

Notes

Series Editor's Preface

1. Susan Carey, *The Origin of Concepts* (Oxford: Oxford University Press, 2009) 4.
2. See Lisa Zunshine, "What Is Cognitive Cultural Studies?" *Introduction to Cognitive Cultural Studies*, ed. Lisa Zunshine (Baltimore: Johns Hopkins University Press) 1.

Introduction

1. Key sources in English include Rudnitsky 1981, Braun 1995, and Pitches 2006—for Meyerhold; Kumiega 1985, Schechner and Wolford 2001, and Flaszen 2010—for Grotowski; and Lawson 1995, Miklaszewski 2002, and Pleśniarowicz 2004—for Kantor. As for smaller introductory textbooks, the concise account of Meyerhold (Pitches 2003) in Routledge's *Performance Practitioners* series has more recently been accompanied with ones on both Grotowski (Slowiak and Cuesta 2007) and Kantor (Witts 2010). The former is an enlightened analysis by two of his former collaborators, the latter abounds in mistakes well beyond the systematic misspelling of some Polish names. As another recent overview of Kantor, Kobialka 2009 is much obliged to the author's earlier work in Kantor 1993.
2. Bell 2001, 5; Candlin and Guins 2009, 4.
3. Candlin and Guins 2009, 4; Sofer 2003, xiii, vii.
4. Jurkowski 1988, 42; Flaszen 2002, 75 ("spirals").
5. Saltz 2007, ix. See also the special sections in *TDR: The Drama Review* 53, no. 4 (2009), and *Journal of Dramatic Theory and Criticism* 25, no. 2 (2011).
6. McConachie and Hart 2006, 15.
7. Reinelt 2007, 8 ("abstraction and materiality" cited from Pavis 2003, 18); McConachie 1994, 118–19; Lakoff and Johnson 1999, 13 ("common sense").

8. Johnson 2007, x, xii–xiii.
9. McConachie 2003; Nellhaus 2006, 83 (“re-embodied”); 2010. For basic accounts of metaphor theory, in cognitive linguistics, see Lakoff 2006a; Lakoff and Johnson 1999; 2003; and Kövecses 2002.
10. Lakoff and Johnson 2003, 25–32, 264 (“ontological”); 1999, 72 (love metaphors).
11. On ideology and worldview, see Zarrilli 2002, 9; Lakoff and Johnson 1999, 511.
12. Lakoff 1987, 267, 272–73; Johnson 1987, 23, 29, 126; 2005, 16, 19–21. For further discussion, see Hampe 2005; Johnson 2007, ch 7 (esp. 144); and Oakley 2007.
13. McConachie 1994, 116 (cf. Johnson’s listing of basic image schemas in 1987, 126); Nellhaus 2006, 76; 2010; Cienki 2005 (gesture); Johnson 2007, 136; Lakoff 1987, 274–75 (CENTER-PERIPHERY).
14. See, for example, Lakoff and Johnson 2003, 35–40 (“associations,” p. 39); Steen 2005; Dirven and Pörings 2003 (including a reprint and discussion of Jakobson); Kövecses 2002, 143–62.
15. Honzl 1976, 77 (“scenic metonymy”); Sofer 2003, viii, 20–21, 25–27.
16. Sofer 2003, 16–17; Boivin 2008, 20–21; Erickson 1995, 207.
17. Cf. Thompson 2007, 3–15; see also Lutterbie 2011 on Dynamic Systems Theory and acting.
18. Malafouris and Renfrew 2010, 4.
19. Kershaw 2007, 34, 16.
20. Worrall 1973, 16; Leach 1989, 104.

1 Agents and Objects: A Primer to Concepts and Approaches

1. Pavis 1998, s.v. “object”; 2003, 15–16.
2. Veltruský 1964, 85–90; Sofer 2003, 9–10.
3. Veltruský 1964, 88 (“fore”); 1983, 108 (Zich); Freud 1978, 226; Bergson 2008, 55; Ihde 2002, 3; Pavis 1998, s.v. “object”; 2003, 15–16.
4. Veltruský 1983, 87 (“fundamental”); 1964, 91 (“social,” “horizons”); Geertz 1983, 59.
5. Lovejoy 1971, vii; Lakoff and Turner 1989, 160–213 (esp. 166–73). The epigraphs for this section are from Sofer 2003, v; Hornborg 2006, 21; and Slingerland 2008, 9.
6. Veltruský 1964, 85–89 (the definition of personification is Jan Mukařovský’s).
7. Shershow 1995, 9–10, 14–15, 19–22; Garner 1994, 90, 101; Carlson 2002, 243, 246.
8. Lakoff and Turner 1989, 209–11; McConachie 1993, 35 (“selfish passions”). See also Lakoff and Johnson 2003, 14–21, for an early account of “orientational metaphors” on the vertical axis.

9. Heft 2001, 353 (humanism); Foucault 1989, xxv, 421–22; Latour 1995, 10–15; Heft 2007, 1–3; Costall 1995, 467–68; Slingerland 2008, 3–4, 9.
10. Costall 1995, 476 (Dewey); Ingold 2011, 75 (“impossible foundation”); 2000b, 213–15; Ihde 1993, 41, 124–25 (“standing reserve” is Martin Heidegger’s expression); Lakoff and Turner 1989, 208–13.
11. Latour 1995, 10, 12; Ingold 2006, 264–68, 278–79; 2000b, 216 (“global”); 2011, 34 (“embarked”); Veltruský 1964, 91.
12. Lakoff and Turner 1989, 213; Ingold 2011, 34–35, 37, 39, 46. For all his influence on the present work, it should be noted that Ingold’s approach is avowedly *noncognitive*; however, this has to do with his intentionally narrow definition of cognitive science. It can be argued that the kind developed here is utterly congruent with his line of ecological anthropology.
13. Hornborg 2006, 29; Lakoff and Turner 1989, 203–4, 210, 212; Veltruský 1964, 91; Elam 2002, 14; Garner 1994, 91, 101. On the “fascism” of the Natural Order metaphor (“repugnant” when mapped onto Moral Order), see Lakoff and Johnson 1999, 303–4.
14. Lakoff and Turner 1989, 212; Malafouris 2004, 54 (“ontological tidiness”); Veltruský 1964, 87, 90–91.
15. Johnson 2007, 153.
16. Pavis 1998, s.v. “object”; McAuley 1999, 176; Veltruský 1964, 91; Boyer and Barrett 2005, 98. The epigraph to this section cites Veltruský 1964, 83 and 87.
17. Mandler 2005, 141–42; 1992, 595–96; 2007, 203. For a nice demonstration of Michotte’s (1963) experiments, see <http://cogweb.ucla.edu/Discourse/Narrative/michotte-demo.swf>.
18. Veltruský 1964, 84, 88; Mandler 2007, 191–92, 210–11; 2005, 143–45; Crane 2001, 20–22.
19. Johnson 1987, 42–48; Talmy 1988; Veltruský 1964, 87.
20. See MITECS, s.vv. “domain specificity” and “essentialism” (by Susan Gelman), and Mithen 2003, 50–55. For a good briefing in the context of theatre studies, see also Zunshine 2006, esp. 102–5.
21. Guthrie 2002, 47–48, 56–58 (“Promiscuous Teleology,” etc.); Ingold 2006, 279; Boyer and Barrett 2005, 101–4, 109–10, 112; see also Mithen 2003, 55–60. For less moderate evolutionary psychologists, look to Leda Cosmides, John Tooby, and Steven Pinker.
22. Avigal and Rimmon-Kenan 1981, 12–13; Veltruský 1964, 87; Sofer 2003, vi, 12, 29. On the metaphor of Categories as Containers, see Lakoff and Johnson 1999, 20, 51, 341, 380–82.
23. On the categorization of art, see Sweetser 2003, sec. 3 (the comedy/tragedy example, sec. 2); for overall introductions, see Lakoff 1987, Taylor 1989, and the earlier, firsthand summary in Rosch 1978.
24. Sugiera 2002, 232; Lakoff and Johnson 1999, 27–30; Lakoff 1987, 46–47; Taylor 1989, 46–51; Rosch 1978, 28–35.

25. Neisser 1987, 22; Johnson 2007, 93; Lakoff 1987, 51; Sofer 2003, 12; Lakoff and Johnson 1999, 17.
26. Veltruský 1964, 86–88; Sofer 2003, 9–10; McAuley 1999, 179. McAuley quotes Jousse from his *L'Anthropologie du geste* (Paris: Gallimard, 1974), 61; Koffka is cited from Gibson 1986, 138. The epigraphs for this section are from Veltruský 1983, 87, and Gibson 1986, 127. As Gibson's noun has since found its way into the *OED*, for instance, it curious how Baz Kershaw, in *Theatre Ecology*, only refers the term to a dictionary definition of the verb, with no mention of its originator (2007, 18).
27. Costall 2007a, 56; de Laplante 2004, 273, 263 (on the "domain" of ecology); Ingold 2000a, 289; Gibson 1986, 8. On "interaction," see Johnson 2007, 118n.2 and Costall 1995, 475.
28. Gibson 1986, 127–28, 140–41 passim; 1982, 405 ("acute dihedral angle").
29. Turvey and Shaw 1999, 107; Gibson 1986, 16–18, 116, 128; 1982, 407–8 ("*is* and ... *means*").
30. Gibson 1982, 411 (not causes); Heft 1989, 3, 6 ("counterpart"); Knappett 2005, 49; Clarke 2005, 37–38.
31. Gibson 1986, 182–88 passim ("coperception"); Beckett 1982, 12–13; Heft 1989, 10, 18–19; Zarrilli 2007, 646. On perceptual learning and development, see also E. Gibson and Pick 2000.
32. Rokem 1988, 278; Gibson 1986, 134; 1975 ("many forms"); Anderson 1996, 50–51.
33. Gibson 1986, 138–39, 143; Norman 1988; on kinds of affordances, see Heft 2001, 345; Costall 2006, 23–24 ("canonical"); Tomasello 1999 ("natural").
34. Tomasello 1999 (decoupling); Szokolszky 2006, 68, 81–83; Costall and Dreier 2006, 4; Gibson 1986, 139.
35. Dreyfus 1992, 66–69; Johnson 2007, 47; Gibson 1986, 212. In Gallagher and Zahavi 2008, notably, affordances and phenomenological "readiness-to-hand" are discussed largely interchangeably.
36. Gibson 1986, 16–32, 135; Reed 1996, 97 (behavior); E. Gibson and Pick 2000, 160 (agency); E. Gibson 2000, 46; Mandler 2000, 72.
37. Johnson 1987, 45–47; Gibson 1986, 127 ("for good or ill").
38. Guthrie 2002, 56–58; Boyer 2002, 70–72; Mithen 2003, 58; Veltruský 1964, 91.
39. Clark 2003, 82–83, 87 (language and object manipulation); Lakoff and Turner 1989, 204–5. The linguistic examples are inspired by Guthrie 2002, 59 and 45 ("telling a message," quoted from Walter Burkert, *Creation of the Sacred* [Cambridge, MA: Harvard University Press 1996], 160) and Turner 1996, 20–22, 26.
40. Boyer 2002, 71; Kimmel 2005, 302 (relationship examples); Lakoff 2006a, 195 (basic-level examples), 231 ("generations" and "realizations"); Lakoff and Johnson 2003, 252–57.

41. Kövecses 2002, 123 (“metaphor systems”); Lakoff and Johnson 1999, 177ff. (causation and event structure); States 1985, 66–68; Sørensen 2007, 57 (journey vs. attraction).
42. Lutterbie 2011, 5; Heft 2001, 353 (“self-contained individual”); Zarrilli 2002, 10, 13, 16.
43. McConachie 2008, 42–44; Fauconnier and Turner 2002, 40–50, 266–67 (theatrical examples), 312, 322–24 (“human scale”). See also Cook 2010 (for a key theatrical application); Grady, Oakley, and Coulson 1999 (on blending and metaphor); and Herman 2009 (for an ecologically inspired discussion of extended integration and “Networks as Niches”).
44. Hutchins 2005; Veltruský 1964, 84; 1983, 70, 104–6, 112–13; States 1985, 46, 67, 143, 148–49; Noë 2009, 65, 69.
45. Veltruský 1964, 83, 91; 1983, 87; Johnson 2007, 67; Sofer 2003, v. On the fuzzy boundaries of agents and environments, see also Knappett 2005, ch. 2.
46. Knappett 2005, 28; Veltruský 1964, 83, 88; Gell 1998, 20–22. Bruno Latour is discussed in Knappett and Malafouris 2008, xi–xii, whence also the citations at the end of the paragraph. Fairly standard in the sociological Actor-Network Theory that cognitive archaeologists and theorists of “material agency” often draw on, these ideas are also largely congruent with notions of posthumanity briefly addressed in my epilogue. Another way to frame the matter is through what theorists of “extended cognition” (addressed presently) discuss as the *coupling-constitution fallacy*. Here, rather than merely inflicting causal influence on human agency, the body and the world alike are partly constitutive thereof—again, without attenuating the location of intentionality, nor suggesting that internal and external processes (while functionally “on a par” with one another) need be of the same ultimate kind.
47. States 1985, 42–43; McAuley 1999, 180–82, 202; Rokem 1988, 275; McLuhan 2003, 7, 250; Ingold 2011, 39. Ingold’s humble thesis is that “the boot and the chair establish a technological foundation for the separation of thought from action and of mind from body” (ibid.); Rokem quotes Fitzgerald from his *Barbarian Beds: The Origin of the Chair in China* (London: Canberra, 1965), 3–4.
48. Johnson 2007, xiii, 13, 147, 152, 155 (extracted); Gibson 1986, 128–30; Veltruský 1964, 88 (“imaginary props”), 91; 1983, 70, 85, 87.
49. Clark 2003, 4–6, 27, 136–37, 189–90; 2004, 169, 180; Noë 2009, xii, xiv, 43, 48, 65.
50. Mithen 2003, 17–32; 2004, 167–68; Clark 2004, 174–76.
51. Clark 2004, 178; Ingold 2006, 271; Lakoff and Johnson 1999, 90; Clark 2008, 138; Sutton 2002 (cf. Malafouris and Renfrew 2010); Hutchins 2010. Apart from the perceptive historical overview in Hutchins, the reader with further interest in these developments

- and their relationships might also wish to consult the 2009 special issue (28) of the journal *Topoi*, edited by Julian Kiverstein and Andy Clark.
52. Donald 1991, 269–360; Robbins and Aydede 2009, 3 (local and global); Noë 2009, xiii; Sutton 2006, 238; 2008, 37.
 53. Hutchins 1995, xiv, 354; 2010, 711; 2008, 2011; Clark 2008, xxvii–xxviii; 2003, 75–77 (artistic and academic cognition); Ingold 2000b, 3–5; Robbins and Aydede 2009, 8.
 54. Varela, Thompson, and Rosch 1991, 9, 202, 275n.38 (affordances as “brought forth”); Zarrilli 2007, 638; Thompson 2007, 158.
 55. Johnson 2007, 121–22, 145–46; Costall 2007b, 109–11, 120; Noë 2004, 22; Hutchins 1995, 355, 363–67; 2008, 2017 (“routinely”); Clark 2003, 68–69 (“own best model” is a famous catchphrase, cited from roboticist Rodney Brooks); Varela, Thompson, and Rosch 1991, 172.
 56. Hutchins 1995, 355; Boivin 2008, 81 (“preclude”), 176 (master and slave); Ingold 2000b, 3 (“components”); Knappett 2005, ch. 2 (animacy, agency, and personhood); Johnson 2007, 20–21.
 57. Hutchins 2010, 705. Notably, both Clark (2008, 63–64) and Sutton (2008, 45) single out Evelyn Tribble’s work on Shakespearean theatre as a successful example of such historical application (see Tribble 2005; 2011).

2 The Meyerhold Case: Scaffolding Action and Interpretation

1. Meyerhold 1998, 205; Baugh 2005, 240; Simons 1971, 84 (quoting Alpers); Worthen 1994, 14. The epigraph for the chapter is from Law 1982, 64–66.
2. Crommelynck 2006, 107.
3. Meyerhold 1998, 204; McConachie 2003, ix, 23–26; 2001, 585 (“gradually eliminates”); Nellhaus 2006, 76, 83, 92; Freeman 1995, 689, 693. On “worldview,” see also Lakoff and Johnson 1999, 511.
4. McConachie 2008, 214n.30, 234n.2; 2001, 583 (“assuming”); Johnson 2007, 135, 170–71.
5. Lakoff 1987, 215–16; Gibson 1966, 286; Lakoff and Johnson 2003, 13; Lakoff 2006a, 205 (“difficulties”).
6. Reed 1996, 18, 41–42 (extracted); Gibson 1986, 128–30; 1966, 26; Costall 2007a, 75; Varela, Thompson, and Rosch 1991, 198 (“mutual specification”).
7. Heft 2001, ch. 9; Donald 1991, 269–360; Hutchins 1995, xvi; 2001 (“cognitive artifacts”); Lakoff and Johnson 1999, 90; Sinha 2005, 1537–38, 1542–43 (on Wittgenstein, 1542n.4).
8. Neisser 1976, xii, 20–24.
9. Heft 1988, 29–31, 33, 35–36; the Meyerhold quote in the epigraph is cited in Schmidt 1981, xii.

10. Popova in Sarabianov and Adaskina 1990, 217, 378; Gibson 1982, 415; Ilyinsky in Schmidt 1981, 28; Braun in Meyerhold 1998, 184. On the “gallery,” compare Law 1982, 64, and Piette 1996, 439.
11. Kiebuszinska 1988, 59; Worrall 1973, 21; Meyerhold 1998, 173; Gibson 1986, 34, 44 (“meaning”), 73; Costall 2006, 15; Sarabianov and Adaskina 1990, 213 (“life-building”).
12. Rudnitsky 1981, 290–91; Meyerhold 1998, 198 (engineers).
13. For example, search #914 at <http://www.glopad.org> (Global Performing Arts Database). Further reference to images available on this website will be made in the form “GloPAD ID #[number].”
14. Leach 1989, 89 (“conceal things”); Ilyinsky in Schmidt 1981, 30–32.
15. Sarabianov and Adaskina 1990, 250–51 (“processed”); cf. GloPAD IDs #891, #892, #913.
16. Rudnitsky 1981, 292 (“active”); Braun 1995, 178 (“dismantled”); cf. GloPAD IDs #898, #908, #912.
17. Worrall 1973, 24, 27–28; Braun 1995, 179; Rudnitsky 1981, 290.
18. Pearson and Shanks 2001; Arkady Pozdnev in Law and Gordon 1996, 150. Relevant images include GloPAD IDs #887, #888, #909 (uses of bench) and #893, #898, #916 (gestures and postures afforded).
19. Costall 2006, 19 (“what things can *mean*”); Pitches 2006, 27 (on Gastev); Meyerhold 1998, 199. For some of the general and early uses quoted, see www.oed.com, s.v. “biomechanics.”
20. McConachie 2010b, 376–78 (cf. Lakoff and Johnson 1999, 270–74); Worrall 1973, 16 (“rebellion”); Kiebuszinska 1988, 57 (quoting Law); Kiaer 2005, 7, 30–34; Arvatov 1997, 126.
21. Meyerhold 1998, 204, 206; Hoover 1988, 126 (quoting Garin); Kiebuszinska 1988, 33 (“confines”), 57 (the Popova quote), 60 (“hypnosis”); Worrall 1973, 14 (“appearances”), 21 (“equivalents”), 23 (“accumulation”); Leach 1989, 91; Rudnitsky 1981, 291. On Gastev and Russianness, see Stites 1989, 161; Vaingurt 2008, 210, 220.
22. Lakoff 1987, 273–74; Meyerhold 1998, 201 (“acting cycle”), 203 (“resound”); Leach 2004, 82 (“whole body,” quoting Meyerhold); Nikolai Basilov in Law and Gordon 1996, 153–54; Erast Garin in Schmidt 1981, 40 (“coordination of the self”); Pitches 2007, 97; Golub 2004, 203.
23. Worrall 1973, 14–15; Stites 1989, 158; Meyerhold 1998, 200.
24. Pitches 2006, 54, 60 (cf. Braun 1995, 176); Arkady Pozdnev in Law and Gordon 1996, 150 (“*natural* possibilities”); Gibson 1986, 135; Ingold 2006, 271 (“changing embodiment”), 274–75 (Mauss, cello); 2000a, 284 (“real-time performance”); 2000b, 291–92 (“incorporated”), 375–76 (cycling and walking).
25. Meyerhold 1998, 199; Rudnitsky 1981, 295 (technique); Rosch 1996, 5–7. On James and Damasio, see Gordon 1974, 76, and Blair 2008, 36–37. The epigraph for this section is from Gibson 1986, 225.

26. Roach 1998, 22–23; Meyerhold 1998, 199–201; Hutchins 1995, 371; Costall 2007a, 55–64.
27. Gibson 1986, 149; Costall 2007a, 55, 66, 69, 75; Reed 1987, 147; E. Gibson and Pick 2000, 16 (“cycle”).
28. Noë 2004, 1, 105, 101–2, 78, 85, 106, 87–88, 92, 32–33, 94, 99.
29. Gibson 1986, 223, 3, 10–15, 33ff. (layouts and events), 34, 39–41, 133–35 (objects), 100 (“empty space”); Fischer-Lichte 1992, 15, 101–10; Noë 2004, 73; Sofer 2003, 16; Massey 1994, 263. In proxemic terms, Gibson’s *attached* and *detached* objects come close to *fixed* and *semifixed* spatial features.
30. States 1985, 50; Worrall 1973, 28; Gibson 1986, 16–18; Ingold 1996, 176–77; 2006, 274; 2000a, 293 (“fluency of performance”); Zarrilli 2007, 644, 646; Noë 2004, 106.
31. McKenzie 2001, 61, 64, 66; Taylor 1964, 7, 140; Ingold 2000b, 329–30; Meyerhold 1998, 198; Manovich 1995 (society); Shotter 1987. The epigraph to this section is from Norman 1999, 149.
32. Rabinbach 1990, 2, 51–52; Meyerhold 1998, 197; Arvatov 1997, 121–22; Ingold 2000b, 289, 295, 311, 333.
33. Pitches 2006, 25–26; Arkady Pozdnev in Law and Gordon 1996, 150 (“right angles”); Meyerhold 1998, 197–99 (“maximum use,” “one hour”); Ingold 2000b, 323, 326–28 (“clockwork regimen”; “clock” with my italics, idea referred to Lewis Mumford); Rabinbach 1990, 239, 272, 368n.4 (“deus ex machina”); Stites 1989, 156–57 (leagues of time); Kirsh 1995, 38, 43–45. On the abstraction of time, see Ihde 1993, 57–60 and Clark 2003, 40ff.; on the Time is Money metaphor, see Lakoff and Johnson 2003, 7–9; Lakoff 2006a, 230 (relation to industrial revolution).
34. Pitches 2006, 72–74; Law and Gordon 1996, 148–50 (“theatrical Taylorism”: a 1922 exchange between Ippolit Sokolov and Arkady Pozdnev); Ingold 2000b, 289, 303–4; Vaingurt 2008, 213, 221–22.
35. Clark 2003, 202n.9 (“scaffolding”); Meyerhold 1998, 200 (“new man,” “compulsory”); Gordon 1974, 76 (on Gastev); Arvatov 1997, 126; Kiaer 2005, 1, 37–38; Ingold 1996, 179 (cf. 2000a, 290–92).
36. Worrall 1973, 16 (“rebellion”); Tribble 2005, 177; Pitches 2007, 98–103 (cf. 2006, 72, 77).
37. Tribble 2005, 135; Pitches 2007, 102; Rudnitsky 1981, 307 (quoting Gvozdev); Worrall 1973, 22 (“human frame”); Hoover 1974, 102 (curriculum); Roach 1998, 25. On the “work clothes,” see also the contemporary accounts in Schmidt 1981, 39–40, and Law and Gordon 1996, 150, 153.
38. Meyerhold 1998, 198; Roach 1985, 203 (“pseudo-algebra”); Pitches 2006, 63–64; Manovich 1995 (cf. Shotter 1987); Law 1982, 86; Hutchins 1995, 224; Arkady Pozdnev in Law and Gordon 1996, 149.

39. Donald 2006, 4; Gordon 1974, 77; Leach 1989, 133; Fischer-Lichte 2002, 293 (“new man”); Pitches 2006, 56 (“footnote”), 73–74 (Shklovsky, Pavlov, “encourage”), 82–83 (homogeneity and polarization).
40. Garbarini and Adenzato 2004 (mirror neurons); Garner 1994, 3; Pitches 2006, 81; Meyerhold 1998, 199; McConachie and Hart 2006, 20; McConachie 2003, 19 (cf. Lakoff and Johnson 1999, 93).
41. McConachie 2008, 72; Cook 2007, 590–91; Damasio and Meyer 2008; Clarke 2005, 20 (suspension); Johnson 2007, 74–75; Garner 1994, 33 (quoting Leder 1990); Gibson 1982, 418.
42. Varela, Thompson, and Rosch 1991, 149 (“enactment”); Sauter 2000, 6–8; Clarke 2005, 45–46, 203–4. On Eisenstein, see, for example, Leach 2004, 89; for ecological film theory, see Anderson 1996.
43. Lakoff 1990; 2006a, 199; Neisser 1976, 23; Hampe 2005, v (“state-of-the-art”); Johnson 2005, 27.
44. Johnson 2007, 135 (“couplings”); 1987, 22 (entailments); Gibson 1986, 310–11; Evans 2010, 47.
45. Johnson 1987, 208–9 (levels); Lakoff 1987, 279, 271 (containment); Clausner 2005, 103 (“subparts”); McConachie 2001; 2003; Dewell 2005, 374–75 (diagrams, cf. Johnson 1987, 22–23; Lakoff 1987, 453).
46. Gibson 1986, 34 (“embryo”); 1982, 178 (“static form”); Dewell 2005, 379; Johnson 1987, 208 (“form itself”); 2007, 144 (“‘image’-like”); Johnson and Lakoff 2002, 248.
47. Gibson 1986, 247–49, 258; Kimmel 2005; Hart 2006, 42–43; Neisser 1976, 63. On structural and transformational invariants (and some of my examples), see, for example, Dent-Read and Szokolszky 1993, 234.
48. Rohrer 2005, 169; Hart 2006, 43.
49. Neisser 1976, 20–1; Gibbs 2005, 131; Kimmel 2005 (“situated” and “compound”); Lakoff 2006b, 154, 167; McConachie 2003, 23; Gibson 1986, 238, 246, 249; Gell 1998, 167 (“style,” cf. Clarke 2005, 35–36).
50. Lakoff 1990; Johnson 2007, 108; Dent-Read and Szokolszky 1993, 227, 238–40.
51. Sell 1996, 44, 46; Rudnitsky 1981, 309 (Lunacharsky); Golub 2004, 194–95 (“vowelless revolution”).
52. Worrall 1973, 32–34; my italics for image-schematic formulations.
53. Worrall 1973, 22–24, 27–28 (mill example), 32 (“inner workings”); Golub 2004, 189.
54. Leach 1989, 74 (“rooted”); Schmidt 1981, xiii (“overtones”); Fischer-Lichte 2002, 293 (“relationships”); Kiebuszinska 1988, 56 (“specificity”); Worrall 1973, 16 (“parody”); Braun 1995, 183–84 (“ridiculed,” quoting Boris Alpers); McConachie 2010b, 376, 378–80 (also “self-contained”).

55. Rudnitsky 1981, 305–6 (“motive force,” “tragicomic victim”); Leach 1989, 129 (“key idea,” cf. 2004, 85, 90); Sell 1996, 48 (“misogyny”); Golub 2004, 189 (“adultery”). The plot outline is drafted from Crommelynck 2006, 9, 36–38, 40, 57–58, 64–65, 77–78, 92, 101–7.
56. Crommelynck 2006, 40 (“confession enough,” cf. Erast Garin’s description of the scene in Schmidt 1981, 36–37); Freeman 1995, 695; McConachie 2003; Worrall 1973, 24 (also “kinetically signaled”); Braun 1995, 184 (Boris Alpers on rolling the eyes); Law 1982, 71.
57. Worrall 1973, 34; Golub 2004, 183; Rudnitsky 1981, 308 (“ankle-bone”); Ilyinsky in Schmidt 1981, 29–30 (also “more innocent”); Simons 1971, 84 (the Meyerhold quote); Pitches 2006, 66 (“erased”).

3 The Polish Case: Poor Theatre/s and Cultural Ecology

1. Kott 2002, 115; Kuharski 1999, 11–12 (on Western criticism and “Polishness”); Braun 1996, 126–28; Kantor 1993, 199; Grotowski 2002, 23. See also Barba 1999, 43n.11, on how Kantor “detested Grotowski” in practice. As for Kantor’s idiosyncratic spelling, I will only cite it approximately, throughout—often reducing CAPITALIZED phrases, say, to *italicized* ones or to Capitalized Initials.
2. Davies 2001, viii, 139, 392. Epitomizing his concern for mentalities, Davies’s presentation of Polish history is structured around the notion of cultural “legacies”—those of “humiliation,” “defeat,” “disenchantment,” “spiritual mastery,” and “ancient culture”—that he chooses to trace from the communist period backwards, so as to foreground “the past in Poland’s present.” Characteristic of his “Romantic” tonality is his calling Poland “the new Golgotha,” during World War II (56), or the nineteenth century, “the Babylonian Captivity” or “the Sojourn in the Wilderness” (138).
3. Davies 2005; 2001, 113, 138, 177, 216, 380–81, 406. For a more extended cognitive account of the body politic metaphor, see Chilton 1996a, 197–98.
4. Chilton 1996b, 49, 58, 71, 73–74; Davies 2001, 351–52; Kimmel 2005, 304–6; Dzięgiel 1998.
5. Davies 2001, 148; Chilton 1996b; McConachie 2003. That he had “never heard” of Chilton’s work (personal email, September 24, 2007) only seems to make McConachie’s Cold War argument stronger. On CONTAINMENT, see also Johnson 1987, 21–23; Lakoff 1987, 271–73.
6. Davies 2001, 89 (“assault”); Davies and Moorhouse 2002, 438, 467 (Wrocław). See also Braun 1996, ix, 12, 43, on the concurrent mass

- importation of “socrealist” drama. The epigraph to this section, from *Gazeta Polska* 16 (1996), is quoted from the translation in Zarycki 2004, 608.
7. Kantor 1993, 23, 112; Grotowski 2002, 19, 21. Note the boundary-related etymology of *transgression*, from the Latin *trans* “across” + *gradi* (pp. *gressus*) “to walk, go”; hence, the Polish *transgresja* (in Grotowski) and its more native equivalent, *przekraczanie* (in Kantor).
 8. Kantor 1993, 113; Grotowski 1980, 34 (“expansion”); 2002, 19, 41, 55. On the paradox of Grotowski alternately locating the “essence” of theatre to actor training *or* the actor-spectator relationship, see Mitter 1998, 99–100, and cf. Grotowski 2002, 15, 19, 32, 175. While there is considerable fluctuation to the “openness” of his later projects, some pragmatic remarks in *Towards a Poor Theatre* indicate the centrality of CONTAINMENT to his very practice: obliged to “compulsory presence in the place of work,” not only are the actors denied the *bringing in* of any “elements of private life,” but also the *taking out* and “exploit[ing] privately anything connected with the creative act” (2002, 241, 259, 261).
 9. Grotowski 2002, 9, 15, 19, 27, 51, 129; Kantor 1993, 23, 71–75, 79, 201, 209; Kumiega 1985, 61 (“main commandment,” quoting Ludwik Flaszen). Boundaries of CONTAINERS are also implicit in the etymology of “elimination,” from the Latin *ex limine*, “off the threshold” (Polish *wyeliminowanie*).
 10. Barba 1999, 25; Braun 1996, ix, 41–42, 70. See also Mach 2000; Davies 2001, 7 *passim*; Dzięgiel 1998, 22, 154, 284.
 11. Dzięgiel 1998, 26–27, 50, 59–60, 237, 240, 260 (“bars”), 282; see also Davies 2001, 30, 48–49.
 12. Kantor 1993, 113, 149, 151; Flaszen 2002, 63; Grotowski 2002, 16, 34, 36, 129, 180 (“flora and fauna” is Franz Marijnen’s expression), 209, 238–42; 1985, 228 (“dungeon”); Milling and Ley 2001, 129 (dichotomies); Barba 1999, 38–39; Flaszen 1978, 310, 326–27. More mundanely, Grotowski counted among the actor’s “barriers” anything that “hindered” or “hampered” her voice and movement—from a closed larynx, through crossed arms, to excessive clothing (2002, 147, 184, 192).
 13. Grotowski 2002, 21, 131; 2001b, 294–95; Kantor 1993, 129–30, 202; Kantor quoted in Pleśniarowicz 1994, 17 (“closing in”); interviewed in Halczak 1989, 139 (Poland as his “wall,” with Pietro Del Giudice). Despite Grotowski’s attachment to “freedom,” Elizabeth Hardwick does have a point in noting a “feeling of prison,” both in his works “and in the theories surrounding them” (1984, 138).
 14. Braun 1996, 9, 126–29; Davies 2001, 27 (“Capitalism”), 172 (“soul,” “internal emigration”) 218, 229 (“line of defence”), 301 (“Bulwark”); Dzięgiel 1998, 17, 22, 33, 43, 53, 240–41, 247.

15. Davies 2001, 154 (extracted), 51 (“guardian”), 335; Braun 1996, 5–6, 105–11. My italics throughout.
16. Filipowicz 2001, 405 (“verbal masks”); Barba 1999, 45 (“laboratory”); Kantor 2009, 488–89 (“policed”); 1993, 164 (“fortress”), 81 (“emballage”); Grotowski 1995, 130 (“inside”); 2002, 37 (“hidden”).
17. Grotowski 2002, 16, 34–35, 39, 255–57; 2001a, 109 (“protect”); 2001b, 220 (“asylum”), 223 (“disarmament”); Kantor 1993, 37, 47, 79, 91, 135, 166–67, 210, 230, 238.
18. Barba 1999, 25, 110; Davies 2001, 38–39, 52. For like discussions of CONTAINMENT and “security,” see also Chilton 1996b, 62–64, and McConachie 2003, 9, 12, 16–18.
19. Braun 1996, 66–69; Tymicki [aka Braun] 1986, 19–20, 22–23, 45; Davies 2001, 7 (“conformism”), 33 (“pre-emptive”); Podgórecki 1994, 72 (“facade self”).
20. Kantor 1993, 35 (“external realism”), 112, 158 (“façades”); 1990b, 101 (“species”); Grotowski 2002, 15 (“core”); Barba 2001, 81 (“shelter”); 1999, 97 (“innermost”); Kumiega 1985, 148 (“alienated”); Hyde 1992, 188–89; Pleśniarowicz 2004, 235 (“day servants,” quoting Kantor).
21. Deane 1995, 636–37, 640 (“order”); Davies 2001, 36 (my italics). More generally, see Johnson 1987, 124–25; Lakoff 1987, 274–75; for discussions specific to Poland, see Mach 2000; Zarycki 2000; 2004.
22. Zarycki 2004, 620, 624–25 (“peripheral complex”); Dzięgiel 1998, 229–33 (reconstruction); Davies and Moorhouse 2002, 455 (centralization); Braun 1996, 44, 62, 129–31 (administration of theatres).
23. Flaszen 1978, 325 (“pale”); Erickson 1995, 13, 54; Kumiega 1985, 159 (“areas of art,” quoting Grotowski); Filipowicz 2001, 406 (“ex-centric”); Grotowski 2002, 27 (“wood carver”).
24. Grotowski 2001b, 377.
25. Kantor 1993, 110–11, 149; 2009, 241 (“corner,” “on the side”); 1990b, 113 (“behind the door”); Miklaszewski 2002, 74 (“previous period”).
26. Jenkins 1986, 11. In *The Poetics of Space*, Bachelard reflects on how “every corner in a house, every angle in a room, every inch of secluded space in which we like to hide, or withdraw into ourselves, is a symbol of solitude for the imagination; ... it is the germ of a room, or of a house” (1994, 137).
27. Deane 1995, 634–36; Dzięgiel 1998, 33–35; Davies 2001, 184; Grotowski 1968, 40; Kantor 1985a; Hyde 1992, 194–95. On CYCLES, see also Johnson 1987, 119–21.
28. Kantor 1993, 69, 142–44, 213; Miklaszewski 2002, 104 (“main characteristic”); Lawson 1995, 254; Pleśniarowicz 2004, 182; Deane 1995, 627 (“decentering” and “recentering” in W. B. Yeats).

29. Grotowski 2002, 16, 193, 244; 1995, 131 (“details”); Grotowski 2001a, 38, 42; Richards 1995, 34 (“repeat”), 94–95 (“in/pulse”); Mitter 1998, 82; Schechner 2001, 490–91.
30. Chilton 1996b, 55, 61, 81, 141–42; Davies 2001, 7 (architecture), 14, 22 (price rises); Braun 1996, 54 (“everlasting”); Dzięgiel 1998, 179–95 (mountains), 226–28, 244 (housing). On VERTICALITY, see also Johnson 1987, xiv.
31. Davies 2001, 32, 35–36 (extracted, my italics); Chilton 1996b, 101; Strassoldo 1980, 31–32 (“pyramidal hierarchy”), 35, 39 (“flow down,” my italics); Szczepański 1970, 48.
32. Wierzbicka 1992, 102; Davies 2001, 176–77, 192–93 (Romantics); Braun 1996, 6–7 (“over and above”); Grotowski 2002, 43, 57, 131, 256; 2001b, 379; Wolford 1996, 78 (“drag down,” quoting James Słowiak); Richards 1995, 91 (“general”); Flaszen 1978, 306, 323. My italics throughout.
33. Schechner 2001, 482–83 (“descending and ascending,” quoting Grotowski), 492 (“archeology”); Grotowski 1995, 121, 124–25, 134; 2002, 37 (“trampolin”); 2001b, 300 (“vigilant,” “to stand”).
34. Kantor 1993, 27 (“raised above,” my italics), 59–61 (Zero Theatre), 114 (scale of death), 146–47 (“reincarnation,” originally in italics); Pleśniarowicz 2004, 152–53; 1994, 59 (“low impersonation,” quoting Kantor); Lawson 1995, 32; Lakoff and Johnson 2003, 14–21
35. Kantor 1990a, 65–66 (also “degraded,” “Polish”); 1993, 59 (“pushed aside”).
36. Chilton 1996a, 199; Davies and Moorhouse 2002, 412, 447; Davies 2001, 195 (“Perfection”), 239 (“Freedom”); Wierzbicka 1997, 148–52 (*wolność*, 177–79 (*ojczyzna*)). On PATHS, see also Johnson 1987, 113–17.
37. Chilton 1996b, 52; Davies 2001, 2 (Stalin’s “cow” metaphor).
38. For the Grotowski references, see Wolford 2001, 6 (“sole thread”); Grotowski 2002, 17, 133 (*via negativa*), 245 (“result”); 2001b, 223 (“disarmament”), 379 (“behind us”); 1995, 124 (“approach”), 134 (“itinerary”); 1985, 225–26 (“goals”). For the Kantor references, see Miklaszewski 2002, 102–3 (“same thing,” “signposted”), 106 (“creativity”); Kantor 1993, 32 (“Further On”), 130 (“situation”), 136 (“stages”), 154 (“expedition”), 208 (“conquered”). My italics throughout.
39. For the Kantor references, see Kantor 1993, 110 (“side streets”), 145 (“*transition*”), 156 (“pushed aside”), 167 (“*official*”), 209 (“discoveries”); 1990a, 67 (“most tangible”); Miklaszewski 2002, 104 (“most proximate”). For the Grotowski references, see Grotowski 2008b, 33 (Stanislavsky), 35 (“own path”); 1995, 118–21 (“chain,” “links,” “prolongation”); 1985, 223 (“theatre behind”), 227–30 (“ahead/behind,” “starting point,” “the beginning”); 2001a, 42 (“conducted”); 2002, 12 (“vehicle” in Brook’s

- commentary), 17 (“beginning of this road”). My italics only in quotes of Grotowski.
40. Grotowski 1995, 125; 2002, 43 (“direction”); Kantor 1993, 60 (“Zero”), 136 (“journey”), 234 (“autonomous”); Barba 1999, 99; Davies 2001, 277 (“official”); Chilton 1996b, 53 (“orthodox”).
 41. Osiński [1998, 284–88]; Hyde 1992, 187; Dziegiel 1998; Davies 2001, xii (“pauperization”), 23 (“abject”), 53–54 (“humiliation”). The epigraph for this section is from Dziegiel 1998, 242–43.
 42. Dziegiel 1998, 242; on “cleansing,” see Grotowski 2001b, 218–21, and Kantor 1993, 67. Flaszen is cited from Osiński [1998, 286, quoting *Teatr* 10, 1994], and the etymology of *ubogi*, briefly addressed in Wiles 1980, 146 (though note that the *u Boga* association is apparently more explicit in Russian).
 43. Grotowski 2001b, 219; Kantor 2009, 489; on Kraków and Wyspiański, see also Osiński [1998, 328].

4 Grotowski and the “Objectivity” of Performance

1. Findlay 1984, 2, 18.
2. Kumiega 1985, 59 (“stylized”); Hardwick 1984, 132 (“open”); Flaszen 2002, 61, 64.
3. Grotowski 2001a, 84–85 (“trial”); Szajna 1989, 249; Hyde 1992, 187.
4. Flaszen 1967.
5. Kumiega 1985, 65 (“effigy”); Tymicki 1986, 20 (“offenses”); Osiński [1972, 199–200, 205–6]; Flaszen 2002, 61; [2006, 51]; 1978, 318–19 (“script of sorts”).
6. Brook 2009, 16; Wardle 1969, IIIc (“told to see”); Findlay 1984, 19–20n.6. In English, the most extensive of Grotowski’s own discussions on *Akropolis* are to be found in the interviews by Croyden (Grotowski 2001a, 83–87) and Schechner and Hoffmann (Grotowski 1968, revised in 2001a, 38–55).
7. Freedman 1971; Chojak [n.d.]; Wyspiański [1985]. Televised by PBL in 1968, and directed by James MacTaggart, I will identify the film by its producer Lewis Freedman and its 1971 distributor Arthur C. Cantor. Apart from Freedman’s, the film includes a famous introduction by Peter Brook; in the eyes of witty critic John Simon, “the look and tone” of the former is “of someone whose eyes had just seen the coming of either the Messiah or the invaders from Mars, but was not yet quite sure which,” while the “pregnant pauses” of the latter count among “the most expensive quarter hours of dead air ever televised” (1969, D21, including “awestruck voice”).
8. Flaszen 2002; Findlay 1984; Osiński [1972]; Simon 1969; 1970. While now out-detailed by Magda Romanska (2009), Findlay is also the main source for the discussion of *Akropolis* in Slowiak and Cuesta

- (2007, 100–12). As regards *Towards a Poor Theatre*, its editing and translation was “an arduous and complicated project,” according to Eugenio Barba, during which many a phrase “acquired a different meaning or [became] quite simply meaningless,” as Grotowski “meticulously checked every single word”—as it happens, he did not speak English at that point (1999, 98). Whether or not this applies to Flaszen’s article, the difference between its Polish and English editions is considerable.
9. Bentley 2001, 166; Borowski 1992. On Szajna, see Szajna 1989, 249 (crediting himself); Grotowski 2009, 225 (crediting himself); Flaszen [2007, 52] (“co-author”); Schechner and Wolford 2001, 496n.4.
 10. Wardle 1969, IIIc; Wiles 1980, 150 (“literature-oriented,” quoting Andrzej Wirth), 160–61; Bentley 2001, 168; Hardwick 1984, 134–35.
 11. Osiński [1972, 177] (“autocommentary”); Kumiega 1985, 60 (“focal points”); Grodzicki 1979, 48 (“throughout”); Kosiński [2007, 426].
 12. Consider only the central role of actor Zygmunt Molik: where Osiński [1972] variably refers to him as Harpist or Coryphaeus, the Polish program calls him “Jacob-Priam, chief of the dying tribe.” With minor differences, the other roles are usually listed as *Rebecca-Cassandra*, *Isaac-Guard*, *Esau-Hector*, *Angel-Paris* (*Laban-Paris* in Polish), and *Leah-Helen*; uncredited elsewhere, the film mentions Andrzej Paluchiewicz as “member of the tribe.” Prior to the cast I will mostly discuss, a number of actors had performed in the production—Ewa Lubowiecka, Maja Komorowska, Maciej Prus, Andrzej Bielski, Mieczysław Janowski, Gaston Kulig, and Czesław Wojtała—indeed to the extent that its famous “variants” often arose from mere changes in personnel [see Osiński 1972, 209n.7, 220–21n.82].
 13. Flaszen [2007, 64] (cf. the translations in Flaszen 2010, 93, and Kumiega 1985, 62); 2002, 63, 75–76; Grotowski 2001a, 52 (“concrete”); 2002, 21 (“elimination”).
 14. Wójtowicz [2004, 209, 240: Lubowiecka and Prus]; apart from these and Gurawski [cited from Osiński 1998, 135], all other quotes are from Flaszen 2002, 64, 73, 75–76, and Kumiega 1985, 61–62.
 15. Findlay 1984, 8–11 (opening chorus, “throw away”); Wyspiański [1985, 4].
 16. Findlay 1984, 8, 12.
 17. While Wyspiański only mentions “hair,” once, the configuration of the monument he evokes in the scene—a vertical column, a bent, longhaired Woman, and an Angel down below—is again not unlike that of the stovepipe, Mirecka, and Cynkutis just moments before.
 18. Findlay 1984, 6, 10, 13; Flaszen 2002, 73 (“demands”).
 19. Findlay 1984, 13 (“oration”); Slowiak and Cuesta 2007, 103–4 (“wings”); Bross 1983, 17 (“torture”); Schevill 1973, 298; Flaszen 2002, 73; 1967 (“resigned”).

20. Flaszen 2002, 74. On the female cast, see Osiński [1972, 197, 220–21n.82] and Slowiak and Cuesta 2007, 104; as Lisa Wolford notes, “A feminist critic might construct an interesting analysis of *Akropolis*, in which female characters were represented by male actors and inanimate objects” (1996, 198–99n.10).
21. Findlay 1984, 7 (“cocked”), 10 (“happy”); Slowiak and Cuesta 2007, 108 (“gunned down”).
22. Flaszen [2007, 52]; Bross 1983, 16–17; Grotowski 2001a, 51 (“construction”); 2002, 17–18 (“signs”), 39 (“score”), 77, 139, 141, 144–45, 193 (“adapt”); 2009, 227 (“composed”); Borowski 1992, 94. On the bird motif, see Findlay 1984, 12–14; Osiński [1972, 184–85].
23. Barba 1999, 30, 99; Flaszen 2002, 76; Zarrilli 2002, 15. The epigraphs for this section are from Wardle 1968, 18, and Thompson 2007, 13.
24. Flaszen 1978, 310 (“organic”); Baugh 2005, 193–95; Barba 1999, 99, 103.
25. Grotowski 1980, 33, 36–37, 39; 2001b, 259 (“cut off,” “indoor”). See also Wolford 1996, 148–51, on “Performance Ecology” as practiced by Theatre of Sources collaborator Jairo Cuesta.
26. Kumiega 1985, 195, 203 (“direct”); Grotowski 1985, 223 (“computer”), 225–27, 229 (“taming”); 2002, 235, 245 (“juggling”); 2001b, 259, 261, 267–68, 298, 376 (“doing”); Donald 1991, 124–61.
27. Grotowski 2002, 125, 209–10; 1995, 129–30; 2001b, 224, 300; 2008b, 36–37; Schechner 2003, 47 (quoting Cieślak from 1970); Biagini 2008, 164, 173; Shevtsova 2009, 355 (Richards); Barba 1999, 95.
28. Grotowski 2002, 37 (“scalpel” and “trampoline”), 118, 131; 1995, 122 (“objectivity”), 124–25, 130, 134 (“vehicle,” “verticality”); 2001b, 300–1 (organon and yantra, “outcome”); 2009, 228 (“density”); Wolford 1996, 31 (“divides”), 115–16 (“performative artifacts”); Shevtsova 2009, 340, 338 (Richards and Biagini on “going back” to “arrive into the moment”).
29. Flaszen 1978, 322, 328 (“field of experiences”); Grotowski 2001a, 46 (“necessary”), 54–55; 2008b, 33–34 (physical actions, see also Richards 1995, 13, 61, 103); Schechner 2003, 47 (quoting Cieślak); Blair 2008, 52, 69, 76; Varela, Thompson, and Rosch 1991, 9, 206; Thompson 2007, 13 (“path in walking”), 166, 180; Zarrilli 2007, 645–47.
30. Grotowski 2002, 128, 192, 225–26; 1995, 127 (“verticality”); 2008b, 37 (“past and possible”); Barba 2001, 77 (“friendly or hostile”); Schechner 2003, 47 (quoting Cieślak); Blair 2006, 177, 180; Richards 1995, 94–96 (“in/pulse,” “in/tension”); Shevtsova 2009, 345–46 (Biagini in interview). On voice, see Grotowski 2002, 35–36, 166, 169, 176, 184, 197, 231; Slowiak and Cuesta 2007, 144–50.

31. Barba 1999, 49; Varela, Thompson, and Rosch 1991, 214, 220–21, 224–25, 238; Shevtsova 2009, 357 (Richards in interview); Grotowski 2008b, 36; Zarrilli 2007, 647.
32. Grotowski 2002, 20; Baugh 2005, 194–96; Wickstrom 1970, 107–8 (“anxiety”); Hardwick 1984, 127 (“blow”); Schevill 1973, 300 (“anti-Christ”). The epigraphs for this section are from Brook 2009, 14 (transcription of Freedman), and Baugh 2005, 194.
33. Bentley 2001, 169–70 (“arbitrary”); Grotowski 2001a, 52–53 (*Constant Prince*), 112 (“contain”); 1968, 42 (“oppressed”); 2002, 20 (“architecture,” “congestion”), 147; Szajna 1989, 249; Wójtowicz 2004, 267 (“without exit”); Schevill 1973, 300 (“sound”); Flaszen 2002, 63, 76–77.
34. Schevill 1973, 296 (“don’t belong”); Grotowski 2002, 20 (“looking through”), 2001a, 52 (“incomprehensible”); Wickstrom 1970, 108; Kumiega 1985, 61 (quoting Flaszen); Borowski 1992, 99, 104, 111–13 (“before the dead,” quoted in Barba 1999, 38).
35. Flaszen 2002, 64, 77; Grotowski 2001a, 51 (“too strong”); Szajna 1989, 249; Barba 1999, 56, 122n.25 (on Rilke); Borowski 1992, 32; Richards 1995, 25–26 (Rilke, “inner logic”). The color fragment can presently be found also on YouTube by searching “Jerzy Grotowski i Teatr Laboratorium.”
36. Simon 1970, 513–14 (also “ear-assaulting,” “infernal laughter”); 1969, D21 (“scarecrows”); Wickstrom 1970, 108 (“unintelligible,” “get on”); Grotowski 2002, 21 (“elimination,” “clashing”), 52 (“signs and sounds”); Flaszen 2002, 74–75 (“altar bell,” “cacophony”); Wardle 1969, IIIc (“gap,” “intensity”); Hardwick 1984, 128 (“atonality”), 133 (“rush by”), 136–38 (speed and lack of pauses).
37. Kumiega 1985, 149–50 (“encounter”); Barnes 1969, 40 (“participation”); Wiles 1980, 154–55 (“barrier”); Grotowski 1995, 120, 122, 124 (“montage”); Richards 1995, 98 (“screen,” “intimacy”); Schechner 2003, 46–47 (quoting Cieślak, “flame,” “night to night”); Taviani 2001, 204 (“glass container” for both); Barba 1999, 27 (two “ensembles,” cf. Kumiega 1985, 36–37).
38. Grotowski 2001a, 85 (“mechanism”); 2002, 121–22 (“confrontation”).
39. Knox 2004, 9–10; Barba 1999, 39; Grotowski 2002, 55; Jacobi 1962, 10, 39–40, 43–46 (presentation and quotations of Jung).
40. Kumiega 1985, 61; Flaszen 2002, 61; 1967 (“mutual penetration”); Grotowski 2002, 23. The phrase “dialectic of apotheosis and derision” derives from Polish critic Tadeusz Kudliński.
41. Quoted sections refer to (1) *A Dictionary of Architecture and Landscape Architecture*, James Stevens Curl 2006; (2) *The Concise Oxford Dictionary of Art Terms*, Michael Clarke 2001; and (3) *The Concise Oxford Dictionary of Archaeology*, Timothy Darvill 2002. All were accessed through Oxford Reference Online, Oxford University Press, at the University of Tampere on April 3, 2008.

42. Flaszen 2002, 61, 64, 73 (my italics); Kumiega 1985, 59 (“fringes,” quoting Flaszen); Kott 1992a, 25 (“voyage”); Borowski 1992, 48; Szajna 1989, 251.
43. Kalembe-Kasprzak 1996, 51–53 (“center”); Grotowski 1968, 41 (“ruined past”). While never carried through, an impressive model of Wyspiański’s “Wawel-Akropolis” is now on permanent display in the Wyspiański Museum of present-day Kraków.
44. Krzyżanowski 1978, 505–6; Miodońska-Brookes [1985, e.g., xvii, xxxii] (statues, “autocreation”); Grotowski 1968, 41 (“all nations”).
45. Borowski 1992, 35, 107, 131–32 (extracted, cf. Flaszen’s “absurd civilization,” 2002, 64); Findlay 1984, 9 (“progress,” quoting Wyspiański); Flaszen 2002, 62 (“roots”); Schevill 1973, 298 (“shred”). For the Grotowski interview, cf. 2001a, 50, with its first edition in 1968, 41.
46. Wardle 1968, 18 (“plausible”); Simon 1970, 513; Szajna 1989, 249; Grotowski 1968, 43.
47. Borowski 1992, 131; Flaszen 2002, 63–64 (“absurd”); Matthews 2006, 129–30; Barba 1999, 30; Grotowski 2001a, 85 (“mechanics”); 1968, 42 (“structure”).
48. Flaszen 2002, 64, 74–75; Szajna 1989, 249; Findlay 1984, 9 (“grating, raspy”); Grotowski 2001a, 52 (“authentic”); Borowski 1992, 29, 34, 57, 37. *Tango milonga*, composed by Jerzy Petersburski, is internationally better known as *Oh, Donna Clara*.
49. Findlay 1984, 8–9 (Prologue, extracted), 13–15, 18; Grotowski 2002, 21 (“poor manner”); Slowiak and Cuesta 2007, 110 (“fighting the cold”); “Greek torsoes” appear in Grotowski’s director’s script.
50. The legendary site of this is known as *Skalka*, or “Little Rock,” as is yet another drama Wyspiański devoted to the subject in 1906 (*Bolesław Śmiały* was published in 1903); as it happens, the site contains a church devoted to St. Stanisław, which again contains the crypt that contains Wyspiański’s tomb.
51. Wyspiański’s stage directions are rather elusive, here, only referring to a “groaning” sound from the direction of the sarcophagus [1985, 215]. Robert Findlay relates this to “the release of the Polish eagle alluded to in Act I” (1984, 3–4), apparently mistaking the sarcophagus to another Wawel monument, devoted to eighteenth-century bishop Kajetan Sołtyk (cf. Wyspiański [1985]: Figs. 2 and 8).
52. See, for example, McQuillen 2009. To relativize Wyspiański’s stakes in Romantic politics, Czesław Miłosz—as the most recent inhabitant of the crypt I mentioned two notes back—reminds that the title of *Liberation* “denotes not a political upheaval, but an act of triumph over the Polish morbid infatuation with martyrdom” (1983, 357). Together with *Akropolis* and Wyspiański’s best-known play *The Wedding* (*Wesele*, 1901), the three have often been discussed as an ideological trilogy.

53. Findlay 1984, 10.
54. Flaszen 2002, 75 (extracted), 62 (“blind with hope”), 74 (“chalice”); McQuillen 2009 (“modern-day King David”); Schevill 1973, 299 (“frozen”); Wyspiański [1985, 3–4, 215–18]; Osiński [1972, 183–85].
55. McQuillen 2009; Osiński [1972, 175] (as translated in Kalemba-Kasprzak 1996, 56).
56. Grotowski 2002, 72 (“descent,” in caption 14); 2008a, 25–26 (“objective fact”); 2001a, 51 (“fire”); Flaszen 1978, 309; Hardwick 1984, 128, 133 (“urged to hurry”); Wickstrom 1970, 108 (“Yoga position”); Brook 2009, 18, 24; Schevill 1973, 297–98.
57. Simon 1970, 514 (“clutching”); Szajna 1989, 248, 251; Grotowski 2009, 227–28.
58. Grotowski 2002, 125; Wiles 1980, 133, 156; Hardwick 1984, 136 (“no resolution”); Kumiega 1985, 61 (“barrier”), 97, 141; Flaszen 1978, 311–12 (“ridiculous”); Kott 2001, 138–39.
59. Romanska 2009, 233; Szajna 1989, 258, 256; Campo with Molik 2010, 131.
60. Grotowski 2001a, 84–85, 87; Flaszen 1978, 309.

5 Pillories to Barricade: Kantor’s Infernal Ecologies

1. Witts 2010, 25, 82.
2. Pleśniarowicz 2004, 255–56, 293 (“extrasemantic”); Kobialka 1993, 343 (“bereft”); Witts 2010, 79; Sugiera 2002, 233. Kantor’s notions of his “universality” are cited from two interviews in Halczak 1989 (p. 71 unspecified and 133, by Remo Binosi). Lawson 1995 remains unpublished, being over a thousand pages in length with all its appendices and its comprehensive 600-page bibliography.
3. Lehmann 2006, 73; Gerould 1995, 175; Pleśniarowicz 2004, 163 (“contradiction”). The epigraph for this section is from Kantor 1993, 209; throughout, again, I will only follow his idiosyncratic spelling approximately, often reducing CAPITALIZED phrases, say, to *italicized* ones or to Capitalized Initials.
4. Kantor 1993, 209–10, 216–18, 228 (217–18, extracted). What Kobialka translates as the “Night Notebook” (in Kantor 2009, 106–9) contains much the same material, only replacing the 1993 “hyperspace” with the more correct “multi-space”—cf. Kantor [2005, 49–52].
5. Kantor 1993, 218.
6. Kantor 1993, 218, 228, 236, 215, 209; Gibson 1986, 249.
7. Pleśniarowicz 2004, 152–53; Kantor 1993, 239, 41; 2009, 335.
8. Kantor 1993, 71 (“annexing”), 74 (“poor,” “collapsed”), 79 (“balancing”), 98 (“mode of thinking”), 216–18 (“give birth,” “manipulated”); 2009, 10–11 (“singular”), 261 (“tired desire”), 332

- (“not-life”), 364–65 (“poetry”), 403 (“Interpretation, Abstraction”); Kantor in Bablet 2006 (“genius”).
9. Kantor 1993, 210–11 (extracted, p. 211 also “forgotten,” “strength only to grab”), 120 (“remembered”); 1990a, 66 (“tradition,” “part of”); Pleśniarowicz 2004, 155 (“years ahead”).
 10. Bablet 2006; Eruli 2004 (“fragments”); Kantor 1985a (“found,” cf. Miklaszewski 2002, 117); 1993, 260 (“foreign to dada”); 2009, 330 (“fate and death”); 1990a, 66 (“tradition of Theatre of Death”); Pleśniarowicz 1994, 11 (“royal castle,” *Akropolis*); Hyde 1992, 193–94; Gerould 1995, 175–76.
 11. Lehmann 2006, 71–72; Kantor 1985b (“inexorable,” “domain,” “revue,” “happening”); 2009, 405 (“erasing”); 1993, 49, 53, 55 (“objectless”); Miklaszewski 2002, 113–14 (“punch line,” “sheer anguish”); Lawson 1995, 279 (“elicit emotions”); McConachie 2008, 167.
 12. Kantor 1990a, 67 (“most tangible”); 2009, 228 (“taken place”); 1986, 180 (“linear plots”); 1993, 143–44, 159 (structure of memory); Pleśniarowicz 1994, 48 (*kliszy*, see also Draaisma 2000, 119ff., for photographic metaphors of memory); McConachie 2008, 33 (“constructive recategorization”); Lawson 1995, 46, 51, 62.
 13. Wetzsteon 1985, 48; Miklaszewski 2002, 63n.2 (George Hyde on “montage-like layering”); Kantor 1985a (“mental frames,” “incompatible,” “financial irregularities”); 1986, 181 (“holes” accepting concepts); 2009, 135 (“faithful companion”); Bablet 2006 (“real creation”); Pleśniarowicz 2004, 256 (chance, cf. Miklaszewski 2002, 119, and Lawson 1995, 260, on the gramophone recording).
 14. Lawson 1995, 254; Osiński [2001, 111] (extensive quote of Kantor on constructivism); Kantor 1985a. See also Tribble 2011 for a resonant account of distributed cognition in Shakespearean acting practice.
 15. Lawson 1995, 40 (“way station”), 284n.6 (languages).
 16. Pleśniarowicz 2004, 248 (“silvery generals”); Lamont 1985, H4 (“white-maned skeleton”).
 17. Pleśniarowicz 2004, 249; Kobialka 2009, 305; Davies 2001, 118–19 (“champion,” “buried”); Miklaszewski 2002, 125 (“always associate”).
 18. Lawson 1995, 236–37 (letter); on the Priest and the kiddie cart, see Halczak 2008, 25–26.
 19. Lawson 1995, 231–35 (Uniłowski); Miklaszewski 2002, 121 (“provincial quack”).
 20. Lawson 1995, 264–66, 208 (“semicircles”).
 21. See Gerould 1995, 179, 184; Pleśniarowicz 2004, 38, 262.
 22. Lawson 1995, 274ff. (“turn-taking”), 251 (“votive candle”).
 23. See Gerould 1995, 179, on Malczewski.
 24. Lawson 1995, 210.
 25. Lawson 1995, 268–69 (“tappings”); Jenkins 1986, 11 (“bullet fire”).

26. Kantor 1993, 151 (extracted), 111 (“sidestreet”), 113 (“SOMEONE”), 167 (“official history”), 257 (“well trodden”); 2009, 195 (“art as a journey”); Miklaszewski 2002, 102–3 (“signposted”); Lawson 1995, 141 (dying and journey), 146 (“recapitulates”). The epigraphs for this section are from Grotowski 2001a, 85, and Wyspiański 1966, 65–66.
27. Lawson 1995, 279 (“weep,” “burial”), 145 (train); Kantor 1993, 26–28, 66–67, 72, 77 (*emballage*). See also the DVDs, Sapija 2006 and Bablet 2006 (“Symbolist,” “packaged dummy”).
28. Kantor 1985a (extracted); 1993, 35 (“external realism”), 53, 79, 112–13 (Theatre of Death), 153 (“reflection”); 2009, 18 (“does not matter what”); Lawson 1995, 118; Rayner 2006, 97–98.
29. Kantor 1993, 154 (“mundane”), 199 (“*answer*”).
30. Kantor 1993, 155–56 (“pushed aside”), 145 (“procession,” “prototype”), 35 (“from the side”), 135 (“proletariat”); 2009, 15 (“bundled up”), 18 (Nuremberg), 329 (“impossibility of return”), 344 (“shadows”); Kobialka 2009, 303 (“abyss”); Pleśniarowicz 2004, 254 (dead past and dying future).
31. Kantor 1993, 135–37 (“Fairground Booth”); 2009, 18 (“does not matter”), 20 (“parade”), 24 (“rejects”), 347 (“luggage,” “flaws”); Pleśniarowicz 1994, 23–25 (“species,” “props”); Bablet 2006 (“set decoration”). The palindrome reading of *Cricot* as *to cyrk* requires a slightly Polished spelling.
32. Kott 1992b, 44 (extracted); Kantor 1993, 143 (“façades”); Lawson 1995, 279 (“futility”); Gerould 1995, 177–79 (“vortex”), 184 (“stagnation”); Jenkins 1986, 10.
33. Kantor 1993, 113 (extracted), 153 (“enclosing”), 198 (“world of illusion”); 1990b, 151 (“half refuge”); Kobialka 1993, 373 (“home on stage,” quoting Kantor).
34. Kantor 1993, 25 (“opposite pole”), 143 (“open interior,” “enough to open”), 214 (“alienation”), 238 (“spectators”), 261 (“inaccessible”); Boivin 2008, 54–55; Aronson 2005, 52–54; Miklaszewski 2002, 74 (“previous period”).
35. Lawson 1995, 102 (extracted), 199 (“contracting and expanding”); Kantor 1993, 126 (“attic”), 142–44 (room of memory); Aronson 2005, 53, 56; Kobialka 2009, 303; Gluhovic 2005; Sutton 2010, 210–11.
36. Kobialka 1993, 341 (“resembled”); Kantor 1985c (“tolerated,” in French); 1993, 146–47 (“contaminated,” “sneaking in”); 1990b, 110 (“this very room”). Quoting Kantor: Kobialka 1993, 373 (“defends”); Sapija 2006 (“unlikely,” to “accommodate”); Jenkins 1986, 7 (“all of history,” “condensed”), Lawson 1995, 104 (“temple”); Pleśniarowicz 2004, 234–35 (“suspect,” “rental service”).
37. Kantor 1993, 151 (extracted); 1986, 178 (“cursed artists”); 1990b, 101, 103 (platoon, conscription); Lawson 1995, 46–48, 50; Kobialka 1993, 341 (“altered”), 346 (“erased”); Jenkins 1986, 6, 11.

38. Lawson 1995, 144–45 (wardrobes), 240–51 (Stwosz and rehearsals, p. 248–49 quoted); Bablet 2006 (“can be closed”); Sapija 2006 (“ready at hand”); Pleśniarowicz 2004, 156 (“hierarchy”); Kantor 2009, 160–61 (“ludicrously tiny”), 165, 171–72, 360–63 (“mixed,” “closed”), 378 (“childhood room”).
39. Pleśniarowicz 1994, 17 (“every boundary”), 26 (“closed work”); Kantor 1993, 149 (“imposed”); 2009, 133 (“Informel”), 276 (“imprisoned”), 358–59 (object, cf. Hyde’s translation in 1990b, 157–58).
40. Quoting Kantor: Miklaszewski 2002, 118 (“convulsive”); Pleśniarowicz 2004, 242 (“one trait,” cf. Lawson 1995, 63–64, 251–52). The epigraph for this section is from Kantor 1993, 240, the “bio-object” of the Bigot as Mother of God, in the foreground of my cover image (by Leszek Dziedzic, 1986).
41. Lawson 1995, 105 *passim*; Kantor 1985c (“eternal,” in French); 2009, 359 (“props,” “indivisible”); 1993, 101–2 (“anatomy”), 240 (“offensive”); Pleśniarowicz 2004, 208 (“organism”).
42. Lawson 1995, 189 (extracted, cf. Kantor 2009, 333–34); Hyde 1990, 9; Skiba-Lickel [1995: 53] (“objectification”); Kantor 1993, 123 (“arteries”), 240 (“symbiosis,” cf. [2005, 70]); 1990b, 158 (“vital organs”); 2009, 243 (“tumors”), 359 (“inner life”); Pleśniarowicz 1994, 23 (“ridiculous”); Schulz 1988, 44, 40, 46; Klassowicz 1979, 107 (Gombrowicz); Bakhtin 1984, 316–17, 325.
43. Schulz 1988, 41; du Vignal 1987, 125 (“obsessive continuity”); Grodzicki 1979, 117 (“living matter”); Rayner 2006, 94; Lawson 1995, 34, 130ff.; Kantor 1993, 213 (“precise definition”); Kobialka 1993, 391n.17 (“autonomous,” “in parallel”); Miklaszewski 2002, 11 (“on the same level”).
44. Halczak 1989, 134 (“same events,” in an interview with Remo Binosi); Bablet 2006 (“found the twins”); Eruli 2004 (“sketching,” “cynical”); Kobialka 2009, 306 (“poetry”); Kantor 1993, 231 (“pre-matter” of “types”); Lawson 1995, 158–66 (“lowest”), 179 (improvisational freedom); Skiba-Lickel [1995, 84] (Rychlicka), [160] (Renczyński and Grotowski).
45. Kantor 2009, 253 (“outhouse”), 256 (“abstraction”), 134 (“informel”); Lawson 1995, 139 (“bawdy”).
46. Lawson 1995, 129, 229, 274 (extracted).
47. Kantor 1993, 25 (“unreachable”), 155 (“prison code”), 345 (“*alien* and *hostile*”); Bakhtin 1984, 308, 317; Pleśniarowicz 2004, 181–82 (also “wrecks” and “conditioned,” quoting Kantor), 190 (“rhythm”); Miklaszewski 2002, 118 (“wrenched,” quoting Kantor).
48. Miklaszewski 2002, 111 (“unambiguous”), 127n.1 (“Enemy of Communism”); Kantor 1986, 178 (“outlaw status”); 1993, 168 (“childhood dreams”); Davies 2001, 133 (“adored”), 211 (“death or great glory”); Lamont 1985, H20 (“national anthem,” quoting Kantor).

49. Miklaszewski 2002, 119 (“fragmentary”); Kantor 1986, 179 (“remnants”); 1993, 28 (“fragile”), 190 (“alien to human nature”); König 1999, Figure 2 (Rocinante); Lamont 1985, H4 (“equestrian statue” is Kantor’s expression, “beribboned” her own); Gussow 1985 (“corps of ghosts”); Pleśniarowicz 2004, 248, 255 (Katyń). If indeed there is a blend of Piłsudski and Katyń, here, a grim irony of history would have it that the Wawel Cathedral crypt now commemorates both. Taken in a tragic plane crash on their way to honor the seventieth anniversary of the massacre, in April 2010, president of Poland Lech Kaczyński and the first lady were only buried in Wawel under considerable internal controversy.
50. Bablet 1993 (“dream of glory,” in French); 2006 (“glorious before”); Halczak 1989, 176 (“ridiculously small,” in an interview with Philippe du Vignal); Lamont 1985, H20 (“state funerals”); Kantor 1993, 66–67 (“erasing”), 46 (“pushed aside”); Miklaszewski 2002, 34 (*Putzfrau*), 114 (“punch line,” quoting Kantor); Fauconnier and Turner 2002, 291–95, 302–3 (the Grim Reaper blend).
51. Kantor 1993, 155 (extracted); 2009, 18 (“disinterested”), 155 (“pitiful sign”), 14 (“act of heroism”); Kott 1992b, 53; Kobialka 1993; Bakhtin 1984, 321. On identity and essentialism, see Zunshine 2006.
52. Lawson 1995, 241 (Nuremberg “mirror”); Sapija 2006 (Wyspiański); Bablet 2006 (“not something open”); Miklaszewski 2002, 117 (“existential,” “utterly alien,” quoting Kantor), 123 (“tidy things up”); Kantor 1993, 66 (“outlaw status” in 1963), 129 (“situation of an artist”), 150 (more on the prison); [2005, 27] (“not about the altar,” partially translated in Kobialka 2009, 300–1).
53. Jenkins 1986, 5 (“stagehand”), 6 (Blok, “impotent”); Eruli 2004 (Kantor in interview, more on his new “role” and Blok’s influence); Pleśniarowicz 2004, 288; Gerould 1995, 177, 179.
54. Kantor 1986, 181 (“prison code”); 1993, 69 (black emballage); Jenkins 1986, 11 (“insurrection”); Lawson 1995, 51 (“palimpsest”), 60–61 (barricade for *Wielopole*), 288n.16 (“rhythmic tattoo”); Miklaszewski 2002, 127 (“propelled”); König 1999, Figure 1 (skeleton horse and barricade).
55. Kott 1984, 160 (extracted); Davies 2001, 146 (“Poles”); Pleśniarowicz 2004, 249 (“superiority”); Lawson 1995, 278–82; du Vignal 1987, 124 (“outlive”), Rayner 2006, 82 (“holding time still”).
56. Michael and Still 1992, 873, 876, 878, 881–83 (p. 882, extracted); Lawson 1995, 185 (“mourning flowers”), 285–86n.10 (“decadent”); Jenkins 1986, 11 (“homage,” “forefront”); Halczak 1989, 61 (“stupidity,” “harmless”: interview by Giuseppe Rocca), 168 (“victory”: interview by Catalina Serra); Lamont 1985, H4 (“glory,” quoting Kantor). For Kobialka, see, for example, 1993, 349; 2009, 311.

Epilogue Performing Humanity: Tensions and Continuities

1. Croyden 1974, 149; Barnes 1969, 40; Brook 2009, 16; Wardle 1968, 24; Hardwick 1984, 129, 136, 139.
2. Halczak 1987, 45 (Pani); 1989, 147 (Rich); Lamont 1985, H20; Flaszen 1978, 324–25; Grotowski 2002, 48 (“courtesan,” “souteneur”); Simon 1970, 511, 516–17.
3. See Richards 1995, 74, 95, and Biagini 2008, 159–60, on physical actions.
4. Kantor 1994, 24 (“memory”); [2005, 433ff.] (“scientific”); Miklaszewski 2002, 88 (“constituted” to “survive,” quoting Kantor); Pleśniarowicz 2004, 294 (“institutional emballage”); Halczak and Renczyński [2007] (“aged wood”); Gell 1998, 232ff. (“personhood”). Please also consult www.cricoteka.pl.
5. Slowiak and Cuesta 2007, 166 (“true legacy”); Wolford Wylam 2008, 138 (“gestation”), 134 (“other hands,” quoting Grotowski); Grotowski 2008b, 32 (“kinsmen”); 2001b, 376 (“theft”); Sørensen 2007, 66. For the Wrocław center, consult www.grotowski-institute.art.pl. Replicas of the *Akropolis* set were also exhibited at the British Grotowski Conference, University of Kent, Canterbury, June 11–14, 2009.
6. Schechner 2008, 7; McConachie 2003, 30ff. (p. 38 quoted). On Grotowski’s editorial practices, see Schechner 2001, 472 (“control” as his “dark side”), and the defense in Wolford Wylam 2008.
7. Dunkelberg 2005, 47; Bottoms 2004, 694 (*Poor Theater*); Causey 2006, 48ff.; Dixon 2007, 28; Bentley 2001, 168. The epigraphs are from Shivas 1968, D5, and Grotowski 2002, 19 (“encroach,” p. 27).
8. Auslander 1999, 41–42 (“contaminated”), 51–52 (“determined”); Postlewait and Davis 2003, 4 (theatricality: “surplus,” “affected”); Fried 1980; 2003 (Greenberg is also quoted from this essay, 183n.4).
9. Auslander 1999, 43–44; McConachie 2010a, 30, 37–38; Gibson 1986, 292–93, 302; Dixon 2007, 139, 187ff. (on “motion capture”); Tillis 2001, 175 (“articulation variables”). For an early ecologically oriented study of biological motion, see Johansson 1973.
10. Kaplin 2001, 22–25; Giesekam 2007, 246; Salter 2010, xxi, xxvi–vii, xxxiv–v; Clark 2003, 49.
11. McKinney and Butterworth 2009, 140–42 (Svoboda); Giesekam 2007, 11 (“celluloid divide”).
12. Dunkelberg 2005, 54 (extracted); Causey 2006, 7, 16, 56ff.; Giesekam 2007, 59–61; Bottoms 2004, 693–94.
13. Dixon 2007, 258, 364, 160, 462; on Stelarc, 266–67, 312; Hayles 1999, 2, 13–14; Clark 2003, 28, 22

14. Gibson 1986, 16–19 (“medium”), 295 (“helpless”); Dixon 2007, 364, 372, 212, 215.
15. Dixon 2007, 176; Salter 2010, xxi; Clark 2003, 52–56, 36–37, 41, 106, 33, 89–90.
16. Clark 2003, 198 (extracted), 10, 24, 28, 114, 131, 192, 194.
17. Ihde 2002, 7 (phenomenology); Dixon 2007, 149–50 (Bateson), 305 (McLuhan), 147 (cybernetics), 277 (Wiener), 272 (“return”); Vaingurt 2008, 213n.17 (Gastev and cybernetics). Barrault’s famous horse mime was already witnessed by Antonin Artaud and would still, in Grotowski’s 1975 “University of Research”; *War Horse* opened in London’s National Theatre in 2007 and is remarkable, here, for the contribution of Handspring Puppet Company; Cuesta is cited on the basis of his appearance in the British Grotowski Conference, June 14, 2009, at the University of Kent, Canterbury.
18. Dixon 2007, 319–21 (extracted), 13–14, 273, 305, 316–18; Clark 2003, 13, 16; Hayles 1999, 206.
19. Boivin 2008, 178; Ihde 2002, 3, 11; Hayles 1999, 4, 291 (referring to Latour 1995); Clark 2003, 4, 6, 8, 31–33.
20. Hayles 1999, 286, 4–5, 84, 288; Causey 2006, 52; Salter 2010, xxix; Braidotti 2006, 198–200; forthcoming.
21. Ingold 2000b, 218 (extracted), 215–16; Clark 2008, 139; Kershaw 2007, 303, 306, 309–11; Sweetser 2003, sec. 5; Avigal and Rimmon-Kenan 1981, 22–23.
22. Hayles 1999, 288, 291; Kershaw 2007, 317–18; Lakoff and Johnson 1999, 566; Johnson 2007, 281–83.

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