 39
humanity partly, through the introduction of observation points via which landscape
could be made to seem more ‘natural’ than ‘nature’ itself.

The more-than-human thus began to become viewed as spectacle at a remove. Such
theatricalisation replaced architectural domination over the environment with new
relations as the following modern-day description of Blenheim Palace illustrates:

> The original gardens at Blenheim, as designed by Vanbrugh, were typically
> grandiose. Vanbrugh dammed a small river to create three streams separated
> by islands, and across the whole built ‘the finest bridge in Europe’. The
> gardens were relatively unchanged until the fourth Duke brought in Capability
> Brown to transform the formality of the gardens into the then popular
> landscape garden style. This Brown did, damming the River Glynne to create a
> huge lake, with cascades at each end, planting trees and creating undulating
> hills and viewpoints. More-than-humanity is perfected to suit pastoral visions of representation. The owner
> of the house or garden becomes a character in the drama, who presides over this
> arcadia. Thus, spectacles of domination conjoin with spectacles of dominion to
> suggest the ‘properness’ of re-ascribed relations between the landscape, power and
> wealth.

This is also reflected in commissioned paintings of the era. Thomas Gainsborough
[1727 –1788] for example often placed his aristocratic or wealthy subjects in a
position of repose in dominion, over arcadian landscapes whose lines flow and
harmonise with the lines and colours of their own posture and garments.

The female, often in arcadian repose, blends with the similarly subdued landscape
whilst the male stands like a dominant, erect overseer surveying the domestic and

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462. ‘Blenheim Palace’ *Britain express*, retrieved09 January 2011,
domesticised scene; a suggestion of the urbanised interloper ready to move out to, or having returned from; the world of politics and human affairs, embodied in his dress and posture:

**Figure: 10 T Gainsborough: Mr and Mrs Andrews [1748-49] National Gallery, London**

9.5. The Imperial Glass House

The industrial revolution saw an increasing sense of urban alienation from ‘nature’, and an increasing desire to gain access to, to preserve, tame and much later protect, the more-than-human world. This and the unruly affordances of Moorfields influenced the more contained and tightly governed extension of the city park. The Arcadian impulse to recapitulate a more integrated relationship with ‘nature’, imperial praxis-traditions, anthropocentricism, pastoralism and colonial sensibilities combined to theatricalise the more-than-human world as if it existed isolated from, but containable within, the human world.

Added to this was a developing need to mollify the rising urban working class. Within these processes the social liminality of the park was still in evidence:

The urban parks movement grew during the mid-Nineteenth Century in the UK as a response to the intolerable living conditions of the Victorian industrial cities. The urban parks movement advocated the provision of urban parks to provide for fresh air, greenery, contact with ‘nature’ and a framework for

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463. T Gainsborough, Mr and Mrs Andrews, (Robert Andrews and his wife Francis), (1748–49), National Gallery, London
464. Garrad, p. 38
people from all parts of society to mix and socialise.\textsuperscript{465}

These developments accompanied the development of Nineteenth Century industrialised glass houses, the panorama, the museum, the zoo, and the arboretum as structures of eco-colonisation.\textsuperscript{466}

In the Nineteenth Century theatre ecology, decorated theatres became bourgeois palaces, designed like idealised baroque drawing rooms which ‘bridged the gap between the comfort of the home environment and the possible threat of a public venue’.\textsuperscript{467}

Depictions of the more-than-human world in these theatres placed passive spectators in darkened auditoriums, as Baz Kershaw observes, at ‘three removes’ from embodied ‘nature’; physically removed from the more-than-human world by the building, the painted back drops and the experience of an increasing audience/actor divide.\textsuperscript{468}

Increasing ubiquity of representation and representational technology generated affordances for a cultural habit of spectatorship. This theatrical and representational landscape presages and is formative of what Clay Calvert identifies as a ubiquitous Twentieth and Twenty First Century voyeur praxis-tradition which enables the ‘voyeur’ to gain a sense of power over the viewed subject.\textsuperscript{469}

These praxis-traditions entwine in the Nineteenth Century with what Steve Attridge calls the ‘adoption of a very particular kind of patriotism where ostensible support for constitutional ideals thinly disguises economic interests and racially defined political hegemony’.\textsuperscript{470}

\textsuperscript{466} Kershaw, p. 313
\textsuperscript{468} Kershaw TE, p. 313
\textsuperscript{469} C Calvert Voyeur Nation: Media, Privacy, and Peering in Modern Culture, Westview Press, Colorado, 2000, p. 69
A sense of dispersed ownership which colonialism and empire conferred even amongst the oppressed working class expressed itself through a kind of ‘right of possession’ over nations, lands and their cultural, biotic artefacts and nonhuman inhabitants. If one could not own land or animals oneself, then their representations or confinement as spectacle in zoos and museums bestowed a kind of power by proxy. This included the viewer in the greater spectacle of colonial dominion. Victorian representations of the more-than-human world became contained within the frames of the social world of colonising Victorian technology and of Imperial reach.

Meanwhile, urban alienation prompted a prediscursive desire for ek-stasis which also contributed to the desire to see these spectacles, and to satisfy a hankering for a more ‘simple’ Arcadian life.

9.5. a. Diorama

These vectors are embodied in the Nineteenth Century ‘nature’ Diorama, a term describing the form of representation and the specialist building which contained it. The Diorama, devised in Paris in 1822, revolutionised the static Panorama. It enabled as many as 350 to watch a landscape painting transform its appearance. After 10 to 15 minutes, the complete audience would rotate on a turntable to view a second painting. Education and exoticism combine in shows like the one in Regent’s Park advertised in the 1851 evening news, which brought French romantic-realist landscapes to London audiences:

THE ORIGINAL DIORAMA, Regent’s Park - NOW EXHIBITING, two highly interesting Pictures, each 70 feet broad and 50 feet high, representing MOUNT AETNA in SICILY, DURING an ERUPTION, and the ROYAL CASTLE of STOLZENFELS on the RHINE, with various effects. -

Admission to both pictures only 1s; children under 12 years, half price. Open from ten til dusk.472

The diorama controlled the representation of landscape, not just through semiotic arrangement as with painting but also, like drama via temporal organisation. It organised the spectator’s priopercptive sense and rendered the temporality of landscape manipulable. Landscape began to become re-produced through technological media and its simulacra began to stand for the ‘real’.

Its viewpoints were selectively brought to the passive audience; thus, remove was conferred at an embodied level, whilst the paradoxical appearance of increasing proximity was experienced.

Such a re-presentational medium increased capacity for submersion within Augustine’s book of ‘nature’. It marked a colonial impulse not just through its representation of realist Imperial themes- but also through the act of bringing representations of the more-than-human world into the encompassing frame of the social environment.

9.5. b. Insignificant Others

Praxis-traditions within the ontologies of Locke and Hobbes mutated within the ecology of immaterialised ‘space’. The social contract, from a deep-ecocritical perspective, signed more-than-humanity fully over to human ownership while concomitant acts of colonisation and eco-larceny lent propriety to imperial nations and their populace.

These tropes inhere in the eco-colonising features of the diorama, the zoo and the theatre. Ownership of more-than-humanity via representation and via containment of objects and beings themselves, as George Gessert argues, are embodied even in the habit of keeping houseplants, which displayed culturally exotic more-than-humanity

472 Daily News, advertisement, 3rd April, 1851
within the theatre of the urban Victorian home. 473 Such 

living art implies living propaganda. Gardens, parks and even houseplants 

function to some extent as abstractions of ‘nature’-abstractions [...] that tend 

to re-enforce consumer culture by making the commodification of life seem to 

be both natural and desirable. 474

Taxidermy grew considerably during the Nineteenth Century, it also staged more-

than-humanity within the theatre of the human world. Taxidermy exhibitions often 

involved some form of lighting and scenery; like the diorama they afforded the 

possibility for the urban audience to view simulacra of more-than-humanity within an 

encompassing human landscape. Characteristically, voyeurism is combined with 

distance through the performance of difference; as Jane Desmond observes, ‘The 

display of dead animal bodies, culturally sanctioned through discourses of art, home 

decor, science, and manhood, is one of the defining lines of division between humans 

and animals’. 475

In bio-ethical terms quasi-theatrical representation denudes the subject of dignity and 

of its intrinsic quality of life, for ‘in taxidermy, animal bodies become specimens, 

each standing for itself or for a category of animals like it, and not for the ‘being’ 

which ‘inhabited’ the living body’. 476

Realism has other colonising effects: the taxidermist’s art could reduce the visibility 

of some affordances of intrinsic value whilst heightening the facticity of the body.

Meanwhile, Kershaw notes precisely the opposite vector at work in the theatre 

ecology. ‘nature’ in arcadian melodramas became a truly immaterial realm but one


476. Desmond, p. 169
paradoxically validated by increasing interest in stage realism.\textsuperscript{477}

Thus, representation of isolated examples of the facticity of more-than-humanity can reduce significance, whilst paradoxically offering more information. Meanwhile the ‘ideal’ of our lost relation with more-than-humanity is further removed as realism heightens idealised modes of representation. Hence human subjectivities become embroiled in the positive feedback of nostalgia which suggests that we are increasingly removed from a doubly reflexive ‘idea’ of an ‘idea’ of ‘nature’ which is itself an idea.

This schism has connotations for performance and ecology. Isolated vectors of immaterialisation and naturalist study embody disenchanted capacities. The rupture between material and immaterial representation allows for the fissure between them to be occupied with human concerns.

\textbf{95. c. Know Your Place}

Arcadian imagery embedded within spectacles of dominion staged a perfected site of repose to an aspirant middle class and an escape for an overworked working class. Thus, praxis-traditions of Aristotle’s conception of place and rest which had been displaced and colonised by Augustine’s epistemology resurface and are re-presented in arcadia to combine nostalgia with aspirational capitalist values.\textsuperscript{478} Human bodies nestle in these landscapes where natural-rest becomes materially associated with the wealth, of which arcadian landscapes are an index. This paves the way for ‘slices’ of arcadia to become commoditised and valued. Not just in the cases of urban parks, zoos, houseplants and exhibitions, but also in the fantasies of melodrama and in their sumptuous settings.

\textsuperscript{477} Kershaw TE, p. 313
\textsuperscript{478} Tredennick, p. 221
Arcadian images surface in naturalist theatre as well; either through alterity, symbolism, or in representational tropes within set designs where scenic devices become indexes of phallocentric aspiration.

The opening stage directions of Strindberg’s Miss Julie, exploit, comment upon and subvert these vectors; they illustrate some intersections of romantic, colonial and capitalist praxis-traditions. Strindberg attempts to bring our personal landscape closer to that of his characters; Evert Sprinchorn notes that Strindberg avoids a box set:

Conventional naturalism created the illusion of reality by the accumulation of details to establish the force of environment, whereas Strindberg assumed that the spectators could best be entranced if they could be lured into the spirit of the game and made to supply what was missing. The dramatist’s task was to supply what was significant.\footnote{E Sprinchon, ‘Strindberg and the Greater Naturalism’, \textit{The Drama Review}, vol. 13, no. 2, Naturalism Revisited (Winter, 1968), pp. 119-129, p. 124}

Thus, the details of the stage directions are especially noteworthy:

[SCENE: A large kitchen. The ceiling and walls are partially covered by draperies and greens. The back wall slants upward from left side of scene. On back wall, left,
are two shelves filled with copper kettles, iron casseroles and tin pans. The shelves are trimmed with fancy scalloped paper. To right of middle a large arched entrance with glass doors through which one sees a fountain with a statue of Cupid, syringa bushes in bloom and tall poplars. To left corner of scene a large stove with hood decorated with birch branches. To right, servants' dining table of white pine and a few chairs. On the cud of table stands a Japanese jar filled with syringa blossoms. The floor is strewn with juniper branches]. 480

The staging embodies a shift towards an almost cinematic relationship with the audience. Though this is achieved for socially progressive ends, ecologically, [like the immersive virtual environment of the panorama and the diorama] it is symptomatic of a further de-territorialising move that is homologous to the technologically defined urban Nineteenth Century landscape. Eszter Szalczer notes that in this play the imaginary fourth wall is moved to an unidentified spot in the auditorium by the asymmetrical composition and the elimination of visible side-walls. The spectators cannot watch the action comfortably from the outside because they are included in the ‘space’ of onstage action. It is as if they were presented with a photograph taken of the kitchen from its inside, and, by having to give up their detached position customarily provided by the ‘fourth wall’, they are forced to watch events from the subjective point of view imposed by a camera. 481-482

The middle class audience views arcadian ‘nature’ through the back doors of the immediate immersive world of the play set which forms the social realm of the kitchen.

The visually represented landscape of the set itself becomes conflated with Jean’s personal landscape, not as an example of pathetic fallacy, but rather through a form of sympathetic phallocentricism.

Arcadia here becomes an embodiment of the rest and repose lent by wealth and privilege. The material and social currency of this represented arcadia is significant to Jean who strives for dominion over dominion, a landscape of repose is a fetishised and cathexed repository of cultural capital as reflected in the following exchange:

JEAN. [...] Do you know how the world looks from below—no, you don’t. No more than do hawks and falcons, of whom we never see the back because they are always floating about high up in the sky. I lived in the cotter’s hovel, together with seven other children, and a pig—out there on the grey plain, where there isn’t a single tree. But from our windows I could see the wall around the count’s park, and apple-trees above it. That was the Garden of Eden, and many fierce angels were guarding it with flaming swords. Nevertheless, I and some other boys found our way to the Tree of Life—now you despise me?

JULIA. Oh, stealing apples is something all boys do.

JEAN. You may say so now, but you despise me nevertheless. However—once I got into the Garden of Eden with my mother to weed the onion beds. Nearby stood a Turkish pavilion shaded by trees and covered with honeysuckle. I didn’t know what it was used for, but I had never seen a more beautiful building. People went in and came out again, and one day the door was left
wide open. I stole up and saw the walls covered with pictures of kings and emperors, and the windows were hung with red, fringed curtains—now you know what I mean. [...] And I saw you walking among the roses, and I thought: if it be possible for a robber to get into heaven and dwell with the angels, then it is strange that a cotter's child, here on God's own earth, cannot get into the park and play with the count's daughter. 483

The edenic tropes in this passage reinforce Strindberg's assertion in the preface that the 'tragic legacy of romanticism is consonant with rebellion against 'nature'. 484 485

But a contradictory form of rebellion is facilitated by the holistic praxis-traditions which are liberated by the play’s setting on midsummer’s day. This releases other affordances in the drama. The liminal lunar aspect of the park combines in the garden with the Pagan transformative associations of midsummer’s eve, which contribute to 'the impulsiveness of the characters and lend the play the accidental, circumstantial atmosphere characteristic of both tragedy and naturalistic literature'. 486

Julie believes that 'on this Midsummer's Eve rank can be erased'. 487 She does not sin against 'nature' but as Templeton argues, against a naturalist worldview. 488 Strindberg the dramatist -alchemist hints at the revolutionary power of the transformative animic praxis-tradition, a powerful ritual vector in drama. However, whilst Jean and Julie intimate an increasingly fluid notion of 'social' position and role in this play, more-than-humanity and its representation becomes increasingly colonised and commoditised.

486. Templeton, P. 473
487. Templeton, P. 473
488. Templeton, P. 470
Nineteenth Century taxonomic metonymy allowed naturalism to place the human condition at the centre of a human environment. A confluence of pragmatic mastery and colonialism in the theatre ecology employed more-than-humanity as a kind of referential resource with which to discuss a predominantly human social world.\textsuperscript{489} Thus, the Wild Duck, the Seagull or the caged bird in Miss Julie become resources whose value lies in their usefulness to the anthropocentric project of expressing the human condition.\textsuperscript{490}
Chapter Ten: Landscaping, Drama and Performance

Chapter Ten furthers this deep ecological poetics of performance via investigations of embodiment. This chapter will bring themes of chapters eight and nine up to date through an examination of vectors of landscaping in the Twentieth and Twenty-First Centuries. This section discusses three embodied and mapped vectors of de-worlding in the cultural ecology; two exist in the theatre ecology: acting technique and drama; the other is a mode of Performance in life. These are entwined in this section because, like so many vectors of ecology, they are fundamentally linked and co-formed. Examples from drama are here limited to English and American sources in order to limit the focus of the thesis.

10.1. Praxis-traditions of Acting

Like the physical, re-presented and dramatic elements of landscape described above, praxis-traditions of actor training might be thought of as dramatic structures themselves. They constitute a precondition for value-imbued semiosis and are, as Jonathan Pitches has noted, informed by different philosophical and scientific epistemologies.

Pitches identifies Newtonian and idealist praxis-traditions within Stanislavsky’s method which are respectively homologous to the imperial and arcadian modalities discussed here. 491 I propose to extend this environmental model to an ecological model. Acting style is partly a landscaping of human action and is not a neutral carrier of meaning. As acting developed into a recognised trainable art form, its praxis-traditions began to embody structures of feeling through selectively refined actions which heightened certain praxis-traditions, embodying ways of being and specific

representational strategies of ritual, theatre and drama. These praxis-traditions continue to feed back into our cultural landscapes.

Training practices impact upon acculturated individuals’ perceptual access to the world. They turn bodies and habits into specific ecologies of meaning. The human organism contains a variety of affordances for accessing being, but when certain habits, postures and attitudes are selected over others, they become imbued with value, and in performance, they form modes of embodied representation, which feedback into the cultural ecology.

The early Twentieth Century diaspora of practices and traditions, which evolved from Stanislavsky’s system, exemplifies the ideological and aesthetic complexity of a process sometimes considered ideologically and aesthetically neutral.

Benedetti notes that different vectors of development within the work of Stanislavsky stemmed from a range of dramaturgical demands presented by different writing styles, i.e. different ecologies of text, which influenced his practice.

The impressionism of Maeterlinck, the psychological complexity of Chekhov and the social realism of Gorky, for example, required diverse directorial solutions. Solving the problems of these texts in performance led to emergent principles of acting. Thus, acting strategies, like atmospheres and radiations or subtext, emerged from different textual ecologies, in turn leading to new approaches to writing and thus impacting on the ecology of drama, whilst going on to contribute to developing embodied exemplars of human practice.

In the early half of the Twentieth Century the conflicting humanism’s of soviet and command capitalist models both emphasised the pre-eminence of the scientific and productive ‘man.’ The former placed importance upon collectivism and on collective

492. Zarilli, p. 17
493. Eugenio Barba Dictionary of theatre anthropology, pp. 8-22
social action whilst the latter emphasised the value of the psychology of the individual and the pursuit of wealth.

These two political praxis-traditions nurtured three specific naturalist acting ecologies. To some extent, both of these models are de-territorialising. Sharon Carnicke notes that legislation by the Stalinist regime enforced a socialist-realist Stanislavsky. Political pressure imposed on formalist and spiritual modes of action in Stalinist Russia led Stanislavsky to focus specifically on the technique of physical actions, whilst Michael Chekhov and Richard Boleslavsky respectively pursued more overtly spiritual and psychological modalities of the method abroad.494

In America, Lee Strasberg [1901 –1982], developed a specific praxis-tradition of action predicated on popular American Freudianism, which emphasised the inner psychological work of An Actor Prepares.495 A new culturally specific American drama was borne of the work of the Group theatre and its messianic new gospel of Strasbergian psycho-realism.496


The American acting technique focuses upon back-story and individualised psychological cause of behaviour. A Strasbergian Freudian-psychological approach favours actions that focus on individual psychology in relation to an environment of interpersonal emotionally -oriented relations.

Sometimes this can, within the socially defined ecosystem of a play, effect powerful social commentary; it can also within the subjectivised realm of personal

495. Carnicke, P. 63
496. Carnicke, p. 50
497. Carnicke, p. 53, p. 41
melodramatic forms, ideologically serve praxis-traditions of psychological melodrama.

These position the subject in a subjective ideologically defined human world which is rendered morally rather than materially legible.

10.2. The Melodramatic Praxis Tradition: Self-Help

Peter Brooks sees melodrama as reflecting the socialisation of the deeply personal whilst masking materiality.\textsuperscript{498} Dramatic forms of Nineteenth Century stage melodrama and the well-made play become nuanced by psychology in the Twentieth Century, and form the basis of the majority of Hollywood studio formulae. These tend to raise social issues but portray resolutions to issues via personal, psychological and emotional routes rather than material ones.\textsuperscript{499} This dramatic and performative vector of cultural development is cognate with subtle realignments of the human subject, towards isolated and individualised solipsism. Many aspects of such entertainments are, literally speaking, ‘diversions’ from social and material causes of alienation, towards the self, as exclusive repository of causation.

The development of the self-help movement reflects this social shift in the parameters of performance. In 1859, Samuel Smiles’ [1812-1904] publication \textit{Self-Help}, with its introductory opening sentence ‘Heaven helps those who help themselves,’ is often accredited as the first personal-development or ‘self-help’ publication.\textsuperscript{500} From the late Nineteenth Century onwards, self-help and the dissemination of popular psychology indicated that instead of seeking solace and guidance from the church and through prayer or social change, one should look for solace within oneself. Dale Carnegie’s [1888-1955] self-help ‘bible’ \textit{How to Win Friends and Influence}
People had by 2003 sold over 50 million copies. In 2006, the research company Market-Data estimated that the self-improvement market in the U.S. alone constituted a $9 billion industry with projections that the total market size would by 2008 grow to over $11 billion. Self-help formulae often suggest that material problems can be solved by purely subjective processes. Napoleon Hill’s Think and Grow Rich [1937], described the use of repeated positive thoughts to attract happiness and wealth by tapping into an ‘Infinite Intelligence’.

10.3. Dramatic Praxis-traditions

These examples from drama, life and acting technique cohere with many other factors to contribute to the centre of our current cultural ecology. They obscure affordances of materiality allowing subjective strategies of re-presentation to pull materiality towards the event horizon of a cultural black hole of universalised subjectivity. This process which colonises subjectivities is, Guattari argues, fundamental to capitalism itself, which

Demands that all singularity must be either evaded or crushed in specialist apparatuses or frames of reference, therefore it endeavours to manage the worlds of childhood, love art as well as everything associated with anxiety, madness, pain death, or a feeling of being lost in the cosmos.

Some American dramatists like Arthur Miller [1915 –2005] circumvent the tendency towards solipsism by placing subjectivity within the context of an oppressive materiality, occasionally in these works, the materiality of the more-than-human world can be made present through alterity; not only imposed by the structure of the

504. Guattari, p. 33
theatre architecture but also ironically through the eco-nostalgia experienced by human characters.

Sometimes, subjectivity can subvert its own immateriality by placing the subjective into relief against the concrete materiality of an oppressive urban landscape. In *Death of a Salesman* for example, the material absence of the more-than-human in the enclosed landscape of the theatre is exploited by the dramaturgy, and by subjective reflection; we share a sense of loss with Willy Loman whose personal landscape is sealed within the inevitable ‘space’ of anti-ecological capitalism:

WILLY: Why don’t you open a window in here, for God’s sake?

LINDA [with infinite patience]: They’re all open, dear.

WILLY: The way they boxed us in here. Bricks and windows, windows and bricks.

LINDA: We should’ve bought the land next door.

WILLY: The street is lined with cars. There’s not a breath of fresh air in the neighbourhood. The grass don’t grow any more, you can’t raise a carrot in the back yard. They should’ve had a law against apartment houses. Remember those two beautiful elm trees out there? When I and Biff hung the swing between them?

LINDA: Yeah, like being a million miles from the city.

WILLY: They should’ve arrested the builder for cutting those down. They massacred the neighbourhood. [Lost] More and more I think of those days, Linda. This time of year it was lilac and wisteria. And then the peonies would come out, and the daffodils. What fragrance in this room!505

The materiality of the urban landscape in this scene situates lost arcadia as materially alteritous. It is accessible only within subjective experience. That is, it has become both a sentimental memory and an impossible aspiration, it exists materially only in the future or past; de-situated to a paradoxical realm of nostalgia-cum-aspiration it is attainable only with increased wealth.

This is a powerful metonymic device in the play. However, solipsistic subjectivity can also allow nostalgia to draw the audience towards a de-materialised ‘space’ race; as Una Chaudhuri puts it, ‘America first signified a kind of placeless-ness’. 506

A kind of restless de-familiarisation caused by the lack of ‘Grund’ felt by colonisation contributes to an addictive urge to colonise and exploit yet more territories. The ever distant ‘frontier’ allowed early America to try, like Tom Wingfield in Tennessee Williams’ A Glass Menagerie ‘to find in motion what was lost in ‘space’’. 507

Chaudhuri’s placeless-ness is a non-worlded environment outside the windows of the naturalistic interior. The walls around Willy’s tenement or the hostile urban world beyond the glass menagerie encourage consciousness to turn inward towards its own resources to identify new frontiers. 508 This inward journey is contributed to by adopted expressionist tropes, which further interiorised American drama. 509

Restless movement became psychologised, frenetic busyness and an emptiness became characteristic of these domestic laboratories of the self; Albee, O’ Neill, Williams and Shepherd in plays like Who’s Afraid of Virginia Wolf, Long Day’s Journey into Night, and True West, fill claustrophobic human interiors with self-destructive searches for meaning. Anthropocentric mode of drama is alteritous to some forms of ecological significance, though some examples like Willy Loman, do obliquely connect the expendability and exploitation of his labour with that of more-

506. Chaudhuri Staging places 1997 p. 5
507. T Williams, Glass menagerie, scene seven
508. Chaudhuri Staging places 1997 p. 8
509. J A. Walker,Expressionism and modernism in the American theatre: bodies, voices, words
than-humanity: ‘You can’t eat the orange and throw the peel away - a man is not a piece of fruit’.  

The American dramatic tradition and much of English post-war drama, including for example, works by Harold Pinter, John Osborne [1929 –1994], Sarah Kane[1971 –1999] and Howard Barker embody tropes of claustrophobic freneticism, which intimate something uncanny and destabilising at the heart of culture. Some intangible absence is alluded-to but unnamed.

Dramatic redress falls short when alienation leaves the human realm and toys with the biota. Holistic praxis-traditions are often hard to identify in conventional dramatic and performative approaches. Whilst attention is directed towards inner landscapes, hegemonic groupings are more freely able to manipulate the material world. In effect, this means that, whilst landscapes and ecosystems are plundered for their riches and starved of resources by the dominant systems of capital control, the attention of the majority of the populace is directed elsewhere.

This exemplifies the post-industrial de-worlding performance principle in action.

Immaterialisation of ecological networks encourages subjectivities to turn to the ego-self. The ‘subject’ scrutinises the now authorless book, and finds the human author has become an image neither of God nor of man, nor the tribe but the individual lone subject. This lonely subject in the dualist universe identifies its own being as the only repository of certainty, and cries for help, from the only ‘subject’ not too distracted by their own concerns within the capitalist culture to listen.

    ESTRAGON:

    We should turn resolutely towards ‘nature’.

    VLADIMIR:

    We've tried that.  

510. Miller, Death of a Salesman, Act 2
For Beckett’s characters it is a futile endeavour; as they look around they see one dead white tree, a vista of blankness. There is nowhere else to turn because ‘nature’ has already been de-worlded. This, in effect, contributes to a dramatic de-territorialisation of the human imagination, and its capacity to re-imagine a more just social landscape, which confluence, Edward Bond describes as ‘dramatic site’.

Like the world of Beckett’s Waiting for Godot our subjectivised landscape is a de-materialised one, of mapped ‘space’, obsessive interiority. This praxis-tradition of subjective immateriality wherein, despite feeling a deep unsettling call of home, alterity as enframing totality leads us to addictive distractions.

Our contemporary consumer landscape is homologous to Gunther Anders’ view of Godot as a world which has been de-worlded spiritually, existentially and ecologically; a non-world, which forfeits the possibility of tragedy because materially it ceases to exist, providing nothing to collide with. It renounces ‘even the possibility of measuring this world by the standards of another’.

Downing Cless remarks that ‘Beckett takes an already hyper-separated ‘nature’ and hyper-separates it again, thus forcing us to face that radical exclusion which we otherwise avoid and deny’.

Such circumspection is not normally available to us because we are inhabitants of, rather than witnesses to, the subjective immaterial landscape.

The dramatic landscape of Beckett’s works and the fragmented disembodied world of Sarah Kane’s Crave, or the works of Forced Entertainment, in which abstracted, emotionally fragmented and addicted characters exist in a world that conflates personal, remembered and mediatised pasts, futures, fetishes and anxieties,

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511. S Beckett, Waiting for Godot, Act 2
512. Bond, Hidden Plot, p. 16
514. Cless, Ecology and Environment in European Drama, p. 172
reflect a subjective immaterial praxis-tradition which has evolved as part of a landscape embodying an increasing spiritual divorce from significance of its more-than-human aspects.

De-situation of this kind reaches its apogee in Sarah Kane’s *Crave*, a play devoid of setting, fixed character identities and any differentiation between physical, remembered or imagined location. Other aspects of this dematerialising praxis-tradition will be examined in the following sections.

**10.4. a. An Audience with Death**

As the individual ego takes greater precedence in our landscape, the rituals, which disguise death, become, in effect, de-worlding performances. Protestant funerals in America for example, as Robert Foulten notes in 1961, shift the emphasis of this tendency to ‘disguise death, to hide from it in the funeral ceremony itself’.515

Jan Jagodzinski notes that contemporary consumerism has exacerbated this praxis-tradition:

> Death, in particular, has been shed of its mystery, as funeral rites are commercially packaged. As their name indicates, professional undertakers ‘undertake’ the grief and burden from the family that used to help the healing processes of physically burying their loved ones. Now a symbolic scoop of dirt over the grave is enough. 516

Jane Desmond notes that in Twentieth Century-America, dead bodies are generally only displayed in funeral parlours or sporadically in the home:

> In Paris a century ago, however, this was not the case. Then the public morgue was open to crowds of onlookers who were ostensibly there to help identify the bodies of unknown men, women, and children displayed on slabs behind a

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516. Jagodzinski, p. 223
large viewing window which could be shut off by curtains. […] such spectacles embedded these anonymous bodies in implied narratives of sensationalism, brutal acts of murder, or frightening accidents, and should be seen in relation to other sensational spectacles of the time.  

Desmond points out the importance of the anonymity of these bodies which ‘removed them from the normal conventions of death, placing them closer to the category of nonhuman’. And unsurprisingly, the range of morally and legally acceptable practices associated with the preservation and display of dead animal bodies is wider than that for human bodies. This is true in the art world as well as in the worlds of museum displays, interior decorating, and funereal practices.

One exception to this tendency is still found in the praxis-traditions of the reliquary tradition, which allows display of the corpses of a few key figures like Lenin. Generally though, anonymity and a levelling objectified homogeneity sanction the use of corpses for display and even entertainment. Anonymity of this kind is described by Chaudhuri as a kind of de-facing; a denial of individuality.

This is concomitant with Derrida’s assertion that the homogenising designation of the plural ‘animals’ is a levelling gesture of violence against more-than-humans. Partly due to a sense of alienation from embodied relations with cycles of life, a deep fascination, and perhaps even a desire for re-acquaintance with death remains in our landscape. For example, Gunther von Hagens’ exhibit Human Body World in 1998–99 at the Museum of Technology and Work in Mannheim, Germany, displayed stripped down corpses donated by various men and women.

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517. Desmond, p. 164
518. Jane Desmond, pp. 165–164
520. J Derrida, On animals, unpaginated
Desmond notes that large scale church protests and an enormous audience response indicated the depth of ‘the divide between the accepted use of dead animals for educational and artistic displays and that of dead humans exhibited under the same rubrics’. 522

Praxis-traditions of deathlessness are embedded in the historical shift from taxidermy to animatronics: ‘the hundred-year trajectory of ever more ‘realistic’ taxidermic representations is the history of the drive to mask the fact of death ever more completely, whilst never completely overcoming it’. 523

She notes that in taxidermy the death of the animal and human involvement in its demise are hidden:

To meet taxidermy’s goal to ‘capture and preserve the vitality and living energy of the animal in its natural state’, the animal must first be killed, and then all marks of killing must be erased. Bullet holes must be excised, their round entry points sliced horizontally and stitched into invisibility. Early taxidermy manuals give advice on how to do this, and also advise suffocating wounded animals rather than inflicting more gunshot wounds when mounting is planned. 524

In the context of display this masking is also enhanced through theatrical means:

The individual death is masked not only through the theatrical staging techniques that ‘bring the animal to life’ [lighting, fake foliage, painted backdrops] in museum settings, but also in the transmutation of that individual animal into an ‘example’ or a ‘specimen’ standing in for a whole species. 525

However, where the represented animal is framed as a more direct index of human power, the performance expected of the animal is slightly different, though the death

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522. Desmond, p. 169
523. Desmond, p. 164
524. Desmond, p. 160
525. ibid.
itself is still masked. Desmond also notes that hunters often [unsuccessfully] ask taxidermists to exaggerate the ferocity or dangerous features of a specimen.\textsuperscript{526}

These tropes are familiar from the Victorian era of the great white hunter. However, more modern hunting specimens are designed to encode a pastoral idyll, perhaps to downplay the now overwhelming impact that human activity now makes on the lives of the more-than-human:

In trophy displays [the deer head mounted on a plaque in the den, for example] the fact of death is nearer—the act of killing is indexed as the mark of hunting prowess, after all—but still the lifelikeness is indicated through the particularity of the pose of the head, the care with which nostrils are painted practically quivering, and the deep pools of dark glass eyes that glint in the light […] ‘The implied ‘naturalism’ of the poses situates the animals in ‘nature’ undisturbed by humans until the stealthy moment of death.\textsuperscript{527}

Kitsch enters these forms of representation when tropes of anthropomorphism and infantilism enter this cultural ecology: ‘In the 1930s and 1940s, there was a proliferation of fantasy pieces, ‘party-going, poker-playing rabbits, and squirrels . . . and chipmunks all dressed up in tuxedos and ball gowns’.\textsuperscript{528}

\textbf{10.5. Disneyfication, the Performances of Deathless Kitsch}

I have demonstrated how developing means of representation can have a greater impact not only on the formation of embodied features of landscape, but also upon its experiential personal aspects. I have argued that these modalities entwine as constituents of our dwelling. Through feedback with dualist philosophical landscapes, and valourised modes of phallocentric representation this offers increased capacity to

\textsuperscript{526} Desmond, p. 160
\textsuperscript{527} Desmond, p. 161
\textsuperscript{528} Desmond, p. 163
enact what Guattari calls the de-territorialisation of subjectivities.\textsuperscript{529}

Many like Johannes Birringer see ‘the postmodern era as a time of dehumanising effects on the dispossessed body’.\textsuperscript{530}

The human dispossessed of ecological context, or significance, I have argued, is vulnerable to hegemonically valenced strategies of re-presentation and landscaping which can have an impact upon our apparent subjectivity itself. This form of landscaping can create disruptive effects which foster nostalgia for stability. The subjectivity of our dwelling can affect us like Willy Loman; it can generate nostalgia for nostalgic constructs themselves. This colonisation of the dramatic site [human imagination] promotes what Milan Kundera describes as totalitarian kitsch: ‘in the world of totalitarian kitsch all answers are given in advance and preclude any questions. It follows then that the true opponent of totalitarian kitsch is the person who asks questions’.\textsuperscript{531}

This performative notion of kitsch will be examined in this section; as will the capacity for immersive modes of representation to reconfigure of landscape.

Kundera argues that to the ‘totalitarian brotherhood of kitsch’, decay, waste, irony and death are anathema.\textsuperscript{532}

This stems from the fundamental Christian tenet ‘be fruitful and multiply’.\textsuperscript{533}\textsuperscript{534}\textsuperscript{535}\textsuperscript{536}\textsuperscript{537}

Kitsch is, for Kundera, a ‘folding screen set up to curtain off death’.\textsuperscript{536}

For Heidegger, kitsch is essentially fallen-ness into the inauthenticity of ‘idle talk’ and distraction: ‘The ‘they’ is essentially death-evasive in that it conceals Dasein as being-towards-death’.\textsuperscript{537}

\textsuperscript{529} Guattari, pp. 22-26

\textsuperscript{530} J Birringer, \textit{Theatre, theory, postmodernism}, Indiana University Press, Bloomington, 1991, p. 228

\textsuperscript{531} M Kundera, \textit{The unbearable lightness of being}, Harper & Row, New York, 1984, p. 254

\textsuperscript{532} Kundera, p. 252

\textsuperscript{533} ibid.

\textsuperscript{534} (Kundera was educated at Charles University and at the Film Faculty of the Academy of Music and Dramatic Arts in Prague. Before becoming a professor of literature at the Institute for Advanced Cinematographic Studies in Prague)

\textsuperscript{535} Kundera, p. 249

\textsuperscript{536} Kundera, p. 253
10.5. a. Dumb Animals and Grown Up Capitalists

This vector of anthropomorphism was taken over by Disney; Steve Baker suggests that Disneyfication re-performs animals as ‘stupid’. Greg Garrard notes that anthropomorphic animal narratives are generally designated as childish, thereby associating a dispassionate even alienated personality with ‘maturity’. This celebration of a ‘realistic’ or ‘common sense’ personality entails what Bourdieu terms ‘symbolic violence’ which he classifies as the self-interested ability to avoid concern with the ‘arbitrariness’ of the social order in favour of positing oppressive conditions as normative, thus legitimising existing social architectures. He consequently defines the state as ‘the monopoly of the legitimate use of physical and symbolic violence over a definite territory’. Disney is one of many performative landscapes within our landscape. It is an immaterial realm to which we can escape. Thus, we are infantilised by the escape into an arcadian deathless childhood, whilst we validate the cold hard struggle of everyday life outside as ‘mature’.

In the Disney childhood, there is a general absence of death apart from that occasionally meted out to wrong-doers. Human characters that persecute more-than-human characters are rare, with the exception of some like Cruella DeVille and the hunters who kill Bambi’s mother.

But even here Theresa J May suggests that ‘Bambi is an example of ‘ecominstrelsy’ — a reflection of human power and privilege, the other transformed in a performance of human desire. When deployed, Bambi is an assurance that we also are tame, civilised, and worthy of the biblical role of master’.

539 Garard, p. 142
541 T May, Beyond Bambi, p. 95
The de-worlding kitsch of Disneyfication is facilitated via the erosion of both human and more-than-human identities, and the confusion of a sense of place earlier indicated in the diorama, which Chaudhuri argues is enacted by mass media as it ‘capture[s] otherness within a web of implied sameness disguised as difference’. Disneyland’s aesthetic praxis-tradition is a form of dramaturgical landscaping described by one Disney designer as ‘Disney realism’, which is ‘sort of utopian in nature’ […] where we carefully program out all the unwanted elements and program in all the positive elements’.

There are several vectors of ecological violence perpetrated by Disneyfication; the first is noted by Una Chaudhuri:

as pets, as performers, and as literary symbols, animals are forced to perform for us. . .[by] Refusing the animal its radical otherness by ceaselessly troping it and rendering it a metaphor for humanity, modernity erases the anima even as it makes it discursively ubiquitous.

10.5. b. The World Will End in Family Fun

The physical landscape of the theme park Disneyland also destabilises the embodied and relational in the human realm; the citizen of Disneyland strolls through a series of already-colonised territories and memories in which physical and immaterial landscapes are exploited as resource. This is summed up in the wording of the plaque in the central boulevard.

Figure: 11 Disneyland: Welcome Plaque

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542. Chaudhuri, Staging places, p. 3
This deathless happy message could be the constitution of Kundera’s totalitarian brotherhood of kitsch. Disneyland’s process of dramatization exerts power through omission as well as commission; the above plaque makes reference to Woody Guthrie’s ‘This Land is Your Land,’ a song whose leftist message was already neutered for use in schools as a patriotic theme. Some omitted original lines are ‘in the squares of the city, in the shadow of a steeple; by the relief office, I’d seen my people. As they stood there hungry, I stood there asking is this land made for you and me?’ Those people are safely in the other world along with our own suspended common sense acceptance of the rituals of capitalist competition.

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545. Kundera, p. 25
545. W Guthrie *This land is your land.*
545. Kundera, p. 25
546. W Guthrie *This land is your land.*
Disneyland physically keeps the outside at bay. Disney built the site with steep walls and negotiated with local planners that no tall buildings could be erected to let the outside disturb the kitsch ‘biosphere’. 

This de-worlded landscape embodies the hegemonic vectors of co-option, sanitisation and isolation posited earlier in this chapter.

My metaphor of landscape as partly consisting of personal drama implies that it is not only ‘space’, populations and subjectivity which are subject to colonisation and re-territorialisation but our own temporality also. Here de-worlding processes of landscape are easily illustrated. As time passes each generation can more easily associate Disney with their own childhood memories.

Figure: 12 Disney Exit Plaque

Today’s children and adults are entwined in a cycle of remembering and reproducing near-identical Disney memories and Disney experiences. All aspects of the broader cultural ecosystem are exploited by Disneyfication: all ecologies including the work of a communist folk singer provide exploitable resources.

Hence, poet and lyricist Paul Heaton satirically comments, ‘The world is turning Disney and there's nothing you can do / you're trying to walk like giants but you're

wearing Pluto’s shoes’. Disney seems impervious to all unpleasant and unprofitable incursions; with the material exception of the hurricanes which occasionally cause damage to the magic land.

Just as Kershaw argues that ‘Falling scenery constitutes a kind of theatrical lapsus, perhaps a lacuna in theatre ecology’, the hurricane manifests an incursion of a broader and more complex environment hitherto invisible because of its usually nurturing and ‘ready-to-hand’ character. When this character is disrupted, more-than-humanity reveals its capacity to become ‘unready-to-hand’.

Such moments momentarily reveal the materiality of ‘world’ which crashes in like, to use Kershaw’s example, the collapsing house around Buster Keaton’s deadpan un-emotional, subject stasis. Theresa May notes of hurricane Katrina in 2005,

It took a hurricane to demolish the popular conceptual binary that distinguishes between ‘nature’ and ‘culture’. Whether we understand ‘nature’ as a cultural construction or as an authentic ‘other’ that is ‘out there’, Hurricane Katrina dramatised its fierce, inexorable interconnectivity with human culture. This interface between ‘nature’ and culture is the site of ecocriticism: the critical application of an ecological perspective to cultural representation.

10.5. d. Virtual Happy Land

Continuing displacement of grund [grounded sense of place] where consumerism overtakes ek-static relation and a sense of significance are radically amplified by

549. P Heaton, One God: The Beautiful South Album: Blue Is the Colour


551. Kershaw TE, p. 220

552. ‘ready-to-hand’ is a Heideggerian term meaning that, when engaged in ongoing flow, we take the artefacts and environments which support our actions for granted as they become ‘invisible’ through use: ‘thingness’ must, as it were, withdraw

553. Heidegger Being and Time, p. 98

554. Hurricane Katrina, cyclone report, Retrieved June 2010

<"Tropical Cyclone Report: Hurricane Katrina: 23–30 August 2005" (PDF)>
performing Gaia

technologies of representation. Increasing virtualisation is instrumental in our negotiation of embodied and representational performances of, and with, landscape. These vectors extend to virtual landscape. The phenomenon of Baudrillard’s desert-real, a result of enlightenment de-materialisation raised in chapter four, contains fragments of the materially real that are masked by virtualising spectacle. This subjects more-than-humanity to virtual de-worlding. There is a paradox here: while the performance principle of capitalist landscapes guides us ‘inward’ to distract from the ‘real’ of our drives, technological enframing brings virtual experience closer to embodiment.

Enframing technology, when ideologically framed, is homologous to the enframing mythos of Disney, technology is governed and disseminated by commercial interests in an economy where knowledge itself is commoditised. [Chapter 10.5. a.]

Thus, herrschaftswissen itself is embedded in the ‘hyper-real’. Death is not experienced, felt, or smelled in virtuality. It is sanitised by the enframing kitsch of technology; even in the theatre of war whose brutality was once a proximal and intimate process. Now virtual technology begs the question that if, despite overwhelming evidence, our own part in climate change is down-played will ever newer and more sophisticated means of re-presenting the more-than-human prove culpable in masking even greater mass extinctions?

1945, 10 years before Disneyland would be built, Paul Tibbets piloted the Enola Gay on its Atom Bomb mission to Japan, he sat in the technological biosphere of his cockpit and was part of a mechanism that would destroy two entire cities, but so insulated from some elements of the experience that he could describe it in 2002 as if it were a theme park ride:

the airplane had lurched, because 10,000lbs had come out of the front. I'm in this turn now, tight as I can get it that helps me hold my altitude and helps me
hold my airspeed and everything else all the way round. When I level out, the
nose is a little bit high and as I look up there the whole sky is lit up in the
prettiest blues and pinks I've ever seen in my life. It was just great.555

Figure: 13 A Japanese soldier walks through a levelled area in Hiroshima, in September of 1945. [U.S. Department of Navy]

10.6. Addictive Virtual Arcadia and Eco-Pornographers

The Enola Gay isolates a number of examples of remove from significance that we experience in our relations with more than humanity and demonstrates an extreme example of how humans can simultaneously witness, but not feel implicated in even extreme acts of destruction. This idea will now be explored in more detail. Kalevi Kull employs eco-semiotics to classify human perceptions of more-than-humanity as first, second, and third ‘nature’:

Zero ‘nature’ is ‘nature’ itself [e.g., absolute wilderness]. First ‘nature’ is the ‘nature’ as we see, identify, describe and interpret it. Second ‘nature’ is the ‘nature’, which we have materially interpreted; this is materially translated ‘nature’, i.e. a changed

‘nature’, a produced ‘nature’. Third ‘nature’ is a virtual ‘nature’, as it exists in art and science.\footnote{Kull, Kalevi 1998. Semiotic ecology: different natures in the semiosphere. – Sign Systems Studies 26: 344-371} In other words:

Table 14: ‘Nature’s’ 0-3

<table>
<thead>
<tr>
<th>Zero ‘nature’</th>
<th>‘Nature’ from ‘nature’</th>
</tr>
</thead>
<tbody>
<tr>
<td>First ‘nature’</td>
<td>Image from ‘nature’</td>
</tr>
<tr>
<td>Second ‘nature’</td>
<td>‘Nature’ from image</td>
</tr>
<tr>
<td>Third ‘nature’</td>
<td>Image from Image</td>
</tr>
</tbody>
</table>

\footnote{Kull, Kalevi 1998. Semiotic ecology: different natures in the semiosphere. – Sign Systems Studies 26: 344-371}

I add the following two performative elements:

Table 15: ‘Nature’s’ 4-5

<table>
<thead>
<tr>
<th>Fourth ‘nature’</th>
<th>Genetic manipulation by humans: nature made by humans.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fifth ‘nature’</td>
<td>Virtuality brings immaterial ‘third ‘nature’’ simulacra closer to sensory experience.</td>
</tr>
</tbody>
</table>

10.6. a. From Third to Fifth ‘Nature’

Virtuality’s capacity to move images of images closer to somatic experience and away from the discomfort of our de-worlded sense of homelessness mutates Kull’s third ‘nature’ into the more proximal fifth ‘nature’ described in the table above.

The deeply felt need of alienated humans to reclaim a sense of ek-stasis is embodied in the ‘market’ for arcadian imagery. The restorative value of engagement with more-than-human aspects of our landscape is demonstrated by numerous sociological, geographic and psychological studies. These have shown that people visit wildernesses to satisfy a fundamental thirst for the sense of well-being it can provide.

Capitalism adapts to malaise-driven need for ek-stasis by marketing virtual arcadia: Augustine’s book of ‘nature’ has thus become digitised; relaxing, healing and regenerating properties of ersatz ekstasis are available to purchase.

\footnote{Kull, Kalevi 1998. Semiotic ecology: different natures in the semiosphere. – Sign Systems Studies 26: 344-371}
Several American churches try to kick-start religious experience in the congregation with recordings of birdsong and water flowing and videos of more-than-human sites.\textsuperscript{558} Daniel Levi and Sara Kocher remark that people are already falling asleep to the electronic sounds of ocean waves and resting in front of their computers whilst watching virtual fish swim by. For a few hundred dollars, you can buy a ‘virtual vacation’ that gives you instant relaxation by immersing you in ‘nature’ scenes matched to the appropriate sounds.\textsuperscript{559}

The malaise caused by desire for ek-static communion reveals fissures in the capitalist project because fulfilments may lie outside the market. In response, the market manufactures these palliatives to alleviate symptoms, nonetheless:

If you view experience as only your sensations, then virtual reality can simulate the experience of reality [at least for vision and sound]. But if you view experience as a ‘person—world’ interaction, then virtual ‘nature’ is an inferior experience. The problem with virtual ‘nature’ is not that it simulates a person’s experience; it is that the context is missing. Our experience is no longer connected with our relationship to the world; it is no longer a learning experience about the world. Borgmann characterises the likely effect of this disconnection as resentment. People will come to view the real world as a commodity [like the experience they are buying in hyperreality], and will resent the real world because it lacks the glamour of hyperreality.\textsuperscript{560}

If we refer back to the Coca-Cola model of pleasure delivery discussed in chapter 4, we can see that this process generates an addicting feedback-loop: these solutions may provide the sugar but not the vitamins of the proverbial fruit.

\textsuperscript{558} J Briggs, J ‘The promise of virtual reality’ The Futurist, 30(5), pp. 13-18
\textsuperscript{559} D Levi & S Kocher, ‘Virtual nature the future effects of information technology on our relationship to nature’. Environment and Behavior, 1999 31, pp. 203-226, p. 205
\textsuperscript{560} Levi &Kocher,p. 205
Also, widespread use of virtual ‘nature’ to ‘heal’ the fragmentations of our spiritual, social and psychological ecologies may render us less aware of the impact of our practices on the environmental ecology. Spectacle, when more real and more spectacular than everyday human imagination, fosters passivity and holds us at a remove; spectacles of domination and dominion induce awe and powerlessness or encourage the viewer to defer to the greater power represented by the display.

B McKibben in *The End of Nature* argues that second ‘nature’ documentaries that show beautiful tracts of wilderness render more-than-human features of landscape somehow disappointing and unable to live up to the narrative highs induced by its representation.

He has argued elsewhere that the virtual world has begun to become formative of experience in embodied aspects of landscape, rendering the latter apparently dull. J Knighton suggests that this problem occurs equally in repeated exposure to mediatised images of beautiful natural environments. His Harpers article ‘Eco-porn and The Manipulation of Desire’ suggests that ubiquity of arcadian representation induces a devaluing of non-spectacular natural environments. He describes the consequence of this as ‘nature’ pornography. Sumptuous images of perfect ‘nature’ may lead us to devalue the experience of other important but unglamorous local areas of ecological worth because we downgrade the significance of more-than-human aspects our local surroundings, experiencing ‘nature’ only in virtual environments may disrupt our physiology because of the lack of exposure to natural daylight. As we become less aware of the changes in our local natural environments, we may not perceive the health-threatening changes in air or water quality that are occurring in the

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environment. The failure to preserve local natural environments may have widespread impacts on the overall survival of natural ecosystems.\textsuperscript{562}

This performance-addictive mode of representation becomes very concerning if virtuality becomes an enframing and designed landscape.

The values enshrined within these vectors of landscape contrast sharply with Arne Naess’ deep ecological assessment of the merits of spectacle and ek-stasis in relation to more-than-humanity as David Rothenberg recounts:

Michael Soule, Arne, and I tried to take a trip in the desert. The first stop was the Grand Canyon, but Arne found this too grand. "Spectacular!" he exclaimed, "why must we always wish nature to be spectacular? Can't we find something ordinary, with sun, a few rocks to climb, lizards, and flowers?"

Okay, the search began, across the whole state of Arizona. '[...] We then just turned off the highway, drove our rented Toyota up a sandy wash, and stopped under a large, sheltering tree just at the point the arroyo began to get rocky and inviting for the climber. This would be home. I was mad. We had forsaken the grandest of canyons for this piece of nowhere? "Our purpose," said Arne, "is to dwell, in the Heideggerian sense." To take hold of a place, to learn its meaning for each of our own quests. [...] So toward our own selves in a place so unspectacular none of us will ever be able to remember its name, or know how to find it again. It is everyplace, or even just the instructions for how to understand any place. Arne surprises us once again by teaching how to love any bit of the land, any spot where humanity and nature can encounter each other with respect and time.\textsuperscript{563}

\textsuperscript{562} Levi & Kocher, pp. 203-226, p. 207
\textsuperscript{563} David Rothenberg, Out to Nowhere: Travels with Arne Naess Trumpeter (1992) journal of ecosphy Vol 9, No 2 (1992)
A coda to this chapter might suggest that eco-performance makers could think twice about engaging with spectacular more-than-human settings in site-specific and landscape performances in favour of engaging with more humble but nevertheless beautiful and profound ecosystems, like for example that shown in the picture above. They should perhaps also be aware of the seductive and de-worlding propensities of technologic and virtual landscaping. When using technology in these contexts, tropes of de-familiarisation or ‘failure’ seem appropriate. Kershaw suggests that ‘spectacles of deconstruction’ of this kind might demonstrate fissures in our landscapes and aid ecologically oriented work.\textsuperscript{564, 565}

In \textit{Theatre Ecology}, he notes the issue of our dividedness as humans, as individuals, and against ‘nature’ but also the dangers of falling into the same trap of division:

\begin{quote}
Spectacles of deconstruction that characterise the Performative Society can encourage a reflexivity that enables us to see this very clearly. But then as the society is constituted of such spectacles, we run the risk always of getting
\end{quote}

\textsuperscript{564} Kershaw, TE, p. 220
\textsuperscript{565} Kershaw, TE, p. 237
caught in an endlessly recessive mirror reflection that simply reinforces the
powers of violent division, reproducing the destructiveness that usually ensues
from spectacles of domination, resistance and contradiction.566

This raises concerns that eco-performance artists should braid deconstruction of
divisive features of landscapes with harmonious reinforcement of connectedness. I
return to this thought in chapter twelve and explore it more thoroughly in chapter
fourteen.

10.6. b. ‘Unnatural’ Selection

Virtual technology mutates third ‘nature’ praxis-traditions into fifth ‘nature’
immersive ones; meanwhile, other contemporary practices develop Second ‘nature’
into fourth ‘nature’ praxes. Selective breeding, the process of breeding plants and
animals for particular traits, has historically led to hybrid species of domesticated and
farmed more-than-humans that dramaturgically and physically embody their
‘function’ as resources in the landscape:

Figure: 15 Richard Whitford: A prize cow in a barn [1890]
This vector of human design and ownership denies intrinsic worth to more-than-human performers and performance sites, by embodying and highlighting their affordances for human exploitation as resources.

This cultivation of life has developed in postmodernity to encompass ‘creation’ and ownership of life-making itself; in the early Twentieth Century, Heidegger suggested that thinking was becoming reduced to the exchange of trafficable reductive ideas, it has becomes superseded in importance by information, which in ways homologous to aspects of the more-than-human landscape has become commoditised.  

Some of the importance lent in the industrial era to capital and labour has been superseded in overdeveloped countries so that information and knowledge have become key energy sources in our commodity and information driven ecology.

Genes, as encoded information, are subject to this matrix which has generated a series of performance landscapes where ‘knowledge, not labour, is the source of value’.  

This development is nevertheless mutated by industrial age instrumentalism:

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567 Heidegger Letter on humanism, p. 4  
To ‘make’ became the most revered verb in the dominant parlance. To make money, to make things work, to make events happen, to make a living, etc. replaced all those terms that expressed the inclusion of humanity as a part in a greater being, rather than being the master, able to create or destroy.  

This is demonstrated by developments in cloning and genetic modification. In 1980 the US Supreme Court legislation allowed living organisms to become patentable; this enabled new performative modes of expropriation over the more-than-human world and allowed companies to patent traditional medicines, regulate seed control, outlaw use of heritage seed varieties, and genetically engineer seeds, which require re-purchase every year.

This vector of vampiric performative growth constituted an immaterialised act of enclosure that has adapted to Twenty First Century developments in the de-worlding of grund by edict: information itself is now a form of property. By 2007, changes in ownership over genomes and applications of genetic manipulation resulted in the top 10-biotech companies accounting for ‘two-thirds of the sector’s total revenues’.  

Figure: 17 Dolly the Sheep: The First Cloned Mammal Preserved by the Art of the Taxidermist [with hay and indexes of the science lab]

569. R Farhang Globalization on trial: the human condition and the information civilization, IDRC Books, Ottawa, ON, Canada, 2000, p. 66
571. NOTE: In 2001, the ten drug companies in the fortune 500 ranked far above all other American industries making an average net return of 560% higher than all other industries across American commerce .Fortune magazine, time publishing. April 15, 2002
Dolly above, has been doubly denuded of value: her stuffed corpse is not intended to stand for her species but for the information encoded in her genes, nor does she stand for herself, she is already a commodity and like a Warhol print her genetic code is reproducible and commoditised.

Her anonymity is not the anonymity of the single sheep reduced by ‘its’ presence in the ‘crowd’ or the taxidermists taxonomic example of a species, nor the subject reduced to reproducible image: dolly herself is reproducible there can no longer, we are led to believe, even be an authentic individual, thus her human name when most sheep are nameless seems an ironic joke. But of course no two cloned sheep can in effect be the same, the idea itself seems to further dematerialise dwelling. Like some nineteenth century exhibits, it is debateable if her death from lung disease and her preservation as object represents a human triumph or admission of desperate failure.

Chapter Ten has described a number of ways in which the immediacy of ego-driven human concerns, immaterial modes of colonisation, ideological landscaping and technology itself, can mask Gaia’s sustaining presence. Our world is partly that of
Godot: the deus-ex-machina is part of landscape partly constituted of simulacra in which difference, proximity mimesis, analogues and digitalisation converge in performative paradox.
SECTION FOUR: RE-MATERIALISATION?

While, section three explored a variety of vectors of de-worlding, section four will investigate embodiment, performance in life and the theatre ecology.

I will search for clues to suppressed praxis-traditions that might aid the development of a deep ecocritical poetics of performance. This process partly consists of historical analysis intended to uncover submerged third praxis-traditions within our landscape[s]

Chapter Eleven: Entwined Performances of Landscape, Community and Praxis-tradition

This Chapter explores vectors of engagement with landscape, embodiment, the more-than-human world and performance that fall beyond traditional archival accounts.

11.1. Embodied Landscapes

Embodied as well as mapped traditions in drama and performance incarnate affordances for meaning, if not always for significance.

This chapter asks if suppressed or hidden praxis-traditions in western acting, ritual and dramatic traditions might be of use in eco-performance and eco-theatre.

Initially I will argue that despite the broad tradition of actor training having developed within a humanist ecology, its formations and ecologies might retain some Animic and ritual praxis-traditions which encode modes of accessing via phenomenological senses of the performer and / or spectator.

11.1. a. Action and Meaning
Peter Arnott points out that drama [the Greek for play] initially referred to action.\textsuperscript{572} Aristotle saw the dramatic as ‘an imitation, not of men as such’, but rather of ‘forms of activity’.\textsuperscript{573} His suggestion that a play’s power to attract and influence consists of a process of action meshes with Stanislavsky’s later conclusions that we formulate a response to drama via an empathetic contextual reading of a character’s action in relation to environment and event.\textsuperscript{574} \textsuperscript{575}

Stanislavsky’s view of onstage action is cognate with a notion that character- in -life is not purely a ‘given state’ but an emergent property which arises from orientation to real and imagined events, objects, relationships, thoughts, memories and ambitions. In \textit{At work with Grotowski on Physical Actions} Thomas Richards quotes Grotowski: ‘Actions are activities which are dynamically oriented towards goals or in reaction to events in relation to propensities and capacities of the self and the environment’.\textsuperscript{576} Acting is behaviour that is intentionally constructed and refined from capacities of the human ‘animal’. It is selectively refined behaviour employed for re-presentational purposes.

Approaches to acting heighten facets of culture and human ‘nature’ within a broader embodied constructed, institutional and semiotic matrix. They isolate single areas and styles of activity. Each acting approach is embedded with praxis-traditions of signification. Brecht for example, asked actors to attempt innumerable variations on an action such as falling off a table, to refine socially relevant actions.\textsuperscript{577}

The fact that Stanislavsky’s interest was predominantly in psychologically legible ‘social’ action and Brecht’s was in ‘socially’ legible psychological action does not change the vehicle of the instrument of physical action. Thus, different praxis-

\textsuperscript{572} P Arnott, \textit{Introduction to the Greek theatre}, Indiana University Press, Bloomington, 1959, P. xii
\textsuperscript{573} E Duerr, \textit{The length and depth of acting}, 1962, Holt, Reinhardt and Winston Inc, USA, P.34
\textsuperscript{574} Toporkov, Vassili Osipovich, \textit{Stanislavsky in rehearsal} trans J Benedetti, Methuen London, 2001, p.18
\textsuperscript{575} S Carnicke, \textit{Stanislavsky in focus}, 2nd ed, Harwood Academic, Amsterdam, 2003, p. 154
\textsuperscript{576} T Richards, \textit{At work with Grotowski on physical actions}, Routledge, London, New York, 1995
\textsuperscript{577} C. Weber, ‘Brecht as Director’ \textit{Drama review}, vol. 12, no. 1, 1967
traditions of action as well as different actions themselves manifest as differing vehicles of ‘meaning’ and by association also of significance. Hence, there is a way of falling, which isolates aesthetically apposite affordances of the action by removing and defining specific contexts and praxis-traditions of falling. Praxis-traditions of action help isolate affordances for potential ‘meaning’ through engagement with other beings and the world

11.1. b. The Forgotten and the Unknown

Actor training demonstrates the capacity of the palimpsest of the individual to learn new practices and to become physically, mentally, spiritually, socially and perceptually acculturated. Thus, embodied and immaterial elements of landscape can be adjusted through praxis. Body memory allows for the awareness of other archetypal and embodied worlds to border our daily performances. Millions of years of evolution have left us hardwired with desires, memories and propensities, which are primeval and underlie our habits and even our habitus. However, it is also known that single generation habits can become passed on genetically, the connotations for ecological praxis and consumerism are that each set of habits could be passed to the next generation. Ecologic adaptation shows that more-than-human and human affordances have a point of communication. This implies that we can know other modes of being, particularly where there is proximity between human and more-than-humanity [Chapt 6]. Part of this communication involves the realisation of the forgotten: an experience which is initially non-discursive. There is a distinction to be made here between the unknown and the forgotten. The unknown is beyond the reach of our being, at least for the present; the forgotten has a number of modalities which interrelate. Forgotten does not here mean lost, or in the past; instead forgotten is akin to deselected, describing unrealised or atrophied affordances shunted out of the realm
of practice by other favoured affordance relations. Thus, that which is forgotten may also constitute a possibility for development of future practices. In this sense we have the paradoxical capacity to forget or remember the future.

This chapter investigates a number of ways in which forgotten ecological and ek-static relations might be re-membered. The first of these involves an investigation of the physical and cultural memories embodied in performance and ritual processes, some of which may be maintained in the transformative processes of acting.

Ritual disciplines of all kind contain what Grotowski terms yantra, or organon, from the Sanskrit and Greek respectively for instrument. These describe the ritual physical actions which capture essential racial and pre-racial energies and qualities of being.\[^{578}\] That these are often learnt from parents, grandparents or a ‘master’ implies a physical cultural dimension to this process: praxis-traditions of performative habitus are passed on which encode peakshifts of action. These cohere to create an aesthetic praxis-tradition. Ritual and theatrical performances are technologies of action amongst others. As techniques of acting refine and isolate actions and phenomena to engender a peak-shift, repressed affordances within these forms may provide opportunities for identifying ek-static modes necessary to envisage other ways of negotiating our sense of significance of the wider ecology.

### 11.1. c. Sacred Mutations

Bruce Wilshire identifies a performative link between ecological alienation and our disconnection with Ek-static ritual, observing that feast days and festivals traditionally mark specific points in the lunar and solar agrarian calendars.\[^{579}\]

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\[^{579}\] Wilshire, p. 179
Practices and images entwined with ‘nature’ cycles equate to performative praxis-traditions which may carry praxis-traditions of a potential radical ecological performance.

Jan Jagodzinski maintains that the ‘sacred’ in general has been ‘eroded to where rites simply become packaged consumer events’. Archetypal needs to mark the changes and depths of seasons may still be embedded within festivals like Easter and Christmas. However, performative feedback relations in our consumer ecology mean that just as Christ as symbol of renewal once displaced the Green Man, so has Santa Claus-originally a shamanic figure and one time symbol of the Coca Cola company-become a more prevalent high street yuletide symbol in Anglo-Saxon culture than Christ.  

This iconic mutation reflects the central tenets of our growth economy; the icon, which indexes the calendar year, was once the ‘bringer of the new season’, became the ‘giver of God’s message on earth’ and is currently a ‘provider of material goods’. Santa’s shamanic connotations in combination with other tropes, like the Christmas tree, Easter eggs and Christ’s resurrection, hint at the existence of a deep stratum of desire for ek-static connection with the more-than-human world. This urge is de-territorialised by the performance principles of consumerism.

11.1. d. Good or Bad Folk?

A search for praxis-traditions which reinvigorate ek-static communion raises Marcuse’s critique of the heroic-folk formulations of romantic naturalism:

> These formulations announce a characteristic tendency of the heroic folkish realism; its deprivation of history to a mere temporal occurrence in which all structures are subjected to time and are therefore inferior. This de-

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580. Jagodzinski, p. 223
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historicisation marks all aspects of organicist theory: the devaluation of time in favour of ‘space’, the elevation of the static over the dynamic and the conservative over the revolutionary, the rejection of all dialectic, the glorification of tradition for its own sake.  

This thesis looks to folk as a culturally and materially defined dynamic process and as an ecology containing a wealth of primary and repressed affordances for being. It does not regard the hardships of medieval feudalism as an idyllic arcadia. Folk should not be thought of as a ‘value’ but as an archival repository of embodied and orally transmitted praxis-traditions. The potential radicalism of partially un-prescribed praxis-traditions embedded in folk traditions as are the embodied results of centuries of repression, conservatism, and anthropocentric nationalism. Love of the land, though, is not the equivalent to the love for an anthropogenic iconic universal like a flag, though the two can become conflated as in the Nazi appropriation of ‘Volk’, an indication that folk, like the rest of Gaia and ecology, is far from ‘pure’.

With this caveat, I will now attempt to at least identify some hidden holistic-praxes in our landscape.

### 11.2. Forgotten Praxis-Traditions

Chambers, in reference to the Maypole Dance, proposes that ‘the rationale of such customs is fairly simple; their object is to secure beneficent influence of the fertilisation spirit’. This glosses the complexity of the practical ecological value of such binding quasi-theatrical practices. In Moravia, for example, at Easter, it is still customary for children to plant willow sticks in the ground, in the hope that the personal aspirations and health of the individual, with the stick itself, might take root

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584. Margulis, *Deep Ecology & the Gaian Era*  
and grow. Such sun charms, garlands, fertility rites and carnival are traditions which bonded communities. They also tied them to time and place in the context of natural cycles, and direct contact with the seasons through embodied practices of planting. The direct knowledge that a tree planted as a child will grow with the individual represents a quality of relational practice. These traditions are entwined with different cultivating praxis in landscapes with agrarian roots like ours than in more tropical and fecund climes.

These influences combine community, ecological materiality and cycles of growth, which metaphysically bind the human and more-than-human. Animist praxis-traditions persist in tales of pixies, will-o-the wisps and mermaids and in hobby horse rituals and mummers plays which contain some of the cells of a pre-Christian theatre tradition. Some possibilities for alternative eco-performative relationship with the more-than-human world remain scattered and re-contextualised through various theatrical practices.

11.2. a. Sullied Flesh

Edwin Duerr points out that the features of the Jongleurs Ioculatores, influenced by Latin, Teutonic and Celtic influences from the Sixth Century until their break up in the fifteenth and sixteenth centuries, were largely features of the Roman Mimi. Repressed Pagan ritual, carnivalesque, and performance practices were absorbed to introduce some pleasures of the Pagan theatre into church services through music and the introduction of dramatic enactments:

If the comparative study of religions proves anything, it is that the traditional beliefs and customs of the medieval peasant are in nine cases out of ten but the detritus of heathen mythology and heathen worship, enduring with but little

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586. Chambers, p. 91
587. Chambers, p. 64
Performing Gaia

external change in the shadow of a hostile creed. This is notably true of the village festivals and their ludi. Their full significance appears only when they are regarded as fragments of forgotten cults, the naive cults addressed by primitive folk to the beneficent deities of field and wood and river, or the shadowy populace of its own dreams.  

A number of Pagan practices continued as folk festivals and native customs; in the final decade of the Seventh Century, the church declared a ban on Dancing and mysteries performed by men and women according to ancient custom alien to the Christian life. No man is to wear female dress, nor woman to wear what belongs to a male. No one is to don the masks of comedy, the satyr play, or tragedy. No one is to shout the abominable name of Dionysus whilst treading grapes in the press nor celebrate the wine pouring.  

The Bishop of Lincoln’s condemnation of customs including miracle plays, drinking bouts and Pagan celebration, reflects the cultural-material impact of these dominant structures of authority on the features of this landscape.

In 1250 the University of Oxford ‘forbade routs of masked garlanded students in the churches and open places of the city. Prohibitions upon ‘ludi-inhonesti’ of various kinds occasionally mixed with liturgical traditions but revealing ancient, and hence Pagan, practice are on record in 1287, 1367 and 1384. Nevertheless some elements of these praxis-traditions persisted. Robin Wallace notes that large scale dialectic between Christian practice and Pagan festival ‘goes far towards explaining the presence of drama in the medieval liturgy’.

588. Chambers, p. 94
590. Chambers, p. 92
591. ibid.
In liturgical drama some post-Animic mimetic praxis-traditions combined, under the church’s auspices, with those of Neoplatonic metaphysics. When the performance site of drama moved in the Twelfth Century from the church to its ‘precincts to the graveyard or the neighbouring marketplace’, the move from enclosed indoor drama represented a political claim upon the public place, but with the paradox of ecology it also admitted more-than-human world and Pagan festival elements into liturgical performance.

Where popular Animic traditions could not be eradicated, they were dispossessed of their metaphysical context in the mutating praxis-tradition through a combination of ecclesiastical and legal constraints; the church ‘withdrew state funding for dramatic festivals, the effect was to drive drama from its home in the theatre to the hippodrome’. Animic praxis-traditions of spectacle, cross-dressing, masking and transformation thus combined with other forms over times within popular forms like pantomime.

Some attempts by contemporary ecologically oriented performance companies and eco-activists to reclaim the power of these Pagan praxis-traditions, achieve differing levels of success and will be examined in chapter thirteen.

Loss of Animic praxis-traditions is partly due to the historically diminishing status of oral and embodied agrarian traditions. The church, and later the university conferred value upon physical and linguistic tropes, which reflected aristocratic and bourgeois values over peasant values and traditions. Liturgical and folk performances were initially differentiated in terms of their language, as well as by their respective indoor/outdoor status.

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593. Chambers, p. 79
594. ibid.
595. Wiles, p. 64
11.2. b. Political Bodies and Voices; a Developing Theatre Ecology

Once professional companies escaped the first wave of Puritan opposition in the country and by the City Corporation of London, the embodied skills of the fool converged with rhetoric, and university men worked with theatrical artisans of the guilds. Some, like Tarleton, brought the clowning traditions of the fair and of the court to the theatre ecology, and playwrights incorporated dumb shows, mask, personification, clowning and oratory in their texts. Aesthetic, spiritual and philosophical values are embedded in the spatial and embodied tropes of these performance traditions.

Two languages of performance begin to emerge here. One is the tendency to flight and to verticality, a physical embodiment of aspiration towards the deferred heavenly realm of the Hellenic-Judaeo Christian inheritance. The other is a tendency towards grund, a return to earth. The first is embodied in the theatrical languages of French and English neoclassicism. The second is located within popular folk traditions.

Jacques Lecoq [1921 –1999] argued that Commedia Del Arte, for example, operates on a horizontal axis, the area of articulation for the performer being the lower back and the groin:

The driving force is not what to play but how it should be played. What forces are brought into play? Who is pulling who is pushing who is pulling or pushing himself? Who is being pulled or pushed? By answering these simple questions, we can give the sequence its dynamic.

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The tragic romantic mode, in contrast, is expressed via vertical movement, which takes as its centre of expression the chest: ‘Tragedy is always vertical: the gods are on Mount Olympus’. The grotesque, however, is also vertical but with a low centre of gravity and energy it is focused ‘in the other direction: their gods are underground’. The Christian god is also ‘up there’ and conflated with aspiration towards the seat of reason away from the groin and the solar plexus and away from manual labour, and labour with the ground.

Cognate praxis-traditions which index the low, degraded, comic, immaterial, heroic and platonic-ideal are embodied in performance tropes and demarcations of prose and verse; the Elizabethan university wits associated poetry with proximity to divinity, and conflated peasant ignorance with prose; Samuel Daniel [1562 –1619] puts it this way in his 1599 poem *Musophilus*: ‘as for poesy what shall I say? Since it is well approved the speech of heaven, weakness speaks in prose, but power in verse’.  

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600 Lecoq, p. 111
Meanwhile, Nash [1593 – 1647], in *The Unfortunate Traveller* [1593], describes poets as ‘above the world of ignorance and all earthly conceits’.  

11.2. c. Empty Gestures?  

In the performance traditions of renaissance England rhetorical praxis-traditions of action were adapted from the guidelines of rhetoric laid down in the Roman texts of Quintillian [35 – 100 AD] and Cicero [106 – 43 BC] who themselves adapted observations of Greek actors for use in debate and law.  

Their guidelines were hybrids, at a remove from the original copy of the Greek theatre ecology from which they were taken. Rhetoric reconfigures embodied behaviour to a referential plane. Quintillian celebrates gestures, which are often descriptive actions of the hands, face, and voice. They are not actions, which according to Grotowski are the sign of peasantry and emanate from the trunk, but are gestures, indices of the urban ‘man’: ‘A gesture is not born from the inside of the body but from the periphery’.  

Nonverbal psychologist David Givens describes the periphery of the body; hands, feet and face as neuro-biologically linked to speech centres.  

Hence, a gesture is discursive, or one might say illustrative, even logo-centric, whereas non-discursive action stems from the trunk, which for Decroux is the seat of nonverbal expression.  

Grotowski suggests that the peasant handshake is an action, stemming from the trunk, from the centre of the body, whereas the city handshake is a gesture from the periphery. The writings of Quintillian, which heavily influenced the enlightenment theatre ecology, represent a transcribed and codified praxis-tradition of action.
embodying specific values-adapted for debate and advocacy; they embody demonstrative and re-presentational modes of theatrical action. They embody power in a landscape where grund is becoming gradually superseded by edict and where birth right is becoming supplanted by contract. Gestural techniques are also urbane rhetorical rules ensuring that the tones of voice, postures, gestures, and movements of the arms, and head contribute to the embodiment of just one character, that of the distinguished high status advocate.

Rhetoric’s mimesis is developed form the theatre ecology of Greek tragedy founded upon those highborn and influential characters, which embody the kinds of characteristics which were also thought well of in roman society. The values of the polis of Hellenic humanism are carried by these praxis-traditions.

These heroic postures filter through French classicism to appear codified in Lecoq as verticality of posture and movement from the chest. In addition, the geometric patterns of neo-classical hegemony are also a feature of his loose codifications for tragic staging. 608 The erect stance conflates socialised praxis-traditions of the Christian/Hellenic synthesis, which valenced control and reason, with evolutionary primate dominance display tactics, listed by David Givens as follows: ‘Signs of dominance evolved from offensive body movements derived from the fight or flight response […] expressed through displays designed to make the body seem more powerful, threatening, and ‘bigger’ to the eye‘. 609

The posture is described by Givens as ‘Broadsided display’:

The act of enlarging or exaggerating the body's size to dominate, threaten, or bluff an opponent. To appear physically powerful, humans and other

608. Jacques lecoq, pp. 126-137
609. Givens, Dominance, unpaginated (see below)
610. NOTE: “dominance shows in such nonverbal signals the business suit, the eyebrow raise, the hands-on-hips posture, the head-tilt-back cue, the palm-down gesture, the swagger walk, the table-slap, a lower tone of voice, and the wedge-shaped broadside display. Dominance cues may also be used to express a confident mood
vertebrates display expanded silhouettes to loom larger than they truly are. Business and military jackets, e.g., exaggerate broad shoulders and wide chests, just as puffer fish [family Tetraodontidae] show swollen profiles by inflating like balloons. [...] The vertebrate visual system is reflexively designed to warn of danger from suddenly looming objects.\textsuperscript{611}

The dominant posture does not enter the Commedia in unexaggerated form except for the often aristocratic unmasked lovers. Although ‘scenically’ commedia body positions dominate the stage they do not adopt ‘socially’ dominating postures.\textsuperscript{612}

For Quintillian the educated rhetorician physically disassociates his body from negative elements, forces and emotions: ‘the torso must be straight’.\textsuperscript{613} ‘It is ugly to keep the feet too wide apart and almost indecent when in motion’.\textsuperscript{614} ‘Avoid effeminate movements and do not rock to and fro’.\textsuperscript{615} ‘Shrugging the shoulders is rarely acceptable because it shortens the neck and produces an impression of humility’.\textsuperscript{616}

The characteristics critiqued are those of the Clown or Commedia artist, which evolved from folk traditions, Animic traditions and even the slave theatres of Rome. These are physically related to demeaning associations of toil, pastoral and agricultural activity and sex, all of which are degrading to the oratorical hero. In the Elizabethan performance ecology, the Clown physically embodies the low, degraded and ‘natural’. Certainly, the Clowns were equipped with skills and traditions passed orally and through imitation.\textsuperscript{617}

\textsuperscript{611} Givens, dominance, unpaginated
\textsuperscript{612} K Richards, Commedia-del arte - Lecture, University of Manchester, 1992
\textsuperscript{613} Quintilian, institutioratoria, book x1, cited in J Benedetti, The art of the actor p. 28
\textsuperscript{614} Benedetti, p. 28
\textsuperscript{615} ibid.
\textsuperscript{616} Benedetti, p. 26
\textsuperscript{617} Eugenio Barba, Odin lectures, June 2004, Holstebro
Thus, performative ‘neutralities’ are culturally formed apart from the facticity of the body itself. The ‘neutrality’ of Lecoq borrows from French neo-classical ideals; the body centre is located in the centre of the chest, as much a culturally acquired notion as the classical Japanese idea that neutrality requires a low centre of gravity located at the hara, below the navel. 618

The disreputable and transformative ‘nature’ of the fool tradition and its qualities as a repository for the ‘hidden’ and mysterious are reflected in a convention mentioned by Middleton [1580 – 1627] in *The Mayor of Quinborough* [1596]. He refers to a mode of revelation or visual direct address used by the fool and redolent of the terms ‘reveal’ and ‘clocking’ used in mask and Clowning technique today: ‘O, the Clowns that I have seen in my time! The very peeping out of one of them would have made a young heir laugh, though his father lay a-dying’. 619 620 In the developing landscape of the Seventeenth Century, valorisation of reason and design within the theatre ecology is cognate with developments in the wider landscape.

The dominant praxis-tradition of urbane manners becomes increasingly reified and favoured over peasant traditions. Dryden [1631 –1700] in *An Essay of Dramatic Poesie* suggests: ‘converse must be heightened with all the arts and ornaments of poesy […] and must be such as, as strictly considered, could never be supposed spoken by any without premeditation’. 621 He applies the passive terms ‘image, representing and ornaments ‘in an attempt to define a praxis-tradition of representation of ‘human ‘nature’, representing its passion and humours’. 622 623 624

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620. NOTE: Nash in his *Pierce peniless* (1592) describes how in a provincial performance a justice of the peace berated the townsfolk for seeming to mock the queens men because of the laughter caused when Tarlton, employing this device “first peeped out his head”<http://www.oxfordshakespeare.com/Nashe/Pierce_Peniless.pdf>
622. ibid.
623. ibid.
624. Duerr, p. 195
The Restoration theatre ushers in the performance ecology of representation and ornament; it celebrates refined ‘nature’ and its forms critique peasantry. It also, as Duerr notes, marks the start of a more consolidated codification of the actor’s art which remains replete with dialectical positions on embodiment and representation until it becomes a ‘science’ under the theatre laboratory models spawned by Stanislavsky and Copeau [1879- 1949]over two centuries later.

11.3. Embodied Archaeology

Dualisms of drama and performance and our apparent lack of a disciplined ritual response to alienation are raised by Jerzy Grotowski in *Towards a Poor Theatre*:

> The rhythm of life in modern civilisation is characterised by pace, tension, a feeling of doom, the wish to hide our personal motives and the assumption of a variety of roles and masks in life [different ones with our family, at work, amongst friends or in community life, etc.-]. We like to be ‘scientific’, by which we mean discursive and cerebral, since this attitude is dictated by the course of civilisation. But we also want to pay tribute to our biological selves, to what we might call physiological pleasures. We do not want to be restricted in this sphere. Therefore we play a double game of intellect and instinct, thought and emotion; we try to divide ourselves artificially into body and soul. When we try to liberate ourselves from it all we start to shout and stamp, we convulse to the rhythm of music. In our search for liberation we reach biological chaos. We suffer most from a lack of totality, throwing ourselves away, squandering ourselves.

I have already argued that a proportion of this sense is rooted in a disconnection with the wider more-than-human ecology. A number of twentieth century performance

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performers have attempted to respond to the developing alienation of the Nineteenth and Twentieth Century to reclaim ek-static-being through performance practices in order to ‘reclaim’ ‘the body’. These include attempts by some, like Artaud [1896 – 1948], to rediscover Animic roots of ritual. Grotowski engaged in a search for the originary man. The Living Theatre responded to sexual and social repression. Butoh master Kazuo Ohno [1906 –2010] was concerned with they’re ‘re-birth’ of the ‘self’. Early attempts to performatively re-colonise ‘the body’ are made by Decroux [1898 –1991] in France and Meyerhold [1874 –1940] in Russia. More contemporary theatre companies in Britain like Welfare State International and Horse and Bamboo have also attempted to retrieve praxis-traditions of folk dramaturgy. Many of these practitioners argue that traditions of the body need reinvention or rediscovery.

11.3. a. Decroux and Meyerhold the New Old Man

For Decroux and Meyerhold, who were not concerned with an ecological agenda but a political one, this process involved what one might describe as a process of embodied ‘archaeology’ designed to identify praxis-traditions of expression absented from the legitimate theatre ecology. This led to developments in physical training, as well as in dramaturgy and in physical responses to performance site and subversions of the traditional proscenium arch theatre. For Meyerhold, early modern folk traditions and medieval traditions of performance embodied ‘vast unfathomable depths’ ‘beyond

627. A Artaud, The theatre and its double, One world Classics, Richmond, P. 121
628. CosD seminar, did Grotowski invent physical theatre?, Feb, 2007
629. Innes, p. 173
630. SF Horton & T Nakamura, Hijikata Tatsumi and Ohno Kazuo, Routledge, London, p. 90
631. Leabhar Etienne Decroux
634. Horse and bamboo, retrieved 23 feb 2008 <http://www.horseandbamboo.org>
635. Braun, Meyerhold on theatre, p. 139
the surface of life'. Such forms had been ‘banished from the theatre’ just as their ritual origins had been banished from society.

Meyerhold and Decroux’s Marxism caused them to search for a new socialist industrialised hybrid of the arcadian peasant, Meyerhold through the grotesque and Decroux through ‘purity’. Their search for lost-peasant traditions took them both to the repository of some Third Praxis-tradition cells embodied in physical traditions.

Figure: 19 Biomechanics 1927:

8) Dropping the Weight:

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636. ibid.
637. ibid.
638. ibid.
639. Thomas Leabhart Etienne Decroux, p. 15
Decroux and Meyerhold were not interested in an attempt to reclaim a lost relation with the more-than-human world, but in aestheticising an idealised proletariat: Biomechanics, for example, adhered to the Catechism of Work Exercises formulated by Gastev who was the founder and director of the Central Institute of Labour. Meyerhold’s group biomechanical exercises exhibit a mechanised Twentieth Century industrialised / mechanised hybridisation of the agrarian praxis-traditions of commedia. The exercises involved ‘weight-bearing of all kinds to practice stamina and weight-bearing endurance, turning movements both horizontally and vertically, swings of the arm, forceful and gentle with smaller and greater swings; jumps and throws, which unexpectedly must be sure and fast’. 640

This reveals complexities of embodied archaeology in theatrical form: praxis-traditions of the performance principle and of enlightenment scientism are embedded in biomechanics, alongside early and premodern tropes. For Decroux, the aim was to reduce behaviour to its ‘purest’ form, a similar aim to Meyerhold’s and similarly reflecting mechanistic Newtonian praxis-traditions:

The muscular action of manual labour and sports provides the subject matter for many of Decroux’s pieces, such as The Carpenter, The Washer Woman, Ancient Combat, The Factory, The Discus Thrower and others. Actions such as sustained force, shocks of effort, resistances, and counterweights underlie

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even those pieces that are not concerned with manual labour or sports. Like the labourer’s work, the technique demands strength, endurance, force, weightiness, and sustained energy. For Decroux, the worker’s or athlete’s movements are harmonious, logical, efficient, and beautiful.  

A superficial comparative study between sequences of Decroux’s extensor exercise and that of Meyerhold’s étude ‘Throwing the Stone’ demonstrates shared praxis-traditions, particularly in the trunk, which Barba calls the site of the pre-expressive and which we have already seen to reflect pre/urbanised ek-static-expressivity.

**Figure: 20 Extensor exercise:**

The figures illustrate the extensor exercise steps, showing the progression of movements.

**Figure: 21 Throwing the stone:**

The images depict the process of throwing the stone, highlighting the dynamic and natural expressions of the movements.

Both practitioners were concerned with finish and reduction. Aside from the obvious parallels with Meyerhold’s view of the proletarian body, Decroux was particularly enthused by the Russian Revolution, though his view from afar was tinged with a

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romantic classicism which Meyerhold may have found bourgeois: ‘one felt that at the moment Russia was not falling but rising up’. The idea of ‘rising up’ corresponds with Decroux’s image of the Promethean actor:

When an actor in shorts is lying on the ground, it’s a whole nation lying down.
And when he slowly rises up, you see the play of his muscles. After that, he comes and goes, lifts things, throws them. He is self-reliant man, and there’s his rapport with Promethean art.

This demonstrates a series of co-effecting praxis-traditions. The statement combines the embodied spatial metaphor of ‘rising’ with French classicism, the rhetorical rising and temporality of change are unique to theatrical performance which embodies dynamic shifts in action. The verticality of this ‘politically ascribed’ action reflects some of the humanist tropes embodied in classical rhetoric, but has evolutionary connotations as well. It is also a sign of a specifically human trait: all of these are affordances that are framed by a politically radical aesthetic praxis-tradition.

In the below images, the rise of the technological age and praxis-traditions of power are reflected in similar tropes within national socialist and a socialist realist art.

**Figure: 22 Socialist realism: Alexander Gerasimov: Lenin on the tribune,**
These ‘bodies’ demonstrate forward-orientated dynamism and stances of ‘power’ which are framed by a supportive community of figures and emblems. Thus, beyond fundamental evolutionary drives, when depersonalised and de-contextualised ‘the body’ will always be a ‘meaning-less’ dualist conceit- the ‘socialist’ body is thus problematic: there can, it seems, be no way to make a distinction between a ‘natural’ body or a ‘political’ body as ‘culture’ and ‘nature’ are dualisms defined by dwelling
and context. However, it is possible to say that Commedia, Circus, Carnival, and Puppetry provided Meyerhold, Decroux, and Jarry [1873–1907] with means to challenge ‘legitimate’ drama.

Embodied relations between the degraded ground and physical environment provide clues to aesthetic relationships with different modalities of the more-than-human landscape. Empirical scientific or romantic experiential approaches do not suffice, because it is the convergence of body and world which lends significance. Only one side of that affordance relationship has been investigated in this section, therefore for example we can understand affordances latent in the act of rising up, but significance is not possible until ‘rising’ encounters affordances in the ‘world’. Rediscovery of these forms is entwined with contemporaneous philosophical, cultural-material and physical landscapes. Thus, in the work of Decroux and Meyerhold their dwelling within the anthropocentric humanism of the socialist project is revealed in tropes such as ‘rising up’; a denial of the ground; a neo-classical trope associated with deferred being. 644

11.3. b. The Human Lab

In some early Twentieth Century theatre work, praxis-traditions of the mechanistic language of Newtonian physics, and of the performance principle embody the influence of Gastev and of Taylorism and are revealed in terms like ‘Theatre Laboratory’. These terms recall and embody enlightenment humanist values and thus delimit certain affordances.

In the theatre ‘lab’ the performer, initially at least, remained entirely in the ‘human world’ rehearsing in a vacuum, within theatrical ‘space’. Dwelling implies that all activity is situated; an ecological view requires that notions of theatrical ‘space’ and theatre ‘laboratory’ should be re-addressed. Grotowski’s laboratory work was

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644 Benedetti, The art of the actor, p. 7
influenced by holistic praxis-traditions but also by the imperial praxis-traditions of Delsarte’s [1811 –1871] proto-behaviourism and the principles of the Neils Bohr Institute. He was partly influenced by praxis-traditions within Meyerhold’s biomechanics which developed languages which ‘drew on the common associations of the scientific method: rigour, objectivity, systematic interrogation’.

Rehearsal ecology as a challenge to the notion of rehearsal ‘space ‘or rehearsing ‘environment’ offers a step towards a more ecologically centred frame for performance work. Deep ecological dramaturgy may need to identify modes of acting wherein forgotten disciplines of the body might be illumined, but these should not be executed, and divined within the conceptual no-’space’ of the laboratory but should always interact with, illuminate and deconstruct taskscape and materiality.

11.3. c. Eco-Fools?

An opportunity to reclaim the sacred non-humanist human may inhere in fooling, which adopts as Roy Battenhouse suggests, ‘a spirit of play amid a world of utilitarianism.’ Here objects, social structures and relations are subverted through the sideways logic of the fool. Contexts are necessary as is community and a sense of ‘place’ because subversion itself is in some contexts the sacred and political role of the clown. Comedian and co-writer of Jerry Springer the Opera Stuart Lee observes that the function of the sacred clowns of the Mexican Pueblo Indians is ‘to show us what we have to lose and what we have to gain if we step outside the restriction of everyday social convention’. Thus, a deep ecocritical account of fooling should engage with issues surrounding public ‘space’, the open air and the political and seasonal backdrop of the agrarian and political calendars. Examples will be described.

645. Pitches, p.11
647. S Lee, how I escaped my certain fate. Faber and Faber, 2010, p. 241
in the conclusion to this thesis; for now it is worth arguing that ecological performance of this kind prompts attention to re-familiarisation, dwelling, and what Baz Kershaw describes as the disappearance of the Human.\footnote{648} \footnote{649}

11.3. d. Disappearance and Re-familiarisation

Figure: 22 Butoh Performer Gustavo Collini

\begin{figure}[h]
\centering
\includegraphics[width=\linewidth]{butoh_performer}
\caption{Butoh Performer Gustavo Collini}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\linewidth]{body_weather_workshop}
\caption{Body weather Workshop:}
\end{figure}

\footnote{648. Kershaw TE, p. 117}
\footnote{649. Kershaw TE, p. 212}
Figure: 24 Child Playing in Puddle

![Child Playing in Puddle](image1.png)

Figure: 25 Monkey Playing in Puddle at Longleat Safari Park

![Monkey Playing in Puddle](image2.png)
The call for re-familiarisation in our anti-ecological landscape is invoked by the nondiscursively felt need for ek-static [rather than ek-sistential] relations with the more-than-human world. This non-discursive impulse ‘bespeaks an absence that one can comprehend only by recognising something similar in oneself’.

The low centres of gravity and uncanny bodies of Butoh for example, intimate a disappearance of the human, and reappearance of a non-socialised ground of affordance. As the human disappears, a new affordance may be made to re-appear, not of a common humanity but a common sense of being.

For this to be ecologically resonant it probably should not occur within ‘space’ or within social ‘drama.’ Ek-static communion may help to illuminate supressed affordances within the palimpsest of the human ‘subject’. Thus, within certain contexts, uncanny bodies, shared emotional responses to the vulnerability of the

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650. Kershaw TE, p. 237
human and more-than-human in the face of climate change and mass extinction, and the de-socialising power of the fool, may all provide access points to developing approaches to ecologically aware modes of performance. This may necessitate the development of performer training oriented towards significance, ek-stasis and awareness of dwelling perhaps even a new notion of neutrality which identifies more-than-human performance within the human. Some theoretical basis for these explorations will be explored in the following chapter.
Chapter Twelve: Non-Discursive Voice

I suggested throughout this thesis, that our practices, landscapes and perspectives upon ourselves as agents have limited our ontological access to appreciating intrinsic value of the more-than-human world. In this chapter, this study shifts focus from ethical, political, sociological and poetic aspects of ecologic performance to metaphysical features of our landscape. This enables engagement with deep-ecocritical relations between our performance in life and the performance of life.

12.1. Energy and Significance

Deep-ecologists suggest that nonverbal engagement with more-than-humanity, might afford access to what I term significance. This possibility doesn’t imply the mythical ‘big other’ of romanticism which is critiqued by Slavoj Žižek, but a big non Cartesian ‘extensio’ [extended energy] of interconnected, embodied dealing of which we are a part.652

This extensio links human and more-than-human subjectivity, human performance and the transference of matter and/or energy’. We experience religious experience, sexual attraction, aesthetic response, sensation, interaction, repulsion, collectivity and mood as energetic sensations.

We also experience our relations to more-than-humanity energetically: like a chord in music, each energetic frequency we experience has affordance to harmonise with others. These afford the possibility for matrices of meaning to develop via competencies for understanding which develop between participants in ecology.

I will now suggest that there exist communicative modalities which are non-discursive grounds of affordance for significance-making. Significance differs from

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meaning or signification; significance infers a sense of intrinsic value, which supersedes pure instrumentalism; it does not infer denotation but relation.

I avoid semiotic definitions, as semiosis is only one aspect of our embodied dwelling, which also features temporality, familiarity, embodied dealing, imagination, metaphor, projection, landscape, scale, and morphology. Understanding of these issues entails examination of performative engagements not based in abstract language.

12.1. a. The Non-discursive/ Non-verbal World

Lacan regards a pre-discursive realm as impossible, arguing that every reality is founded and defined by a discourse. However, an eco-performance perspective suggests that there is no prediscursive reality within the landscape of discourse, just as there may be an absence of dryness in the landscape of the sea. But, as the ocean borders the land, discourse can allude to other ecosystems and modes of experience upon its borders. A prediscursive reality might be discoverable for example, through practices rather than through discourse itself. Indeed, practices lead, according to Walpola Rahula, to

two sorts of understanding, what we generally call understanding is knowledge, an accumulated memory, an intellectual grasping of a subject according to certain given data this is called knowing. Accordingly, deep understanding is called penetration, seeing a thing in its true ‘nature’ without name and label.

George Mead posited ‘a prediscursive level of meaning located in the evolutionary development of life forms, the problem-solving conditions of social life, and the


655 NOTE: “Nirvana is beyond logic and reasoning” Only by experiencing can nirvana be understood, “it is to be realised by the wise within themselves”: Walpola, p. 44
More recent neurological research supports Mead’s view: our neurological paleo-circuits predate our capacity for language. A communicative stratum of events and nonverbal experience is processed by the nonverbal brain, a term described here by David Givens:

ancient centres [e.g., nuclei] and paleocircuits of the nervous system which evolved in vertebrates: from the jawless fishes to human ancestors for communication before the advent of speech. [...] as the brain's newer speech centres [e.g., Broca's area] control language communication, earlier areas of the nonverbal brain control communication apart from words.657

Our competence to react to some aspects of the world is innate and nonlinguistic: ‘we reside in a world of words, but still make many of our most important decisions about life and living as if we had never left the nonverbal world’.658

Our shared relations to tones, proximities, geometric or organic forms, colours, and resonances of sound belong to systems governed by our psychobiological, evolutionary and personal histories. Their affordances are constantly interacting with those of the physical world via our interactions and practices.659660 Because of this, modes of communication of the nonverbal world are understood non-linguistically: they are embodied and active. This is not the world of abstract reason, of logos or enlightenment thinking, it is the grund in which we share some fundamental characteristics with more-than-humanity. Thus, at this level of engagement some anthropocentric human values as Kershaw suggests, disappear. Some features of this world are expressive others are pre-expressive.

12.2. The Pre-expressive

656. RG Dunn, ‘Self, identity, and difference: Mead and the poststructuralists’ Sociological Quarterly, vol 38, no 4, 687-1105, P. 695
657. Givens, Nonverbal dictionary. Paleo circuits, Unpaginated
658. Givens, Nonverbal dictionary, nonverbal world, unpaginated
660. Tooby & Cosmides, unpaginated

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Performance practitioners tend to view flows of energy in the body as essential to presence. Barba calls this the realm of the pre-expressive; he describes the spine as the base of energy and the source of pre-expressive power.\footnote{Barba E, Odin Teatret Seminar, Holstebro, 2004} Movements of the torso and positions of the trunk in Decroux and Meyerhold exercises both, for example, express and allow optimum energy flow in the body.

The trunk for Decroux expresses the ‘hunger to speak’\footnote{Zarrilli, p. 133} This might provide a starting point from which to explore actions that engage with the idea of the disappearance of the human. Pre-expressivity is perhaps an unfortunate term, as Barba has observed, since each individual’s energy remains at base, of a certain quality:

> I have worked for many years with actors on the problems of energy and somehow there is always a personal energy which might be amplified and coloured, but which at base remains fundamentally unique to that person\footnote{Barba, 2004 holstebro}.

There is then, something both universal and individual which can be identified in the notion of personal energy; personal energy, described by Barba, is a kind of individualised vitality but also similar to personal Tao: defined only upon using and completely living life.\footnote{The personal tao, Taoism Library, Retrieved November 2010 <https://personaltao.com/taoism-library/.../illuminating-the-empty-space/>} Personal Tao is performative; it belongs to ‘presence’ and is discovered in the act of performing and in the refusal of performance. Our understanding of and access to significance is based on our capacities to let be and to act with, and is subject to ever-present relationality itself. I am arguing throughout this thesis that perception is performative and affordance based. We are performative ‘subjects’: a less logo-centric reminder of Bond’s multiple palimpsest self which is
understood neither as subject nor as post-subject, but as potentiality dependent on, triggered by and contributed to, by relation.\textsuperscript{665}

This model has been advanced throughout this thesis and may provide a way of thinking about the disappearance of the human and the reappearance of the non-humanist-human, in daily and extra daily performance settings.

The performative and embodied palimpsest includes modalities of pre-expressivity which, in performance theory, is a non-discursive projection of the organism into the world: a presence partly characterised by Barba’s elements of opposition, balance, and energy through refusal and excess exertion.

Physical oppositions in the Odin Teatret’s exercises and dramaturgy simulate the effect of a predator or rival in a state of fight or flight. Our biologically driven imperative for narrative is arrested by the contradictory signs [cues] or actions we witness: ‘fight or flight is an ancient sympathetic response pattern which, in the aquatic brain, accelerated heartbeat rate, raised blood-sugar level, and released hormones from the adrenal gland, preparing an alarmed fish to chase-and-bite, or to turn-tail-and-flee’.\textsuperscript{666} Thus at the level of non-discursivity, we encounter human universals; a grund which corresponds with observations of evolutionary psychologists.

But the Toaist performer YiYing Wu engages with more subtle relations:

\begin{quote}
I can move freely in this changing environment. Quite supportive! I don't need any external materials like painting, recorded sound or reading for assisting me to get into an aura or to feel certain energy. If I don't forget surroundings are changing and am aware of it, it will be a strong support naturally for me to unfold various states of my 'self'. The support is there already for me. I just
\end{quote}

\textsuperscript{665} Givens, Non Verbal Dictionary, Fight or Flight unpaginated
\textsuperscript{666} ibid.
have to trust my intuition, trust the world I am in. This is the meaning of ‘de’ in Daoism.\textsuperscript{667}

This kind of becoming is not a projection of energy into the world but a mutuality and awareness of continual adjustment; in performance, energy describes phenomenological states, effects and affects, like scenic bios,\textsuperscript{668} atmospheres, and dramatic presences. These energies transmit or engender affect in a viewer and in a performer. We call the pre-expressivity of the more-than-human world sublime. Because meaning is consistently discovered in the ecological process of organism-landscape reciprocity, the interface between aspects of the individual group and landscape reveals relations between discursive and non-discursive perceptual modalities.

Energetic processes of the body are constantly in exchange with those of the world. Energy and matter cohere through attraction and accretion; as do skills and practices. This level of organisation is not usually linguistically experienced. It is part of Paul Taylor’s bio-ethical construction of the ‘teleological activity’ of ecology.\textsuperscript{669}

Attempts to develop metaphysical applications of the term ‘energy’ are contentious; Grotowski suggests that engaging with energy through action in performance-contexts may lead to a ‘higher connection’ with more subtle forms. He became interested in the possibility for a body to become a basin of attraction for a ‘higher connection’.\textsuperscript{670} This enquiry now asks if connections might be found between more-than-human / human relations, and Grotowski and YiYing’s implication of an infra-consciousness.

\textsuperscript{667} http://vimeo.com/42652746
\textsuperscript{668} Barba, p. 237
\textsuperscript{669} Taylor, p. 121
\textsuperscript{670} Wolford, Grotowski source book, p. 409
12.3. Will and Essence

This deep-ecocritical model considers ‘human’ will in relation to an essential teleological centre of more-than-human life which is founded upon energy. A corresponding notion of will is developed by Schopenhauer [1788 –1860] in response to Kant’s concepts of ‘phenomena’ and ‘noumena’; Kant saw our ability to differentiate objects as dependent upon our conceptualisation of ‘space’, our temporality and our sense of causation. For Kant, our cognitive constraints reduce our perceptual abilities:

we cannot define anything in any real fashion, that is, make the possibility of an object understandable without at once descending to the conditions of sensibility, and so to the form of appearances to which as their sole objects, they must consequently be limited.671

Where Descartes offered the ‘resa-cogitans’ wherein mind has intentionality and lends meanings to the world, Kant, who also held a dualist view, claims that our perception attributes qualities to the ‘facts’ of the world.

He believed that the noumena or objects as independent of the mind sometimes called the thing-in-itself, is inaccessible except through empirical reason, leading to the conclusion that the noumenal is beyond direct understanding. If there is a noumenal world in itself beyond the phenomenal then its discovery is limited by the practices of our own human sciences.

Thus, Kant’s premise leads to the conclusion that the noumenal is beyond understanding. Nevertheless, Kant’s dualist argument suggests that a noumenal realm must exist, if only to make sense of the world we perceive.

Schopenhauer re-evaluates the noumenal by challenging Kant’s idea that it is inaccessible except through empirical reason. He observes that our bodies engage

with the world on a representational [Kantian] plane but we are also entities of the
noumena and can detect it via an inner access to our own body as a form of
nonrepresentational knowledge. 672

This dualist perspective is redolent of Rousseau; it valorises what he considered our
most direct access to the world; our subjective experience of our own being, and in
this case of being in general.

To bypass the subjective [romantic] / objective [imperial] praxis traditions which
distinguish these perspectives, we can turn to Heidegger whose ideas have combined
with affordance in this thesis to aid its non-dualist line.

Heidegger argued that once holistic relations are realised, self-sufficient values,
meanings or functions pinned onto self-sufficient ‘nature’ cannot capture the normal
meaning of even a simple function like hammering:

If we are to reconstruct this thing of use, which supposedly comes to us in the
first instance with its skin off, does this not always require that we previously
take a positive look at the phenomenon whose holism such a reconstruction is
to restore? But if we have not given a proper explanation beforehand of its
ownmost state of being, are we not building our reconstruction without a plan?

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Thus in acts of ‘performance in life’ and in fact any form of human performance all
‘parts’ are constituents of an already partly conceptualised whole or gestalt, which
lends meaning and sometimes significance. Kantian separates the world into separate
pieces, this does not describe the way things are usually encountered, a hammer for
example is ready-to-hand; its use is performative and needs no theorising. This active
process’ essence is born of doing-in-the world. Heidegger dissolves both sides of the

672. On the Fourfold Root of the Principle of Sufficient Reason, (Über die vierfache Wurzel des Satzes vom zureichenden Grund), 1813
673. Heidegger Being and Time, p. 132
empirical / subjective binary.

With affordance and Heidegger in mind, I depart from Schopenhauer and Kant to suggest that our access to the noumenal may not just be obscured by causality, temporality, and spatiality but also by our practices, our landscaping and our ‘scale’ of access to phenomena.

Our very practices and localised sphere of on-going flow disguise wider ecological fluxes of energy which cohere our world and within which we are implicated. This implies that differentiation itself obscures awareness of the noumenal. Whilst Schopenhauer saw one unified underlying reality or substance, Kant saw the underlying reality as a multitude or plurality.\(^674\)

An affordance model suggests that if the noumena itself is beyond our grasp, its traces might be found where essences are realised in the creative act of performance itself. This returns us to Bergson’s notion of Élan vital; an energetic positive striving to be which also is mirrored in Schopenhauer’s more pessimistic idea of will.\(^675\)\(^676\)

Christopher Janeaway observes that Schopenhauer’s view is that everything is of one kind in the sense that everything is in some way striving to be something, even human beings. A lot of the will is unconscious, the way that our body functions to fulfil needs and interests […] he sees all this as a way of striving, the will trying to keep itself alive […] reproduction is part of this.\(^677\)

The will to live is also the will to life: a sense of the noumenal as a grund, or ground of and potential for being.

Schopenhauer found some confluences between his thinking and the Hindu Vedic sutras and in some Buddhist theology. This perspective finds homology between will

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\(^{674}\) A Grayling, *In our time*, BBC, 29.10.2009


\(^{676}\) Henri Bergson, *Creative Evolution* (1911) tr. Arthur Mitchell, Henry Holt and Company

\(^{677}\) *In our time*, radio four, broadcast 29.10.2009
and energy.\textsuperscript{678} The sutras view the essence of life and consciousness as forms of energy as Daniel Meyer-Dinkgräfe explains,

[They are] the vital energy of life according to Vedic literature, prana or life-energy is a direct emanation of Brahman, absolute consciousness [Vires-Warananda, 1970, 252]. It is located in the heart lotus, equivalent to the solar plexus [Venkatesananda, 1984, 282]. Prana itself gives rise to several functions of the body: ‘It enables the eyes to see, the skin to feel, the mouth to speak, the food to be digested, and it performs all the functions in the body’

Thus, the function of prana appears related to the functioning of the body as a manifestation of consciousness.\textsuperscript{679}

To accept the dynamic becoming of energy; as the grund of life as the noumenal-partly embodied through physical experience of our own body, Schopenhauer makes a move towards unification of the representational and phenomenal; but his dualism desituates this model. Alan Rayner’s ecological metaphysics overcomes this kind of Cartesian trap by collapsing energy and ‘space’ with dwelling and organism:

the inhabitant is a dynamic inclusion of the habitat, not an exception from it, as objective rationality would have us make believe. Content simultaneously forms from and gives expression to the receptive spatial pool that it fluid-dynamically includes and is included in; the inhabitant transforms the habitat and vice versa as inseparable but distinguishable [discernible] aspects of one including the other, nested over all scales from microcosm to cosmos.\textsuperscript{680}

Inclusional flow entails the local-non-local logic of ‘somewhere as a dynamic inclusion of everywhere ’space’ becomes ‘transformed into a dynamic

\textsuperscript{678} Bryan Magee and Fredrick Copelstone on Schopenhauer youtube interview www.Youtube.com/watch?v=GGwSfoZptV0
\textsuperscript{679} D Meyer-Dinkgräfe, Theatre and consciousness, Intellect Books, Bristol GBR, 2005, p. 105
relational logic where all evolves co-creatively through all.\textsuperscript{681}

Thus evolution is a process of natural inclusion where medium becomes vitally connected to dwelling and being.

Schopenhauer’s fourfold route of the principle of sufficient reason argues that everything that ‘is’ is caused by a set of conditions, which make it so, and thus the thing produced follows ‘from its ground by necessity’.\textsuperscript{682}

Energy, as described here, is not a transcendental substance nor is it solely material. It is a grund or embodied / situated potential of affordance capacities or ‘rights to be,’ the potential of which are realised through different affordance convergances.

Thus noumena, is grund itself beyond discursive understanding. It may though, contribute to significance. Performance ecology suggests that will is dependent upon our place and manner of dwelling. It is then, important to reunite, and resituate these ideas in an ecological context if they are to reveal an understanding of the matrix of energies associated with the Gaian performative system.

Sensitivity to, and even embodiment of some traces of the noumenal may, as Grotowski and some religious practitioners seem to imply, be possible to develop via practices. But how do these relate to this deep-ecocritical perspective?

\textbf{12.3. b. Wilderness}

Bruce Wilshire contrasts addictive processes with ritualised ek-static processes that combine individuation with dwelling; providing a conduit between the ‘will of place’ and the ‘will of the individual’ through a mutual will of being.\textsuperscript{683}

When seen in the context of Schopenhauer, Wilshire’s description of wilderness offers a boundary point of contact through-which action can unite representation and

\textsuperscript{681} ibid.

\textsuperscript{682} A Grayling – \textit{In our time}, BBC, 29.10.2009

\textsuperscript{683} B Wilshire, P. 8
noumena via dwelling, but which also provides a possibility to combat addictive drives:

The roots of the word wilderness convey its attractive frightening ambivalence, its uncanny power to excite frightened desire. At first glance, they simply mean ‘wild place’. But wild and self-willed or wilful are connected. In this reconstruction, the roots of wilderness are wil, plus der [of the] and the Middle English ness which means place. Most revealingly, wilderness connotes will of the place. Yet we have continued, apparently, to long for the excitement of will of the place that catches us up is a vital part of itself.684

The nonverbal aspects of landscape unite the four ecologies to form a grund, a term which is developing to describe a situated ground of being, of deeply held sensations of belonging, threat, nurturing, decay, regeneration and terror. These are divided by dualisms into praxis traditions within romanticism that are embodied in polarisations of wilderness and arcadia. Each polarisation provides access points for artists to explore notions of the ‘sublime’.

Greg Garrard notes that the ‘ambivalence of the Judaeo Christian tradition towards wilderness, had been resolved in early modern philosophy and literature, as something approaching outright hostility’.685 However, he notes, Eighteenth Century romanticism re-evaluated wilderness as ‘the theatre of the sublime’.686 He argues that pastoral domesticity, terror, otherness and paradoxically a sense of belonging, are all encapsulated in the sublime. The confluence of nonverbal human and more-than-human aspects in landscape means that we should not always see ourselves as actors or directors or even as spectators in the theatre of Gaia, but in

684 ibid.
685 Garrard, p. 63
686 ibid.
some capacities as potential audience to more-than-human performance at a more subtle and mysterious level than that of the discursive and figurative realm.

Even in an anti-ecological praxis-tradition, Gaia for Stephan Harding communicates, even if we do not have all the practices to ‘listen.’ The wild places, Harding suggests, still call to us, and this ‘perception is never a unilateral relation between a pure subject and a pure object, but is rather a reciprocal encounter between divergent aspects of the common flesh of the world’.

At the edges of human performance the more-than-human converges with some affordances, to which we have to respond. The pre-expressive- more-than-human world finds communion with our non-linguistic capacities to be with the world. And with our sense for the pattern which connects. This is supported by research in social science, psychology and in biological studies: Wilson’s biophilia hypothesis for example argues that affinity with ‘nature’ is a genetic predisposition. Y Tuan argues that deep cultural attachments inhere, tying us to the more-than-human. Others argue that the more-than-human world is an essential locus to provide an appropriate level of embodied arousal for healthy functioning. Still others see a deep attachment to ‘nature’ as a by-product of evolution. R Ulrich offers a psycho-evolutionary model, which suggests that humans engage in a wide range of emotional and physiological relations with the more-than-human world including stress reduction and arousal- [e.g., fear] related responses, experienced at a preconscious level. He argues thus that more than humanity offers a deep psychobiological health value.

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687 Harding, p. 48
689 Y Tuan, Topophilia: a study of environmental perception, attitudes, and values, Prentice-Hall, Englewood Cliffs, N.J, 1974

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parks and forests also demonstrate that more than human elements in urban settings have a powerful capacity to reduce stress.\textsuperscript{693}

These effects are often felt nondiscursively as a form of energy exchange: at their edges will conjoin with wilderness; like those standing at the shore of the sea we intimate a shared sense of the ocean of the noumenal. It maybe that it is possible to develop the practices to swim out some small distance from the shore.

12.4. Energies and Performance
Kershaw describes performance work as the ‘shaping of energy’.\textsuperscript{694} Within this process ‘distancing’ and simultaneous ‘presence-ing’ effects in pre-expressive modes of action attune the eye of the audience to non-discursive energies.\textsuperscript{695} Co-relational energy exchanges between will, wilderness, and social field suggest that pre-expressive oriented training might potentially aid eco performance. Many practices are however, still problematically connected to the egocentric, humanist-biosphere of the theatre ‘laboratory’.\textsuperscript{696}

Avant-garde performance generated in human performance ‘space’ limits performative uses of energy to predominantly human contexts. Presence being non-discursive-makes us ‘seek’ context; it can be re-ascribed, landscaped or shaped, as examples from Grotowski’s practice show.\textsuperscript{697}

Similarly Michael Chekhov notes that all environments and people possess atmosphere.\textsuperscript{698} These constitute landscape as it is described in this thesis; similarly,
landscape informs Heidegger’s ‘mood,’ which is neither located on the ‘outside’ nor the ‘inside’ of a person but arises from being-in-the-world. Atmosphere and mood are thus affordances of landscape. In Chekhov’s exercises the actor re-imagines atmospheres and then imbues the performance environment with meaning by reacting on a micro-level to imagined situations that are permeated with qualities like danger, fear, lust, weariness etc. These lend the landscape new connotations; the viewer’s perceptions of this non-verbal field are augmented by the atmosphere’s place within the dramatic landscape of the production, performance and playtext.

Chekhov notes that ‘the atmosphere inspires the actor; it unites the audience with the actor as well as the actors with one another’. In live performance the atmosphere and mood of fellow actors and the audience conspire to contribute to and affect the mood instigated by the actor’s imagination. Atmosphere is eco-energetic, it is as Franc Chamberlain suggests, ‘continually in motion and developing and […] moves and inspires the actor who is open and responsive to it’.

12.4. a. Unspeakable Practices

If something is partly ‘indescribable’ it problematises constructive talk about non-discursive energy and knowledge. But as John Dewey [1859 –1952] relates, practice and traditional theoretical models are of different phenomenological and embodied orders, thus a theory might ‘explain’ but provide no embodied understanding of that explanation.
Practice researchers in performance studies have realised that in art, the medium is partly constitutive of the ‘message’. If a practitioner could describe the ideas of their work in ‘total’ detail they would perhaps be an essayist. Art praxis-traditions ask some questions which are only articulated within the ecology of their specific medium. Thus a practitioner’s knowledge is articulated through situated ‘languages’ of activity and skill. Heidegger adapts Aristotle’s Phronēsis or practical wisdom to describe the journey of a craft person through craft knowledge, to craft skill, to a state of mastery where rules and techniques become embodied. At this point, the practitioner non-discursively adopts appropriate procedures operating not ‘circumspectly’ but in ‘ongoing flow’ or with ‘tacit knowledge’ which is embodied to a level that it ‘recedes’ and is acculturated. Thus Polanyi describes knowledge as a ‘process of knowing’. 

In some performance making processes, semiosis occurs through the manipulation of energy. The sensation experienced by the performer and the sophistication and proficiency of the director or fellow members of the ensemble become intertwined in a shared understanding of specifics of the ‘expressive consciousness’ of the developing work. 

At a certain level of embodied understanding, terminology becomes aphoristic, coded and mystical to an outsider but practical, clear and tacit to those within the creative ecology. At a seminar at CSSD on Grotowski, one questioner complained that Grotowski had not expressed his exercises in clear language for others to follow. This might not be surprising given the ensemble nature of Grotowski’s work. Its codes are based on the developed tacit knowledge shared by those within the rehearsal process and are often dependent upon the understanding, skills and imaginations of

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707. CSSD seminar 2007 “did Grotowski invent physical theatre?”
those present in the room; on the affordances of the rehearsal ecology.

An ensemble, though often governed by the techne of a specific aesthetic, is an ecosystem and not a mechanism; its mutual development in relation to dramaturgical material also produces a dramaturgical ecology; a background of relevance which informs the work with its own languages.

Butoh master Kan Katusra in 2007 demonstrated to me a section of his personal ‘notation’: ‘a twig of jealousy grows from the root of the foot’. This cryptic phrase described a specific sensation of energy moving in his body which he needed to score his performance. This energy circulated beyond his body and he argued that ‘a butoh performance trains the audience through engagement to realise their own body’. Perhaps an energetically engaged disappearance of humanitas could help the audience realise their place in the wider more-than-human body of the world.

12.4. b. Disappearing Humans

Pavis writes that a spectator’s kinaesthetic awareness is raised by watching performers. Energy and mutuality shape many of the effects we see as ‘psychological’; Eugenio Barba has described some of his performances as inducing personal hallucinations in the audience, via physical responses to their ‘compelling strangeness’ I have experienced this phenomena watching one particular Odin performance. In some Butoh work and in the work of the Odin Teatret uncanny bodies and images /events compel us on a prediscursive level to autonomic responses. With logos being confused by the input of illogical or non-causally legible information we are thrown back to our own subconscious and primeval sense in a search for material which will help us to justify or rationalise the event experienced.

710. P Pavis & C Shantz, 1998, Performing Arts, p. 194
711. E Barba, Odin week lecture, 2004
This is partly a process in which the human as an entity of human landscaping begins to recede to open more than human non-discursive possibilities.

This may generate desires to make sense of phenomena at the discursive level. When we understand but cannot express what we are being-with, we discursively fill in the detail. If we remove the context of the ‘theatre’ we can exhort our perceptive qualities in the search and encounter something more-than-human but familiar in the landscape.

**12.4. c. A World in a Grain of Sand**

The new affordance relations described above offer new modes of being in the world; thus, we might be de-distanced from the everyday, in order to learn about the performer / environment axis which has been lent presence.

This process is embedded with praxis-traditions of transformative shamanic performance. The noumenal world can only be more strongly intimated if our usual faculty for representation and perception is challenged.

But exploration of the sense of the noumenal with actors can lead performers into a state of extreme disorientation unless a core discipline of attention is retained.\(^\text{712}\)

Retention maintains phenomenal awareness whilst one is engaged with practices for negotiating the ‘shore’ of the noumenal. If we were to hypothesise that this were possible it would be manifested not in absence but in becoming, and in dispersal through action. The noumenal ‘shore’ could afford the human a kind of terror, or possible ecstasy.

Hallucination might occur in this situation and does not necessarily here refer to ‘illusion,’ merely that references from the phenomenal world would [in our hypothesis] be used by the mind to make sense of the ‘senseless’ otherness of the

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\(^\text{712}\) T Richards, *Lecture on art as vehicle: Tracing roads across*, Vienna, October 2004
referential hostility of the noumenal which may be configured as a world of spirits, as a sign of God, as a world of demons etc.

Lynne Hume calls this process in shamanic traditions the ‘ontic shift’ referring to its sense of ‘reality shift.’ The discipline of the shaman is rigorous in most praxis-traditions, involving physical and psychical exercises, but often and perhaps most significantly an acculturation in a tradition from an early age:

Being conscious of the ‘shift’ itself enables one to experience the change as having its origins in an ‘other reality’. This ontic shift complements the Western physiological theoretical approach, which needs to make a distinction between ‘real’ and ‘not real’; other cultures, however, which hold different views about what constitutes ‘reality’, might not make such a sharp distinction. Our beliefs are based on perceptual, behavioural, and affective activities that lead to an existential world view from which we derive our sense of the ‘real’.  

The belief that the continuum of consciousness and the world might be realised through attentive practice is found in most religions. Some dualist religions see it as divided from the phenomenon of being and some, like the Buddhist schools, deeply entwined with it: ‘there is no arising of consciousness without conditions’ and ‘consciousness is named according to whatever condition through which it arises’. But modes of practices themselves define aspects of affordance meanwhile the noumenal is the grund of all affordance, for this reason, Buddhist spirituality and animist spirituality may ‘feel’ very different because their practices access different modalities of the ground of spiritual ecology.

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Skills for engaging with the world also allow other affordances for engagement to become de-selected. Daniel Everett, in his account of his time with the Piraha, Don’t Sleep There are Snakes, describes being roused from his sleep to see the entire village gazing and pointing across the river. One of the tribe, Kohoi, his language teacher, asks,

Don’t you see him over there, xigagi one of the beings that lives above the clouds is telling us he will kill us if we go into the jungle?’ ‘Where?’ I asked ‘I don’t see him’. ‘Right there’ Kohoi snapped looking intently at the apparently empty beach [...] in the jungle with the pirahas I frequently failed to see wildlife they saw. My inexperienced eyes just weren’t able to see as theirs did, but this was different. Even I could tell that there was nothing on that white sandy beach no more than a hundred yards away and yet they were as certain as I was about this. Maybe there was something there that I just couldn’t see… [...] as a scientist objectivity is one of my most deeply held values. If we could just try harder, I once thought surely we could each see the world as others see it and learn to respect one another’s views more readily but as I learnt from the pirahas, our expectations our culture and our experiences can render even perceptions of the environment nearly incommensurable cross culturally’.715

There is of course the possibility that this was an elaborate hoax perpetrated by the whole village, but performance nevertheless, reveals that practices open new doors of perception through their exploitation of new affordance relations. Practices also alter an environment, thus, a garden can ‘speak’ to a gardener. Performance addiction reifies an excessive urge to render the human and more-than-human world expressive;

715 D Everett, p. xvi- xvii
ironically, I will argue, this occludes possibilities for encounter with the intrinsic value of more-than-humanity which relies on a different mode of engagement. 716

12.5. Letting Be

The preceding discussions imply that performers and audiences might find new ways to engage with commonality through forgotten affordance relations. This implies a mode of performative landscaping, which involves human practices and the physical world in which we operate.

This invites a deeper examination of some of the paradoxes of performative ecology as they pertain to a deep ecocritical attempt to re-world landscape.

Heidegger sees logical positivism as de-worlding; true revelation is a ‘letting be’. 717 If the phenomenal and noumenal are bound at their intercises then deep-ecocriticism should investigate their potential confluence rather than their differences. The issues that this gives rise to, is embodied in Kershaw’s paradoxology which inevitably, resolves itself into koan like formulations: ecological understanding at some point, must depart from analysis to accept a notion of letting be. This is the realm of poesis and is embodied in Seamus Heaney’s poem Lovers on Arran:

Did sea define the land or land the sea?

Each drew new meaning from the waves’ collision.

Sea broke on land to full identity. 718

Letting be accepts the Taoist claim that the counterproductive agency of the act of searching can, itself obscure possibilities of revelation. The inherent dualism of a search for some essentiality beyond the human is always caught between subjective


717. NOTE: Heidegger does not here, though, refer to our relationships with the ‘natural world’

agency, phenomenal experience and the independent essence of the object ‘in its own right’.\footnote{NOTE: “Therefore the Master acts without doing anything and teaches without saying anything. Things arise and she lets them come; things disappear and she lets them go. She has but doesn’t possess acts but doesn’t expect. When her work is done, she forgets it. That is why it lasts forever.” -Tao Te Ching Written by Lao-tzu trans. S. Mitchell 20 July 1995- retrieved 04 November 2008 <http://academic.brooklyn.cuny.edu/core9/phalsall/texts/taote-v3.html>}

Naess’ Deep-ecological thought, Guatarri’s ecologies, Bateson’s pattern that connects and Kershaw’s paradoxology like Heaney’s poem, invite examination of the interface between practices and the intercorporeal call of the ‘world’.

\subsection*{12.5. a. Letting Speak}

Sacred ecologists like Peter Taylor suggest that simple attentive practice can lead to intimations of place as a component of a more unified sense of being:

I became accustomed to listening to the inner whispers of knowledge that every bird, or tree or flower could precipitate, and there grew the slow realisation that whatever voice it was that spoke, or image that formed, it always had relevance for my own personal unfolding. The truth of the eastern sages, that there is no real separation but a continuum of consciousness, began to dawn in the simplest of its meanings – all beings are dancing within a greater dance of ‘space’ and time, and that dance is choreographed.

Synchronicity rather than coincidence is the unavoidable consequence.

Whether one realises this ‘nature’ of things, is simply a matter of awareness.

What begins at first as openness and acceptance of the possibility evolves into a knowledge based upon the reality of experience. \footnote{Taylor, p. 160}

This form of attentiveness does not necessarily intimate solipsism; it can engender political and ecological activism. Henry Thoreau [1817-1862] in Walden combines the reflective mode of Rousseau with embodied relation, naturalism and attentive
dwellings. This realigns affordances embedded in more-than-humanity and in new practices themselves:

I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practise resignation, unless it was quite necessary. I wanted to live deep and suck out all the marrow of life.  

This withdrawal from aspects of human landscape was not a journey to the self, but to ek-static and significant engagement. The lessons that the forest taught also led Thoreau to engage politically with the human world: writing Civil Disobedience and becoming an activist against the Mexican war and slavery.  

Attending in this way is attending to ‘coming into being’. We can learn new modes of operating within different affordances and aspects of landscape. This potentiality enables one to envisage the prospect that even within an anti-ecological landscape we can acquire new modalities of performance. Thus, we can also make an impact upon that landscape because practices and landscapes co-inform performatively. 

Thus, study and understanding can be augmented by re-worlding one’s attentiveness and awareness to interrelation by developing awareness of the relationships between one’s own breathing and the movement of the wind in the trees for example, or learning to ‘see’ as well as ‘look’ thus, invitations to access other modes of being are

723. NOTE: Re-presentation of the slave as aligned to wild ‘othered’ ‘nature’ sanctioned their degradation. Liberation of slaves became a major issue when the soul of the “savagé” began to emerge through their Christianisation.
724. NOTE: For example in 1680: “The Anglican Church in Virginia started a debate, which lasted for 50 years, on whether slaves should be given Christian instruction. They finally decided in the affirmative. However the landowners and slave owners opposed this program. They feared that if the slaves became Christians, there would be public support to recognizing them as full human beings and to grant them freedom”. Retrieved 05 September 2010, <www.religioustolerance.org/ch_slav4.htm>
possible: a re-membering of possible future selves praxes and tools of performance practices can inform this process. Work with energy, atmosphere and mood have offered examples for examination, as does work with rhythm.

12.6. Rhythm

I have described landscape as a confluence of physical features, memory, aspiration and human imagination, which Edward Bond describes as the ‘dramatic site’. I have also argued that these elements are rooted in materiality, as are energies and Heidegger’s notion of ‘mood’, which does not solely emanate from ‘outside’ or ‘inside’ the individual but ‘arises of being-in-the-world.

12.6. a. Rhythmic Landscapes: Modified and Organic Ingredients

Rhythmic relation is a modality of non-discursive intercorporeality that entwines landscape with our daily practices, habits, and the wider ecology. Katharine M. Wilson notices that

the motion of the constellations may form the model of our rhythmic sense

[…] everything that - moves, or lives, or decays, does so rhythmically.

Rhythm is one of the conditioning facts in our mentality.

Rhythm is entwined with energy exchange on a micro as well as macro level. Processes in the body's nervous system and chemical changes in the body are experienced as shifts in the rhythms of internal systems. Meyerhold, for example, saw psychological and energetic processes in the body as determined by specific physiological processes. By adjusting the body in the correct manner-

725. E. Bond, ‘The hidden plot; notes on theatre and the state’, Methuen, London, 2000, p. 16
726M. Heidegger, Being and Time p. 176
727. K M Wilson, ‘What is rhythm?’, Music & letters, vol. 8, no. 1, Jan., 1927, pp. 2-12, p. 2
the actor reaches the point where he experiences the excitation which
communicates itself to the spectator and induces him to share in the actor’s
performance. From a sequence of physical positions and situations arise those
points of excitation, which are informed with some particular emotion. 728

Excitation in Meyerhold’s pseudo behaviouralist model is a result of stimulation and
balance between the parasympathetic and sympathetic nervous systems. 729

Like every other constituent of human landscape our rhythmic ecology combines
more-than-human and human-made abstract vectors. Unsurprisingly, in common with
the design of the park [another confluence of human and more-than-human design]-
enlightenment mechanisation and geometry feed into some techno-rhythmic
ecosystems where they combine with tight controls of ‘time’ and ‘space’ inherited
from the industrial era.

The praxis-tradition of biomechanics for example, is embedded with mechanistically
structured rhythmic cycles embodied in its man-machine aesthetic which were
influenced by Taylorism’s interest in a time efficient model that broke every task into
discrete segments to be easily analysed. 730

This ‘cultivation’ of the logos of rhythm combines with the bios embodied in the
organicity of Jo-ha-kyu. This latter, provides an inevitable rhythmic background to
every living thing, including the sometimes cultivated rhythmic patterns of the trained
performer.

Zeami [1363 – 1443] observes that

728. Braun, p. 199
730. Fischer- Lichte, p. 293
Every phenomenon in the universe develops itself through a certain progression. Even the cry of a bird and the noise of an insect follow this progression, it is called Jo, Ha, Kyu.\textsuperscript{731}

Jo, Ha, Kyu means opening, development, and climax; it is an ecological way of thinking about rhythm which mirrors the rise, fall and climaxes of energetic processes. The rules of Jo, Ha, Kyu describe the rhythms of the day, sensuality, the biorhythms of an individual, the collective rhythms of a group, the actions of emotions and almost all other biological phenomenon.

Music combines the same combinations of design and organicity: when applied to performance it can be thought of as a dramaturgically landscaped sound-ecology with its own limiting and liberating parameters. These afford and restrict differing modes of negotiation and also add to the overall matrix of signification.

Jo ha Kyu without music, represents ‘progression’, not a series of steps; a circular movement and not linear, it also facilitates intersubjectivity in observers; Lorna Marshall notes,

\textit{since the Jo Ha Kyu pattern also exists within the body of the onlooker, the audience experiences a sense of rightness when actors use this rhythm. The bodies of the actors and the bodies of the watchers become connected.}\textsuperscript{732}

False dualisms of notions of inside/outside and self/other confuse this issue; as I have already argued via Heidegger, Gibson and Dewey, how could the performer’s rhythm not be affected by their situatedness? Equally the watchers bodies could not but help affect the rhythm of the performer.

\textsuperscript{731} Oida, p. 30
\textsuperscript{732} Oida, p. 32
Rhythmic phenomena are entwined with the phenomenon of energy and could be examined in relation to the rhythms of, for example, rivers, more-than-human communities and the movement of the wind.

Jo ha Kyu combines experience with perception and sensation. It represents an ‘organic’ rhythmic relation to the world which contrasts to, though is deeply entwined with, the mechanistic rhythms of industry and of mechanistically structured performances. Reflexively speaking, operators of cars and machinery, being human, do tend to bring organic structures of movement to bear in their use of technology.

Thus Wim Wenders in his film *Pina* manages effectively to braid rhythms of city traffic, the technologies of film editing and the rhythm of the dance itself in the sequence from which the following picture is taken:

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**Figure: 27 From Pina [Wim Wender’s 2011]:**
Rhythm, as Ingold observes, is fundamental to our experience of temporality within the landscape through our encounter with features caused by our own movement. Temporality-experienced through rhythm forms part of the background of our constructed, inherited, and genetic familiarity with the world.

The rhythm of a city is clearly different to that of the countryside, and manual work with machines creates a different body than that of the non-industrialised agricultural worker.

Rhythm in different contexts is not, therefore, neutral but is cultivated and effects our subjectivity. Industrial rhythmic landscapes, which are frenetic and disjointed can, one supposes, only contribute to a fragmented addicted psyche. Rhythmic landscaping within the sound ecology can thus territorialise the body itself.

12.6. b. If It Ain’t Broke

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733. Ingold, Temporality, p. 154
Rhythm is fundamental to all negotiation of the world; under normal free-flowing
conditions, it is ready-at-hand, and recedes in such a way as not to be noticeable. Tim
Ingold observes that

in the landscape, the distance between two places, A and B, is experienced as a
journey made, a bodily movement from one place to the other, and the
gradually changing vistas along the route.734

Accordingly, an illusion of disembodiment supports the notion that we can stand aside
and observe the passage of time; it is part of a Christian / Neoplatonic desire to step
aside from dwelling. Merleau Ponty suggests that ‘the passage of one present to the
next is not a thing which I conceive, nor do I see it as an onlooker, I effect it’.735

The world in rhythmic and temporal; our attention is organised through what Ingold
describes as resonance: ‘the concept of resonance as the rhythmic harmonisation of
mutual attention’. 736 Katherine Wilson notes that ‘we can remain unconscious of this
universal rhythm only when it is unbroken. We know our stride is rhythmic when we
walk with someone whose rhythm won’t fit’.737

She mentions that this phenomenon in hockey is ‘an effective trick for getting away
when tackled, we strike out of time; our opponent calculates on our striking at the
proper moment and is baulked by the sudden syncopation’.738

The cognitive evaluation implied by the expression ‘calculates’ is misleading, for
Wilson rhythm is an embodied process: ‘we work rhythmically when our overseer

734 Ingold, Temporality, p. 154
735 NOTE: AS I write I hear roadworks outside which have begun to take on the rhythms set by a group of nesting birds, though the roadworks are much
louder and disruptive the actions of the workers are still tuned to organic rhythms around them. My typing changes tempo and I break the flow of this chapter
with this note.
736. Ingold, Temporality, p. 163
737. Wilson, p. 2
738. Wilson, p. 2
mind is free-wheeling’. Like Merleau-Ponty, she sees it as something neither of perception nor of feeling: ‘though we can both perceive and feel it. It is not so much something that we feel or see, as something that we do’.  

If one likens beings and ecosystems to a team of horses, rhythmic engagement of any accessible faculty [breath, movement etc.] will gee up that specific ‘horse’ or element of the perceptual, motor, or nervous system to pull the rest of the team with it. This is evident in so many relaxation practices and approaches to performer training, which centre on breath and shared breathing rhythms. Whether the rhythm is a canter or a gallop will affect the movement of the whole. However, even more extraordinary, is the fact that if our ‘team’ attunes to another person’s situated rhythm or to that of rhythmic features in landscape [like music] then we will become rhythmically attuned to those temporal aspects of our landscape. The intercorporeal capacity to attune to each other’s rhythm allows an uninterrupted flow of dealing with the world in relation to shared situations to establish non-discursive understanding at the level of the body in the world. ‘Only when the conscious direction of the mind starts, do we become a-rhythmic; […] intellect upsets regular rhythm’. In this way, rhythm becomes manifest to our circumspection when it breaks down, falters, or shifts tempo or signature. Rhythm becomes visible when unready to hand; or when a rhythm from outside our present flow interrupts our world. Breakdown of rhythm may provide some clues as to how one might deconstruct the ongoing flow of the temporality of our often-inorganic addictive landscape; it disrupts flow at the primeval level. It is symptomatic of changes that create embodied shifts in the current of our attention.

739. Wilson, p. 2  
740. Wilson, p. 3  
741. Wilson, p. 4
When this happens in any context, our perceptual organisation is reorganised to force the question ‘what is up in the world?’ The break in flow indicates a new course. Unfortunately, study of rhythm itself breaks its flow, thus we become like the etymologist who kills the butterfly to understand it: we find meaning but no significance, this encourages academics to break rhythm down as if it is a dualist process. Pavis notes that in performance, consistent or repeated breakdowns act as vehicles of de-familiarisation; for him, breakdown offers a vehicle for Brecht’s gestus, which examines the shifting syncopated, gestic rhythm to which the idea of a knocked about and fractured world must correspond to the meaning of the text [the]gestus of syncopation, [which] characterises the speaker’s attitude towards the world, and what he has to say about it. […] serves as a hermeneutic tool that helps to constitute the meaning of the text.742

12.6. c. Meaning and Rhythm

The above intimates that while rhythm coheres sensations amongst a collective, [thus having affordance to be a powerful non-discursive tool of manipulation]. Is also has implications for its function within semiotic and embodied matrices of meaning making.

The environment/agent/temporality nexus provided by rhythm also contributes to contextually read meanings. As Dan Zahavi points out actions ‘occur in a given context and our understanding of the context, of what comes before and after, helps us

742: Pavis, p. 47
understand the expression’. 743 This situatedness dissolves ideas that meaning is ‘in the world’ or ‘in the mind’ it is a contextual action orientated process.

That our acts reveal our consciousness via context is essential to dramaturgy. Rhythm contributes to modalities of shared awareness in relation to affordances latent within our collective being-in-the-world. Rhythm presses sensation towards context to yield meaning. Susanna Bloch describes laughter as ‘saccadic’ [rhythmically varied]. 744 Comic timing is also saccadic; it disrupts flow by pre-empting or confounding expectation just before or after the expectation appears in the audience’s perception. It mimics the rhythms of laughter. The timing of tragic moments though interrupts continuity; sometimes syncopating sometimes disrupting one flow to instigate the next. In music, Jennifer Robinson suggests particular sounds imply or conjure connotative images of ‘stabbing’ or ‘surging’ for example. 745 These emblematic rhythmic possibilities afford possibilities for manipulating rhythm to infer different connotations within all kinds of performance. This modality of rhythm is an ecotone between discursive and non-discursive modes of communication.

Rhythm is part of a multi-level gestalt that contributes to the temporal aspects of presence. It is a vehicle for arousal ‘once a sensory stimulus is established, man yearns to perpetuate it. Within its order, he finds comfort. When the basic stimulus is inhibited or altered by the bond of rhythm, his state of well-being seems to be threatened and he longs for the re-establishment of order’. 746

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This addictive praxis-tradition of dramatic representation contributes to the ‘mechanism’ of the play.

**12.6. d. The Rhythm of Life**

In cities and at many work places technological amplification has obscured the influence of Gaia’s rhythms on our being. Our own temporality is increasingly separated from more-than-human influence. This obscures our phenomenal confluence with the boundary of the noumenal as Ingold suggests, ‘we experience the contours of the landscape by moving through it, so that it enters - as Bachelard would say - into our muscular consciousness’.  

Our temporal landscape partly forms our non-discursive performances, relations and habits. Rhythmic processes facilitate our movement through the physical aspects of landscape; whilst they are unencumbered and ready-to-hand they recede into ongoing flow. Rhythm in the taskscape is similarly transparent. Postmodernity’s conflation of ‘space’ with time implies a reversal of the polarity of Ingold’s temporality of landscape to describe a colonised landscape of temporality: a form of immaterialised taskscape that, like embodied physical elements of landscape and architecture imposes ‘a habitual pattern on the movement of people’.  

Rhythmic negotiations of temporal features become ingrained for instance, if we get up at the same time each day, allocate the same time for breakfast and time our journey to work to arrive punctually. We cannot view the temporality of taskscape. The drama of landscape situates the ‘subject’ as both performer within and viewer upon, a place and time which has a ranked order to it and is not just defined by exclusions or distinctions but which embodies ongoing flow.

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747. Ingold, Temporality, p. 167
There is no ‘place’ for us to exist beyond the world so there is no time for us to exist in except socialised time. Leisure is dictated by breaks in work time and the labour of our leisure is dictated by our material economic capacities within time and taskscapes. Our temporality is task-scape. Our rhythmic performances in the world when in flow are metaphorical tracks through the temporality of our own experience.

The more commonly a set of procedures is exercised the more automatic human negotiation of the track. Most animals predict nondiscursively through embodied rhythmic anticipation. This applies to the activity of human bodies, conscious thought and remembering or emotional states.

Rhythm is a vehicle via which beings negotiate temporality it does not however remove agency. Humans are not merely carried along by rhythms, we contribute to them.

However, construction of role and environment ecologically restricted by the. As I have discussed, human dwelling is partly landscaped, as are human practices, which are locked into anti-ecological habits and rhythms.

Thus, a concerted approach to ecologically oriented performance must engage with a break from the rhythms of landscaped dwelling and an attempt to discover the rhythms [as well as the speed] of the more-than-human world.
Chapter Thirteen: More-than-Human

This chapter departs from landscape to consider interspecies performance. It attempts to locate abuses of power, reflexivity and eco-lacunae in the ‘closed’ structures of our landscape which reveal fissures in some assumptions about our communicative relations with other animal species. I will further engage with the themes of this deep-ecocritical work: performance, representation, domination, language, non-discursivity and vampiric growth.

13.1. Working, Performing and Playing for Survival

Before drawing the strands of this thesis together, the study of animal / human performance which Una Chaudhuri calls zooesis has yet to be addressed. The above passage is already problematic, for as Derrida argues,

to put all living things that aren’t human into one category is, first of all, a stupid gesture, theoretically ridiculous, and partakes in the very real violence that humans exercise towards animals.

Such reductionism goes deeper than the designation of ‘animal’ and of species, as Samuel D. Gosling seems to imply:

past research has established that personality [a] exists and can be measured in animals; [b] can be identified in a broad array of species, ranging from squid, crickets, and lizards, to trout, geese, and orangutans; and [c] shows considerable cross-species generality for some dimensions.

If personality can be attributed to animals, then both a Heideggerian view of Dasein’s [Heidegger’s term for the human] privileged human consciousness as the animal that

‘takes a stand on its own being’ and a purely behaviouralist account of animal response can be seen as reductive. 752

Personality denotes the existence of individuals within a species rather than classificatory groups of pseudo-objects. This idea renders treatment of animals in science, farming and in the home problematic.

The farming of, experimentation-on and eating of ‘individuals’ sounds ‘inhumane’ and changing such practices would infer a threat to economic growth.

The idea of animals as individuals in our individualistic age, is as contentious as the thought in the Seventeenth Century that Africans might have souls, 753 a notion which eventually challenged the lucrative slave trade in its entirety, because until this perceptual shift was made slaves were considered merely as commodities. 754

I therefore occasionally employ language in the following section that might be thought ‘anthropomorphic’. Anthropomorphism has anthropocentric praxis-traditions but within an academic context it also defamiliarises our classificatory tradition. Such language is used to deconstruct and draw attention to, the de-valuing praxis-traditions and tropes of scientific discourse.

Philosophical attempts to identify commonality between human and more-than-human beings often result in anthropocentric humanist classificatory models.

These help to place more-than-human performances of all kinds within what Agamben calls ‘states of exception’ or areas where rights are suspended with juridical approval. 755

This ‘othering’ is sanctioned by Humanist ethics which are essentially contractual.

Mark Rowlands suggests that Hobbes’ notion of the social contract contradicts its own premise that the contract is itself a civilising force: ‘contracts are only possible
between civilised people. A contract cannot be what made people civilised in the first place’. 756

The contract also valorises and reinforces an obsession with edict that excludes unequal partners: ‘those who fall outside the scope of the contract fall outside the scope of civilisation’. 757 Rowlands points out that this means all animals. Thus, the designation ‘nature’ or ‘natural’ has been used in many historical contexts as a means of designating the inferiority or superiority of one class, and group over another; the mentally ill, black slaves, women, and peasants / the working class have all been equated with the characteristics of uncivilised but tameable ‘nature’.

For example:

Mary Boykin Chesnut wrote that Negroes were dirty, ugly, and repulsive and slatternly, idle, ill-smelling by nature. Viewing the black man as a creature whose mind is as dark and unenlightened as […] their naked savage animal nature. 758

The word animal is taken for granted as a term of abuse. A useful strategy to rob humans of dignity is to level comparison with other beings already further degraded and denuded of dignity. For these reasons sanctions on the performance of death, described in earlier chapters, are not as Jane Desmond notes universally applicable:

The conceptual category of the nonhuman or the not-fully-human is what enabled the collection of tens of thousands of Native American skeletons prior to the Twentieth Century. Sometimes these skeletons were put on display in

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756. Rowlands, p. 122
757. Rowlands, p. 124
museums, but most of the bodies were kept in storage for use by researchers.\footnote{Desmond, p. 165} She notes, ‘The conventions of treatment for these bodies are more akin to those for animals. The ‘thingness’ of the less-than-fully-human facilitates the display.’\footnote{ibid.} This thingness casts all cross-species performance in an unequal relation. It also claims performance as a solely human activity that is formulated of ‘action’.

A more-than-human, by this logic, can only labour; this has no external liberating activity which lends it meaning in the way that the personality of Dasein does. It also reduces ‘play’ to basic Darwinian instrumentalism. Play rehearses labour, mimics work and paradoxically produces pleasure non ‘productively’.\footnote{A Hawes, ‘Jungle Gyms: The Evolution of Animal Play’, Retrieved May 06 2007 <http://nationalzoo.si.edu/Publications/ZooGoer/1996/1/junglegyms.cfm> 763. Hawes, unpaginated} Play in most species liberates action itself.\footnote{HP Steeves, ‘Rachel Rosenthal is an animal’, Performance research, 5/2,2006 765. For example: The Others (1984). “During its conclusion, about 40 abused animals joined Rosenthal on stage in a sacramental ceremony. Rosenthal pushed viewers to new limits, pointing out their individual accountability for the mistreatment of animals, in experimentation, for consumer goods, and for food. She called for a more mystical concept of animals, a deepened understanding of their place on earth.” (M. V Bertendorf, ‘Rachel Rosenthal: Performance Artist in Search of Transformation’, Woman’s Art Journal, vol. 8, no. 2 Autumn, 1987 - Winter, 1988, pp. 33-38} It is a source of ritual, which Victor Turner identifies as potentially providing a critical social function. Play enables children and adults of different species and communities to learn safely to reassess their relations.\footnote{J Weeks, Sexuality and its discontents, Routledge and keganpaul, 1985,pp. 144-148} Thus it helps them rehearse other ways of being. Play is a site of confluence as well as differentiation. Play, I will argue, also offers opportunities for interspecies communication and performance.

Rachel Rosenthal and David Williams have both noted that most animals make ‘lousy’ actors, but Rosenthal incorporates interspecies play in some of her performances.\footnote{J Weeks, Sexuality and its discontents, Routledge and keganpaul, 1985,pp. 144-148} The denial of play is a coarse diminution of more-than-human
I will return to this theme shortly, but first I will employ accounts of performances of Ota Benga [1883 –1916] and Dohong [18?? –19??] at the New York Zoological Park in 1906 to return to many of the praxis-traditions which surface in human constructions of more-than-humanity. These include infantilism, utility, colonialisation and the performance principle.767

13.1. a. Spectacles of Domination

Benga was a 23 year old Congolese pygmy brought from the Kasai River, Congo Free State, South Central Africa, by the eugenicist Dr Samuel P. Verner in September 1906. He initially lived and performed in the primate house at the Bronx Zoo with Dohong an orang-utan [a member of an Asian species and therefore completely alien to Benga]. The New York Times records that thousands of people came to see the two perform together in the primate house alongside a number of other species.

Figure: 28 Benga and Unnamed Chimpanzee at the Bronx Zoo:

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766Calarco, p. 74
They engaged in an act, part of which involved Benga swinging Donga around by the arms and dropping him like a ‘bag’, on the floor. According to the report, neither minded and both the ape and the man ‘smiled’.

Primatologists have since discovered that ‘when an orang-utan looks like it is smiling and shows its teeth it is really being aggressive and is not happy to see you’.

We cannot know if Donga was angry, playful or expressing another more subtle expression. Certainly an angry orang-utan would be physically capable of removing a human limb, but the report continues that as the bushman and the orang-utan frolicked together for most of the afternoon, the two were frequently locked in each other’s arms and the crowd were delighted.

The paper reports, ‘the bushman didn’t seem to mind it’ and ‘few expressed audible objection’ and ‘he has grown used to the crowd laughing, he has discovered that they laugh at everything he does. If he wonders why, he does not show it’.

Whilst the terrible treatment of Benga at least triggered protests from the city’s clergymen, the Christian dispensation did not extend towards the soulless Donga, and the sophisticated relations between him and the human actor remain obscure.

In order to not to anthropomorphise but to draw attention to some separations between emotional involvement and distance reflected in language I will speak about both Benga and Donga as if they were the same species. Benga’s family had been killed in front of his eyes; it is very plausible that Donga had had the same experience; he had also been brutalised in training. Maybe shared knowledge that their vital resources

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769. The language of Orangutans, retrieved 24th Feb 2009, <orangutan1.wordpress.com/.../the-language-of-orangutans/> - Cached -

770. NY Times, *unpaginated*

771. ibid.
were controlled by the same power which subsidised the performance led to some cooperation within these performances-for-survival.

Perhaps, though, this performance, although staged, constituted a way to pass time in incarceration, where two lonely members of highly social species found some solace and comfort through play and physical contact. The Times continues,

From time to time it looked as though the little bushman was growing out of patience. Then his keeper led him to the Soda-water fountain. The money?

Benga is a mercenary person already. He has learnt that money will buy soda. Yesterday afternoon hands were often thrust between the bars to give the monkey peanuts and the bushman coins.772

The ‘native’ ‘singing’ for his soda embodies the absolution of repressive and exploitative vectors in the capitalist Performance Principle.773 774 775 There are also tropes of Disneyfication here: the spectacle is described in terms which infantilise his actions and give one the impression that one is watching an ‘innocent’ child learn the wisdom of capitalist behaviour.

Use of the term ‘already’ implies that his self-exploitation is inevitable, a sign of becoming almost civilised, and ready to collude with capitalist models of exploitation, an insult to the outraged black community of the Bronx and a dark justification for the colonial pillage of his nation of origin.

But for Donga different processes are at work. Una Chaudhuri has observed that whilst political acts of performance engage with an attempt to help the oppressed to write their own faces, or act to claim their authenticity within an oppressive representational human culture ‘an animal cannot write its face’ 776

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772 ibid.
773 Marcuse, Herbert. *Counterrevolution and revolt*, Beacon Press, Boston, 1972, P. 60
774 H Marcuse, *One-dimensional man; studies in the ideology of advanced industrial society*, Beacon Press, Boston, 1964, p. 5
775 Luke, p. 142
776 Chaudhuri De-Facing the Animals, P. 15
A pet dog may have to learn to perform cuteness, threatening-ness, aggression, or efficiency [as a sheep dog for example] to successfully re-present itself for a powerful human audience. The same dog may have to adopt other strategies when with other dogs: for social animals like dogs and humans, all social ecologies have some element of performance within them.

Like all aspects of the referential totality, performance as a tool of survival or for accruing cultural capital is subordinated by ‘function’.

Adherence to function enables efficiency within a hierarchy, leading to becoming ‘a good dog’, a dog whose ‘for the sake of which’ appears to cohere with that of its ‘master’.

13.2. Slave of the Slave?

Ecological relationships are reflexive when they are unidirectional they can manifest disturbingly abusive examples of performance. A moment in the film The Performance by the Animals Asia Foundation demonstrates this.

One sequence features a young bear in a circus in China with a trainer who carves some kind of performance from the bear’s distress and terror; the bear is continually whipped to jump and tries desperately to guess the desire of the human trainer, who whips the Bear whether he / she jumps correctly or not.

This entertainment is provided for the largely exploited Chinese workforce who average a working time among the highest worldwide with around 70 to 75 hours per week.

These performances are literally spectacles of domination enacted via the theatre ecology, the materiality of the event, and its material and political conditions at an evolutionary level. The humans, as Baz Kershaw has observed, stand erect with heads high whilst animals are subdued and downcast, fighting to maintain balance in the unnatural human poses they are coerced into maintaining.

The victim-performers connote a failure to achieve ‘human dignity’: dancing bears are trained with beatings and nose rings. Standing upright is an unnatural stance for a bear, and they are tortured with collars to keep their heads in a human position as they perform for survival.

Apparently ‘kitsch’ classical tropes present the material abuse as a parody of the human performer in a subtle reinforcement of embodied praxis-traditions of cultural elitism.

Ballet codes and conventions beautify the human form in an aspirational heavenward direction; the ballet bear though, demonstrates failure to aspire, inability to achieve the sublime logo-centricity of the human. Added to this are praxis-traditions of

778. Kershaw TE, p. 214
779. Email correspondence
mockery in circus performance noted by Suzanne Cataldi Laba\textsuperscript{780} who says, animals are belittled to the extent that their claim to rights are seen as ridiculous.

Like the pre-Christianised slave, the animal’s Cartesian utility is reinforced by its inability to elegantly confer to a sanctioned image of humanitas.\textsuperscript{781,782}

When a human is present in performance between species, the interaction seems to be usually embedded with some form of coercion. Cross-species performance is embedded with notions of power. Kundera suggests, ‘true human goodness can manifest itself, in all its purity and liberty, only in regard to those who have no power’.\textsuperscript{783} Mark Rowlands adds

Just as true human goodness can manifest itself only in relation to those who have no power, so too is weakness— at least relative weakness—a necessary condition of human evil […] humans are the animals that manufacture weakness. We take wolves and make them into dogs. We take buffalo and make them into cows. We take stallions and make them into geldings. We make things so weak that we can use them.\textsuperscript{784,785}

Performances of all kinds imply a manipulation of the organic, with an eye to a form of manufacture denaturing of dualism in the scientific tradition has helped us overlook intrinsic value, thus permitting such ‘engineering of weakness’ to become reconfigured as normative. From a deep ecocritical perspective humans are animals that ‘engineer the possibility of their own evil’.\textsuperscript{786}

I have argued that spectacles and hierarchies of domination drain energy along a conduit of oppressive relations from the oppressed to the oppressor. At the base of

\textsuperscript{781} This process is homologous with the treatment of medieval naturals, etc which evolved in part, from the enslaved Roman Mimi, and animist folk forms.
\textsuperscript{782} Because, as I have argued, classicism strives upwards beyond the degradations of the body to the heavens.
\textsuperscript{783} M Kundera, Unbearable Lightness of Being, cited in Rowlands, P. 101
\textsuperscript{784} Rowlands, p. 102
\textsuperscript{785} Rowlands, p. 98
\textsuperscript{786} ibid.
this hierarchical conduit lies the more-than-human world. In extreme cases like abusive circuses at an evolutionary-psychological level, the dominance display of the human offers affordances to perform the dignity of humanitas by outperforming the daily degradations experienced by the already degraded spectator who, in countries at the bottom of our capitalist consumer hierarchy, are just above the biota and more-than-human world as exploitable resource.

Only when one sees a living entity or being: whether slave, woman, donkey or biotic system in its own right and as part of a value giving and pre-expressive connected network, in other words, as significant, can one penetrate inherited devalued constructions of ‘nature’.

This perspectival change, or re-familiarisation, has the capacity to change exploitative trans-species performances into interspecies performances. This returns us to some complex notions surrounding the idea of play.

13.3. Interspecies Performance and Communication

Mike Pearson describes animal-acting as ‘simple behaviour’ which is framed by human actors whose performance ‘clarifies the dramatic content of that behaviour’. 787

This mechanistic view occludes some complexities involved in human / more-than-human performance.

Jane Lloyd Francis of Equilibre Horse Theatre notices that horses trained in dressage use elements of their training within their own equine culture, to accentuate their own performances of courtship, dominance and play. When these horses return to the paddock to mix with untrained horses they use the behaviour learnt in training to gain status within the rest of the group. 788

This kind of reflexivity confounds the idea that productive or creative capacities are purely human attributes. As one of a myriad of species we, like any other complex mammal, share a variety of affordances with others and like each one of them, possess our own uniqueness.

Many species make paths, dig warrens, build nests; these practices demonstrate differing capacities for performance. Some creatures when free from predation and living in abundance like bower birds compete to build elaborate decorative structures which act as ‘exhibition’ ‘space’s to attract mates.\(^789\)

Some environmental psychologists cite such sexual/social display as a motivating force in the creation of human art as well.\(^790\)

Some birds of paradise create amphitheatres in which to create courtship rituals. Aesthetics and work are vital to these activities.

**Figure: 30 Bower Bird Nest New Guinea**


\(^791\) http://home.zonnet.nl/michiel1/papua/bower.JPG
Figure: 31 Maple Leaves by human artist Andy Goldsworthy who takes natural objects and arranges them for his art

Figure: 32 Satin Bowerbird which has collected human-made objects and arranged them to decorate his bower
The function of play in interspecies performance is demonstrated in Norbert Rosing’s images of a wild polar bear playing with sled dogs in Canada's Hudson Bay. They played every afternoon for 10 days in a row.  

Figure[s]: 33 Polar Bear and Huskies

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13.3. a. Do Little

Given humanist celebration of logos, language, traditionally thought to be a specifically human attribute is a contentious deep ecocritical issue; researchers have established that whales have a form of grammar the components of which combine within their song. Honey bee dance language demonstrates another form of performance communication. These dances communicate direction, distance, and desirability of a resource: ‘desirability is expressed in the dance's liveliness or enthusiasm: the richer the source, the livelier the dance’. This suggests performance of place, intersubjectivity and context, rather than logos and representation.

Although Wittgenstein [1889-1951] famously stated that if a lion could talk we would have no way of understanding what it meant the co-operation of the horse-trainer and the horse rely, like the honey bee dance, on the meaning of shared physical contexts.

794. E Crist, ‘Can an insect speak? the case of the honeybee dance language’, Social Studies of Science, vol. 34, no. 1 (Feb., 2004), pp. 7-43
795. Crist, p. 7
Letting be and non-discursivity allow us to think differently about interspecies communication; they rely upon affordance relations that result in shared communicative praxis-traditions. These combine communicative praxis-traditions of all individuals within the relationship. Julian Franklin supposes that a human being can assume or come close to achieving a ‘neutral ‘third’ consciousness between let us say, a horse and a human. Each partner communicates upon the boundary of special familiarity. Every species, let alone every individual of that species, has specific affordance capacities for revealing a different aspect of reality through practices. Consequently we might communicate with at least some aspects of some more-than-human species, but we are not properly attentive to the possibility. Such communication requires that we learn from them as much as they do from us, this contrasts with the many attempts to teach monkeys to communicate in human language. There are however, accounts of feral children communicating with more-than-humans, a typical example is the account made by physician Bernard Connor [1666–1698], cited here by Michael Newman:

In 1669, two children were surprised by huntsmen in the woods of Poland. One of the children managed to get away, but the other was trapped and taken to Warsaw. There he was christened Joseph, and attempts were made to educate him: He was about twelve or thirteen years old, as might be guest by his height, but his manners were altogether bestial; for he not only fed upon raw flesh, wild honey, crab-apples, and such like dainties which bears are used to feast with, but also went, like them, upon all-four. After his baptism he was not taught to go upright without a great deal of difficulty, and there was less hope of ever making him learn the Polish language, for he always continued to express his mind in a kind of bear-like tone.

797. J Franklin, p. 101
Sometime after King Casimir made a present of him to Peter Adam Opalinski, Vice-Chamberlain of Posnan, by whom he was employed in the offices of his kitchen, as to carry wood, water, & etc. but yet could never, be brought to relinquish his native wildness, which he retained to his dying-day; for he would often go into the woods amongst the bears, and freely keep company with them without any fear, or harm done him, being, as was supposed, constantly acknowledged for their fosterling. 798

Communication here is discovered through phenomenological experience of action learnt in a more-than-human landscape. Joseph’s language was an ecotone developed where affordances for communication in both species converged. This challenges humanist views that language alone is necessary to form identity and consciousness, we know through recognised signs that people without faculty for speech have some inner life equally animal trainers and pet owners acknowledge personal landscapes of more-than-humans. The interface of human/more-than-human performance sometimes offers the possibility of a deeper understanding of more-than-humanness, but relationally through the understanding of similarity as well as through the kinds of disappearance described in earlier chapters. [12.5.b]

Otherness of practices sometimes creates a seemingly impassable divide. For example, it is much easier to empathise with a fellow mammal than with a reptile, and perhaps more a reptile than an insect, and more an insect than bacteria, though in fact bacteria sustain all life. 799 A humanist phenomenology indicates that only human knowing and meaning is available to us. We cannot know what a chimpanzee, horse or dog is ‘thinking’ but this is not surprising; we cannot know what another human is ‘thinking’ either, but we do contextually understand on many levels what people’s

actions, states of mind and intentions are, and the legibility of dramatic and theatrical arts is predicated upon this assumption.

Such knowledge is partly limited by exactly how much context is available to us. Affordance allows animal trainers, pet owners and pets to arrive at mutually understood languages of practice. Where intentional weakening or abuse is not present, there exists, as in all social engagement, a performative relation which generates its own conventions, practices, and codes.

A human relation to a cat or dog may consist of a series of human tones, feline sounds and pitches, the meaning of certain objects at certain times [like a dog lead or plate], postures, proximities [which encourage a stroke or which ask permission to stroke], scents, and territorial bargaining. All such negotiation is absolutely dependent on the mutuality of affordance.

A pet might demand food but a human may demand affectionate behaviour. This astounding intersubjectivity and mutual development of interspecies practices is often overlooked.

The mutual compromises made in non-abusive relationships between pets and humans are masked by anthropocentricism and dualism. The mutual field of communication formed jointly by both partners in such relationships, human and feline for example, may be coloured by subjective anthropomorphic and felia-morphic subjectivities. Both cat and human may, for example, infantilise the other, but such dramatisation and setting of roles lends relevance to action, in an attempt to create mutual frames where none exist. Primatologists have recently attributed human overdeveloped brains not to a capacity for abstract reasoning or imagination, but for the intense pressure on the human animal to learn deceptive and manipulative tactics, and those former
qualities, it has been suggested, emerged from the latter. This gives pause to a deep ecocritical question as to how far a celebration of humanness can be unreflectively valorised as ethically positive.

Rowlands asserts that all social mammals are capable of deep feelings of affection and grief. He suggests that the extreme weight of anecdotal evidence, the experiences of pet owners and animal trainers and of observed behaviour creates an unassailable body of evidence, which suggests ‘affection, empathy and love – far from being uniquely human traits or even simian traits, are common throughout the world of social animals.’

Numerous empirical studies into animal emotion and empathy have also shown this. At the performative nexus of communication between species, where both species become an animate environmental feature for the other, a level of communication is possible. But neither the rich feline world of complex scent markers, landscape cues and nocturnal exploration nor the physical sense of the world in the follicles of one’s fur, can communicate directly with the equally rich abstract world of human language.

Animist praxis traditions offer a perspective but Laura Rival suggests most anthropologists collect data, but do not engage with the practices of Animist peoples; they don’t experience

hours slowly exploring the forest along their trails. They do not merely hunt or gather [two activities that are relatively undifferentiated in practice], but

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800. A Whiten & R Byrne at the University of St Andrews call this the “Machiavellian intelligence hypothesis” eg “the manipulation of attention in primate tactical intelligence”
801. Foxes have been observed burying their dead mates. Three male elephants were observed standing over the de-tusked corpse of an older female who had been killed by poachers - they stood there for three days, touching her and trying together to stand up. The famous naturalist earnest Thompson Seton once used the grief that a male wolf felt for the loss of a mate to trap and kill him”.Rowlands p. 66
802. Rowlands, pp 65-66
803. Rowlands, p. 66
walk, observing with evident pleasure and interest the movements of animals, the progress of fruit maturation, or simply the growth of vegetation.\textsuperscript{805}

Anthropologist’s omission of praxis means that they cannot understand the non-discursive sense wherein

one’s body takes the smell of the forest and ceases to be extraneous to the forest world. One learns to perceive the environment as other animals do. One becomes a ‘dweller’ deeply involved in a silent conversation with surrounding plants and animals.\textsuperscript{806}

Ecological performance, at its most utopian, challenges production and material content whilst developing new affordances for ‘attending’.

These praxis-traditions are embodied in Erica Fielder’s Bird Feeder Hat. Fielder challenges anthropocentric values of fashion associated with the ‘hat’ and instead makes something attractive to more-than-human species, because it is scattered with bird seed and has affordances as a perch.

In order for it to work, the wearer needs to cultivate practices of attending and letting be:

for six consecutive weekend engagements, Fielder sat quietly demonstrating to visitors how to interface with wild birds, and then she invited others to share in the experience by offering an array of various birdfeeder hats to wear on their own heads.\textsuperscript{807}

\begin{footnotes}
\footnote{805. L Rival 1996, p. 148}
\footnote{806. L Rival 1996, p. 148}
\end{footnotes}
The hat engenders practices which have an impact upon the wearer:

Through the drum-like paper brim the sound of the bird pecking and hopping is magnified. You discover that the bird whispers and mumbles to itself as it feeds and then, bam, another bird lands. Although you cannot see the birds, some other senses—touch, hearing, gravity, movement and smell—are on high alert during this unforgettable experience.  

Fielder used the hat to involve the public in a debate about threats to the local watershed. Thus interspecies performance and attending can become aligned to wider contexts and relations. I have earlier used the Bradley Method as a metaphor to describe this kind of dissemination of ecological praxis-traditions, which is based on the idea that a sensory experience creates a foundation of knowledge that will ultimately make us better global citizens, and lead to better decision making in regards to ecosystems. Fielder’s ultimate vision is that watershed by watershed we begin to heal, and then sustain the health of our biosphere, build nests and leave artefacts behind.  

Ecological application of these ideas to modes of theatrical performance requires examination of some key areas of discourse, outlined by Steve Bottoms in Small Acts.
of Repair.\textsuperscript{810} Bottoms notes that Kershaw calls for ‘an aesthetics of total immersion in performance’ to bypass anthropocentric ‘claims’ upon landscape.\textsuperscript{811}

The non-discursive, eco-material and temporal realms of interspecies and temporal engagement infers not just the necessity for awareness of slowness or speed or even the sustainability of the performance and its development, but the example of the Tir Afalau project [mentioned earlier] extends effect to lasting generations and wider communities and species.

Thus the framing or staging of a performance which acculturates the practices of participants and observers becomes important. Chaudhuri observes that theatre can become a site in which to raise ecological consciousness.

Part of this may depend on our capacities to re-evaluate our everyday performances with the more-than-human world; this, I propose, can be aided by examining the overlapping practices which develop between species at the points where our practices converge, not from a colonial standpoint, nor one which imposes ‘productive’ performance on the more-than-human world, but instead, from a perspective of attentive-letting be which fosters shared learning and which instigates pragmatic action.

\textsuperscript{810} Small acts of repair performance ecology and goat island 2007 routledge
\textsuperscript{811} Kershaw, B, The Radical in Performance: Between Brecht and Baudrillard, Routledge, London, New York, 1999, p. 194
Chapter Fourteen Conclusion: Metaphor, Mythos, Deep Ecocritical Performance, Practice, Being and Enframing

This thesis has bridged gaps between representation, embodiment, landscape, materiality and metaphor that have been raised in eco performance debates. It has investigated material effects of metaphor on the wider biosphere, with the aim of retaining a sense of the materiality of the more-than-human world.

Human landscape is, like Lynn Margulis’ view of Gaia itself, not pure. Kershaw observes that to try to comprehend ‘nature’ from within ‘culture’ is like turning on a light quickly to see the dark.812 We are, perhaps, still stumbling around in a world which is shrouded in semi-darkness trying to see the light ['culture'] or dark ['nature'] as pure essences.

I have shown that conduits of exploitation sanction expropriations of energy and that the growth economy sanctions this ecological oppression to manufacture weakness in the biota and to simultaneously re-present its own activities. Thesis suggests that landscapes, practices and technology have the capacity to generate new practices that reconfigure being.

I have describe a slow process of de-worlding that results in contemporary homelessness; the result in part of our thrownness into the enframing of our own technologised ego; this is not an anti-technological stance but one opposed to herrschaftswissen.

Problems of materiality, embodiment and metaphor have been traced throughout this thesis: For Heidegger, poesis unites aspects of being. The principal device of poetry to transcend through being is metaphor; it draw’s together through familiarity, homology, connotation, and correspondence. However, it would be reductive to suggest that all forms of metaphor are ecologically positive. A metaphor like ‘he is a
pig’ does not liberate being; rather it relies on an aggressive reduction of perceived ‘pig like behaviour’ in this case, isolation of affordances already framed by a predetermining anthropocentric prejudice. Thus, metaphor can move us closer to, or further from perceptual recognition of the intrinsic value of Gaia. I have also argued that metaphor as a literary form might have some de-worlding characteristics which situate our landscapes further within an ecology of text: of words set at a remove from ek-stasis. I will argue that embodied metaphor on the other hand, is an important component of deep-ecocritical performance work.


Many Animist names including some Amerindian names take the form of metaphor. These are often based on ancestral names or congruent with features of the more-than-human animate world. Metaphors in this context imply confluence and performative transformation in their very structure. They can ‘release’ ways of coming into being by intimating praxis itself. Rousseau in his *Essai Sur l’origine Des Langues* celebrates the performative power of embodied metaphor: ‘the most energetic language is the one in which the sign has said everything before we speak’.

The sign for Rousseau is an embodied act, which through its relations, not just its subjective intent is eloquent. Such a sign is an active metaphorical action, an embodied metaphor of transformation: ‘how much more effective was the gesture of Diogenes walking before Zeno or of Tarquin cutting off the heads of poppies than the longest and most eloquent discourse’.

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814. H Rousseau, *Essai sur l’origine des langues*, p. 31
815. Rousseau, p. 35
Native Americans Raymond Pierotti and Daniel Wildcat say that embodied metaphor frames natural objects and living entities as ‘members of their community’.

Totems and clan names reinforce covenants between specific human families and particular animals. These associations last over generations, and offer their assistance and guidance during each generation of humans. In some Amerindian praxis-traditions a broad commonality of beliefs exist, in which human and more-than-humans are bonded closely in terms of empowerment and emotional interactions,

It is frustrating to Native Americans to hear others speak romantically of our closeness to ‘nature’ or love of ‘nature’. This relationship is more profound than most people can imagine, and the implications of this relationship carry uncomfortable consequences. To be Eagle, Wolf, Bear, Deer, or even Wasp clan means that you are kin to these other persons; they are your relations. Ecological connectedness is, culturally and ceremonially acknowledged through clan names, totems, and ceremonies.

In many Amerindian myths ‘animal and plant persons existed before human persons. Thus, these kin exist as our elders and, much as do human elders; function as our teachers and as respected members of our community’. Acknowledging more-than-humans as teachers and elders requires that we pay careful attention to their lives, and recognise that these lives have meaning on their own terms. Letting be and attentive practice entwine in this praxis and are often guided by the embodied metaphoric quality of names.

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817. V. Deloria
818. Pierotti & Wildcat
819. Pierotti & Wildcat
820. Pierotti & Wildcat
Michael Richardson notes that coming into being [embodying a sense of significance] is a performative possibility realised in names even in an individualist contemporary western praxis-tradition where names are primarily for the purpose of differentiation:

Our real name seems directly connected to our identity, and the reason it is so difficult to change it seems to be because to do so is to effect a change of identity that is disquieting. There is a sense in which, for most of us, we are our name: there is a direct bond between what our parents have called us and our perception of what we are that cannot be broken without having consequences for the psyche. 821

Taxonomy and differentiation divides and maps territory. It catalogues the fiscal value of landscape. Metaphor marks extremities of known territory, it looks back to known territory and reaches into the next; it is a boundary crossing device.

Heidegger says the poet speaks being, because he uses language not as an instrument to control being, but as the house of being. 822 His interest is initially existential and does not consider the poetry of physical metaphor and transformation. A deep ecocritical and performative view of being celebrates the coming to being of latent capacities in aspects of the world, to contribute further to the possibility of being itself.

Some forgotten modes of being are hidden from philosophy by its purges of Pagan praxis-traditions. Embodied metaphor can engage with these, being physically transformative. Aristophanes for example, has characters execute coal sacks, dress as birds and disrupt the logos of the action. 823

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822 Heidegger Existence and Being, p. 284
823 This confluence of meaningful transformational change and nature symbolism socialises the power of animic and Totemic and embodied pre-Hellenic structures.
In sacred embodied metaphor, the character of a thing is metamorphosed through a performative poesis. This mimetically reveals latent affordance possibilities. Because transformation rather than differentiated states is the focus of this aesthetic, it does not constitute a simultaneous aesthetic of disappearance and potential. 824

Embodied metaphor and transformation is key to the satire of the fool. Pagan praxis-traditions of the fool embody possibilities to converge existing and forgotten worlds and landscapes with the material, pre-expressive and de-territorialising effects of history. For many Animist and Totemic praxis-traditions, being is not given but earned and developed.

Being ‘alive’ is not a biomechanical designation. Mary Black notes that ‘being’ is defined by the Amerindian Ojibwa for example as: ‘bema.diziwa.d’, which comes closest to ‘living things’ and literally translates as ‘those who continue in the state of being alive’. 825 The term might be more accurately glossed, she suggests as those who have power. The Ojibwa word for life in the fullest sense, including health, longevity, and good fortune, is pimädäziwim. Something that every person strives to achieve life in this sense is not given, ready-made, as an attribute of being that may then be expressed in one way or another. It is rather a project that has continually to be worked at. Life is a task. As an ongoing process of renewal, it is not merely expressive of the way things are.

The view that being is concerned more with involvement and relation is reflected in Daniel Everett’s account of the way in which Piraha Indians treated his ability to speak their language:

826. M B. Black
Their language, in their view emerges from their lives as Pirahas and from their relationships to other Pirahas. If I could utter appropriate responses to their questions, this was no more evidence that I spoke their language than a recorded message is evidence that my telephone is a native speaker of English.\(^827\)

To be truly ‘alive’ is not thus a categorical designation but it is predicated upon grund. These praxis-traditions are retained in romanticism and imply that existential development is not just the province of Christian theology but that change occurs with, in, and of the world and is not a discrete process. Being alive is a process of significant ek-stasis which is developed. It is not simply a categorical designation of animation. This informs what it might mean to acculturate into an ideal ecological performer. The next section will examine some aspects of coming into –being in deep ecocritical performance.

### 14.2. Deep Ecocritical performance

A deep-ecological approach to theatrical performance would take the praxis-traditions of growing-into-being as a foundation and encourage performer training which highlights growing into significant and ek-static relation.

This kind of work entrains modes of walking, being-still and relating; it focuses on circulating rather than hoarding and supercharging energy. *Anna Halprin’s ‘Experiments in the Environment’* for example integrate the aging cycles of her body with phases and energies in the more than human world, this leads to a kind of ecologic and emergent choreography which has reciprocity at its centre: ‘outcome itself emerges as a result of interactions with the environment and with group members; flexible, intense and life affirming’. \(^828\)

\(^827\) Everett, p. 210

\(^828\) [http://www.annahalprin.org/about_bio.html](http://www.annahalprin.org/about_bio.html) <accessed 19 January 2013>
These modes in deep-ecocritical practice accompany an often ludic sensibility and a developing awareness of a variety of effects of practices on the material, immaterial, atmospheric, audio and visual aspects of landscape in which we dwell.

Performances, in this model might involve acculturation not just of performers but also of audience as spect-actors. Even if many of our inherited forms of dramatic representation are problematic, the theatre as ritual, forum and meeting place seems an apt vehicle for this kind of dissemination.

Deep-ecocritical performative praxis are evident in differing combinations. Body Weather, for example, often remains enclosed within tightknit performance ecologies. Work made in Body Weather workshops does not always translate to conventional performance settings. Nevertheless, it can develop ek-static sensitivities and embodied understandings within the participants. On the other hand, some site-specific companies like Red Earth produce work that is less concentrated on developing honed praxis than on reaching a wider group through embodied engagement and spectacle, though its focus might be too dispersed to create lasting effect.

Their ‘experiments in ritualised ‘space’, [raise] physical speculations on elemental processes identifying connections between art, science and ‘nature’ through research, process, experimentation, exploration, and public participation’. They are materially involved with practices and communities through

   Interdisciplinary collaborations between artists and other specialists in their field: geologists, architects, farmers, archaeologists, historians, ecologists, astronomers, land managers, animals and communities.

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829. P Snow, interview
830. S Pascoe, Interview
832. Red Earth, RE company website unpaginated
Red Earth attempt liberate forgotten affordances for developing eco-sane perspectives; they claim to bypass conventional metaphor and engage with embodied experience. Simon Pascoe says, ‘Our audiences experience the dark together. Nothing is ‘represented’. 833

Both these models operate from a belief in the importance of immersion in more-than-human aspects of landscape; both develop eco-praxis in the participants. Funding sources have a decisive impact on these models, Body Weather work is often funded by small groups of participants in workshop situations, whilst Red Earth are funded often by council and regional funding, often with a remit of community or inclusivity, which demands the widest possible audience.

The spectacle rituals of Red Earth and the experiential performative engagement of Body Weather both exploit the more-than-human world as a performance site.

Partly because within the theatre ecology and its buildings:

disciplinary forces at work in such ‘space’s have been reinforced by the downside of the postmodern, its collusions with the logic of late capitalism.

There, the commodification’s of consumerism foster a creative sclerosis that is the enemy of radicalism, and where performative excess struggles to appear it is inevitably neutered by the operations of the marketplace. 834

Companies like Red Earth and Welfare State International engage with the more-than-human aspects of landscape in a way which eludes the hegemony of such buildings and attempts a more complex negotiation of what Pearson and Shanks term the ‘Ghosts’ of past relations which are embodied in all sites and thus all site-specific work. 835

833. S Pascoe, Interview
834. Kershaw, BBB, pp. 84-85
835. M Pearson and Shanks ‘theatre and archaeology’ 2001; 96 London Routledge
The ghosts of the ‘countryside’, more than the ghosts of human architectural ‘space’s haunt the boundaries of the entwined relationship between the human and the more-than-human worlds within landscape. However, site-specific work does not necessarily equate to ecological work; it may do, but as Kershaw later wryly observes, we should think carefully about the benefit to Gaia, in human performances which traipse across ‘parched’ landscapes. 836

Kershaw sees the art of resistance as at its most powerful when ‘incognito’. 837 This enables fissures in the culture to reveal themselves. But he acknowledges that the representational ecology and the performative society may be superseding the performance ecology, presenting problems for eco activists and eco performance which combine with pervasive problems of dualism:

Paradoxes are generated because to take cultural action for an ecological cause always risks recreating the pathology- endemic human denigration of the nonhuman world – that it is trying to eliminate. This will always be the case so long as culture and ‘nature’ are conceived as being in opposition to each other, as they are in modernism and other dominant ideologies of the developed world. 838

I have shown that anti-ecological hegemony denudes our perceptions of the more-than-human world as having intrinsic value. It propagates over determining archives of scientific humanism and subjective romanticism which de-territorialise praxis of discourse and language; it de-worlds praxis-traditions of dwelling via material and immaterial aspects of landscape.

As Bateson shows, some breakdown of the familiar is necessary to re-persence the pattern which connects with more than human. But if the wilderness is not present or

836. Kershaw LL
837. Kershaw TE, P. 225
838. Kershaw TE, p. 258
has been landscaped out of our embodied experience, or if it’s pre-expressivity has been replaced by simulacra, then human ego is retained within an immaterial landscape leading to subjective immaterialism which renders addictive desire the central lodestone within a ‘space’ void of significance.

The western ‘psyche’ thus becomes skilled in practices of fracture, the artefacts and practices, arts and ideas of western society reinforce these values at every turn. Anti-ecological landscaping emerges as part of a positive feedback loop. Jung observes, ‘Western man is held in thrall by the ‘ten thousand things; he sees only particulars, he is ego-bound and thing-bound and unaware of the deep root of all being’.

Attempts to re-create or re-invent eco-ritual can be dematerialising even if its intentions are positive. Whilst postmodern work runs the risk of subjective de-materialisation arcadian focused radical work runs the risk of presenting idealised futures or representations of the more-than-human world. Two examples demonstrate these vectors of engagement. The first is The Cult of the New Eve [CoNE] by the US based Critical Art Ensemble. CAE founded in 1987, as a collective of five media artists focusing on intersections between art, technology and political activism– CoNE is a faux cult, which opened at the Museum of Contemporary Art Toulouse in 1999 before expanding through digital representation and street theatre:

CoNE corresponds to the Human Genome Project as the attempt to decode the human DNA. The Human Genome Project is based on the DNA of a single woman. For the Cult, she is the New Eve. Currently, scientists involved in new biological developments are pitching their work in very theological terms like ‘new universalism’ or ‘discovery of immortality’. With CoNE, CAE relays these promises back to the public through the filter of an obscure cult.
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Combining a website, electronic information systems and performance techniques of street theatre, CAE extols the utopian promises of biotechnology and provokes engagement in critical discussions on biotechnology. Whilst presenting their website, CoNE members [ask] the audience to join them in acts of molecular cannibalism. To do this, CAE has made bread and beer using recombinant yeast supplied to us by the Human Genome Project.⁸⁴⁰

Figure: 35 CoNE:

The second project offers an alternative strategy. Fern Shaffer and Othello Anderson designate sacred locations in which they perform rituals. These are performed in specific locations at specific times but are relatively private affairs which are documented through written accounts and photographs:

to bring spirit back into the community and the world. Recognising that everything is interconnected, we use energy, thought, and motion in our rituals in order to attain equal balance and harmony between ‘nature’, science, and

spirit. We view the earth as a living entity with energy points through which
ritual and prayer are activated, not unlike what acupuncture does for the
human body. As artists living in a technological age when the emphasis is
placed on the media, we use the camera to document the ancient practice of
prayer, which is our contribution. The photographs becomes a record—the
memory of the ritual.\textsuperscript{841}

**Figure: 36 Year Ritual 1995:**

Though both of these projects have value, their problems are antithetical. \textit{CAE} are
rooted in dispersed contemporary praxis-traditions, to the extent that they risk the
ironic construction of their work being subsumed by double binds: decontextualised
through ‘disappearance’ they might accidentally contribute to the propagation of the
message they wish to deconstruct by repeating key terms, which can become
subsumed in landscape.

\textit{Shaffer’s} work, though physically situated, conversely lacks a genuine embodied
tradition upon which to hinge its ideological transmission. This brings the work once
more into the dualist mode illustrated earlier; the strangeness of the photographic

\begin{footnotesize}
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\item \textsuperscript{841} Green Museum unpaginated
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record—however beautiful—further enacts a disjuncture between the immersion of doing and the distance involved in the act of re-presentation.

Both Shaffer and CAE make interesting work but neither is able to provide a conduit between worlds. To extend a deep ecocritical model, exemplified by the concept of the Tir Afalau project, commonalities and confluences between the growth needs of the biota and of culture and performative praxis-traditions of action/representation/embodiment should be considered. This involves extending examination to commonalities between environmental use, vectors of the performance principle, and other modes of performance which cross human / more-than-human territories. This should also take into account a kind of spiritual engagement, which bypasses the anthropocentric metaphysics of hermeneutics. Deep-ecology asks that meaning is liberated by value practices in conjunction with landscapes. Wilshire notices that some forms of creative relation between the individual and the world, afford ecological legibility:

By retrieving remnants of ancient intuitions of truth, through molding materials, we reclaim to some extent an ecstatic belonging in the earth. We echo-locate and realise ourselves when we allow things to realise themselves, to respond fully to us. Simultaneously, we are shown in our truth; true to ourselves when we let things be true too, when we celebrate this capacity in art we verge on the re-ritualising and re-mything of ourselves.843

This situated notion liberates holistic tradition thought. Indeed deep ecologists generally believe that only by ‘re-sacralising’ our perceptions of the ‘natural’ world can we put ecosystems above narrow human interests and thereby avert ecological

843. Wilshire, p. 179
catastrophe by learning to live harmoniously with the more-than-human world.\textsuperscript{844} Deep ecology is an embodied practice which if entered into wholeheartedly attempts to change perceptions to lead to radical action. It is a program for ‘coming into being.’ Simon Pascoe argues that ‘the idea of metaphor is a literary con; it is a trick to prevent people from experiencing the wind, the cold, the wonder of being-in-the-world. Metaphor asks you to read and not to be\textsuperscript{845}’

But the eco-performative convergence between embodied relation and metaphor is of a different order than one which takes a literary starting point. It begins in embodied relation not in representations and symbols which lead to other representations and symbols. Processes where literary metaphors are built upon other metaphors can to de-materialisation. Deep eco –critical work takes grund and embodied action as its departure point. This process is a kind of embodied synecdoche which leads to metaphor.

This is the axis wherein convergence of representation and performance might re-world human landscapes and praxis-traditions in the context of the aspirations of the more-than-human world and towards a spiritual awareness based in intrinsic value. This hope that embodied metonymic experience within a metaphorical performative event might re-calibrate personal landscape via a strengthened deep-ecocritical mythos informs Pascoe’s work.

Different eco-performative modes cab combine embodied within performances which border the territories of eco-activism, performance in life, materiality, spirituality, ludic play and mythos; these can be considered deep-ecocritical. Such performances involve holistic tradition and often third theatre tropes. They are neither ritual nor theatre, they may crossover into post-dramatic performance but they are also pre-

\textsuperscript{845} S Pascoe, Interview
dramatic. They liberate new affordance possibilities and combine the real and the symbolic in a manner homologous to Edward Bond’s notion of theatre event: an event in the drama, which through conscious use of theatrical drama enacts or illustrates the conflict between desire for justice and political reality. This involves interplay between the sensory and the rational. In moments of theatre event, we simultaneously view possibilities of freedom and the social structures that inhibit them.

14.2. a. Earth Rise

Deep ecocritical work examines relations between theatrical performance, the performance principle, and the pre-expressivity and performance of the more-than-human world. Baz Kershaw’s Earthrise Repair Shop is one model which is situated upon borders of the biota and the human world. In the form of a meadow ‘maze’ cordoned off and allowed to grow, it became a performance site for rare flowers insects and increased biodiversity as well as for spect-actors who walked, danced, played, meditated, skipped, re-membered and smiled along the path.

The ropes around the Meadow Meander at the Ludus festival in Leeds 2012 framed it within a cemetery, to some eyes as a kind of ‘enclosure’ a makeshift and disappearing conservation area where people would stand and watch the economically non-productive but’ eco-sane behaviours within, become a site of spectacle.

The enclosure within the enclosure of the cemetery, within the enclosure of the city, generated reflexive paradoxes: the affordances of the path manipulated human performance blurring lines between performance of life, in life and theatrical performance this eco-scenographic intervention acculturated new competences and practices in performers and spectators who were not distinct from one another.

Embodied childhood memories of running in long grass became eco lacunae. The
'substance' of embodied memory described parts of the spect-actors personal landscapes which remain colonisable by Disneyfication. The Aura which for Benjamin is removed in kitsch is the forgotten real that though dormant, remains as other aspects of memory are colonised and iterated via various simulacrum. This 'more than bare life' is a sense of grund. The 'silence' of contemplation and embodied engagement of people just walking seemed to resist writing upon. Some observers said that they imagined the people inside the meadow as non-humans.

14.2. b. Significant Others

Significance is realised through relation with real world affordances. Thoreau demonstrates withdrawal as necessary, but not to the self, nor to the more-than-human world; but rather through a set of mutually realised affordance relations. Praxis-tradition and art are ecologically constrained by vested interests of those who gain most from vampiric growth. Deep ecocritical thought negotiates with the double binds of vampiric hierarchies. The deep ecocritical act though is often re-presented as insane or ridiculous by de-worlded landscape and praxis'. Something of the deep ecocritical act may still resonate. Constant interplay between ‘realities’ and conceptions of authenticity are played out in Kershaw’s description of a protest against international American logging strategies by Earth First! The Yellowstone Park Action [1985] involved a park ranger arresting a protester dressed as Smokey the Bear in front of a group of children assembled for a Smokey the Bear party. The cynic Diogenes [412/403-324/321 BC] challenged Hellenic humanism itself. He offered an alternative view to Hellenes like Aristotle who celebrated the values of the polis. The cynics suggested that social conventions, which oppose both ‘nature’ and freedom, are often absurd and worthy of ridicule. Diogenes is said to have behaved like a dog, both as a satire and model of behaviour preferable to that of
the ideal member of the polis. 848 Any action in a Greek city would have drawn the polis and the more-than-human world around it as a landscape offering affordances for meaning and significance. 849 That this performance remains in the archive, is testimony to its power and stands as an model for what we might view as a deep-ecocritical performance.

Diogenes brought a performance of subjugated ‘nature’ into an ideologically resonant site: the city centre, home of increasing differentiation from the more-than-human world. The tension between constraint and freedom are embodied within the structures of tragedy and comedy; the radicalism of Diogenes’ action forms an axis between the comic and tragic it returns us to the transformative influence of the fool. James Feibleman suggests tragedy offers ‘an uncritical acceptance of the positive content of that which is delimited. Since comedy deals with the limitations of actual situations and tragedy with their positive content, comedy must ridicule and tragedy must endorse.’ 850

Diogenes’ theatre event maintains paradox and places the audience ‘within’ accident time, described earlier as the moment when possibilities collide. William I. Thompson argues that laughter involves ‘detachment and detachment is a fundamental form of freedom […] the central value in comedy’. 851 ‘Comedy leads to dissatisfaction and the over-throw of all reigning theories and practices in favour of those less limited. It thus works against current customs and institutions; hence, it is inherently revolutionary nature.’ 852

Diogenes chose to continue the ‘comedy’ until it became habitual and integrated into a lifestyle. Even in a short episode like the Smokey the Bear protest, Animic
transformation and cultural satire gains authenticity as the farcical action and the
tragedy of lived experience and social systems conjoin. 853

Kershaw suggests that such actions liberate the impulse of farce to ‘attack’ within the
form. In this way, Diogenes praxis itself becomes ideologically resonant and
metaphor. If late tragedy is aligned to a worldview of the polis and its logos, then
comedy taken to this level is the instrument of the cynic: ‘comedy is by its very
‘nature’ a more revolutionary affair than tragedy. Through the glasses of tragedy, the
positive aspect of actuality always yields a glimpse of infinite value. Thus, tragedy
leads to a state of contentment with the actual world just as it is found’. 854

Deep ecocritical performances often ‘shimmer’ between tragedy the comedy,
resonance leaks from the fissures which we understand nondiscursively.
However, if rapacious anti-ecological social structures are not seen as insane, then the
performers will themselves become the target of ridicule.

A touching and effecting deep ecocritical performances is the following response of
Nietzsche: ‘Nietzsche, whilst in Turin, in January 1889, is said to have ‘collapsed’
into madness when he saw a horse being beaten by its driver. He walked up to the
horse, attempted to protect it by hugging it, and lost consciousness’. 855 Nietzsche
whispered ‘I’m sorry’ Almost all commentators see this moment of compassion as an
indication of Nietzsche’s mental illness. He was admitted to a nursing home shortly
afterwards. Robert Solomon suggests that his actions and words were unconventional
but ‘hardly insane’. 856 His act of compassion towards a dying beaten and abused
animal would have seemed insane perhaps, as the sight of someone mistreating what
was considered a four-legged vehicle would have not been too unusual. Nietzsche’s

853 Kersaw TE, p. 272
856 Solomon What Nietzsche Really Said

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non-anthropocentric gesture reveals deep empathy with a living essence, beyond the morality, and sanity which rendered it a soulless and utilitarian object.

This moment constitutes both a performance and a critique of philosophy that subverts Nietzsche’s own logo centric discourse in an act of eco-sanity.

Nietzsche reveals his madness or/and the mania of the philosophic tradition/and/or the cruelty of a society that treats beings as objects.

Deep ecocriticism requires that significance is sought which bypasses both the subjectivity and objectivity of the twin traditions of Hellenic and Judeo Christian epistemologies.

14.2. c. Towards Ek-static Performance

The *Tir Afalau Project, Thoreau, Smokey, Diogenes*, the *Meadow Meander, Nietzsche* and the Protest of *Penan and Kayan*, provide examples of deep ecocritical performance, which operate at the borders of material and immaterial landscapes.

Perceived degrees of otherness, correspondence, or confluence embodied in cultural and artistic praxis and within the praxis-traditions of action, which we employ to investigate the world, are from this perspective, derived in part already from feedback relations with the more-than-human world already embedded in the culture into which we are born.

Theatre practitioners interested in this perspective examine and attempt to reconfigure not just the ‘content’ of the performance, but also the very processes of creation and form, embodied in its final realisation.

This question challenges 2000 years of theatrical tradition, which has viewed ‘nature’ via ‘culture’ and invites an attempt to find modes that view culture from the perspective of the more-than-human world.
To become more ‘human’ we must become less ‘human’. This means exploiting unexploited affordances of human landscape and re-invisioning praxis: ‘it is nice to sit in the garden’ means ‘the garden speaks to me’, ‘it calls me to it’. Holistic traditions nurture poetic enquiry, allow metaphorical understanding, reveal atmosphere, and are oral, tacit, embodied, and over-archingly relational. They thus exist on the borders of discourse with being and action: not to find some kind of regressive solipsistic state, but to find a grund from which to rebuild practices.

Landscape is a gathering ground of meaning and sensation, direct communion with intrinsic value cannot be wholly realised without some affordances of the more-than-human world being present in the performative matrix. The ‘nature’ art of performance artist KO, Seung-hyun for example embodies a sense of play which accompanies these relations, and which recalls some tropes of fooling:

‘nature’ Art is not logical. ‘nature’ art is influenced by ‘nature’s’ elements.

When you go through a river, you follow the stream, the wind comes, the colour is changing, you follow the natural cycle and it becomes a natural movement... ‘nature’ art is easy to understand, also children can understand it easily, although maybe only emotionally.857

Attentive practice is key to the Landscape Dance and Body Weather approaches of Rachel Sweeney and Peter Snow.858

Letting be is embedded in the ‘hands off’ sculpture of David Nash, embodied in his 25-year project, Wooden Boulder. This documents the journey of a wooden carved ball from being trapped in a waterfall to being washed to sea and back to a river.859

858 <http://rachsweeney.webs.com/writing.htm>
859 <http://www.sculpture.uk.com/artists/david_nash/>
Integration of dramaturgical concerns in deep ecological work, deconstruct the performance principle whilst attempting to reconstruct embodied relations with the more-than-human world co-reciprocity of site, histories, representations and community. I have suggested that practitioners involved in eco-theatre and eco performance might take into account a wide a variety of praxis-traditions, and affordances for meaning built into the sites and landscapes of exhibition. This can be realised through the very act of becoming a spect-actor within a changing site.  

For example, Seattle based artists Nicole Kistler, Sarah Kavage and Vaughn Bell, in 2007 as part of a national series of demonstrations against anti-ecological policy, walked from the Olympic Sculpture Park to All City Coffee in Pioneer Square through downtown Seattle. [...] using soil to mark a line of new ‘terrain’ – the shoreline that would be created in the case of a twenty foot rise in sea-level, as could occur with the melting of the Greenland and Antarctic ice sheets [...] Enjoying a walk is by its very ‘nature’ an art form, a dance, a place to contemplate. It is something we can do every day that can make a significant difference. Walking gives us a simpler pace that allows for spontaneous stops, unplanned encounters, and little delights for all five senses. When we take a walk we become one with the world; not living in denial of it.  

This kind of work breaks through the limits of representation to enable a ritual response to and with the more-than-human world. It invites us to see ontological, ideological, personal, and material environments as a series of interlocking homologically-and empirically defined landscapes.
The present study has contributed to the field of ecological performance studies through the introduction of a non-dualist and materially based methodology that illumines connections between a disparate array of related and interacting fields, environments and practices. Together these inform and form our performances in and with the world. Deep ecocriticism on an individual level simply puts a love and care for Gaia at the centre of an individual’s action. Re-familiarisation explores suppressed and more-than-human languages, it operates in such a manner that these factors become re-integrated or rather revealed in, beside, though, and despite, language, as a constituent of a wider embodied approach where relations are more valued than forms.
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