

CASTELLUCCI'S *TRAGEDIA ENDOGONIDIA* (M.#10 MARSEILLE):

INTERMEDIAL IMAGE INTERVENTION

by

Tatsiana Duneuskaya

**Thesis Submitted for the MA Degree
in Theatre Theory and Dramaturgy**

**Department of Theatre
University of Ottawa
September 2011**

© Tatsiana Duneuskaya, Ottawa, Canada, 2011

Abstract

This study addresses the theatre of Romeo Castellucci's group, the Societàs Raffaello Sanzio, and its director's engagement with visual arts. In particular, the study analyses the tenth episode *M#10 Marseille* of Castellucci's major production *Tragedia Endogonidia*, a work composed of 11 episodes, each dealing with a European capital. Using the notion of intermediality, this thesis demonstrates how an intermedial performance integrates questions and principles connected with visual arts within the framework of a new concept of performance, called 'interformance'. The author introduces Henk Oosterling's definition of intermediality where he uses Derrida's theory of *différance* to explain the notion as a back and forth movement created by the interaction of media whose differences produce tension within the spectators. This tension suspends and postpones the audience's meaning generation, thus opening the possibility of a multiplicity of meanings. As a result, the meaning of an interformance directly depends on the interrelationship of media and the subjectivity of the spectator.

In loving memory of my grandmother Nina Bortnik (1923- 2010)

Acknowledgements

I would like to thank my thesis supervisor Professor Alvina Ruprecht for being so supportive, encouraging and patient, as well as for sharing her expertise and valuable insights with me. Many thanks to Professor Yana Meerzon whose knowledgeable advice helped to shape this study in its final stages. Also, my thanks to Kevin Burns whose professional skills did much in editing this work. Finally, I owe much to my little son and especially my husband whose love and understanding provided much needed support.

TABLE OF CONTENTS

INTRODUCTION: MAPPING THE THEME	1
MEETING CASTELLUCCI'S WORK	1
SOCIETAS RAFFAELLO SANZIO: INTRODUCING THESIS SUBJECT	3
Background	3
THESIS STATEMENT: INTERMEDIAL IMAGE INTERVENTION	7
OPENING UP THE FIELD: INTERFORMANCE	12
TRAGEDIA ENDOGONIDIA: THE FILM CYCLE	13
THEORETICAL FOUNDATIONS	16
Introduction	16
Intermediality and the Spectator's Reception	18
Traces of Intermediality	19
The Birth of the Term	22
Multimedia/Intermedia: What is the Difference?	24
Intermedia	24
Multimedia	25
Wagnerian Multimedia	26
Intermedial Performance	28
Reinterpreting Intermediality: Application of Derrida's Différance Theory	29
Intermedial Sensibility of a Recipient	32
CONCLUSION	34
CHAPTER I: INTRODUCING THE STUDY MATERIAL	37
ICONOCLASM OF SRS: MAKING CONNECTIONS	37
Artaud	37
Against the Word	40
INTRODUCING THE CASE STUDY: TRAGEDIA ENDOGONIDIA	43
Title	43
Tragedy	43
Dramatis Personae	45
Principles	46
Liminality	47
Seeing the Intermedial in the Project Tragedia Endogonidia	48
SHORT SUMMARY OF M.#10 MARSEILLE	50

CHAPTER II: TABLEAU-LIKE MODE OF PRESENTATION IN <i>M.#10 MARSEILLE</i> ..	53
INTRODUCTION	53
THÉÂTRE DES BERNARDINES.....	55
The Description of the Scene with a Black Horse	55
The Description of the Scene with a White Ladder	57
INTERMEDIAL IMAGE INTERVENTION.....	57
Tableau-like Presentation: Stasis	57
Meaning Traces: <i>Mise-en-abyme</i>	63
CONCLUSION.....	66
CHAPTER III: RECREATION OF PAINTING AND CINEMATIC TRACES IN <i>M.#10 MARSEILLE</i>	68
INTRODUCTION: THÉÂTRE DU GYMNASSE	68
The First Subsection: The Description of “The Interplay of Colours and Light”	69
THEATRE OF PICTORIAL IMAGES: ROTHKO’S ABSTRACT ART.....	70
The Non-Objectivity in Art: Kasimir Malevich.....	73
The Spiritual in Art: Wassily Kandinsky.....	75
Conclusion	77
THEATRE OF CINEMATIC IMAGES	77
The Second Subsection: The Description of “Interplay of Colour and Light”	78
Two-Dimensional Projection or Live Performance?	79
Conclusion	82
CONCLUSION.....	82
APPENDIX: THEATOGRAPHY OF STAGED PERFORMANCES	86
BIBLIOGRAPHY.....	89

INTRODUCTION: MAPPING THE THEME

MEETING CASTELLUCCI'S WORK

In June 2007, I was in the audience at the Usine C, watching *Hey Girl!* by Romeo Castellucci, one of the performances programmed at the *Festival TransAmérique* in Montreal. The stage images were so counterbalanced with Scott Gibbons's overwhelming sonic landscapes that as a spectator, I could not tell what the most important components of the show really were intended to be. The entire performance was composed of a series of elaborate photographs existing as entirely independent works of art. This show provoked conflicting reactions, a mixture of discomfort and engagement.

My initial reaction was: "I liked this. What an unusual show!" But at the same time, I was not exactly sure what I had just seen. Was this a hybrid performance of visual art and technical media? Did the presence of other media mark the creation of a new mode of representation, new dramaturgy, or new ways of staging images and sound? How did the other spectators make sense out of what they were watching?

The performance *Hey Girl!* by Società Raffaello Sanzio (SRS hereafter) is clearly a challenge for audiences because of its structure and its content. The show is a visual assemblage of stage images that suggests rather than presents a story about the birth of a female who slowly becomes conscious of her gender and the emergence of her personality and how they are influenced by the society and culture around her. These stunning visual and aural landscapes grow into a montage of tableaux about gender, race, ethnicity, power and oppression. The dramaturgical portion of the show written by Romeo Castellucci is accompanied by the visual rhetoric of images in combination with vibrating, pulsating, and at times excruciating electronic sounds and music. This work of SRS suggests the

interrelationship of theatre, visual arts (primarily photography and painting), plastic art, and sound composition. The spectators are expected to construct their own narratives as they experience a form of visual intervention and sensory bombardment of sound and light.

After experiencing this production, I decided to investigate how the various elements of the performance correlated with each other in order to explain how the spectator might interpret such a multimedial and multisensorial performance. Thus, I became interested in defining the audience's processes of reception when the spectators are faced with such interdisciplinary events in a theatrical setting. After reading Chapple and Kattenbelt's book *Intermediality in Theatre and Performance*, I realized that I had come across a relatively new, experimental domain: 'intermediality'.

The entire body of Castellucci's work with his company SRS reflects a practice of combining media, especially theatre and visual art. The work of the company is so closely and intentionally intertwined with painting that any critical analysis of their performances must take into account the references to the works of fine art that appear in their productions, as well as the particular intermedial sensibility that changes the ways in which each event is experienced by the audience. This form of what we might call 'theatrical painting' is the defining characteristic of Castellucci's creations. Thus, this relationship between theatre and visual arts became the starting point of my paper.

At this initial stage, it would be appropriate to introduce the subject of this study in greater depth and thus I will begin by presenting a broader history of the Italian Theatre Group SRS.

SOCIETAS RAFFAELLO SANZIO: INTRODUCING THESIS SUBJECT

Background

Before discussing *Tragedia Endogonidia* in general and the sections related to *M.#10 Marseille* specifically, which will be done in the first chapter, I would like to provide some background information about SRS and its co-founder Romeo Castellucci. The brother and sister team of Romeo and Claudia Castellucci, together with another brother and sister duo, Chiara and Paolo Guidi, founded SRS in 1981 in the Adriatic city of Cesena, Italy. The company's repertoire includes many provocative stagings such as *Gilgamesh* (1990), *Hamlet* (1992), *Julius Caesar* (1997), *Orestea (una commedia organica)* (1995), *Genesi: From the Museum of Sleep* (1999); the eleven-episode production *Tragedia Endogonidia* (2002-2004) which is the subject of this study; it also includes the recent staging of Dante's trilogy *Divine Comedy* (2008): *Hell, Purgatory, and Paradise*.

In her article "Language under Attack: The Iconoclastic *Theatre of Societas Raffaello Sanzio*," Calchi-Novati analyzes the most challenging critical texts and manifestos produced by SRS. She begins by describing a theatrical movement in Italy in the 1970s-80s called "the culture of the group" (50). The participants of this movement came from different backgrounds, but they all worked in the domain of theatre: with "their unique theatrical agenda and language [they pursued] a continuous and ardent reflection on the theatre medium" (50). Having previous experience in dance and rock music, poetry and comics, television, advertisement and cinema, the members of this movement created a strong visual style of performance. The first wave included such theatre groups as Carrozzone (1972), Gaia Scienza (1975), and Falco Movimento (1977) (50). The second

wave gave birth to three very provocative companies, in particular: Societàs Raffaello Sanzio (1981), Teatro della Valdoca (1983), and Albe (1983) (51).

Giannachi and Kaye characterize the practice of the aforementioned theatre groups as the post-avant-garde that engages “the ubiquitous influence of North American art, performance, and popular culture, while challenging, transforming and contaminating its theatrical practices” (13). The concept of a post-avant-garde is originated in the work of the Italian critic Giuseppe Bartolucci who was the first to define a new wave of experimental theatre distinct from the Italian avant-garde whose origins lay in the 1960s and are represented in the works of Carmelo Bene, Carlo Quartucci, and Leo de Berardinis¹, to mention just a few (13).

The company SRS, which is associated with the ‘second wave’ of this theatrical movement, brings together theatre and visual arts in productions that draw upon philosophical, literary, and visual ideas, engaging contemporary and historical sources and references. Inspired both by Artaud and Bene, the group members concentrate on *iconoclastic*² theatrical practice concerned with the distortion and deconstruction of conventional theatrical signs. I also see a close connection of the company’s work with the writings of the Italian Futurist painter, sculptor, and scenographer Enrico Prampolini. In 1926, he launched his Theatre of Futurist Pantomime. In his manifesto “Futurist Scenography” (1915), Prampolini expressed the key concepts on the reformation of the stage

¹ More information on the aforementioned Italian artists, see Gabriella Giannachi and Nick Kaye, *Staging the Post-Avant-Garde*, (Oxford: Peter Lang AG, 2002) 15-26.

² Iconoclasm normally refers to the destruction of images. “In the eighth century, Emperor Leo III ordered the destruction of all the icons in the Christian Church. Iconoclasm was taken by the company as the theme of one of their early productions, *Santa Sofia, Teatro Khmer* (1985), in which the central characters are Leo III and the Cambodian revolutionary leader Pol Pot.” See Nicholas Ridout, “Make-believe,” *Contemporary Theatres in Europe: a Critical Companion*, ed. Joe Kelleher and Nicholas Ridout (London: Routledge, 2006) 186.

that includes the focus on colours, rhythm, and stage architecture. Stressing a constant relationship between pictorial and performance spaces, he writes:

Vibrations, luminous forms (produced by electric currents and coloured gases) will wriggle and writhe dynamically, and these veritable actor-gases of an unknown theatre will have to replace living actors. By shrill whistles and strange noises these actors-gases will be able to give the unusual significations of theatrical interpretations quite well; they will be able to express these multiform emotive qualities with much more effectiveness than some celebrated actor or other can with his displays. These exhilarant, explosive gases will fill the audience with cheerfulness or terror and it will perhaps become an actor itself, too (Kirby 1969: 89-95).

In adopting the similar strategies of reformation of the stage, Castellucci reveals a synthesis of the performance space and picture plane, engaging brightly lit geometrical forms or cinematically produced coloured gases in his performance *M.#10 Marseille*, which is the practical material for this study. This fact will be examined in detail with the references to the theme of non-objectivity in abstract art, as well as to Kandinsky's colour and form theory.

The name *Societas Raffaello Sanzio* (Society or Company of Raphael) alludes to its members' education and personal interest in the visual arts by suggesting an ironic kinship with the Renaissance Italian painter Raffaello Sanzio, known more commonly as Raphael (1483-1520). In fact, while Raphael is associated with the mastery of perspective, Romeo Castellucci rejects any use of perspective in his theatre: "[T]he physical perspective makes you lose the internal perspective" (qtd. in Calchi-Novati 52). By privileging the bi-dimensional plane of painting over the tri-dimensional depth of perspective of the stage,

Romeo Castellucci not only comments on the company's ironic choice of the name Raffaello Sanzio but also problematizes the conventions of theatrical representation.

Emphasizing the word iconoclastic in connection with their work, the SRS artists launch distinctive linguistic and visual techniques, using their fragmented words, artificial silence, violent sounds and haunting music. They include in their performances not only professionally trained actors but also children, animals, and non-professional actors whose bodies are marked by ageing, anorexia, or obesity. All these components, when combined, illustrate the company's approach which is to change the 'icons' and transform the conventions of theatrical representation. Castellucci and the members of SRS explore the creation of artificial and non-verbal languages, the possibilities of an iconoclastic theatre, incorporating live animals into their shows and stretching the boundaries of corporeal excesses in exposing the material and physical condition of their performers, as in their productions of *Julius Caesar* and *Oresteia (una commedia organica)*. In the context of contemporary theatre practice, the group SRS is a regular participant in many international theatre festivals, for example, *Festival d'Avignon*, London International Festival of Theatre, and many others. In 2008, Romeo Castellucci becomes an associate artist of the *Festival d'Avignon*.

Charles Helm, the director of performing arts at the Wexner Center for the Arts in Columbus, Ohio, one of the places outside of Europe where *Tragedia Endogonia* has toured, attempted to define this deliberately disturbing stage event. He claims that "the term 'live art' . . . is actually very apt for Romeo's work" (qtd. in Sellar). In the programme notes of *Hey Girl!*, the company's work is characterized as the theatre of cruelty and of subconscious "physical, archaic theatre that draws on the founding myths of Western

culture; theatre where drama, sound composition, technology, and the visual arts are inextricably linked” in a complex manner (Programme of *Hey Girl!*, n.pag). This collection of unusual characteristics is what makes the performances of SRS appealing to a theatre scholar. As Romeo Castellucci explains in an interview in which he was questioned whether a new theatre of the twenty-first century exists:

In my opinion, it is a theatre that no longer has the problem of formal boundaries. . . . The most interesting experiences are often those that, from a formal point of view, assimilate more from the visual arts, and I believe that, all in all, the most creative energies come from there [visual arts] (2004: 25).

Castellucci’s idea of theatre is directly linked with visual arts in order to enrich the nature of a theatrical event. He hopes that the spectators will sense this connection and that the content taken from visual arts will enhance their interpretations as they observe the event.

THESIS STATEMENT: INTERMEDIAL IMAGE INTERVENTION

I intend to use the example of Castellucci’s production *Tragedia Endogonia*, particularly the episode *M.#10 Marseille*, to demonstrate how an intermedial performance integrates questions, concepts, and principles connected with different media, specifically visual arts. With this purpose, I deliberately restricted the research to the visual element of the episode. This study is based on the concept of intermediality that has a direct impact on the recipient’s reception of the work. This impact of an intermedial event interferes in the typical process of the spectators’ meaning generation as the audience tries to construct meanings from a complex network of different media codes, conventions, and aesthetics. I argue that intermediality, using Boenisch’s proposition, is “an effect created in the

perception of the observers that is triggered by performance” (113). I propose that the status of in-betweenness, which is suggested in the term intermediality, underlines the moment of temporary suspension in the spectator’s meaning generation which is the result of the confrontation of different media involved in the observed event. I intend to present this study in a form of thought experiment happening in my mind as the outcome of my reception of the episode. The thoughts that resulted from observing the encounter of various visual media within Castellucci’s performance *M.#10 Marseille*, evolve through a series of step by step discoveries, each step built on the preceding one. Such an intellectual process of discovery appeared to be the most effective way to approach the complexity of Castellucci’s creation. This thought experiment hopes to produce a better understanding of how the juxtaposition of media transform into intermedial image intervention within the framework of a new form of performance, which I propose to call ‘interformance’.

It is important to note that SRS initiated the cycle *Tragedia Endogonidia* as a research project and an eleven-episode theatrical exploration of the future of tragedy. The cycle was presented in eleven independent performances, staged between January 2002 and December 2004, in different theatres in ten European cities: Cesena, Avignon, Berlin, Brussels, Bergen, Paris, Rome, Strasbourg, London, and Marseille. Each episode is named after the city in which it was performed, includes dramatic material inspired by the city of its creation, and requires a performance time of approximately one hour. Thematically, *Tragedia Endogonidia* represents Romeo Castellucci’s observations and explorations of selected traumatic events in European history. As the director points out, *Tragedia Endogonidia* is based on the Greek model of tragedy, “but the tragic form has so influenced individuals, society, and culture through the ages and has become so much of our psyches

that it can appear in new aesthetic forms in our contemporary world” (Castellucci 2004: 17). As explained in the booklet accompanying the DVDs, the episodes are “pure, complete actions” (59) whose aim is to display death, not requiring commentary from a chorus (61). Consequently, in the absence of explanation by a chorus, the episodes become “subject to interpretation by the spectator” (59).

The complex performance process is brought about by a meeting of various visual and technological manifestations: unexpected sounds, shocking tragic imagery, created both by the presence of living bodies or reproduced by the cinematographic and theatrical means, as in the episode *M.#10 Marseille*. The text is usually projected on the screen or occasionally murmured by the actors. The actions are usually hidden behind translucent scrims, bringing the pictorial by-dimensional quality of painted canvasses to the stage perspective and connecting it with visual arts. The stasis (or immobility) of the images is a definitive characteristic of this theatrical representation. In this case, the time becomes an important category. It relates to the process of beholding entities on stage in a strategy similar to that of viewers in an art gallery as they observe a photograph, a painting, or a sculpture. This fact reveals the conception of a theatre that assembles different art forms and communicates them in ways that are designed to encourage the spectator to unravel their interaction.

I have chosen the tenth episode of the cycle *Tragedia Endogonia*, a work created in Marseille and entitled *M.#10 Marseille*. It seems particularly relevant in this case because it reveals overtly the on-stage simulation of painterly, photographic and cinematographic codes, conventions, and aesthetics that locate the spectators in the space of the in-between, a

space where the codes of the medium of theatre appear to be blurred with the conventions of other media (painting and photography in particular). As my study suggests, the intermedial comes to life through the interaction between objective elements of a performance (the interaction of media) and the subjectivity of the spectator. In this sense, the different media involved in a performance have a direct impact on the recipient's perception. The confrontation of different media on stage creates a certain tension within the spectators. This tension leads to the temporary suspension of their attempting to understand what kind of art they are seeing on stage. Subsequently, the public realizes that these intermedial confrontations do not necessarily produce one single meaning but rather lead to multiple possibilities of meaning, endless subjective interpretations based on the individual's own connections and associations which result in the formation of completely new ideas. Thus, the production opens up the unlimited space of the *inter*. It invites the spectators to participate in an experiment as they try to identify what is being signified, fully aware that whatever they discover may not be a final answer. The encounter with an intermedial event can sometimes be a shocking experience for the audience members as they are required to provide interpretive effort as they watch unconventional combinations of media which challenge traditional expectations about theatre conventions. But with time, this shock turns into a process of contemplation on the work of art. Thus, the time/space continuum of the *inter* component of intermediality is comprehended as the interval of reflection carried out by the recipient and is intended to enrich the spectators' experience by triggering fantasies, individual memories, cultural associations and subjective criticism. It makes them participate in the authorship of an intermedial work, an authorship that passes from the artist to the viewer.

Using the conventions of theatre (a combination of sound with stage image) and then overlaying them with technology and other media conventions and aesthetics, SRS creates works that result in postdramatic performances (using Lehmann's term), which are capable of converting logocentric theatrical dialogue into the rhetoric of non-discursive images. *M.#10 Marseille* diptych is the most pictorial episode of *Tragedia Endogonia*. It illustrates the way Castellucci creates images as if he were suggesting what a photograph or an abstract painting would look like, if it were to come to life within the conventions of theatre. I have chosen this episode because it illustrates clearly Castellucci's engagement with visual arts and his interest in the effects of intermediality in theatrical performance.

Castellucci's intermedial image intervention has an inexhaustible potential to create new forms of theatrical images. This notion serves as an important link in the transition from the materiality of the stage elements to the imaginative and creative work required from the audience, including their reflective sensibility. This sensibility includes the spectator's entire sensorial, cognitive and aesthetic perception that can sense tensional differences of media involved in the process of intermediality. I will elaborate on this notion of intermediality in the following paragraphs.

Despite the formalistic appropriation of the notion of intermediality in this study, I think that an interformance, such as Castellucci's *M.#10 Marseille* and *Tragedia Endogonia* as a whole, requires a new interpretative approach using a method that will be capable of explaining such "intersemiotic modes of signification," to use Broadhurst's term (178), which the intermedial event contains in its structure.

OPENING UP THE FIELD: INTERFORMANCE

As this study of intermediality in theatre and performance investigates new conventions, I foresee the development of a new vocabulary: one which underlines the in-between space of intermediality. I propose to change the prefix *per-* in the word *performance* to *inter-* and to use the term *inter-formance* (Breder and Busse 179), expanding the conventional understanding of theatre performance and adding the supplementary connotation connected to an intermedial environment and the spectator's ambiguous state of transition, which Turner calls a liminal³ state. It is through its liminality that the inter shows the intervention of its impressive symbols, the meaning of which the spectators have the responsibility to construct.

Finally, I would like to clarify the fact that this study deals as much with the spectator's reception of an intermedial event, as with an analysis of the event itself. In other words, this study attempts to give an adequate transcription of the inventive image intervention of SRS with its constant reference to pictorial beauty and the possibility of endless subjective interpretations from the spectators. To clarify further, I have to state that this study is based on a limited sample of Castellucci's work: two sections from *M.#10 Marseille*, only one episode out of the eleven-episode production. Moreover, the analysis of this production is based on video material which has been shortened for the DVD format.

³ The term "liminal" (from the Latin *limen*, 'threshold') was coined by the anthropologist Victor Turner, who wrote: "Liminal entities are neither here nor there; they are betwixt and between the positions assigned and arrayed by law, custom, convention, and ceremonial. As such their ambiguous and indeterminate attributes are expressed by a rich variety of symbols in the many societies that ritualize social and cultural transitions. Thus, liminality is frequently likened to death, to being in the womb, to invisibility, to darkness, to bi-sexuality, to the wilderness, and to an eclipse of the sun and moon" (66). For more details, see Victor Turner, *The Ritual Process—Structure and Antistructure* (London: Routledge, 1969).

Despite these restrictive aspects, the performance analysis manifests the intermedial nature of performances of SRS.

TRAGEDIA ENDOGONIDIA: THE FILM CYCLE

As I have mentioned above, the analysis of this case study material is based on Castellucci's performance, mediated through the DVD version of *M.#10 Marseille*, the episodes of the *Tragedia Endogonidia* cycle. The film is directed and produced by the Italian video artists Carloni and Franceschetti.

Rather than a conventional video record of a single stage performance, the directors describe their work as a form of "video memory," according to the documentation included with the DVD. The two video artists, Carloni and Franceschetti, previously worked for SRS on various projects and seem to have a sound understanding of the group's theoretical and conceptual foundations⁴. The DVD recording can be considered as a new version of the *Tragedia Endogonidia* because the work is transformed by the gaze of the camera and the editing choices of its creators. The artists interpret Castellucci's work using the medium of recorded video and thus create a new object for contemplation. As a result, the viewers receive their adaptation of the stage production through the aesthetic conventions of the film medium. Carloni and Franceschetti state that their film is "to capture the exuberance of senses and images of the performance" (DVD Booklet 61).

⁴ Cristiano Carloni and Stefano Franceschetti, *Film Cycle of the Tragedia Endogonidia*, 2 May 2011 <<http://www.carloni-franceschetti.it/>>.

But how exactly does the film format change the theatrical performance? First of all, *Tragedia Endogonidia* is a cycle consisting of 11 individual performances presented as solo events, each lasting one hour. The DVD format changes the time frame of each episode of the original 11-episode work as each video episode is a 20- or 30-minute sequence with a total running time of three hours. Thus, the video memory proffers alternative time and visual dimensions to its viewers, compared with that offered to audiences in the theatre.

The DVD recording introduces the intervention of the camera's selective eye in the midst of the theatrical performance. Although positioned for the most part from the audience's perspective, the camera superimposes its own discriminating frame upon the proscenium theatre. In addition to serving as observer of a staged event, the filmed version imposes its own self-referentiality together with an investigation of its own means of representation. The distinguishing film components include sudden changes of perspective, close-ups, and shifting points of view. The DVD is edited using the techniques of montage, cross cutting, time lapses, shifts in time sequence, and action that is occasionally slowed down or speeded up. Often, in various shots, the point of view changes to make the theatre audience visible, thus adding one more layer to the cinematic visualization.

The montage structure of the film changes the logic and continuity of the original production and creates a new relationship between each scene. Each cut intensifies the potential energy of the visual flow. The shifts from close-up to wide shot, from dark to intensely lit scenes, as well as the shifting movement patterns of the performers and the rhythm of the editing, give the film its energy. From time to time, shots are superimposed, producing their own violent and tense rhythms.

On the other hand, the DVD serves as an archival record of the company. The viewer can follow the development of the creative process of *Tragedia Endogonia*, observe the major figures or characters, and sense its overall dramatic structure. Additionally, the DVD version retains many of the theatrical elements. For example, the mostly frontal camera perspective maintains the frontal view of the Italian proscenium arch, as viewed from the auditorium. Such pure theatrical ingredients as language, décor, make-up, body language of the actors, set, and lighting remain intact.

Finally, the DVD is a two-dimensional, artistically crafted, technically produced version of a three-dimensional reality: the original live performance. However, despite the flatness of the picture on the video screen, the changes in time value, and the different artistic principles of video in relation to live theatre, the DVD gives audiences the possibility of experiencing a theatrically staged performance, as captured on video. The viewers of the DVD locate themselves in “a space where the boundaries soften—and we are in-between and within a mixing of spaces, media, and realities” (Chapple and Kattenbelt 12). This film adaptation transforms the director’s thoughts and creative processes into an intermedial act produced by the creators of DVDs. The final outcome results in the interplay of different aesthetics and conventions: particularly, that of the theatre and that of the cinema.

This re-mediated theatrical material will serve as an object for the analysis of this study. Although I realize its limitations, the video recording will become an indispensable tool of my research. Further investigation in the following chapters will include a detailed description of the filmed scenes from *M.#10 Marseille*. My subsequent analysis of selected scenes from *M.#10 Marseille* will support the theoretical principle of this study.

THEORETICAL FOUNDATIONS

Introduction

The analysis of Castellucci's performance *M.#10 Marseille* will include two aspects: the mechanisms of production/creation and the mechanisms of reception/perception in connection with intermedial reading of the performance-text. My performance analysis will focus on the dialogue between an implied director and an implied spectator. The implied director gives a possible direction to a trajectory of the spectator's meaning generation. This direction in the case of SRS is the painterly, photographic, and cinematic aesthetics the company intertwines in its performance. As an informed spectator-analyst, my task is to provide relevant associative elements in connection to Castellucci's engagement with visual arts.

The methodological tools to study the mechanisms of production creation will be drawn from Eli Rozik's *Generating Theatre Meaning*, Franco De Marinis's *The Semiotics of Performance*, and Erica Fischer-Lichte's *The Semiotics of Theatre*. I will study the issues connected to the mechanisms of reception/perception from the perspective of the notion of intermediality. I also use Derrida's theory of *différance* to better examine intermediality. In order to explain this proposition in detail, I will contextualize the notion of intermediality within its historical, comparative, and theoretical contexts.

In his book *Generating Theatre Meaning*, Rozik states that the turning point in the development of the theory of theatre was the application of the concept of text to the notion of theatrical performance (7). For example, De Marinis overtly uses the term such as "performance text" (47). The text of the theatrical performance extends its original meaning

and embraces the inclusion of non-verbal units such as images. In this sense, De Marinis writes that “according to this understanding of textuality, an image, or a group of images, is, or can be, a text. . . therefore, even the units of theatrical production known as performances can be considered as texts, and thus become the object of textual analysis” (47). This statement will be very important in the future application of Derrida’s theory of *différance*.

Consequently, the theatre performance is regarded as “a text generated by the theatre medium” (Fischer-Lichte 220). However, the nature of the theatrical performance is complex because it presupposes not only linguistic signs (speech) but also the range of non-verbal signs (scenery, gesture, movement, etc.). On this premises, Rozik claims that “the theatre medium is imagistic in nature” and proposes to identify performance as a set of iconic signs. Rozik employs Peirce’s notion of iconic signs that function on the principle of similarity. Peirce’s systems of signs include indexes, symbols, and iconic signs (9). But it is the iconic signs that are responsible for the all-embracing connection of different stage components to “the natural faculty of the brain to produce images and employ them as units of thinking” (9).

According to Rozik, “the theatre experience reflects a rhetoric deep structure” (15). In view of that, the performance-text is “a rhetoric macro-speech act which contains a description of a fictional world which, in its turn, is equal to the director’s intention of “changing a spectator’s psychical state of affairs and ulterior purposes” (15). Moreover, the rhetoric structure of a performance-text reveals a dialogic relationship between an implied director and an implied spectator⁵. The rhetoric structure of theatre practice presumes the

⁵ There is a distinction between “real reader” and “implied reader”: the implied reader has a particular competence in reading and in interpreting a performance-text. For more details, see Wolfgang Iser, *The Act of Reading: Theory of Aesthetic Response* (Baltimore and London: The John Hopkins UP, 1978) 27-38.

director's intentions in the deep structure of a performance-text (146). Rozik suggests that the director's actual rhetoric intentions are "implicit and inscribed in a performance-text" (146). However, in the case of SRS the performance-text of *Tragedia Endogonia* is not based on any play-script but rather on a director's stage-text⁶ and relies on non-verbal acts. That is why information from the additional sources such as programs, interviews, articles, preparatory performance-scripts provide indispensable information about the director's and the company's work.

The described semiotic methods of performance analysis will be beneficial in revealing different structural levels of the studied performance-text of *M.#10 Marseille*, as well as the mechanisms of meaning generation.

Intermediality and the Spectator's Reception

To begin, the notion of intermediality expands the traditional concept of multimedia. It also stems from the interdisciplinary nature of theatrical performance that is multimedial by definition. Accordingly, it is important to remember that the phenomenon of intermediality takes place within multimedia performance.

Among the discourses on intermediality there are those that take into account strictly intermedial artistic productions (for example, Higgins's, Spielmann's, and Müller's contributions which will be mentioned later in this study). The field of intermediality has been expanded recently by theories which place the locus of analysis on the reception-aesthetics impact of the 'inter'. In this connection, emphasis is placed on the audience reception, i.e. the "experiential effects" of the work of art (Oosterling 2003: 37). In other

⁶ I have studied fragments of the director's stage-texts in Claudia Castellucci et al., eds, *The Theatre of Societas Raffaello Sanzio* (London: Routledge, 2007) 171-72, 177-78.

words, the intermedial performance-texts are systems of different signs and should be reconstructed by the spectators' subjective responses to the rules of combination and transformation of media. For these reasons, the recipient's perception becomes instrumental in understanding the mechanisms of intermediality.

Consequently, intermediality can be called reflective. For example, Henk Oosterling states that in the case of reflective intermediality, the emphasis shifts from production to the "intermedial sensibility" of the audience or even to that of an individual spectator (2003: 37-8). Oosterling explains this shift by affirming that this "intermedial sensibility" essentially concerns the direct relation between an observer and the process of mediation, and it is important because such an event unfolds in front of an audience. I will elaborate on the notion of intermedial sensibility later in the introduction.

I intend to explore ways of identifying what happens during a performance where the spectator tries to make sense of the dynamic encounter taking place in the "in-between" spaces of the media: the "inter" of intermediality. I believe that the processes of receiving intermedial performances rely on the mechanisms of *différance* as explained by Derrida. However, as a starting point, I would like to present some past examples which could be called intermediality.

Traces of Intermediality

One can find traces of intermediality in many instances of artwork. In the history of theatre-related practices, it is generally avant-garde movements that have merged different art forms. For example, the Italian Futurist-oriented artists gathered around a poet Filippo Tommaso Marinetti (1876-1944) and created *parole di libertà* ("words in freedom") and

presented their poetry fusing stage demonstrations, theatre, dance, puppetry, and music. Members of the Dada movement extended the visual activities of the Futurists with cabaret evenings in which they presented their “sound poetry.”

Artists in the Constructivist movement worked with geometrical forms. For example, in *Victory over the Sun* (1913), Kasimir Malevich (1879-1935), the Russian Suprematist, partnered with Alexei Kruchenykh (1886-1968) to combine geometrical sets and costumes with a libretto written in *Za-um*. This is a form of speech created for the theatre, incorporating language patterns and mechanistic sounds which seem to capture a confluence of sensations, feelings, and ideas.

The interaction between colour, light, and sound can be found in Kandinsky’s theatrical creations (*Der gelbe Klang* “The Yellow Sound” (1909)) where theatre provides a stage for a dynamic interplay of pure expression of colourful forms and music as a representation of inner experience, all related to the artist’s colour theory. I will address Kandinsky’s theory in chapter 3.

In Germany, Erwin Piscator (1893-1966) used the written word on stage to emphasize his multimedia aesthetics by incorporating writings and film in a theatrical performance in order to find ways to integrate both pedagogical and propaganda techniques. As audiences entered the auditorium they were greeted by headlines taken from newspapers incorporated into the stage set and painted on banners in the auditorium.

The 1960s saw the arrival of many artists working in the realm of intermedial work of art, who disregarded distinctions between artistic disciplines. Within the theatrical context, the most obvious would be Richard Forman, founder and artistic director of the

Ontological-Hysteric Theater and Robert Wilson, the contemporary playwright-director who has created innovative theatrical and operatic works. These two theatre-artists have invented a new stage drama that draws as much from other art forms as it does from theatrical sources.

The history of theatre is a history of how an art form embraces technological and aesthetic experimentation. Contemporary computer technology in particular has provided artists with innovative possibilities which were unavailable to earlier generations of artists. For instance, in his production *Blue Dragon*, Robert Lepage integrates computer-controlled techniques associated with such different media as film, television, photography, video, and digital media. The result is a shift in the audience's perception as the three-dimensional plane of the living stage is transformed into the flattened, two-dimensional, though moving perspective of film imagery projected on stage.

Such innovative blending of various media has inspired scholars and theoreticians to seek a better understanding of the phenomenon which they have termed intermediality⁷. In setting out the argument of this study, I propose the following steps: I begin with the birth of the term; I define the terms multimedia and intermedia in a theatrical context; and I finally present my interpretation of intermediality using Derrida's theory of *différance* and Oosterling's ideas on reflective intermediality.

⁷ A valuable source for the exploration of the notion of intermediality in connection with different existing theories is the Montreal-based academic journal *Intermédialité*, 11 May 2011 <<http://www.intermedialites.ca/>>.

The Birth of the Term

In 1812, Samuel Taylor Coleridge (1773-1834) created a new word derived from Latin, *intermedium*, in order to describe a specific phenomenon in the work of the poet Edmund Spenser (1552-1599): “Narrative allegory is distinguished from mythology as reality from symbol; it is, in short, the proper *intermedium* between person and personification” (qtd. in Raysor 33).

It was not until 1965 that this term was revived in the article “Intermedia,” by the Fluxus artist⁸ Dick Higgins (1938-1998), in which he proposes that artists should abandon media-specific art in favour of intermedial practices, such as the Happenings of Alan Kaprow (1927-2006), the Action Music of John Cage (1912-1992), or the events of Fluxus, thus summarizing the intermedial character of art of the Sixties (20-3). Higgins considers such categories as painting, sculpture, theatre, and music as outdated and praises the work of art that seemed to fall between media: “Much of the best work being produced today seems to fall between media” (18). This is the first documented definition of intermedia.

In 1981, Higgins further clarified his earlier definition of intermedia by adding that new media emerge from a fusion of older ones, blurring their boundaries: “The vehicle I chose, the word ‘intermedia’, appears in the writings of Samuel Taylor Coleridge in 1812 in exactly its contemporary sense—to define works which fall conceptually between media that are already known” (23). Higgins goes further, clarifying and differentiating between such other terms as multimedia, mixed media, and intermedia. He writes: “Intermedia

⁸ Many artists, architects, and composers were associated with the movement known as Fluxus, from the Latin ‘to flow’. Many of the Fluxus artists created intermedial art forms. In their study of Fluxus, Breder and Busse indicate that their membership included Nam June Paik, Wolf Vostell, Joseph Beuys, and George Maciunas, to name just a few. For more details, see Hans Breder and Klaus-Peter Busse, *Intermedia: Enacting the Liminal* (Norderstedt: Books on Demand, 2005) 51-2.

differ from mixed media: opera is a mixed medium inasmuch as we know what is the music, what is the text, and what is the *mise-en scène*. In an intermedium, on the other hand, there is a conceptual fusion” (15-6). However, in 1984, in his final essay on intermedia, Higgins demonstrates a significant turn: he dethrones the media-oriented explanations in favour of reception contexts within which intermedia must be defined. For example, he writes:

[T]he reader is a co-poet, since the poem does not exist until it is read . . . In each case the receiver of the poem (reader, hearer, *or* [his italics] performer) must have the skills to match the work, must know what is in the text enough to perform it, read it, or hear it meaningfully. Thus the problem is to work toward the making of a great reader. . . . [T]he great reader is the ordinary man or woman who has learned to bring his or her horizon to the text to produce a great experience, who can concentrate his or her awareness enough to cause a text to be perceived with all its significances and implications for heart and mind, to bring it alive (107-8).

Although Higgins writes from within his artistic field of poetry, it is clear that his ideas can be applied to other art forms which rely on the recipient to clarify their meaning.

In the course of time, the term ‘intermedia’ has entered media theory, extending Higgins’s definition and marking out the history of the term. The roots of intermedia as it is understood today can be found in the work of those artists who began to develop these kinds of projects in the late 1950s and early 1960s and on whose ideas and principles Fluxus artist Dick Higgins grounded his concept of intermedia. With time, intermedial art forms become recognizable, separable, and autonomous subdivisions. Higgins describes this as “media

with familiarity” and exemplifies such art forms as conceptual art, performance art, and visual poetry (26).

Multimedia/Intermedia: What is the Difference?

Intermedia

Conceptually, the meanings of “inter” and “multi” within the terms of intermedia and multimedia are not interchangeable. Therefore, is it possible to differentiate intermedia from multimedia? In “History and Theory of Intermedia in Visual Culture”, Spielmann defines intermediality as an “integrative interrelationship of distinct media that merge with each other, and lead to the creation of a new form” (131). This implies the presence of more than one medium and points to the spatial significance that the word *inter* indicates, as the example taken from Lepage’s works suggests. For instance, Lepage brings together the cinematographic, photographic, and other techniques to the stage and makes the meaning of his performances dependent upon the relationships among these media. Combining these kinds of techniques results in what Spielmann identifies as “a category of media arts known as intermedia, in which elements of differing media are combined and transformed to create a new form of image” (2001: 55). Stage images integrate, adapt, and refashion the cinematic and photographic medium-specific devices while the latter are transferred into the context of a theatrical event. As Higgins points out, the process of intermediality is conceptual and leads to the creation of a new art form, a new theatrical image in our case (15-6). Spielmann offers an important addition to Higgins’s idea by asserting that “transferring means transformation when the structural elements of both media are made evident and visible in a form that tells the difference” (2005: 135). Thus, the phenomenon

of intermediality complicates the content of a work of art for the audience by making it aware of the presence of heterogeneous techniques (other media's codes, conventions, and aesthetics), that contribute to the emergence of new conceptual stage images.

Multimedia

Multimedia, by contrast, is simply a material accumulation of different media in a single event. For example, theatre is considered multimedia *per se*. In order to contrast intermediality with multimedia, Oosterling uses the example of Jürgen Müller. Müller makes an important distinction when he focuses on the difference between what he calls *Nebeneinander* (togetherness) and *Miteinander* (cooperation). Oosterling asserts that Müller's multi-medial product "becomes intermedial, when it transfers the multi-medial togetherness (*Nebeneinander*) of medial citations and elements into a conceptual cooperation (*Miteinander*)" (2003: 36). Müller emphasizes that intermediality is not simply synchronization of text, sound, picture, animation and video on the screen coordinated by the multimedia technology, but an effect that is directed "towards the dynamics and fusion of media patterns" (Lagerroth, Lund, and Hedling 289).

In other words, in the *Nebeneinander* (multimedia), the different media cooperate but retain their own characteristics; in the *Miteinander* (intermedia), the different media conceptually intermesh and their conventional identity is changed. In theatre, for example, Müller's concept of *Nebeneinander* is perhaps best seen in multimedia performances, such as those in the Wagnerian tradition of *Gesamtkunstwerk*.

Wagnerian Multimedia

With his notion of *Gesamtkunstwerk* (“the total work of art”), Richard Wagner attempted to realize the idea of reunification and integration of the triad of music, poetry, and dance, giving the superiority to music, and looking at theatre as a composition of separate elements aimed at the totality of a single composite art form. His *Kunstwerk der Zukunft* (“artwork of the future”) seeks to attain momentary freedom for the audience in their experience of a fictitious world. Wagner based his theories on his understanding of Greek theatre. He wanted to revive the ancient Greek theatre in which different artistic media, such as text, song, dance, drama, and music combine to form a single artistic expression. Wagner thought that the combinations of separate artistic media extended the potentiality of each of the individual media involved in the process of integration. The transformative power of this artistic unity, Wagner thought, could result in a profound effect on both artist and spectator:

It is in him, the immediate executant, that the three sister-arts unite their forces in one collective operation, in which the highest faculty of each one of them attains the power to be and do the very thing which, of her own and inmost essence she longs to do and be. . . . [Each art form] maintains her own purity and freedom, her independence as *that* which she is (Parker and Jordan 8).

As Wagner indicates, in what one might describe today as a multimedial work of art, every medium maintains its own qualities, concepts, and structures. The different media used in the work are separable from each other. Accordingly, this separability or distinctiveness of the involved media is one of the features of multimedia.

Wagner's theatre in Bayreuth, which opened in 1876, imposed strict rules. Wagner rejected applause between acts; he insisted that the orchestra was positioned out of sight of the spectators, and that the entire interior of the theatre was designed to be in tune with the current performance:

Thus the spectator transplants himself upon the stage, by means of all his visual and aural faculties; while the performer becomes an artist only by complete absorption into the public. . . . [T]he public, that representative of daily life, forgets the confines of the auditorium, and lives and breathes now only in the artwork which seems to it as Life itself, and on the stage which seems the wide expanse of the whole World. . . . (5-6).

Wagner describes the conditions that facilitate the immersive power of his *Gesamtkunstwerk*, the total work of art. He considered the stage world to be "as Life itself" and akin to "the whole World" as the principle ingredient that captures the audience into the totality of illusion where the spectator "lives and breathes now only in the artwork" (6). As a result, an audience immersed in a work is one that is able to feel the totality of the whole.

The influence of Wagner's experiments can be seen in many different forms of cultural expression today. Immersion is what takes place when the readers sense they have entered another world while reading books, watching plays, or seeing movies. The media used in each of these instances are familiar to the audience. The viewer can relax and enjoy the experience, without any need to reflect on the specific elements involved.

Intermedial Performance

In contrast to the immersive or coherent whole of Wagner's *Gesamtkunstwerk* is the concept of "intermedial theatre" with its disjunctive principle of composition. This approach brings together separate media and sets them in a performance whereby each of the media relates to each other by articulation and juxtaposition. This tends to complicate the process of understanding for the audience members, who have to engage in trying to make sense of things and negotiating their own meanings.

Peter Boenisch defines intermediality in terms of its "intermedial effects" (116). He argues that intermediality is "an effect created in the perception of observers that is triggered by performance—and not simply by media, machines, projections or computers used in a performance" (113). He grounds his core argument on the meaning of the Greek word *aisthestai* (to perceive). Boenisch suggests that intermediality, as an act of perceiving, "occurs in the in-between of different media and provides numerous perspectives on making meaning on the side of the receivers" (113). In placing different media (photography, painting, or cinema, for example) on-stage, Boenisch states that they are "theatrically reproduced into something beyond their mere original presence" (114).

Boenisch also assumes that the recipient of an intermedial event can experience dislocation and disorientation. He claims that "intermediality offers a perspective of disruption and resistance ... and creates effects of alienation and dys-referential un-realities" (115). However, I would say that these intermedial effects come from particular disjunctive principles of composition. In any kind of disjunctive mix of media, it is their juxtaposition that creates tension in audiences who are required to negotiate the codes of each medium, its

aesthetics and conventions as each locates itself at certain moments in a performance. These conditions, in their turn, require the members of the audience to shift their perception and to allow their critical distance from a performance, thus enabling new possibilities in reflecting upon and interpreting a stage construct.

Accordingly, the central philosophical concept of the present study is the reflective intermediality or the intermedial sensibility. In order to explain these further, I now turn my attention to Derrida's theory of *différance* and Oosterling's proposition about "reflective sensibility" of the audience towards the aforementioned tension between media (37-8).

Reinterpreting Intermediality: Application of Derrida's *Différance* Theory

I believe that Derrida's theory of *différance* helps theatre theorists elucidate how the observer frames, reads, interprets, and experiences an intermedial performance-text. Since theatrical images have the same rhetorical nature as texts, and also have to use signs to express meaning, I agree with Peter Wagner when, in his introduction to *Icons-Texts-Iconotexts*, he says "there is, *semantically* speaking (that is, in the pragmatics of communication, symbolic behavior, expression, signification) no *essential* difference between texts and images [his italics]." Just as the reader recognizes different elements that constitute the intertext, the audience interprets an intermedial performance by making sense of particular conventions of the media involved in a single theatrical event.

According to Mitchell, language can embrace all the symbolic systems, including the pictorial, that constitute the arts (55). In connection with this statement, he cites Barthes who writes:

Through working at the outset on non-linguistic substances, semiology is required, sooner or later, to find language (in the ordinary sense of the term) in its path, not only as a model, but also as a component, relay or signified. . . . it appears increasingly more difficult to conceive a system of images and objects whose signifieds can exist independently of language: to perceive what a substance signifies is inevitably to fall back on the individuation of language; there is no meaning which is not designated, and the world of signifieds is none other than that of language (Barthes 10-11).

It means that everything can be defined through linguistic terms. On these premises and on the earlier assumption that a theatrical performance is an imagistic text, I can define intermediality in theatre and performance using Derrida's theory of *différance* as my theoretical tool. I am not the first to explore the notion of intermediality using Derrida's theory in this way. I am following Oosterling, a philosopher on modern culture, who has developed a theory of "reflective intermediality" or "intermedial sensibility," having the theory of *différance* as a point of departure (2003: 38).

Derrida builds upon Saussure's speculation that meaning is formed in a relation of difference with other signifiers⁹ and undermines the idea of identifiable origins. The consequence is that the signified can only appear as *une trace* (a trace), a fragmentary element of the definitive meaning in the track of difference, which lacks recognizable origins or a definable end. This means there is an inexorable process wherein the determination of meaning is always postponed for the recipient, who can never obtain a final meaning.

⁹ For overview of Ferdinand de Saussure's theory, see Ferdinand de Saussure, *Course in General Linguistics*, trans. Wade Baskin, eds. Charles Bally et al. (London: P Owen, 1964).

This process of postponement teeters between presence and absence. In practical terms, the sign always represents the presence of its absence and the full satisfaction in finding meaning can never be reached by the receiver. Accordingly, absence of meaning can be expressed in the multiplicity of the receiver's interpretations with no finality. Thus, this postponement is a moment of suspension in interpretation which indicates for the receiver the beginning of a renewed search for another sign in an endless process of creating traces of meaning. The search for a final signified is always the result of this moment of suspension, an interval of differentiation between other signifiers. It is in this interval that the process of the receiver's interpretation takes place. This spatial-temporal interval is what Derrida calls *différance*, a deferral and difference at the same time.

I believe that the processes of creating and receiving an intermedial performance rely on the mechanisms of *différance* as discussed by Derrida. This theory can be applied well to the theoretical underpinning of the term of intermediality within a theatrical context. It is the way to a better understanding of the "inter." In the intermedial event, one can conclude that the media become the signifiers, and an encounter between two or multiple media becomes a dynamic and endless process of searching for a necessary signified, implemented by the spectators. I argue that intermediality is a movement between absence and presence, a *différance*, and a place where a theatrical performance becomes a work in progress, subjecting the spectator's mind to a form of experiment to which there can be no conclusion, no definitive finding, and no clear response.

Intermedial Sensibility of a Recipient

Proposing the theory of *différance* as a point of departure, Oosterling suggests that intermediality can trigger tension in the gaze of the observer which leads to the suspension of finding an appropriate signified. He calls for a certain “reflective sensibility” in the viewer who attempts to unravel an unusual configuration of media (43). He uses the word reflective in order to highlight the thought process that takes place in this interval of reflection carried out by the observer.

I would like to illustrate the described process of reflection with an example from Castellucci’s performance *M.#10 Marseille*. At one point, the spectators perceive a black horse in the perfect circular pool of white milk in the central position of the stage. This offers an example of static pictorial harmony. This stage configuration carries a distinct aesthetic function expressed through the configuration of shape and colour on the visual level. The optical beauty of the object (a horse) can suspend the spectator’s perception and meaning generation because the stage imagery involves painterly or photographic aesthetics, expanding the medium of theatre to the other media. The interaction between theatre medium and painting or photography, which in the case of intermediality serves as signifiers, creates the interval or the suspension (the deferral in Derrida’s terms) of finding an appropriate signified for this configuration of media. Thus, the spectators are invited to participate in or to reflect on the process of naming what they actually see. It is at the moment of such ‘tension’, which is produced by the confrontation of media, that the “inter” opens up the unlimited perspectives of interpretations that Derrida proposes to call *différance*. In other words, the stage figure can be read as a focal point of three overlapping

relationships between the aforementioned media (theatre, painting, and photography) which vastly expands the area of meaning generation.

That is why for Oosterling, “in-betweenness is not a conscious, discursive experience, but a twofold, reflective awareness” which he prefers “to label as ‘sensibility’: this ‘sense’ operates between body (the sensory) and mind (meaning and direction)” (1998: 99-100). In-betweenness suggests an open interrelation between corporeality and cognition, as well as between the spectator and a multimedia performance. It is, to use Derrida’s term, a *différance*, where the spectators’ implicit role is to shape a work of art through their interpretations. For the audience, it is a process of struggling through various obstacles expressed in unexpected links, associations with another apparently unrelated art or media, or the shock produced by a range of visual and other sensory influences such as loud music or stroboscopic light. Precisely, these obstacles can make the identification of the involved media and a newly born art form extremely problematic. Such conditions can even block the ability of the spectator to receive or to interpret an intermedial work altogether. Castellucci’s productions, the case study of this thesis, belong to this category of problematic works.

Accordingly, intermediality calls for the audience’s constant work to find traces of meaning. Oosterling says that the audience struggles with interpretations that cannot be reduced to something final or definitive because their “positions are articulated in the awareness that they are principally relational and provisional” (43). Thus, the reading of a performance-text from the intermedial perspective can result in purely personal interpretations which can be revisited and reconsidered by the spectators in many ways. The transformative power of intermediality refers to those frames and structures of the

media that are affected by each other and transformed to the extent that they create new forms of images. The idea of transformative power evokes a certain reflective awareness in the audience. Spectators sense the “intermedial” tensions and take certain positions that, they eventually come to realize, cannot be conclusive.

CONCLUSION

In intermediality, every art form or medium is interrelated to each other and it is the responsibility of each spectator to discover both its expression and meaning within a theatrical performance. In order to coordinate the kaleidoscopic elements of a complex work of art such as Castellucci’s *M.#10 Marseille*, the audience must engage in an involved process of constant perceptual shifting and of endless reconfiguration of its attitudes and positions in interpreting the event. It requires the members of the audience to be creative and inventive in reflecting on the multi-layered structure of *M.# 10 Marseille*.

In connection with the complexity of a work of art, Boenisch suggests that the technological inventions of the nineteenth and twentieth centuries, such as photography, film, and computer technology, introduce new forms of perception which he summarizes as electrONic (his spelling) principles. He states:

- the once dominating visual mode of perception is substituted by multi-mediality and multi-sensoriality addressing all senses,
- instead of the hierarchic uniformity and self-identity, our new ‘virtual reality’ leaves space for varieties, minorities and numerous identities,
- in the place of segmentation, successive and causal linearity is now a non-sequential simultaneity of linked Hypertext systems,

- instead of being a passively consuming reader, 'the user' of electrONic aesthetics becomes interactively involved (37).

Consequently, the contemporary performance also integrates these electrONic principles that re-train the recipient's entire sensorial, cognitive, and aesthetic perceptions, including the perception and reception of intermedial events, as well as traditional art and media (38).

Working with the juxtaposition of media, emphasizing their differences or their interactions, intermedial performances such as *M.#10 Marseille* cause the spectator's attention and perceptions to fluctuate between different sign-systems and to become flexible and adaptive to their interplay. The liminality of this intermedial performance places the audience in an in-between space where the fluidity and instability of different media create constant back and forth movements that blur the aesthetic boundaries between them. In so doing, it aims at evoking the audience's reflective sensibility that involves their entire sensorial, cognitive, and aesthetic perceptions. That is why I will present my reflective contemplation on the particular performance elements of *M.#10 Marseille* of the *Tragedia Endogonidia*, specifically those relating to an intermedial reading of the production.

After this explanation of the main theoretical tools, I will focus on exemplifying the intermedial process, analyzing the fragments from Romeo Castellucci's performance *M.#10 Marseille*. The illustrative part of this study will include three chapters addressing the intermedial image intervention found in the works of SRS. The first chapter discusses the main principles on which SRS grounds its theatrical creations. The chapter also includes the detailed description of this study material *Tragedia Endogonidia* and its episode *M.#10 Marseille*. The second chapter will focus on the tableau-like mode of presentation in *M.#10*

Marseille and such notions as *mise-en-abyme*. The third chapter will address the recreation of abstract art in *M.#10 Marseille*, particularly Rothko's abstract paintings, and show the cinematic traces intertwined in Castellucci's performance.

CHAPTER I: INTRODUCING THE STUDY MATERIAL

ICONOCLASM OF SRS: MAKING CONNECTIONS

Artaud

Castellucci usually describes his theatre as “a matter of blood” (qtd. in Giannachi and Kaye 137). He also notes: “I find that during a performance one should be able to forget intellectual and cultural references. . . . The fundamental thing in theatre is the emotive weave; the sensitivity shock” (139). On these premises and the fact that the company aims to draw the spectators’ attention to the act of speech or visual elements of performance, one can assume that Castellucci’s conception of theatre can be directly linked to the writings of Artaud (1896-1948). The director himself acknowledges his work not as “a remake of Artaud,” but as “a kinship that is too intimate to be represented” (140). The company’s work with the spoken word and radical interpretation of text are the direct instances of a connection with Artaud’s ideas on theatre. For example, in the SRS version of Shakespeare’s *Julius Caesar*, the group “brings the theme of rhetoric (a central theme in Shakespeare’s piece [my comment]) to a point where it no longer has a linguistic function, but becomes a bodily action whereby rhetoric is literally housed inside the body” (Van den Dries 90).

As Giannachi and Kaye emphasize, SRS amplifies “a destruction of representation” using the theatre’s various rhetorical strategies through the “material reality” of the performed act (141). Comparing Castellucci’s works with Artaud’s theoretical ideas, the authors propose to re-envision Castellucci’s key concepts of iconoclastic theatre through the

prism of Derrida's critique of Artaud's writings in his essay "The Theatre of Cruelty and the Closure of Representation" (141).

From Derrida's point of view, in his book *The Theatre and Its Double*, Artaud presents his approach to representation, mapping its limits while inventing the theatre of cruelty. Artaud attacks the imitative concept of art and the linearity of Aristotelian aesthetics. Derrida explains that Artaud wants theatre to be "the primordial and privileged site of this destruction of imitation" (234). "The theatre of cruelty is not a *representation*. It is life itself, in the extent to which life is unrepresentable. Life is the nonrepresentable origin of representation" (234). Derrida draws this conclusion on the basis of Artaud's words: "I have therefore said 'cruelty' as I might have said 'life'" (Artaud 114). For Artaud, the theatre should be as unique and authentic as life and should surpass all the previous forms of stage representation and their rhetorical strategies. A stage which does nothing but illustrate a discourse is a "malady" (Artaud in Derrida 236). "We repeat that the epoch is sick" (236). Therefore, re-envisioning the stage, Artaud calls for putting an end to the tyranny of the text, the main category in Aristotle's hierarchy, thus implying "the triumph of pure *mise en scène*" (236). In conquering speech, Artaud insists on the productive images where representation becomes "the autopresentation of pure visibility and sensibility" (238). These principles, as well as the theory of the theatre of cruelty, are also relevant to the theatrical works of SRS.

It is, however, quite problematic to be anti-Aristotelian today, according to Florence Dupont. In her book *Aristote ou le vampire du théâtre occidental*, she argues that artists are bound to stay within the same hierarchy and to operate the same categories of plot, character, diction, thought, spectacle, lyric poetry (or song) simply because Aristotle is

considered to be an inventor of the *mise-en-scène* itself (Dupont 23). Despite this fact, Dupont argues that the so-called “*aristotelisme*” appeared as a phenomenon and not at all as a result of the long tradition of the theatre in Athens (23). In her opinion, the Aristotelian tradition is akin to a progressive colonization of the European theatre and is the cause of its departing from the ritual, social, and codified practices (23). This Aristotelian ideology sacralizes text, reducing theatre to text and nothing but text. Separating text and performance excludes the pleasure audiences may experience during a theatrical spectacle, by presenting the audience with “*un théâtre de lecteurs*” (75). By elevating Aristotle’s *Poetics* to the degree that it has theatrical primacy, Western theatre has departed from any kind of spectacle-oriented performances. However, such theatrical companies as SRS attempt to dismantle the elements of traditional performance through its own visionary approach.

There is one more relevant opinion with regards to the Aristotelian model: it belongs to Lehmann and is outlined in his book *Postdramatic Theatre*:

Regardless of its philosophical implications, Aristotle’s *Poetics* was a pragmatic and descriptive text. In modern times, however, its observations were reinterpreted as normative rules, the rules as prescriptions, and the prescriptions as laws—description was turned into prescription (160).

These prescriptions have turned out to be “an essential part of a powerful tradition against whose normative efficacy the contemporary theatre continually has to assert itself” (161). However, with time, text-based theatre is being gradually replaced with the body-based research of performance artists. Fischer-Lichte notices: “The dominant vision of “world as

text” has been replaced by the vision of the “world of performance” (qtd. in Van den Dries 73). In respect of the concept ‘the world of performance’, Castellucci’s theatre can be claimed to be a good example of ‘landscape’ theatre or *théâtre des images* where actions are not governed by the logic of cause and effect as in Aristotelian model or not in a dialectical dialogue with each other as in Brecht’s theatre. A new kind of composition in this theatre comes from Gertrude Stein’s inspiration that actions are drawing an analogy to a genre of art—landscape painting¹⁰. She invented this term and wrote plays according to its principle. In Stein’s words, the language in such a theatre is equal to the materiality of the other elements of the performance event. The verbal composition resists the linear sequence of thoughts and narration. The elements of stage dialogue juxtapose and echo each other. Stein’s plays present a series of perspectives. In this sense, Castellucci’s theatre is one of the best examples of this theatre that appeared to be a psychic landscape of disconnections and fractures expressed in the visual images.

Against the Word

In their manifesto, the members of the company regard the stage as “a secluded place” where the time for “Big Refusal” or “Self-Exclusion” begins (Claudia Castellucci qtd. in Calchi-Novati 56). This place also calls for “the philosophy of Big Separation, of Big Dissimilarity” (56). Claudia Castellucci explains this philosophy of making theatre “totally detached from the free world” (57). They also call their work the Theatre of the Walled People (Calchi-Novati 57). Romeo Castellucci explains that there is always a wall that protects his company “from the kingdom of the word in which everything is so

¹⁰ For a complete overview of Stein’s ideas on ‘landscape theatre’, see Gertrude Stein, “Plays,” *Writings 1932-1946*, eds. Catharine R. Stimpson and Harriet Chessman (New York: The Library of America, 1975) 244-69.

dialectical that those [in the kingdom] who protest fortify the object of their protest [the word]" (qtd. in Calchi-Novati 57). The theatre of SRS, on the other hand, becomes the instrument of communication in which language and the traditional conventions of theatre are negated and redefined.

Like Artaud, who calls upon theatre artists to go beyond the representational and rhetorical order in a manifestation of the theatre of cruelty, the members of SRS note that "[w]e know the real and we have been disappointed with it since the age of four" (Castellucci in Giannachi and Kaye 144). Castellucci and his theatre company create their own conventions by underlining the mortality and materiality of the spoken word, and this concern forms the main theme of the performances of SRS.

Like Artaud who mostly theorized about changes in theatre, Castellucci also wants to re-think the established conventions of theatre. The director of SRS has a much more practical approach, constantly experimenting with the spoken word and the materiality of images. In an interview, Castellucci asserts that the theatre "is a place of violence. The beauty of the theatre is a violent type. Of course, I do not mean physical violence. It is, as I have said before, a linguistic violence; it is the violence of tearing oneself loose from the habits of language" (2007: 224). That violence of a linguistic type is very much like Artaud's notion of cruelty: "the fact of changing the order of language" (225). This is, no doubt, the main reason why Castellucci chooses silent actions in the *Tragedia Endogonia* where conventionally heroic speech is replaced by music.

The group's devotion to iconoclasm can be seen in their creative, theatre-making process. Claudia Castellucci writes:

Iconoclasm was a maternal and important word for us. A powerful word for those of us who were experiencing the same horror regarding art, as Plato had experienced. For him, optical reality was deceitful in relation to the incorruptible truth of ideas. Instead of eliminating the deceits of optical reality, art reproduced them, seeking in vain to transcend them. But how was it possible to transcend reality while making abstractions from its phenomena? How could it be possible to re-make the world without holding it in your hands? It is this paradox that entangles in contradiction that art which in every respect, is most similar to existence itself: the theatre (qtd. in Ridout 178).

Because of what Ridout describes as theatre's "historic entanglement with representation" and the audience's expectation that there are always people on stage who represent other people, companies such as SRS will always find it difficult, but possible, to break new ground (Ridout 176).

Positing the theatre of SRS as an exploration of representation and its limits, as well as an iconoclastic attack on language, one can conclude that the company stands at some distance from conventional theatrical and dramatic criteria. In order to better illustrate these ideas, I will present the material of this study, Castellucci's performance *Tragedia Endogonidia*. This cycle straddles a number of borders between theatre and visual art. Because the performance refers to painting, photography, and cinema, it attests to an intermedial relationship among media within the overarching medium of theatre. It is therefore a particularly interesting object of study on which to base my case work for this thesis.

INTRODUCING THE CASE STUDY: *TRAGEDIA ENDOGONIDIA*

Title

Castellucci explains that the word *endogonidia* comes from the Latin term *endo*, meaning internal or within, and the Italian *gonidia* (from the Greek *goné* meaning generated) in reference to simple living organisms whose reproductive systems are such that they are able to reproduce endlessly (61). When combined, the two words *tragedia* and *endogonidia* suggest a self-generating form of creation which resembles a set of spores. When released in different directions, these spore-like forms of creation can generate a new tragedy in other places.

Tragedy

SRS approaches tragedy as if identifying its genetic code; each episode builds on the expected components of the genre of tragedy: painful memory, war, genocide, oppression, violence, sacrifice, and other traumatic experiences. Events from the history of the host cities are incorporated into the material and function as an evocative device, serving to provoke flashes of painful individual or collective memories, especially for audience members familiar with the history of the host city. The performances are designed to evoke conscious and subconscious memories, associations, and responses which Ridout describes as “the narrative of loss” (2007: 8). Castellucci creates a visual narrative that depicts tragedy as something powerful and negative unfolding before the viewers. Audience members may respond by connecting to these images in personal ways. Using a fragmented structure of visual narratives, Castellucci’s performances-texts avoid the rhetoric of words.

Instead, the presented rhetoric of images no longer has a linguistic function, but is intended to provoke emotional and intellectual responses in the spectator through intermedial image intervention.

This dream-like atmosphere, composed of images and silent actions, together with pulsating stroboscopic light, vibrating electro-acoustic music by Scott Gibbons, serve to discomfort the spectator. Images of blood, sex, and death are mixed with moments of intense fear, anxiety, and vulnerability, to a degree that the spectator is often pushed to the limits of tolerance. *Tragedia Endogonidia* evokes nightmare-like and other obscure images intended to stir up reflections from the collective subconscious of the audience. As Claudia Castellucci explains, the work is in the form of a mime presentation of tragic imagery, played out in a contemporary context in which tragedy becomes a kind of farce, where “redemption, pathos and ethos are inaccessible” (2007: 29). SRS revisits selected tragic moments of Western history with a postmodern sense of irony. The fragmentary structure of the cycle works overtly against Aristotelian principles of coherence, causality, and identity.

The director and his company organize this production in such a way that prevents the emergence of any kind of classical narrative. The theatrical and representational essence of *Tragedia Endogonidia* is “the impossibility and the inevitability of language” (Lyandvert 39). Chiara Guidi explains:

The voice of silence as a crystallization of many words, as if the speech had become stone. . . . But the fundamental thing, as far as form is concerned, and upon which the dramaturgical argument depends, is the possibility of enabling the entire body to emerge from the mouth. As the mouth becomes a body, so the gesture too becomes a body.

Thus there is the possibility of super-gesture (or super-icon [my comment]) through the momentary silence of words (qtd. in Kelleher 2004: 115).

The performance thus sets itself against the main icon of theatrical representation, the word, and language as a whole.

As I pointed out earlier, SRS takes Artaud's theory concerning the theatre of cruelty as a point of departure, and produces powerful imagery and sound, aiming at the maximum sensory, emotional, and physical effect on the audience. In *Tragedia Endogonia*, Castellucci inverts Aristotle's hierarchy (plot, character, diction, thought, spectacle, and song) and aims not only at challenging the notion of tragedy but also at commenting on the conventionality of a theatrical event. When Castellucci speaks of the end of tragedy and presents the spectators "the tremors and agitations of the culture being worked through the guts of a localized machine, [to be] . . . recirculated, pumped back into the everyday economy of screwed rhetorics and bruised representations, as a piece of unfinished business . . ." (Castellucci 2007: 39), it sounds as if we enter a new phase in "how to think, produce and read the ethics of theatrical semiotics itself" (Trezise 246). Due to all the aforementioned reasons, one can claim that the cycle is an anti-Aristotelian tragedy, by its nature.

Dramatis Personae

On the one hand, the figures portrayed on stage are not easily recognizable, and in most cases are anonymous. On the other hand, the Paris and Rome episodes embrace familiar characters from history and the Bible, including Abraham, Isaac, Jesus Christ, Charles de Gaulle, and Benito Mussolini. In his analysis of the cycle, Sack explains that

these characters are not connected by narrative but by a sequence of “vaguely recognizable forms, symbols, and bodies that rise to the surface of attention before sinking into the depths of recollection and dreamlike association” (27).

Principles

As I described earlier, the production *Tragedia Endogonidia* contributes indisputably to the cohort of theatre works that Lehmann calls postdramatic. Such works, by their definition, stand in sharp contrast against the Aristotelian model. Lehmann characterizes them as “a theatre of states and of scenically dynamic formation” (68). Postdramatic theatre, in Lehmann’s words, is “the replacement of dramatic action with ceremony, with which dramatic-cultic action was once, in its beginnings, inseparably united” (69). This certainly describes *Tragedia Endogonidia*. The movements in this production are “presented with heightened precision; events of peculiarly formalized communality; musical-rhythmic or visual-architectonic constructs of development; para-ritual forms, as well as ceremony of the body and of presence; the emphatically or monumentally accentuated ostentation of the presentation” (69). The actions on stage can be compared to a kind of ritualistic acts which is very much connected to Artaudian ideas about theatre and the importance of actor’s body as a site of creativity.

Writing about the company’s work on tragedy, Castellucci describes his interest in the recovery of the pre-tragic rituals:

For me, theatre always involves a theological problem. It has been this way from the beginning, from the foundation of the theatre. The theatre is shot through with this problem, the problem of the presence of God, because for us westerners, the theatre is

born when God dies. It is clear that the animal plays a fundamental role in this relationship between the theatre and the death of God. In the moment when the animal vanished from the stage (as an object for the sacrificial act – my comment), tragedy was born. The polemical gesture which we are making as regards Attic tragedy is to take a step backwards by returning the animal to the stage. To turn the plough back along its own path, to see an animal on stage, means to move towards the theological and critical roots of the theatre (qtd. in Castellucci 2007: 15).

Castellucci creates his theatrical works, giving them the appearance of a ceremony or ritual. In *Tragedia Endogonidia* (the fifth episode *BN.#05 Bergen*), a live goat appears on stage in the form of a scientific-mathematical model of language. This model contains the sequences of the symbol-letters which comes from the amino acids of the chosen proteins. The symbol-letters are projected on the screen. Thus, the goat, an animal, becomes the author of the contemporary tragic text where “the alphabet is corporeally linked to the body of an animal, the body of a goat,” the goat, which gave the name to tragedy (Castellucci in Calchi-Novati 60). Moreover, Castellucci comments that for him, “the animal is the bearer of the soul”; it is “the icon of the actor” (2000: 27). The metaphor of a character in tragedy is, in Castellucci’s terms, “an animal about to be slaughtered” (25). These ideas significantly contribute to the ritualistic approach of SRS.

Liminality

Throughout the cycle, the audience watches images as well as the performers who create them. This process is complicated by various visual and technological manifestations through sound, image, created by the presence of living bodies or reproduced by the

cinematographic means. Such multi-layered images are, at times, intended to disrupt the recipient's attempts to resolve their sequence, or to give them a particular or multiplicity of meaning. The viewer is challenged to approach theatre in a different way. Even though they are observing a performance "up there" on a stage, audience members are, in fact, compelled to make the work happen in their own minds.

In her analysis of artistic works of the recent years, Broadhurst proposes that such traits as "non-linguistic modes of signification and fragmentation, mixing of codes and eclecticism, an accentuation on recent technologies, self-consciousness and reflexiveness, montage and collage, and the substitution of the notion of an integrated personality by some sort of dehumanized subject" belong to what she describes as "liminal acts" that are typical in much of postmodern art (12-3). These characteristics of the postmodern aesthetics find their presence in *Tragedia Endogonidia*, add to the complexity of Castellucci's production, and extend the multiple possibilities of interpretation.

Seeing the Intermedial in the Project *Tragedia Endogonidia*

What is most important to this study is the intermedial nature of *Tragedia Endogonidia*. This work of art is intended to trigger the spectator's entire sensorial, cognitive, and aesthetic perceptions that lead to highly subjective responses. Blending established theatrical craft and new technologies, SRS is experimenting with the on-stage simulation of different media conventions and aesthetics. A distinctive attribute of performances by SRS is the conception of theatre that assembles different art forms and communicates them in ways that are designed to cause the spectator to respond to, if not unravel, the various interconnected strands of artistic expression they are witnessing.

Writing about the *Tragedia Endogonia* project, Claudia Castellucci points out that each episode is a visual happening that produces a new spectator, whose “episodic gaze can comprehend the whole project by seeing only one Episode” (qtd. in Calchi-Novati 62). Romeo Castellucci adds to his sister’s comments by explaining that it is through the erasure of language that the project reaches the peak of “universal freedom within a universal structure” (2004: 17). According to Calchi-Novati, the theatre of SRS achieves clarity through the dramatization of ideas that exist in a kind of everlasting present, where past and future coincide, and time becomes “universal” (54). Calchi-Novati also suggests that these images are “a dramatic translation of ideas and thoughts into tangible forms” (54). In other words, it is in this succession of different images interacting with one another that the fragmented ideas they communicate take on wholeness. This approach demonstrates the company’s close connection with the visual arts. By simulating painterly, photographic, and cinematic aesthetics and conventions, SRS stimulates audiences, awakens their imagination and invites their psycho-emotional reactions by placing them in a space of the in-between, where their intellect can be suspended and their senses provoked to a point of shock. The theatre of SRS is the theatre of the spectator: “it burns you, and you don’t want to burn, but you are burned anyway, it burns you inside. A drama is in operation, the drama of the spectator” (Guidi in Castellucci 2007: 259). My analysis will confirm the extent to which the blending of codes, conventions, and aesthetics from the domain of visual art is used to create this intermedial drama of the spectator.

SHORT SUMMARY OF *M.#10 MARSEILLE*

In the following, I will present a synopsis of the episode *M.#10 Marseille*, the tenth episode of *Tragedia Endogonia*, grounding my summary on the available published materials on this particular performance and its video recording. The episode is divided into two parts and was performed each night as a diptych involving two theatres in Marseille, the Théâtre des Bernardines and the Théâtre du Gymnase. The two venues are situated close enough for audiences to be able to move from one theatre to the other, thus being able to see both parts in the same evening. Later performances of the episode outside Marseille involved only the Gymnase part as a single show (Kelleher 2007: 25).

The first part, performed in the Théâtre des Bernardines, contains four tableaux. The beginning tableau includes a representation of a conversation between married partners. Their spousal conversation ends with an elaborate frozen tableau of groups of equal numbers of men and women, dressed almost identically in nineteenth-century costumes. They are attending a banquet and eventually bring to life a form of choric discussion that repeats elements of the dialogue that was used by the original couple. The rest of the performance presented in the Théâtre des Bernardines consists of scenes depicting what might be described as a series of photographic compositions. These include scenes with a large black horse, a white ladder, and a woman who exposes herself in a sequence of photographic poses. The latter scene also incorporates stage machinery that evokes the history and development of photographic technology, especially the daguerreotype camera, consistent with the set and the costumes which also refer to the mid-nineteenth century.

The second part of the Marseille diptych presented in the Théâtre du Gymnase involves huge screens with video projections, classical music, and an opera singer, played by Lavinia Bertotti, in a role identified simply as The Voice. The three-dimensional space of the traditional Italianate theatre becomes two-dimensional as a cinema screen fills the proscenium opening. What the spectator witnesses in this episode is colourful shapes behind which appear what might be described as flats, blocks, and translucent scrims. Castellucci comments on this episode in the programme:

When the eye's retina is covered with spots floating on a liquid background after a lengthy exposure to the sun, it is as though images engraved in the memory take form inside the human brain. *M.#10 Marseille* erects a building of light where masses of gas, either liquid or solid, dipped in colour, reorganize themselves and confront each other as real characters might do (my translation)¹¹.

The episode takes the shapes of colourful memories and Castellucci qualifies these colourful shapes and gaseous masses as theatrical characters.

Lavinia Bertotti's role, The Voice, draws on musical variations selected from the works of two English composers: Thomas Tallis (1505-95) and John Dowland (1563-1626)¹². The embodied Voice appears in the audience, walks to the stage, and sings in front of the screen onto which different shapes and colours are projected. According to the

¹¹ "Quand les rétines sont couvertes de taches qui flottent sur un fond liquide, après une longue exposition au soleil, c'est comme si des images gravées dans la mémoire prenaient forme à l'intérieur. *M. #10 Marseille* érige un bâtiment de lumière, où des masses gazeuses, liquides ou solides, habillées de couleur, s'organisent et se battent en duel comme de véritables personnages" (Programme *M.#10 Marseille*, n.pag).

¹² The works are Tallis's "Lamentations (of Jeremiah), 2nd lesson for 5 voices", and one of Dowland's "Lachrimae" (DVD).

Programme of *M.#10 Marseille*, the solitary voice of the singer produces a language that “answers the question about the principle of life; this is the tragedy of art that is doomed to create another world with the same matter that it [art] is attempting to overcome” (my translation)¹³. The projections on the screen take the form of rapidly changing symmetrical, as well as asymmetrical shapes: colours like stains, shadows, and masses of gaseous substances which appear to collide and explode. The audience is left uncertain as to what kind of theatre or art they are witnessing because the on-stage imagery creates a puzzling object of reflection.

¹³ “répond à la question sur le principe de la vie; c’est la tragédie de l’art, obligée de créer un autre monde avec la même matière de celui qu’elle voudrait surmonter” (Programme *M.#10 Marseille*, n.pag).

CHAPTER II: TABLEAU-LIKE MODE OF PRESENTATION IN *M.#10*

MARSEILLE

INTRODUCTION

I would like to underline several aspects of the episode that are central to this chapter. The two mini-scenes from the episode *M.#10 Marseille*, which are illustrative examples for my analysis, reveal the introduction of the tableau-like presentation to the theatrical work. The tableau-like mode of presentation serves to trigger the audience's intermedial sensibility. The moment of negotiating the kind of art the spectator witnesses on stage creates the suspension of perception and meaning generation. The process of meaning production is postponed or delayed to the end of this transitional period of shifting to the other mode of perception as the stage images embody museum-like immobility. As a result, the spectators experience a liminal state, somewhere between and betwixt two types of perception. At this moment, the in-betweenness or the space of the inter opens the plurality of interpretations resulting from the audience member's imagination, cultural knowledge, ideas, memories, and associations, all of which form an on-going process which cannot be reduced to a simple ready-made or formulaic conclusion.

Another important notion of the two mini-sections described in this chapter is the term of *mise-en-abyme*. I will investigate how this notion contributes to the intermedial nature of the performance *M.#10 Marseille* and connects it with some famous paintings and photographic work. However, it is important to note the preliminary conditions which will inform much of the analysis that follows.

The filmed version of *M.#10 Marseille* consists of five scenes: 1) the scene with a married couple; 2) the scene with a black horse; 3) the scene with a ladder; 4) the scene with a woman; and 5) the scene with the interplay of colour and light. For the purpose of this thesis, I have restricted myself to three scenes that can be best approached through the prism of intermediality. I exclude the first scene with a married couple because it most closely resembles a conventional theatre scene with its self-referential quality to traditional theatre. This scene includes a coherent dialogue between two characters, a wife and a husband, making it one of the least representative scenes in *Tragedia Endogonia*. It investigates theatrical means of representation by bringing those conventions to the point where the spectator can feel, as Ridout proposes, that this “is all getting a bit too much, a little too suggestive of a form of torture by dramatic convention” (qtd. in Castellucci 2007: 179). On the whole, the scene takes the form of a critique of a traditional theatre play, somewhat akin to the work of Henrik Ibsen.

I also exclude the fourth scene with a woman because this piece tackles many themes that open up an epistemological field that requires an altogether different approach. The implication of pornographic photography with its subversive appropriation and sado-masochistic overtones in its depiction of feminine abjection, will play itself differently for each spectator. The images of abjection confirm a sacrificial role of women and celebrate conventional masculine authority (the men in the fictitious audience) that refashions feminine imagery to please the masculine imagination. In summary, this scene touches upon numerous questions, including the aforementioned question of abjection, pornography, voyeuristic gaze, sado-masochism, as well as issues of power, gender, and women’s oppression, enough material to start a new research topic and a new thesis.

THÉÂTRE DES BERNARDINES

The first section of the diptych *M.#10 Marseille* is performed in the Théâtre des Bernardines, a small theatre with an intimate relationship between stage and auditorium. The scene plays out in relative darkness. The background drapery suggests photographic or picture frames as a material reference to photography, which is the thematic medium of this episode. Each of the scenes from this section of the episode is staged to make it appear in black and white, thus making explicit an allusion to the photographic negative.

Romeo Castellucci says that the starting point for *M.#10 Marseille* was the first daguerreotype photographic experiments (beginning in 1839) and his decision was to integrate the techniques and ways of seeing associated with the early days of photography. In other words, the main thematic medium staged in this section is early photography, which is also emphasized by the onstage presence of the cumbersome camera and a photographer. The photographer and his antique daguerreotype camera on its tripod continue to play a leading role throughout the first part of the Marseille diptych and become a central motif connecting the various sequences of images that follow. The description of the following scenes will be based on the logic of video montage which the directors of the filmed version created by means of editing the recorded performance.

The Description of the Scene with a Black Horse

The first scene with the married couple, which ends with a blackout, is followed by a projection of an empty stage. This wide-shot seems to mark a pause between scenes. Next, a shot/tableau shows a photographer with a large nineteenth-century camera: this

demonstration will be repeated over and over again throughout the first section of the Marseille diptych. In the next shot, a group of people dressed in nineteenth-century costumes hastily go about changing the set. Finally, they lift and attach the black curtains used to open and close each of the subsequent scenes. The next frame shows a close-up of the photographer and his antique camera. He faces the audience as he prepares to take a photograph. The next frame reveals five men, also dressed in nineteenth-century costumes, who position themselves on stage in front of the curtains to play a fictional audience. The next sequence begins as the curtains open, to the accompaniment of crackling, humming sounds created by Scott Gibbons.

The next episode in the film is a close-up that focuses on the drops of a white liquid flowing down from a vaguely identifiable animated object. Eventually the shot widens to reveal a live and large black horse. A man is pouring white liquid onto the horse from large containers. The white liquid appears to be milk. The man pours it on the horse as if he was washing its body. The man is wearing black gloves and his shirt is white. Then, in a close-up, we see the horse's black trunk as the white milk slowly flows over it in an image that demonstrates the positive/negative effect of photography. In this case, what is black in this stage image eventually becomes white. Then, we see a close-up with the horse's head in profile and its large, shiny, twinkling eye. Next, the screen is filled with an image of a pool of milk, the surface of which ripples as the white drops continue to fall into it. Again, there is a visible fragment of the horse's trunk on the screen and the man's hands as he continues to pour the milk over its hindquarters. Finally, the frame widens to reveal the beauty of the big black horse standing in the large but shallow circular pool that, with time, fills to the brim with milk. The milk flows over the horse's body, highlighting its shape as the man

continues pouring in slow and decisive movements. The man continues pouring the milk along the horse's trunk. The following close-up shot shows the horse's mane and its head.

The following image cuts to an old daguerreotype camera with a photographer standing behind it, taking a photograph. The camera lens points to the actual theatre audience. The next sequence reveals the entire stage picture of the horse standing in a circular pool of milk as the man continues emptying the containers of milk over the horse's body. He is wearing a black apron, black gloves, and, for no apparent reason, a black gas mask. When the containers are empty, he gathers them all up and exits, leaving the horse alone on stage. The spilled milk is contained in a pool which is a perfect circle. In medium close-up, we see the black horse standing in a circle of white milk. This shot is held for a few seconds until the curtains close slowly. The scene ends.

The Description of the Scene with a White Ladder

When the curtains are closed, the on-stage spectators, in nineteenth-century costume, chat and stretch their legs. The curtains reopen to reveal a long white ladder leaning up against the back wall. The base of the ladder sits at the edge of the same pool of milk. The horse disappears. After a few seconds the curtains close once again.

INTERMEDIAL IMAGE INTERVENTION

Tableau-like Presentation: Stasis

I have decided to comment on these two segments together because the images on the screen are static, fixed, and demonstrate a strongly mediated experience. The film

creators have selected and framed stage images, turning them into framed objects, which I and other viewers of the DVDs observe. As a spectator, one would also be tempted to transform these images of a beautiful black horse or a white ladder into a work of art, *un sujet* for a photograph or a painting, for example. Using the term *framed*, I imply the status of the images as permanent, finished, and self-contained work, since it is evident that the director, Romeo Castellucci, adheres to the tableau-like mode of presentation. The tableau-like images are even integrated within the frame-like backdrop on stage.

This type of stage presentation calls for a new relationship between the spectator and the stage event. The stage images are designed to emphasize a receiver's experience that can be compared to one which is akin to the viewers in museums or art galleries, because the meanings are generated on the basis of this living but motionless art object—in this case a black horse—standing in a circular pool of milk, or this inanimate object—a white ladder placed against the wall on the edge of the same circular pool of milk. Moreover, in order to draw attention to time as it passes, the images on the DVD remain on screen for the same amount of time as they are played out in the theatre and are not edited. This time period helps to develop the spectators' realization and to heighten their awareness that they are contemplating the work of art. As a rule, theatrical time is measured by the duration of action on the stage, but this is lacking here because of the stasis of the image. In this case, the time value includes the process of beholding entities on stage in a strategy similar to that of viewers in an art gallery as they spend time before a photograph, a painting, or a sculpture. In this sense, the audience shifts from watching a theatrical performance to becoming, as it were, a viewer in an art gallery.

At the same time, these images are a theatrical act in a conventional sense, even though this assertion does not appear to be the case since the images are so static. SRS simply presents these images in a tableau-like mode of presentation. The piece problematizes the audience's reception, inviting them to negotiate what kind of art they are actually seeing. This strategy creates a great amount of tension in the spectators and engages them to contribute their own comments and interpretations on the work of art, involving their personal subjective experiences. The spectators appear to be taken out of their comfort zone of traditionally habitual passive immersion into a fictitious stage world and appear to be transported into a process of reflection which, no doubt, makes them asking: "what kind of art is this?" This tableau-like presentation firstly brings about a kind of suspension of interpretation by setting up an obstacle for audiences more familiar with conventional theatre techniques. It also serves to activate the audience's critical process by turning passive spectators into critically aware observers. It is akin to Brecht's *Verfremdungseffekt* (distancing effect) that breaks the narrative action and draws the audience's attention to the constructed nature of narrative. This is the moment when the "inter" of intermediality opens its unlimited perspectives of interpretations of space/time of a performance, the moment when the *différance* that Derrida proposes comes into play.

I choose to describe the stage images of SRS as painting or photography because the pictorial composition, posture, and gesture of the models presented on stage are very important. From the perspective of production creation, Chiara Guidi, one of the members of SRS, says: "We look at the theatre like a photo, or like a picture It's a concept of theatre as harmonic construction . . . in a moment of stasis" (qtd. in Castellucci 2007: 256).

In *M.#10 Marseille*, the spectator is invited to reflect on the nature, composition, and function of theatrical construction in the mix of different media conventions and codes being used in the production. The realization that we are in a constructed environment leads to a more reflective aesthetic experience. The work does not insist on finding its implied meaning, but rather on emphasizing the spectator's individual journey of contemplating and freely associating meanings through the entire work. The disjunctive composition of these two segments consists of intermedial images, the elements of which act and react on each other. Romeo Castellucci's statement that his creation is the result of "alienation and intimacy" is very much applicable to the spectator's interpretation as well (Castellucci 2007: 181). The intimacy of having a piece of art before one's eyes and, at the same time, sensing a certain alienation from the scene because it requires negotiating what kind of art is really being presented on stage, is a powerful stimulus. It triggers the spectator's reflection which, in turn, serves to generate additional referential associations in regards to the intermedial nature of the work of art.

For example, the audience sees a real live horse on stage, representing an unpredictable naked reality, a living being. The horse's actions cannot be choreographed and are open to a wide degree of chance and interpretation. The horse is assumed to have no awareness of its place in an aesthetic work, and the spectators obviously have many questions about its presence. Is it performing? What does this horse do? As a viewer, I see a dehumanized actor/animal that creates human tension. Watching this animated subject on

stage, its appealing beauty, I begin to address the theme of this piece. The theme is Art and “objecthood¹⁴,” as described by Fried. Castellucci writes the following on this episode:

When the figure manages to reach a spectator with precision, it gives to the latter the sensation of being an object. Subject and object fuse but without confusion. Activity and passivity become one and the same. . . . The greatest artists have always held up not so much the internal relation between the various elements of vision, but rather the estuary of gazes that emanate in and from a picture as in the optical and psychic density of gazes in Velasquez’s *Las Meninas*. The great painters and the great sculptors have always considered the *theatre* [his italics] of their works; they have always thought about the dramaturgy (2007: 181).

From the perspective of production creation, Castellucci speaks about the dramaturgy of painting and his choice of photography as the thematic medium of this piece, implying certain interrelations between painting, photography, theatre, and even film (especially in the second part of his Marseille diptych). The intermedial nature of the piece directly calls for the plurality of interpretations and a variety of readings that connect the images on stage.

In Castellucci’s theatre, the audience’s process of reception does not remain in the realm of theatre; it shifts and goes beyond the immediate theatrical presence on stage and the other theatrical components such as text, acting, décor, lighting and sound. The images on stage make the spectator evoke the specific meanings referring to other media. The spectators’ attention is distracted from the theatre realm and fluctuates in-between painting

¹⁴ The term ‘objecthood’ relates to Fried’s art theory and criticism. The term is conceived as the antitheses of art. Fried sets up a system of valuation what is excluded from the category of artifacts. See Michael Fried “Art and Objecthood,” *Art and Objecthood: Essays and Reviews* (Chicago and London: The U of Chicago P, 1998) 152-3.

and photography, suspending their perception and meaning generation. To put it plainly, the performance causes me to shift from employing the mechanisms used in watching a theatre performance to the mechanisms used in viewing painting and photography.

Fischer-Lichte proposes that in the moment of transition toward a new order of perception, “the perceiving subjects remain suspended between two orders of perception, caught in a state of ‘betwixt and between’” (148). The perceiving subjects find themselves on the threshold which constitutes the transition from one order to another; “they experience a liminal state” (148). This moment destabilizes and defers the production of meaning (it can also be called the suspension of meaning generation) connected with the performance. At the same time, it enables the emergence of unintentional meanings linked to the individual’s own systems of accumulated meanings and cultural knowledge.

As soon as the transitional period ends, it becomes clear that this is a new form of theatrical imagery. In Derrida’s terms, this new form of images plays the role of the desired signified, and the combinations of different aesthetics, codes, and conventions serve as signifiers, according to the theoretical principles of this study. As an audience member or as a viewer of the DVD, I perceive this new form of images as the result of the application of my individual imagination, the particular associations, ideas, and memories that I cannot consciously or intentionally prevent from appearing. As an informed spectator, I search for a definite signified in my own system of cultural references, specifically in a series of works of fine art from the past or contemporary practice. However, the paradox is in the fact that this new form of imagery is created with the help of well-established devices, for example the notion of *mise-en-abyme*.

Meaning Traces: *Mise-en-abyme*

According to Pavis's dictionary, the expression *mise-en-abyme* derives from the heraldry term *abîme* that refers to the central point of the coat of arms (215). The term *mise-en-abyme* was introduced by Gide and is interpreted as "a device in which an enclave is embedded in the work (which may be pictorial, literary or theatrical), reproducing certain of its structural similarities or properties (specular reduplication) The reflection of the external work in the internal enclave may be presented in the form of identical, reverse, multiple or approximate image" (215). In this case, theatre becomes a staging of someone putting on a performance of a theatrical work, a frame-within-a-frame presentation of a theatrical piece.

My reading of these two segments from the first section of *M.#10 Marseille* contains some references to visual art that will illustrate my argument about the specificity of Castellucci's painterly and photographic aesthetics within the frame of theatre, especially the notion of *mise-en-abyme*. I would like to parallel these two performance mini-sections, the scene with a black horse and the scene with a white ladder, to Velasquez's *Las Meninas* (1656), Edouard Manet's masterpiece *A Bar at the Folies-Bergères* (1881–82), and Jeff Wall's cinematographic photograph *Picture for Women* (1979), each of which represent a link in a chain of re-creation.

All three works are focused on the triad of a self-contained circle: the artist or the master, the subject-model, and the presupposed viewer. All three creations contain the logic of a theatre composition that raises questions about reality and illusion by producing a complex relationship between the depicted figures and the viewer. The two described

performance segments similarly refer to the photographer with his old-fashioned camera, the photographer's model—a horse or a ladder, and several layers of viewers, including that of the nineteenth century gentlemen belonging to the fictitious world of the performance and located in front of the curtains, as well as that of the real audience seated in the theatre and who are watching the performance. In this sense, I can add one more layer, the viewers of the DVD (I belong to this category) who sit in front of a screen watching the film.

In Velasquez's *Las Meninas*, for instance, the viewers are represented in the reflection of the background mirror and in the reflected torsos of the king and queen. They are placed outside the picture frame as if they are the viewers who are beholding the picture. In *The Order of Things* Foucault writes:

We are looking at a picture in which the painter is in turn looking out at us. A mere confrontation, eyes catching one another's glance, direct looks superimposing themselves upon one another as they cross. And yet this slender line of reciprocal visibility embraces a whole complex network of uncertainties, exchanges, and feints. The painter is turning his eyes towards us only in so far as we happen to occupy the same position as his subject (4).

In these words, Foucault expresses the essence of a constructed world of any artwork.

As in the work of Velasquez, Castellucci reveals the constructed nature of the scene with a black horse and the scene with a white ladder. The spectators see the photographer, who is ready to capture an image that will survive as long as photographic technology endures; the audience sees the subject-model, the horse (or the ladder) that reveals its

beauty. The geometrical symmetry of positioning the horse or the ladder in the centre of a circular pool of milk refers to the perspective and composition of a painting or a photograph. The corners of the black frame suggested by the background drapery are rounded, giving the stage image the appearance of an old painting or a photographic print. Moreover, it leads us to the thought that the photographic lenses are, historically, also perfect circles (in this case, carefully ground glass) which function to preserve historical and cultural artifacts for as long as it is humanly and scientifically possible.

Following Velasquez's path, Manet, in his painting *A Bar at the Folies-Bergères*, repeats the compositional density of the previous *chef d'oeuvre*. Full of meticulous details of the social life in a Parisian salon in the late nineteenth-century, the background of the painting hides a visual puzzle. The viewer can easily identify the inconsistencies in the mirror reflections off to the right side of the painting where the barmaid is depicted speaking to a man. The position and the angle of her reflection are noticeably incorrect. These inconsistencies call for alternative interpretations from the viewer. The reflections depict, in a sense, the barmaid's thoughts about the gentleman she might have met or perhaps dreams of meeting. Again, the picture reveals hidden potentialities that engage viewers to construct their own narrative. In the same way, the work of Castellucci invites the audience to deconstruct complicated *mise-en-scènes* using primarily visual associations because of their apparent inconsistencies.

The photographic work of Jeff Wall seems to be the model for Castellucci. There is also a link between Manet's work and that of Wall. Unlike the previous paintings, his photograph, *Portrait for Women*, does not interrogate the beholder with any kind of puzzle.

However, Wall makes explicit reference to Manet's *A Bar at the Folies-Bergères* and to Velasquez's *Las Meninas* with his tableau-like presentation. In his photograph, the young female model renders the posture and the gaze of Manet's barmaid. The scene also includes the camera on the tripod at the exact centre of the photograph and the photographer, Wall, controlling the camera shutter attachment, thus giving an impression that the picture reveals the entire apparatus used in creating the work of art. The figures are reflected in the mirror, implying other, future viewers. Once more, the theme of this work is about the making of an art image that appears aimed at the viewer who, at the same time, is witnessing and interpreting a work of art.

The themes of these three works of art find their expression in Castellucci's performance scenes described earlier. Indisputably, the scenes with a black horse and the scene with a white ladder are about art, making art, and the ability of any piece of art to withstand and engage the look and interpretation of the viewers. As these images receive the reflected gaze of the spectators, they also amplify the observers' implicit role in interpreting the content. The underlined constructed nature of images refers the spectator to a special term known in the realm of art and theatre as *mise-en-abyme*.

CONCLUSION

In the described segments of *M.#10 Marseille*, this device of *mise-en-abyme* aims at duplicating performance (the nineteenth century gentlemen as an audience on stage) with its self-referential qualities to the medium of theatre. However, in the case of Castellucci's work, the self-referentiality expands itself by revealing not only the theatrical aspects but also the self-referential qualities of the other media such as photography (a photographer

with his camera, his model, and the future viewers) and painting (tableau-like mode of presentation). From the perspective of the audience reception, the spectators ground their traces of meaning on this mix of different media-specificities intertwined into the texture of the performance. My interpretation is but one of the possible examples of finding a meaning in the network of different media conventions, codes, and aesthetics. However, I must assume that this is a never ending process because I cannot predict how many more types of associations, ideas, emotions, and memories the performance, such as *M.#10 Marseille*, might awaken in my mind in the future.

In the next chapter, I will move to the second part of the diptych performed in the Théâtre du Gymnase. This part is characterized by the total absence of actors and the heightened performance of light and colours.

CHAPTER III: RECREATION OF PAINTING AND CINEMATIC TRACES IN

M.#10 MARSEILLE

INTRODUCTION: THÉÂTRE DU GYMNASÉ

The second part of *M.#10 Marseille*, which was performed in the theatre du Gymnase, which I call “The Interplay of Colour and Light”, can be subdivided into two subsections. The first subsection could be described as the theatrical representation of visual scenographic means, for example, the use of translucent rectangular scrims and lighting. This subsection will illustrate Castellucci’s recreation of abstract art. Abstract paintings of Rothko are recreated on stage through theatrical means, implying the director’s re-definition and expansion of the medium of theatre to the other medium of painting. The second subsection integrates cinematic projections of different forms and shapes, making the theatrical experience similar to the experience of watching cinema.

Both subsections taken from the second part of the *M.#10 Marseille* performance are characterized by the absence of living actors, who are replaced by “splashes of colour, shadows, flames of light and stardust, brushing against one another, colliding and exploding” [my translation]¹⁵. They are also accompanied by Scott Gibbons’s electro-acoustic soundscore. Both subsections are the subject of reflection and analysis in the following pages.

¹⁵ “des taches de couleur, des ombres, des flammes de lumière, de la poussière d’étoiles qui se frôlent, se heurtent, explosent” (Programme *M.#10 Marseille*, n.pag).

The First Subsection: The Description of “The Interplay of Colours and Light”

At the beginning of the scene, the DVD version captures diffused light streaming through soft undulating curtains which are hanging across the front of the entire performance space. The visual effect is one of grey on grey as a greyish light filters through the curtains. The next shot shows how the greyish colour of the curtains is transformed into various shades of green before it eventually becomes different tones of blue. The next picture reveals a new sequence of changing colours. A pinkish-orange light emerges on the curtains, while from above, what appears to be white flakes start falling, creating the effect of falling snow. At that point, there is an obvious montage on the DVD and the curtains become scrims. Two large dark translucent rectangular objects slide into view: one rises from the stage floor, the other descends towards the stage from above, moving through the falling snow. The movement of these rectangular forms creates an impression of weight, which might seem paradoxical as they are essentially the weightless construct of lighting effects. As they approach one another, it is impossible to tell whether the two dark blocks are two- or three-dimensional. The two rectangular forms come together and completely cover the frontal perspective, framed by the proscenium arch, thus revealing three layers of geometrical shaped scrims whose blended colours are actually the result of lighting effects. Suddenly, a red light fills the space. Then, a single source of round white light infuses with the surrounding red, moving upwards, as though it were a full moon rising on a foggy night. The rectangular blocks eventually take on the appearance of a flat, canvas-like surface illuminated by light. As these shapes move up and down, the colours change, giving the forms an appearance of pure colour. The colours are layered and constantly changing, mutating one into the other. Then everything appears to be blood red, purple, and finally

dark red. The stage space is filled with variations of colour to the extent that the space appears to lose its three-dimensional aspect. It is hard to believe that what the spectators are watching is not a projection on a screen. The clicking and scratching sounds of Gibbons's soundtrack increase in volume, adding even more stage dynamic to what appears to take place in the performance space.

THEATRE OF PICTORIAL IMAGES: ROTHKO'S ABSTRACT ART

The first subsection of the Marseille diptych reveals its intermedial nature from the very start as it becomes a large-scale recreation of abstract art which unfolds on stage through theatrical means: huge translucent geometrical scrims and lighting effects. The tri-dimensional theatre space is transformed into a bi-dimensional plane, problematizing the conventions of theatrical representation and introducing the flatness that defines the realm of two-dimensional visual art. The depth of theatrical perspective which implies a simulation of reality is totally absent. We see a dramatic interplay of moving, colourful, geometrical forms which denies an objective representation *per se*. These actions are accompanied by Gibbons's sounds and music, dissolving the theatrical performance into a kind of perceptual art. The audience is free to combine and to develop separate meanings from the given visual and aural resources of the performance. This piece definitely points to an intuitive, non-verbal, even non-rational interpretation, locating the spectator in a liminal space because the poetics of the performance have been totally disrupted. However, as an informed viewer intent on providing an analysis of the event, I have been able to draw striking connections with some works from the domain of fine art, thus attempting to identify one of the possible traces of meaning for this intermedial piece.

The point of departure for this scene can be traced to the director's own words about *M.#10 Marseille* where he associates this city Marseille with the colours of Provence and the interplay of colour and light in Cezanne's and Van Gogh's paintings. As well, he especially insists on Rothko's idea of light and colour as a formal representation of tragedy (Castellucci in *KunstenFESTIVALdesArts*). This subsection of the Marseille episode becomes a large-scale recreation of Rothko's (1903-1970) abstract paintings which unfold on stage through theatrical means: huge translucent geometrical scrims and lighting effects.

By referring to Rothko's paintings, Castellucci sends the spectators directly to abstract art concepts. On stage, the artist's canvases come to life and move before the viewer, smoothly blending into each another with the help of lighting effects. After examining selected paintings by Rothko, I have concluded that Castellucci's theatre company seeks to depict the tragic using Rothko's language of pure abstraction, as represented by the mixture of overlapping colours, shapes, and light. As pure abstraction, the stage piece lacks figurative representation, while suggesting an astonishing range of atmospheres and moods through the interplay and contrast of colours and light.

Using only light and translucent scrims, SRS reproduces the myth of the tragic, following Rothko's associations that richly sensuous colours such as red, maroon and dark purple (the colours which are often seen on stage), are linked with the tragic itself because these colours are intense, sensuous, and full of feeling and symbolic meaning (O'Donerty in Glimcher 146). Rothko offers his own artistic interpretation of tragic feelings through the visual language of abstract art, thus creating a new intermedial form and suggesting a new representation of tragedy through the non-objectivity of geometrical shapes (I will return to

this term of non-objectivity in abstract art in a moment). The tragic subject was central to Rothko's work. He wanted his paintings to represent "intimations of mortality" and "a clear preoccupation with death," expressed by many juxtapositions of colour (qtd. in Sandler 89). Referring to Nietzsche's discussion of the polarity of a Dionysian and an Apollonian elements in tragedy in his *The Birth of Tragedy*, Rothko thought that his own works were an expression of this opposition of the rational or abstract, on the one hand, and the emotional or tragic, on the other (O'Doherty 146). Very loosely, the Apollonian spirit was able to give form to the abstract Dionysian¹⁶.

Similar to Rothko, Castellucci creates new forms of theatrical art, establishing a new relationship between the representation of tragedy and a new vocabulary for the expression of tragedy through the visual language of abstract art within the theatrical frame. The non-figurative representation of geometrical forms, painted in intense colour that communicates tragic feelings, appears to be an intermedial object where the form connects with the content and becomes a way of perceiving tragedy through the quality of pure colour, light, and form. At the same time, the interplay of colour and light on stage aims at improving the spectator's inner capacity, even willingness, to go beyond merely watching. It addresses the viewers, their inward feelings, an extension of the private experience of contemplating the nuances of

¹⁶ In *The Birth of Tragedy* Nietzsche attempts to identify tragedy and the tragic. For him, tragedy is the result of coexisting of two opposed forces: the Apolline (the drive towards order, distinction, limits, etc.) expressed in the text and the Dionysiac (the drive towards transgression and destruction of order and boundaries, etc.) expressed in the music. The tension between these two forces is particularly creative and constitutes the essence of any art (19-20). In this respect, in Castellucci's performance, this tension is expressed in the interaction of stage images and sound landscapes. Castellucci's production also serves as the "in-between", the intermedial space connecting Rothko's paintings, as a manifestation of Nietzsche's vision of tragedy in relation to Wagner's multimedial *Gesamtkunstwerk*. For a full overview of Nietzsche's thoughts on the tragic, see Friedrich Nietzsche, *The Birth of Tragedy*, ed. Raymond Geuss and Roland Speirs, trans. Roland Speirs (Cambridge, UK: Cambridge UP, 1999).

a painting or, in this case, paintings within the theatrical space, where spectators can make their own chain of associations and connections.

The Non-Objectivity in Art: Kasimir Malevich

Using the non-objective conventions of abstract art, SRS creates a theatre event revealing its intermedial nature. The stage imagery, in effect, re-enacts abstract painting, thus requiring different modes of receptivity. The objects on stage create an optical space which is intended to be discussed in pictorial terms. The network of interrelated visual components can refer to colour, composition, tone, texture, light, and surface. The shifting colours draw the spectator's attention to their juxtaposition and reveal their iconic power by evoking feelings that are the residue of subjectivity. The interplay of colour and light triggers fantasies, individual memories, or cultural associations in the mind of the viewer, underlying the authenticity of their reaction. In this context, I refer to the writings of the Suprematist artist Kasimir Malevich (1878-1935). He postulates the principal concepts of abstract art which serve as a solid basis to Rothko's works which, in turn, are materialized on stage by the SRS.

In the section about Suprematism in his book *The Non-Objective World*, Malevich writes:

Under Suprematism I understand the supremacy of pure feeling in creative art. To the Suprematist the visual phenomena of the objective world are, in themselves, meaningless; the significant thing is feeling, as such, quite apart from the environment in which it is called forth.

The so called "materialization" of a feeling in the conscious mind really means a materialization of the *reflection* [his italics] of that feeling through the medium of some realistic conception. Such a realistic conception is without value in Suprematist art. . . . And not only in Suprematist art but in art generally, because the enduring, true value of a work of art (to whatever school it may belong) resides solely in the feeling expressed (67).

As Malevich states, non-objectivity frees art from the burden of the imitation of reality, opening up space for "a new world—the world of feeling" (68). Non-objectivity means to contradict the traditional objective representation in painting (as well as in theatre), which aims at the verisimilitude of illusion.

In *M.#10 Marseille*, the geometrical forms lit with various kinds of light, become the equivalent of characters which, in their turn, evoke feelings and ideas in the spectator's imagination. This drama is played without living actors and without any sign of spoken words. Is this lack of traditional representation too reduced, too impoverished to be considered as a work of theatre? In this sense, one would say that the existence of the world is expressed as a pure aesthetic phenomenon: the interplay of colour and light. Rothko's abstract paintings¹⁷, his human-size canvases, are the prototype for Castellucci's theatrical production. Sandler points out that Rothko usually described his own pictures in theatrical terms: the shapes were the performers in the scene of "the horizontal rectangles as a kind of

¹⁷ Rothko's principal works are composed of luminous, soft-edged rectangular forms, saturated with colours, glowing in deep dark reds, oranges, maroons, browns, blacks, and greys. His later works are marked by the softening of the distinctions between shapes and backgrounds. The artist's juxtapositions of different colours connect feelings with ideas which are dependent upon the specific cultural references that are related to the background of each viewer. Nevertheless, Rothko himself seldom offered explanations of his works, naming them "untitled" and saying that too much precision and clarity would paralyze the viewer's imagination.

stage set” (Glimcher 86). Making the intermedial connections, Rothko envisioned his pictures as substitutes for a human drama, with abstract shapes as performers “created from the need for a group of actors who are able to move dramatically without embarrassment and execute gestures without shame” (Harrison and Wood 563).

This subsection of *M.#10 Marseille* offers its audience a recreation of Rothko’s huge canvasses, framed within the proscenium arch and thus heightens the spectators’ awareness that they are watching abstract paintings moving within a theatrical framework.

The Spiritual in Art: Wassily Kandinsky

The thickness of light radiates the intensity of colour which has a symbolic effect much like Kandinsky (1866-1944) describes in *Concerning Spiritual in Art* where he writes about the psychological power of colour to call forth a vibration of the soul. He states that colours have a “psychic effect” which produces a further spiritual vibration in a more sensitive soul of the viewer (Kandinsky 24). Accordingly, the body of the viewer can experience “a psychic shock,” for instance, from the red colour which he says can be associated with “running blood” or “flame” (24). He describes how colours work to form associations in the viewer and concludes that “colour is a power which directly influences the soul” (25). Kandinsky identifies specific colours with their particular associations:

Blue is the typical heavenly colour. The ultimate feeling it creates is one of rest. When it sinks almost to black, it echoes a grief that is hardly human. When it rises towards white, a movement little suited to it, its appeal to men grows weaker and more distant (38).

There is a direct link between these ideas and the emotions and feelings experienced by audiences during such performances as *M.#10 Marseille*. The form of a painting can be seen in the use of colour, and according to Kandinsky, form, by itself, even abstract and geometrical, “has a power of inner suggestion” (28). In his example, the triangle bears spiritual overtones. In combination with colour, form can have “a subjective substance in an objective shell,” thus corresponding to “different spiritual values” on both sides: that of the artist and that of the viewer (29).

Kandinsky considers endless possibilities in the inner character of the combinations of colours and forms, and tragedy in his variant takes on a decidedly cooler form:

I saw that the greatest coolness is the highest tragedy. This is that cosmic tragedy in which the human element is only one sound, only a single voice, whose focus is transported to within the sphere that approaches the divine. One might employ such expressions with care, and not play with them. Here, however, I use them consciously, and feel entitled to do so, for at this point I am speaking not about my own pictures, but about a kind of art that has never yet been personified and in its abstract being still waits for incarnation (Harrison and Wood 96).

I intend to draw a parallel between Kandinsky’s words and the abstract paintings of Rothko, thus providing a theoretical background for Rothko’s pure expressions of colour and form. What becomes crystal clear is that the artist’s intentions and the viewers’ interpretations are not restricted to cultural symbols, naturalistic representations of ‘slices of life’, or genre scenes. The form and colour are pure expressions of the creator’s ideas and feelings.

Conclusion

Returning to the spectators' perspective, one might say that SRS stages Rothko's works on a large scale, enveloping the viewers in colour and light, in an attempt to engage an affective response. To put it simply, SRS is staging theatre as a painting, thus creating intermedial forms of images. The spectators must remain open-minded in order to be able to mix different conventions, codes, and genres. Moreover, the chosen theme of non-objectivity in art and a new interpretation of the tragic, enable the audience to form a wide range of associations, memories, ideas, and feelings. This piece of SRS also proposes a new way of perceiving the notion of tragedy through the visual language of pure colour. The performance of SRS attempts to encourage the viewers to explore new in-between spaces and new intermedial forms, without their interpretations being restricted in any way. This nonfigurative representation of SRS seeks to elicit from the spectators an individual chain of associational responses, confirming the authenticity of their reactions.

THEATRE OF CINEMATIC IMAGES

The second subsection of the show *M.#10 Marseille*, which integrates cinematic projections, takes on the appearance of a cinematic screening. The intermedial nature of this piece is clear. The filmic projection of abstract art shifts the spectator's perception, turning a theatrical event into the screening of a film. The filmic images replace the scenographic production of the previous subsection with filmed objects that seemingly have no reference to surrounding reality. Castellucci proposes that those abstract forms in the projections, are "acts that resemble traces and that are penetrated by the shutter of history, make an

impression on the film of memory” [my translation]¹⁸. I would suggest that these abstract forms evoke a dream-like state. Again, the audience is invited to enter the realm of pure abstraction which suggests multiple perspectives and opportunities for the viewers’ interpretations.

The Second Subsection: The Description of “Interplay of Colour and Light”

The DVD film reveals a shot showing a glass tank filled with transparent liquid hanging from above at the centre of the proscenium arch. The scrim from the previous subsection have disappeared. The liquid is boiling, apparently under the influence of an electrical current. The boiling liquid synchronizes with the intensification of strong lighting and the disturbing noise of the soundtrack. The contents of the tank bubble and boil as though on the verge of a physical reaction. The creators of this video memory then cut to a shot of the stage where the theatre audience is visible. Next, the scrim reappear and hide the view of the tank. Light then seeps through the newly arrived scrim again. Finally, a red scrim is lowered from above and a ring of light bulbs on the stage floor light up, thus creating for the first time the sense of three-dimensional space. This is in sharp contrast with the two-dimensional, canvas-like perspective introduced up to this point. Lights flicker and there are loud rumblings, sputters, and industrial-like noises of the soundtrack. The whole stage becomes the expression of intense light and loud noise. Suddenly, through vibrating, stroboscopic, white flashing light, a projection emerges: moving images of micro-organisms scattering in various directions. At this point, the stage opens into a space where a film is being projected onto a screen. Immediately afterwards, the snow-like flakes start

¹⁸ “comme des traces qui, pénétrées par l’obturateur de l’histoire, impressionnent le film de la mémoire” (Programme *M.#10 Marseille*, n.pag).

falling once again. The next shot contains a silhouette of a human being. She or he, it is hard to determine, is looking towards the stage space from a position downstage. The flashing light stops and the figure, who by now can be identified as female, is seen against a projected background of light blue, her back to the audience. At this moment, a female voice starts singing a sorrowful song. The voice seems distant. The words are mixed with the rumbling sound effects of Gibbons's soundtrack, making them hard to identify. As the woman sings, she raises her hands in what might be seen as a gesture of hope. Her presence and actions seem to have an effect on the projected images. The shapes on the screen react to her singing by changing their configurations and colour. A cascading series of visual transformations now take place on the screen. The projections take the form of rapidly changing symmetrical shapes, as well as asymmetrical shapes: colours like stains, shadows, and masses of gaseous substances which appear to collide and explode. Eventually, the curtains close very slowly, concealing these images on the screen. The female figure remains in silhouette. She places a black veil on her head as the curtains begin to close. The woman stands very close to the screen and helps to guide the curtains with her hands. The show ends.

Two-Dimensional Projection or Live Performance?

Castellucci's use of cinematic aesthetics and conventions challenge the traditional definitions of the boundaries and medium-specificities of theatre. It would be legitimate for the audience to pose the question whether the disembodiment of this intermedial piece alters the immediacy of the live performance or if it expands theatrical boundaries by exploring possible ways of representation through the specific properties of another medium, the

medium of film in our case. Traditionally, the corporeal presence of actors and audience is the main criterion by which theatre is defined. However, contemporary critical theory has critiqued the concept of liveness as a present event. For example, Auslander observes:

[H]istorically, the 'live' is an effect of mediating technologies. Prior to the advent of those technologies (e.g. sound recording and motion pictures), there was no such thing as 'live' performance, for that category has meaning only in relation to an ongoing possibility. The ancient Greek theatre, for example, was not live because there was no possibility of recording it (55).

The presence of a filmic projection and the presence of technology thus serve to enrich the structure of the piece, precisely its images or signifiers, by allowing more possibilities for the discovery of new subjective meanings. The experimentation with different media, which also includes the audience in a multi-layered performance, stimulates an audience's willingness to engage in an ongoing assessment of the various aesthetics, codes, conventions, and, finally, meanings.

The audience is invited to consider why a particular medium has been used within a theatrical performance and to try to identify the thematic content of the piece. In *M.#10 Marseille*, SRS constructs another world, showing the domains of abstract art and the artistic creativity mediated through the use of film. It is akin to the liberation of the performance space by transforming it into an abstract space that justifies the elimination of any trace of naturalistic illusion. The director's intention in this piece is to show, so to speak, the flesh of the Other, a universe or cosmos that is devoid of human creatures. From the perspective

of production creation, the cinematic expression becomes a significant metaphor for this world, allowing its distancing effect to underline alien nature and indifference of this world.

In Castellucci's words, the drama is no longer associated with bodily forms, but rather with stains of colour, light, and masses of gassy substances that turn the former into a kind of disembodied communication and reduce it "to a mere sensation" (DVD Booklet 68). The members of the company say that in order to find the proper origin of an image with which they are working, it is necessary for them to make the right choice of a medium which will express "how to be new in front of the image, how to be surprised" (Castellucci 2007: 254). In this case, the use of the projections reinforces the theme of an alien and indifferent world. Critics usually associate this cinematic piece with the sense "of the aftermath of the catastrophe," with "the eternally impersonal vibrations of the universe" (Ridout in Castellucci 2007: 174). The intermedial image recreated by the means of cinema expresses the metaphor of an indifferent universe and accomplishes its semantic function. However, it does not imply a limitation on how intermedial images might be interpreted. In its abstract form, the image has potential power to evoke the world of fantasy. The spectator is always ready to pick up one signified from a chain of endless signifieds and where the intermeshing of different aesthetics, codes, and conventions becomes the first step in meaning generation.

However, calling this scene bereft of human presence is not quite correct. A theatrical figure appears on this stage in the form of a woman who steps onto the stage from the audience. The real presence of this woman transforms this event into a practice where theatre and cinema meet and the "in-between" emerges, giving a new form of theatrical representation. The aesthetic of a large screen reflecting the illusory and transforming space

of abstract art overlaps with the real expressed by the stage presence of a human figure. It juxtaposes the real presence of a human figure with the background of the cinematic screen. The light coming from the projection converts the human figure into a silhouetted image on the screen as if the screen were absorbing the living figure into its cinematic frame. The presence of the body makes the simple screening distinct from the medium of cinema and establishes the interrelationship between cinema and theatre. This relationship between the body of the actor and the luminous projections (unclear and abstract images) can be articulated in the co-presence of body and imaginary. This effect places both the actor and the spectators in an intermedial space that is simultaneously fictitious and real for both of them and can be perceived as a form of media transformation.

Conclusion

In summary, the simulation of aesthetic conventions of cinema flattens the stage space to the extent that even the human figure seems to take on a two-dimensional quality. The bi-dimensional perspective brings the spectators to a realization that in the theatre, it is possible for them to witness an intermedial event, consisting of film, painting, and photography. The audience members' concern about what art/medium they are witnessing prevents a total immersion in a given environment. It creates a space of in-between, where the different media conventions tackle not only the formal aspects of a performance but also the perceptual levels of the spectators. As a result, the members of the audience must form their own interpretations, reactions to, and relationships with an event, as they search for appropriate signs and meanings that might reveal the essence of the kind of art/medium they are actually experiencing.

CONCLUSION

To conclude, I have tried to show how the spectator comes to discover the transformation of media specificities or conventions, which is the essence of intermediality, within an overarching medium of theatre. This transformation results in creating entirely new stage images in which each medium involved in an intermedial process is intertwined in the texture or composition of a performance. Spectators may begin their particular semiotic interpretations only after realizing the presence of the production's dense interplay of different media conventions, codes, and aesthetics. The interformance evokes the spectators' shifting of perception that significantly suspends or defers their meaning production and, at the same time, serves as a trigger of their own, potentially unlimited, and highly subjective interpretations, thus opening the time-space continuum, a *différance*, of the *inter*. Consequently, the notion of intermediality seeks to free the audience, allowing an open interrelation between subject and multimedial object, the work of art. This freedom results in a diversity of personal interpretations, sensibilities, sensual encounters, and responses.

Photography, geometric abstraction, post-object art and conceptualism in art and technology are the main preoccupations of the episode *M.#10 Marseille*, which I, as an informed analyst and a spectator, can extract from a complex layering of references. In an attempt to simulate painterly, photographic, and cinematic conventions and aesthetics, SRS locates its audience in the performance space, harnessing their physical and mental engagement via light and sound, thus enabling them to formulate their own discoveries and interpretations.

The process whereby audiences develop an understanding of what they are witnessing and experiencing begins in the first seconds of *M.#10 Marseille*. A bombardment of visual imagery and excruciating sounds significantly contribute to the suspension of the audience's perception and its meaning generation. This brings Artaud's ideas about the theatre of cruelty to life, which is related to a purely physiological stimulation, devoid of rational contemplation, such as the one experienced by the participant who falls into a trance in a non-Western form of ritual. Sometimes, the flickering of light and loud sounds are unbearable for some audience members and can block the spectators' meaning generation. This audio-visual approach of SRS intentionally overstimulates the spectator to the point where fragments of a work might unpredictably return as a bad dream. At the same time, the overwhelming visual and aural richness of this 'interformance', offers the audience a multiplicity of associations and possible interpretations.

How does one speak of theatre that is transformed through the codes of visual art, which are themselves modified by the intervention of electronically produced aesthetic processes? For me, this question arose from the very moment I first saw Castellucci's production *Hey Girl!* in Montreal. That was my dilemma after that enjoyable shock which I experienced as an audience member when I discovered SRS at the festival. The co-articulation of seeing and feeling, as well as the mix of visual and bodily sensations produced by this theatrical work, expand and transgress the conventional boundaries of theatre, conveying its meaning on a non-discursive level. Now, however, I have come to realize that that initial reaction was mainly confusion due to the many components of that interformance. Thus, critical notions related to intermedial and, in Lehmann's words, postdramatic performance could be expanded through ideas which the term interformance

includes. This notion overtly underlines the status of in-betweenness and points to the spectators' liminal state which ends with a flourishing result of multiple possibilities for meaning generation.

As a result of this research, it would seem, therefore, that the notion of "interformance" could open up the space of the inter as a normative category of meaning production and could become part of normative theatre vocabulary for all audiences. Accordingly, these intermedial events would stop being "the other." They would become more easily accessible to those who want to enjoy these flights into the in-between of representation and experimentation, immersion and critical distance. Moreover, the interformances such as *M.#10 Marseille*, would create more freedom for the spectator in interpreting the work of art and would thus enable the discovery of new ways of seeing the world through the work of art.

APPENDIX: THEATOGRAPHY OF STAGED PERFORMANCES¹⁹

- Cenno*. An apartment at 40 via Michelangelo Buonarroti, Rome, November 1980.
- Diade incontro a Monade*. Teatro La Piramide, Rome, April 1981.
- Persia-Mondo 1 a 1*. Accademia di Belle Arti, Bologna, June 1981.
- Popolo zuppo*. Teatro La Soffitta, Bologna, May 1982.
- I fuoriclasse della bontà*. Teatro Bonci, Cesena, March 1983.
- Oratoria No. 1: Rimpatria Artistica*. Lavatoio Contumaciale, Rome, March 1983.
- Oratoria No. 2: Raptus*. Spazio Zero, Rome, February 1984.
- Oratoria No. 3: Interferon*. Galleria Mazionale d'Arte Moderna, Rome, September 1984.
- Kaputt Necropolis*. Cantieri Navali, Venice Biennale, October 1984.
- Glory, Glory, alleluja*. 'Theatre in the Piazza' festival, Santarcangelo, July 1985.
- Santa Sofia: Teatro Khmer*. Teatro Bonci, Cesena, January 1986.
- Oratoria No. 4: Tohu Wa Bohu (Apparenze pre-mondiali)*. Teatro delle Moline, Bologna, March 1986.
- I Miserabili*. Teatro Petrelle, Longiano, February 1987.
- Oratoria No. 5: Sono consapevole dell'odio che tu nutria per me*. Acquasparta Terme, September 1987.
- Alla bellezza tanto antica*. Teatra Petrella, Longiano, February 1988.
- Il gran reame dell'adolescenza*. Trilogy of *La crita degli adolescenti*, *L'adolescente sulla torre d'avorio*, and *Oratoria No. 5*. 'Theatre in the Piazza' festival, Santarcangelo, July 1988.

¹⁹ The information is taken from Claudia Castellucci et al., eds, *The Theatre of Societas Raffaello Sanzio* (London: Routledge, 2007) 270-1.

La Discesa di Inanna. Teatro Alfieri, Montemarciano, March 1989.

Gilgamesh. Istituto Vannicola, San Benedetto del Tronto, February 1990.

Iside e Osiride. Teatro Petrella, Longiano, December 1990.

Ahura Mazda. Laboratori Meccanici Comandini, Cesena, September 1991.

Amleto. La veemente esteriorità della morte di un mollusco. Laboratori Meccanici Comandini, Cesena, January 1992.

Le favole di Esopo. Laboratori Meccanici Comandini, Cesena, April 1992.

Masoch: I trionfi del teatro come Potenza passiva, colpa e sconfitta. Teatro Comandini, Cesena, January 1993.

Hänsel e Gretel. Teatro Comandini, Cesena, April 1993.

Lucifero: Quanto più una parola è vecchia tanto più va a fondo. Teatro dell'Officina, Polverigi, July 1993.

Oratoria No. 6: con evidenza per coloro che intendono. Teatro dell'Officina, Polverigi, July 1993.

Persona. Cocoricò discotheque, Riccione, 31 December 1993-1 January 1994.

Festa Plebea, with Oratoria No. 7: anche il peggiore può parlare, ma non deve farlo per me. Teatro Comandini, Cesena, March 1994.

Le fatiche di Ercole. Teatro Comandini, Cesena, May 1994.

Orestea (una commedia organica?). Teatro Fabbricone, Prato, April 1995.

Buchettino. Teatro Comandini, Cesena, May 1995.

Pelle d'asino. Teatro Comandini, Cesena, April 1996.

Giulio Cesare. Teatro Fabbricone, Prato, March 1997.

Ophelia. Art Performing Festival, Toga (Japan), August 1997.

La prova di un altro mondo. Teatro Comandini, Cesena, April 1998.

Genesi: From the Museum of Sleep. TTA Theatre, Holland Festival, Amsterdam, May 1999.

Voyage au bout de la nuit. Villa Medici, Romaeuropa Festival, July 1999.

Uovo di bocca. Accademia Albertina, Turin, May 2000.

Il Combattimento. Luna Theatre, KunstenFestivaldesArts, Brussels, June 2000.

Tragedia Endogonidia, C.#01. Teatro Comandini, Cesena, January 2002.

Tragedia Endogonidia, A.#02. Baraque Chabran, Festival d'Avignon, Avignon, July 2002.

Tragedia Endogonidia, B.#03. Hebbel Theatre, Berlin, January 2003.

Tragedia Endogonidia, BR.#04. La Raffinerie, KunstenFestivaldesArts, Brussels, May 2003.

Tragedia Endogonidia, BN.#05. Bergen International Festival, Bergen, May 2003.

Tragedia Endogonidia, P.#06. Odéon, Théâtre de l'Europe, Festival d'Automne, Paris, October 2003.

Tragedia Endogonidia, R.#07. Teatro Valle, Romaeuropa Festival, Rome, November 2003.

Tragedia Endogonidia, S.#08. Le Maillon, Strasbourg, February 2004.

Tragedia Endogonidia, L.#09. Laban, London International Festival of Theatre, London, May 2004.

Tragedia Endogonidia, M.#10. Théâtre du Gymnase and Théâtre des Bernardines, Marseille, September 2004.

Tragedia Endogonidia, C.#11. Teatro Comandini, Cesena, December 2004.

Cryotic Chants. Festa Elettronica-Pomaeuropa Festival, Rome, 2004.

Hey Girl! Odéon, Théâtre de l'Europe, Festival d'Automne, Paris, November 2006.

BIBLIOGRAPHY

Ambros, Veronika. "Golems and Robots in the Theatre and Cinema," *Structuralism(s) today: Paris, Prague, Tartu*. Eds. Veronika Ambros et [al.]. New York: Legas, 2009. 177-189.

Artaud, Antonin. *Theatre and its Double*. Trans. Mary Caroline Richards. New York: Grove Press Inc., 1958.

Auslander, Philip. "Against Ontology: Making Distinctions between the Live and the Mediatized." *Performance Research* 2.3 (1997): 50-5.

---. *Liveness: Performance in a Mediatized Culture*. London: Routledge, 2008.

Barthes, Roland. *Elements of Semiology*. Trans. Annette Lavers and Colin Smith. New York: Hill and Wang, 1968.

Benedetto, Stephen Di. *The Provocation of the Senses in Contemporary Theatre*. New York: Routledge, 2010.

Boenisch, Peter M. "CoMEDIA electrONica: Performing Intermediality in Contemporary Theatre." *Theatre Research International* 28.1 (2003): 34-45.

---. "Aesthetic Art to Aesthetic Act: Theatre, Media and Intermedial Performance." *Intermediality in Theatre and Performance*. Eds. Freda Chapple and Chiel Kattenbelt. Amsterdam: Rodopi, 2006. 103-16.

Bolter, Jay David and Richard Grusin. *Remediation: Understanding New Media*. Cambridge, Massachusetts: MIT P, 1999.

Breder, Hans and Klaus-Peter Busse. *Intermedia: Enacting the Liminal*. Norderstedt: Books on Demand, 2005.

- Broadhurst, Susan. *Liminal Acts: A Critical Overview of Contemporary Performance and Theory*. London: Cassel, 1999.
- Calchi-Novati, Gabriella. "The Language under Attack: The Iconoclastic Theatre of Societàs Raffaello Sanzio." *Theatre Research International* 34.1 (2009): 50-65.
- Carloni, Cristiano and Stefano Franceschetti. "Film Cycle of the *Tragedia Endogonidia*." 2 May 2011 <<http://www.carloni-franceschetti.it>>.
- Castellucci, Cladia, and Romeo Castellucci. *Les Pèlerins de la matière: Théorie et praxis du théâtre*. Besançon: Les Solitaires Intempestifs, 2001.
- Castellucci, Claudia et al., eds. *The Theatre of Societàs Raffaello Sanzio*. London: Routledge, 2007.
- Castellucci, Romeo. Interview and Trans. Erik Spinoy. "Bodycheck: Relocating the Body in Contemporary Performing Art." *Critical Studies*. Ed. Maaïke Bleeker et al. Vol. 17. Amsterdam: Rodopi, 2002. 97-130.
- . "The Animal Being on Stage." Trans. Carolina Melis, Valentina Valentini, and Ric Allsopp. *The Performance Research*. 5.2 (2000): 23-8.
- . "The Universal: The Simplest Place Possible." Interview. Trans. Jane House. *A Journal of Performance and Art* 26.2 (2004): 16-25.
- Causey, Matthew. *Theatre and Performance in Digital Culture: From Simulation to Embeddedness*. London: Routledge, 2006.
- Chapple, Freda and Chiel Kattenbelt, eds. *Intermediality in Theatre and Performance*. Amsterdam: Rodopi, 2006.
- Coleridge, Samuel Taylor. *Coleridge's Miscellaneous Criticism*. Ed. Thomas Middleton Raysor. London: Folcroft Press, 1936.

- Derrida, Jacques. *Margins of Philosophy*. Trans. Alan Bass. Brighton: Harvester Press, 1982.
- . *Writing and Difference*. Trans. Alan Bass. Chicago: The U of Chicago P, 1978.
- Dupont, Florence. *Aristote ou le vampire du théâtre occidental*. Paris: Flammarion Editions Aubier, 2007.
- Escolme, Bridget. *Talking to the Audience: Shakespeare, Performance, Self*. New York: Routledge, 2005.
- Ferney, Frédéric. "Le beau et l'immonde." *Le Figaro*. 9 juillet 2002: 19.
- Fischer-Lichte, Erika. *The Performative Power of Performance: A New Aesthetics*. Trans. Saskya Iris Jain. London: Routledge, 2008.
- . *The Semiotics of Theatre*. Trans. Jeremy Gaines and Doris L. Jones. Bloomington and Indianapolis: Indiana UP, 1992.
- Fried, Michael. *Art and Objecthood: Essays and Reviews*. Chicago: U of Chicago P, 1998.
- . *Why Photography Matters as Art as Never Before*. New Haven: Yale UP, 2008.
- Foucault, Michel. *The Order of Things: an Archaeology of the Human Sciences*. Trans. Translator unidentified. New York: Vintage Books, 1994.
- Iser, Wolfgang. *The Act of Reading: Theory of Aesthetic Response*. Baltimore and London: The John Hopkins UP, 1978.
- Giannachi, Gabriella and Nick Kaye. *Staging the Post-Avant-Garde*. Oxford: Peter Lang AG, 2002.
- Hey Girl!* Dir. Romeo Castellucci. Societas Raffaello Sanzio. *Usine C*, Montreal. 3 June 2007. Programme.

- Higgins, Dick. *Horizons: The Poetics and Theory of Intermedia*. Carbondale: Southern Illinois UP, 1984.
- Kelleher, Joe. "An Organism on the Run." *Performance Research* 7.4 (2002): 135-140.
- . "Ethics of Voice: In Conversation with Claudia Castellucci and Chiara Guidi." *Performance Research* 9.4 (2004): 111-15.
- . "It's So Beautiful Here. Come, You Come Too." *Theatre* 37.3 (2007): 16-25.
- . "Falling Out of the World: In Rome with Freud, Moses and Societas Raffaello Sanzio." *Performance Research* 12.2 (2007): 35-41.
- . "The Suffering of Images." *Live: Art, Performance and the Contemporary*. Ed. Adrian Heathfield. London: Tate Books, 2004. 190-5.
- Kaye, Nick. *Postmodernism and Performance*. New York: St. Martin's Press, 1994.
- Kirby, E. T. *Total Theatre: A Critical Anthology*. New York: Dutton, 1969.
- Kirby, Michael. *Futurist Performance*. Trans. Victoria Nes Kirby. New York: PAJ Publications, 1986.
- KunstenFESTIVALdesArts. "Romeo Castellucci/Societas Raffaello Sanzio: M.#10 Marseille." 1 May 2011 <<http://archive.kfda.be/2006/en/projectdetail.action-projectid=12651&id=340.htm>>.
- Lehmann, Hans-Thies. *Postdramatic Theatre*. Trans. Karen Jurs-Munby. New York: Routledge, 2006.
- Lyandvert, Max. "Castellucci: Theatre of Remnants." *RealTime* 66 (2005). 22 Apr 2011 <<http://www.realtimearts.net/article/66/7791>>.

- M.#10 Marseille*. 10th episode of *Tragedia Endogonidia*. Dir. Romeo Castellucci. Societas Raffaello Sanzio. L'Opéra de Dijon, Dijon. October 2007. Programme. 23 May 2011
<http://www.opera-dijon.fr/images/spect_414_programme.pdf>.
- Malevich, Kazimir. *The Non-Objective World*. Chicago: Paul Theobald and Company, 1959.
- Marinis, Marco De. *The Semiotics of Performance*. Trans. Áine O'Healy. Bloomington and Indianapolis: Indiana UP, 1993.
- McConachie, Bruce and F. Elizabeth Hart (eds). *Performance and Cognition: Theatre Studies and the Cognitive Turn*. London: Routledge, 2006.
- Mitchell, W.J.T. *Iconology: Image, Text, Ideology*. Chicago: U of Chicago P, 1986.
- Mukařovsky, Jan. "Intentionality and Unintentionality in Art." *Structure, Sign, and Function*. Trans. and ed. John Burbank and Peter Steiner. New Haven: Yale UP, 1978. 89-130.
- . "Between Literature and Visual Arts." *The Word and Verbal Art*. Trans. and ed. John Burbank and Peter Steiner. New Haven: Yale UP, 1977. 205-234.
- Müller, Jürgen E. "Intermediality: A Plea and Some Theses for a New Approach in Media Studies." *Interart Poetics: Essays on the Interrelations of Arts and Media*. Eds. Ulla Britta Lagerroth, Hans Lund, and Henrik Hedling. Amsterdam: Rodopi, 1997. 295-302.
- Nietzsche, Friedrich. *The Birth of Tragedy*. Ed. Raymond Geuss and Roland Speirs. Trans. Roland Speirs. Cambridge, UK: Cambridge UP, 1999.

- O'Doherty, Brian. "The Dark Paintings: 1969-1970." *The Art of Mark Rothko: Into an Unknown World*. Ed. Mark Glimcher. New York: Clarkson N. Potter Inc., 1991. 141-147.
- Oosterling, Henk. "Sens(a)ble Intermediality and Interesse: Towards an Ontology of the In-Between." *Intermédialités* 1 (2003). 23 May 2011 <http://cri.histart.umontreal.ca/cri/fr/intermedialites/p1/pdfs/p1_oosterling.pdf>.
- Oosterling, Henk. "Intermediality. Art between Images, Words, and Actions." *Think Art. Theory and Practice in the Art of Today*. Ed. Mari Bartomeu and Jean-Marie Schaeffer. Rotterdam: Witte de With, 1998. 89-100.
- Pavis, Patrice. *Analysing Performance: Theatre, Dance, and Film*. Trans. David Williams. Ann Arbor: U. of Michigan P, 2003.
- . *Dictionary of the Theatre: Terms, Concepts, and Analysis*. Toronto: U of Toronto P, 1999.
- Ridout, Nicholas. "Make-believe." *Contemporary Theatres in Europe: a Critical Companion*. Ed. Joe Kelleher and Nicholas Ridout. London: Routledge, 2006.
- . "Tragedy at Home: Societàs Raffaello Sanzio at Laban." *Performing Arts Journal* 81 (2005): 83-92.
- . "The Worst Sort of Places." *Theatre*. 37.3 (2007): 7-15.
- . "Welcome to the Vibratorium." *Senses and Society* 3.2 (2008): 221-231.
- Rothko, Mark. "The Romantics Were Prompted . . ." *Art in Theory, 1900 – 1990*. Eds. Charles Harrison and Paul Wood. Oxford: Blackwell, 1993. 563.
- Rozik, Eli. *Generating Theatre Meaning: A Theory and Methodology of Performance Analysis*. Brighton: Sussex Academic Press, 2008.

- Sack, Daniel. "The Rabbit and its Double." *Theatre* 37.3 (2007): 27-35.
- . "Tragedia Endogonia/The Theatre of Societàs Raffaello." Rev. of *The Theatre of Societàs Raffaello Sanzio*, Ed. Romeo Castellucci [et al.]. London: Routledge, 2007. Rev. of *Tragedia Endogonia*, dir. Cristiano Carloni and Stefano Franceschetti. DVD. Rarovideo, 2007. *The Drama Review* 53.1 (2009): 147-151.
- Salino, Brigitte. "B.#03 Berlin, tragédie de l'origine du monde par Romeo Castellucci." *Le Monde*. 30 janvier 2003: 30.
- Sandler, Irving. "The Sectionals: 1949-1969." *The Art of Mark Rothko: Into an Unknown World*. Ed. Mark Glimcher. New York: Clarkson N. Potter Inc., 1991. 83-93.
- Saussure, Ferdinand de. *Course in General Linguistics*. Trans. Wade Baskin. Ed. Charles Bally et al. London: P Owen, 1964.
- Sellar, Tom. "A Director with a Bent for the Visceral." *The New York Times*. 3 February 2008. 25 Apr 2011
<http://www.nytimes.com/2008/02/03/theater/03sell.html?_r=4&ref=theater&oref=slogin&oref=slogin>.
- Spielmann, Yvonne. "History and Theory of Intermedia in Visual Culture." *Intermedia: Enacting the Liminal*. Ed. Hans Breder and Klaus-Peter Busse. Norderstedt: Books on Demand, 2005. 131-6.
- . "Intermedia in Electronic Images." *Leonardo* 34.1 (2001): 55-61.
- Stein, Gertrude. "Plays." *Writings 1932-1946*. New York: The Library of America, 1998. 244-69.
- Tackels, Bruno. *Les Castelluccis*. Besançon: Les Solitaires Intempestifs, 2005.

Tragedia Endogonidia. Dir. Romeo Castellucci. Società Raffaello Sanzio. Rarovideo, 2007. 3 DVD, 1 CD, 86-page booklet.

Trezise, Bryoni. "The Theatre of Società Raffaello Sanzio." Rev The Theatre of Società Raffaello Sanzio. *Australasian Drama Studies* 53 (2008): 244-246.

Turner, Victor. *Ritual Process—Structure and Antistructure*. London: Routledge, 1969.

Van den Dries, Luk. "The Sublime Body." Trans. Katrien Jacobs. *Bodycheck: Relocating the Body in Contemporary Performing Art*. Ed. Maaïke Bleeker et al. *Critical Studies* vol. 17. New York: Rodopi, 2002.

Wagner, Richard. "Outlines of the Artwork of the Future." *Multimedia*. Randall Packer and Ken Jordan, eds. New York: W.W. Norton & Company, 2001. 3-9.

Wagner, Peter, ed. *Icons-Texts-Iconotexts. Essays on Ekphrasis and Intermediality*. Berlin: Walter de Gruyter, 1996.