Pedestrian Performance:

A Mapped Journey

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ABSTRACT

This thesis is located within the discourse of pedestrian performance, an area of research which has emerged from a recent proliferation of site-based works that are concerned with walking as an aesthetic and performative practice. However, my research seeks to expand the field beyond studies of site-based performances. Through placing emphasis on the action of walking itself within performance, I argue that pedestrian performance is an umbrella term for a host of performances that utilise walking.

Beginning at the turn of the twentieth century, I present a mapped journey of pedestrian performance, with each chapter in my thesis acting as a waymarker. Each waymarker is shaped by a distinctive spatial arrangement, plotting a journey from the theatre to the site. Although there is a sense of chronology in this journey, its structure lies principally in the subtle shifting of the spatial arrangement of the performer and audience.

The first waymarker is that of the theatre, where I examine the manner in which the journey has been staged and the kinesthetic empathy of a seated audience. I then move to the overlooked staging of promenade performance, exploring the varying tensions incurred by putting an audience on their feet. From here I investigate the familiar territory of site and how walking allows us to distinguish between site-specific and situation-specific performances. Finally I address the non-site, illustrating how this theory of land artist Robert Smithson, can enhance our understanding of a recent wave of pedestrian performances which involve journeys to sites that cannot be reached.

I close this thesis by presenting a more cohesive illustration of pedestrian performance, illustrating its varying incarnations within an expanded field. Such an expansion of the landscape allows the pedestrian performance scholar to discern between the different ways in which walking and the journey motif has been utilised in performance. Furthermore, it also reveals a legacy of this mode of performance which predates its popularity in site-based works, enabling a dialogue to occur between scholars of both theatre and performance studies.

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INTRODUCTION: ORIENTATION

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Figure 0.1 Richard Long, 'A Line Made by Walking' (1967). Source: Richard Long.

We all walk the line. We have an end and a beginning which is joined to
a much longer invisible line in the past and in the future.

Richard Long (2002: 9)

THE LOCATION

This thesis is located within the discourse of pedestrian performance, an area of research which has emerged from a recent proliferation of works that are concerned with walking as an aesthetic and performative practice. The reason I have chosen to adopt the term 'pedestrian performance' is two-fold: firstly because it is a term already used in performance studies (Lavery, 2009b) and secondly, because the duality of the term 'pedestrian' has an appropriateness to this thesis. As a noun it relates to a person on foot, as an adjective it also can refer to something prosaic and quite reserved. Such a dualism is important to recognise, because on a superficial plane it echoes the different uses of walking both within the context of site-based performances and within the theatre where it has been largely overlooked.

It is within this oversight that this thesis is situated, widening the gaze of the pedestrian performance scholar to encompass the theatre stage and through this retrospective frame illustrate a legacy of pedestrian performance in a new context. However, it is important to note that this thesis will not seek to further emphasise any sense of dichotomy between these two contexts, but rather illustrate common ground between them. It is this journey between theatre and site that this thesis seeks to map, a terrain that features areas of conflict and concordance. By plotting such a route I will illustrate not a definitive history of pedestrian performance, but an additional one that presently has not been mapped in detail.

As I will elaborate on further in Chapter One, one of the difficulties of ascertaining pedestrian performances lies in the functionality of walking. In the theatre, walking moves the performers across the stage and the audience to their seats. This practicality is also found in site-based performances, in which audiences and performer walk within or between different sites. However, the roots of pedestrian performance begin to manifest themselves when the walking goes beyond transportation and becomes an intrinsic part of the performance.

It is therefore difficult to pinpoint a concrete beginning to pedestrian performance; however, I would argue that one of the principal catalysts for it lies in a crossroads between theatre, art, and the emerging performance art during

the 1960s and 1970s. Here, a combination of a movement away from the institution of the theatre, experimentation with different forms of staging and an emphasis placed on the body and its movement through space, were all contributing factors in its development. By following this history, we can begin to perceive the different roles walking has embodied within art, performance and theatre, which have shaped the field of pedestrian performance. The freedoms espoused in creating work outside of the gallery or theatre institution became realised spatially through the act of walking, an act that contrasts sharply with the seated audience of a conventional theatre[1].

Within art, the minimalist sculptures of the 1960s presented the foundations for site-specific work (Kaye, 2000: 2; Wilkie, 2007a: 90). These were "initially based in a phenomenological or experiential understanding of the site" (Kwon, 2002: 3), forcing a "self-conscious perception in which the viewer confronts her own effort 'to locate, to place' the work" (Kaye, 2000: 2). Carl Andre's *Lever* (1966) was one such sculpture, existing as a "single line of 139 unjoined firebricks" (Bourdon, 1995: 103). As David Bourdon describes, "Andre deliberately chose a room with two entrances, so that from one entrance the spectator had a vista of an unbroken line of bricks, while from the other he confronted its terminus" (1995: 103). The interpretation of the work was therefore dependent upon from which entrance it was approached, acknowledging the importance of mobility in the audience's gaze.

During this decade, artists were also making walking-based art outside of the gallery space. In *Cityrama 1* (1961), Wolf Vostell took people on a walk through the city "to bombed sites/backyards/scrapyards/ etc." (Vostell in Kaye, 2000: 116). During this walk, spectators were "instructed to perform specific activities at twenty-six designated sites" (Garner Jr., 2002: 102). For Stanton B. Garner Jr. the city here became a defamiliarised space, its theatricality creating scenes from its routes and locales (ibid: 102). Walking allowed Vostell's chosen sites to remain linked, suggesting the existence of a single sited art work on a much larger scale. The walking of the spectators sustained this sense of

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[1] For a comparison of the different performance rules adopted by Theatre and Site, see Fiona Wilkie's article, 'Kinds of Place at Bore Place: Site-Specific Performance and the Rules of Spatial Behaviour' (2002a).

defamiliarisation, as the boundaries between the urban and aesthetic became difficult to determine (ibid: 102). This uncertainty as to the boundaries of performance site and everyday space will be further examined in Chapter Three, where I examine site-based pedestrian performance.

A year after Andre's *Lever,* we have an important landmark in pedestrian performance history, as for Francesco Careri, an architect, academic and member of urban art workshop Stalker, 1967 was the year of walking (2002: 170). This was the year that English artist Richard Long walked out a line on a grassy plain and then referred to it as a sculpture (Figure 0.1), and the same year that American artist Robert Smithson conducted his tour of the *Monuments of Passaic* on the outskirts of the city[2]. For Long, a walk "expresses space and freedom and the knowledge of it can live in the imagination of anyone, and that is another space too" (in Lippard, 1983: 129). Long has walked across the globe, creating temporary sculptures that often consist of intricate lines and rings of stones. However, often due to the remoteness of such sculptures, they are mostly exhibited as photographs and text, with some brought into the interior space of the gallery. In his photographs, Long only presents the trace of the walk, inviting the spectator to imagine the walker. Towards the end of sixties, we begin to perceive an answer to such an invitation, with "conceptual art's rejection of traditional materials of canvas, brush or chisel" bringing the body itself to the forefront (Goldberg, 2001: 152).

In *Walking in an Exaggerated Manner Around the Perimeter of a Square* (1967-68), Bruce Nauman, "one of the first of the body artists" (Carlson, 2004: 112), presents a film in which the viewer witnesses his walking. His repeated circumnavigation of this small square places emphasis on the walker and their performance of the path. This chimes with Careri's assertion that the perception of the path in art was beginning to shift from that of sign and object to that of something experiential (2002: 120). It is within this emphasis on *experience,* of perceiving the path as a site of performance, that we can begin to perceive an establishing thread for pedestrian performance.

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[2] See Chapter Four.

Running parallel with this artistic thread of pedestrian performance was the utilisation of walking in theatre and its presence in the alternative theatre movement. During 'the year of walking', Richard Schechner founded The Performance Group in New York, an 'environmental theatre' which sought to experiment with the actor/audience relationship through ending the traditional bifurcation of space (Schechner, 1994: xxvi). Schechner asserts that performers "need to take advantage of the audience's mobility, considering it a flexible part of the performance environment" (ibid: xxxvi). In environmental theatre walking symbolised an overstepping of the spatial divide between audience and performer, creating a shared space that invited a more collaborative relationship.

This sense of democracy between performer and audience was one of the corner stones of the alternative theatre movement of the 1960s, specifically the events of 1968. As journalist Sandy Craig writes, across "the world, large-scale, revolutionary demand by students, workers and peasants were answered by massive and brutal repression ordered by governments of every political leaning" (1980: 15). In 1968 theatre censorship was abolished in Britain, which not only paved the way for more provocative content, but also allowed for more improvisational forms of performance (Yarrow and Frost, 1992: 222). With regards to pedestrian performance and its theatrical heritage this is significant, because a performer's spatial freedoms were now met with textual ones, in which the desire to utilise more challenging forms of staging was not hindered by a need to adhere to a rigid performance text verbatim. For example, in Britain, promenade performance was resurrected in the 1970s, returning to the traditions of medieval pageantry to flirt with the spatial conservatism propagated by some of the mainstream theatres (Kershaw, 1992: 191). This type of staging found favour with certain leftist groups such as Joint Stock Theatre (1974) because of the "certain democratic dimension" it possesses, allowing its audience the freedom to walk during the performance with the performers (Forgione, 2005: 673). As will become evident in Chapter Two, such staging found favour elsewhere in Europe at this time, evidenced in the work of Peter Stein, as well as Ariane Mnouchkine and Théâtre du Soleil.

Throughout the 1970s, the new genre of performance was attempting to distance itself further from the traditional theatre, although Marvin Carlson suggests that this was still a difficulty in its earliest stages of development (2004: 114-115). For Carlson, performance was beginning to become divided into two types: those that consisted of a single artist "rarely playing a 'character,' emphasising the activities of the body in space and time" and the spectacular, which shifted attention away from the body to the environmental and the site-specific (ibid: 115). In Britain, Welfare State (1968) were extremely influential within the latter, with their large-scale outdoor events featuring "fireworks, elaborate costuming and properties" producing "an almost infinite variety of natural and constructed environments" (Carlson, 2004: 117). The group have often used processions in their work, a type of mobile show, which seeks "to take out to the ordinary people that which is usually hidden away inside and shown only to an elite" (Mason, 1992: 156). In such performances, walking acts as a means "to reach an audience that would not normally go to watch theatre", in a bid to dissolve any class elitism associated with it (ibid: 144). This notion of taking theatre 'to the people' has assisted in firmly locating the act of walking and pedestrian performance research in modes of performance that are situated outside of the theatre building.

The term site-specific theatre began being applied to performances during the 1980s[3] (Wilkie, 2007a: 89), "with companies such as the influential Welsh-based Brith Gof popularizing the form" (Wilkie, 2002b: 141). Questions such as: "What is text? Where is the stage? Who acts?" retained their pertinence within spaces further removed from the theatre (Jakovljevic, 2005: 98). Co-founder of Brith Gof, Cliff McLucas, highlights the significance of a trialectical synthesis between place, public and performer, which although enmeshed with one another, carry equal weight in the devising and realisation of the performance (in Kaye, 2000: 54-55). Despite the introduction of models such as this, which sought to better understand the form, for Carlson site-specific performances in this decade were categorised as such because of their staging in non-theatrical places (2004: 119) – what could be termed retrospectively as "site-generic" (Hodge, 2001: n.p.).

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[3] Some of it emerged out of community arts practice in the 1970s (Persighetti, 2000: 8).

It was largely in the 1990s at the 'turn' to spatial theory in a myriad of disciplines (Rendell, 2006: 17-18), that site-specific performance achieved more popularity, and the site itself and its respective history became woven into the performance text (Wilkie, 2002b: 141). However, despite this increased sense of specificity with regards to the locating of the performance, according to site-specific researcher Fiona Wilkie, the term 'site-specific' is still a common description for any performance existing in a specifically outlined space outside of the "primacy of the metropolitan theatre building" (2007a: 87-88).

Since then, there has been a shift in works, from a desire to take audiences to "locations to which access was under usual circumstances restricted" to that of rendering "familiar places unfamiliar" (Pearson, 2010: 40). This latter shift is reflected in the neo-situationism of artist-performers Wrights & Sites (1997-)[4] and their afunctional drifting, but also in promenade theatre companies such as Grid Iron (1995-) and Burn the Curtain (2008-) which theatricalise public pathways and spaces. Such a change has invariably unhinged the literal nature of site and its specificity, making way for a site that is improvisational, immaterial and physically accessible to its spectators.

> Today there certainly seems to be a fascination with walking among artists, as a way perhaps of engaging with concepts and experiences of place, space and site. By relating one location to another in a particular sequence, walking provides a way of practicing space through time and time through space.

(Rendell, 2006: 185)

Pedestrian performance is a recent evolution of site-based work that has developed from such a shift, suspending the rigidity of a site and favouring *mobility* (Pearson, 2010: 7-8). The popularity of walking and the journey motif in site-specific performances at the beginning of the twenty-first century has for academic and pedestrian performer Carl Lavery, suggested that "existing models of site-specific performance are no longer tenable" (in Bradby and Lavery, 2007: 53). For Lavery, "site-based performance fails to account for larger spatial practices that transcend the theatrical frame it places around a delimited location", suggesting that the implication of boundaries expressed by

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[4] See Chapter Three.

the term 'site' render it ineffectual for this type of performance (ibid: 53). This is echoed by Wilkie in her view that "the journey offers a version of the site-specific that is shifting, unfixed; a literal exploration that seems to invite direct connections with a metaphorical exploration" (2007a: 99)[5]. The limitations of site within pedestrian performance will be explored in further detail in Chapter Three.

As will become evident in my subsequent literature review, the distancing of performance art from the narratological tradition of the theatre has meant that the theatrical thread illustrated above has remained largely overlooked in pedestrian performance. The disregard for the theatre articulated by some exponents of site-specific performance [6] has in effect tied walking to a metaphorical journey or exodus from the theatre space itself – a getting out of the "church" (Persighetti, 2000: 11). However, Phil Smith, of Wrights & Sites, asserts that despite his pedestrian performance work beginning as "an anti-theatrical act, […] elements of theatricality have resurfaced in its practice", suggesting that for some, theatrical convention is an unavoidable component (2009a: 81). Citing Schechner, Wilkie suggests that the creation of site is echoic of the transition from space to place found in the creation of the earliest theatres (2002a: 250). Such artifice still has an active presence in site-based performance, but the sometime absence of a clear demarcated stage between audience and performance has led to a "blurring of the boundaries between fact and fiction" (Turner, 2000: 39-40), which can "prevent the 'theatre' that audiences bring with them" (McLucas in Pearson, 2010: 175). Academic and member of Wrights & Sites, Cathy Turner, professes an interest "in a theatre where the fiction is the reality, which can be inhabited and altered by the audience", suggesting a suspension of disbelief with regards to not only the performance, but the place in which it is situated (2000: 39-40). Additionally, one of the important debates raised by site-specific performance for Wilkie lies in "*theatreness*" (2007a: 102 [original emphasis]), and how it allows us to look objectively at this institution by being "out of place" (2002a: 255).

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[5] This particular observation will be expanded upon in the third chapter of this thesis with reference to curator Claire Doherty's term, *situation-specific.*
[6] Mike Pearson refers to the theatre as "a spatial machine that distances us from the spectacle" (in Wiles, 2003: 2).

This observation is echoed by academics such as Nicolas Whybrow and Jen Harvie who have assisted in acknowledging the meeting of theatre and walking, with the former for instance highlighting the resonances between Brechtian epic theatre and the city of Berlin (2005). Whybrow's works in particular have presented a strong foundation for the journey that this thesis seeks to map, presenting an inlet for studies into pedestrian performance to draw from the theatre. The origins of site-based performance as an escape from the theatre, have made the journey from theatre to site a one-way trip (Wilkie, 2002b: 154). In lieu of such an ideology amongst some researchers and practitioners, what this thesis suggests is a daring and perhaps seemingly odd proposition – to convert the 'one-way street' into a path that allows a 'return'. Nevertheless, as will become apparent in the later outlining of the structure of this thesis, there is evidence to suggest that within pedestrian performance a return to the familiarities of the theatre has in part already occurred.

Having briefly outlined the origins of pedestrian performance within alternative theatre and site-based performance, what follows is a critical bibliography of the principal publications concerned with this mode of performance and their relevance to this thesis. These works in particular cement the above assertions that current research within pedestrian performance studies is primarily located within the territory of the site and the intersections of performance with the everyday.

THE LANDSCAPE

The primary landscape of academic resources pertaining to pedestrian performance is ample but expanding, assisted in part by a recent increase in the number of books on the history of walking itself. The most significant of these are Rebecca Solnit's *Wanderlust* (2001) and Francesco Careri's *Walkscapes* (2002). The former presents an expansive examination of walking and its significance throughout history, drawing upon a plethora of different intellectual and philosophical mindsets, ranging from the varying theories of bipedalism to pilgrimage. In 2010 it was adapted into a play by American director Matthew Earnest, and is one of the case studies analysed in the first chapter of this thesis. Careri's book however is much more academically

rigorous than *Wanderlust*, focusing entirely on walking as an aesthetic practice, a field that occupies a small chapter within Solnit's book. For Careri, walking was "man's first aesthetic act", giving rise to ideas of territory and borderlines which are acknowledged and crossed by the walker (2002: 20). After examining the Palaeolithic walking habits of humanity, Careri moves to Dadaism and their failed walking 'performances' in 1920s Paris, before tackling the significance of the path in Land Art and architecture. Both *Wanderlust* and *Walkscapes* are widely quoted within studies into pedestrian performance, and this thesis draws from them as a means to cement the conclusions it formulates concerning the inherent performativity of walking and its origins.

As for writing, the most precise examination of the current landscape of pedestrian performance is found in Carl Lavery's chapter, 'Mourning Walk and Pedestrian Performance: History, Aesthetics and Ethics' (2009)*,* in which he presents "A Brief Literature Review", in addition to deliberations on why this mode of performance has had a resurgence (2009b: 42-45). For Lavery, pedestrian performance highlights "the essentially performative quality of the landscape" in which audiences "are looking for a particular form of aesthetic pleasure that is essentially unbounded" (2009b: 46). Its emphasis on walking in an 'unbounded' and performative landscape clearly indicates that for Lavery this mode of performance lies outside of the institution of the theatre. Lavery himself is one of the most prolific researchers of pedestrian performance, and his extensive writing within the field is primarily utilised within the latter half of this thesis.

Within his literature review, Lavery suggests an "original approach to walking and performance" in Mike Pearson's and Michael Shanks' *Theatre/Archaeology* (2001) (ibid: 42). This particular work examines the points of correlation between the principles of theatre and archaeology, providing a methodology for devising and analysing site-specific performance. The authors "focus on the relationship between walking and various forms of site-specific theatre" (ibid: 42). Here, adopting social-anthropologist Michel de Certeau's description of walking as "a spatial acting out", the researchers present a cast of walking roles for the site-specific practitioner/spectator to assume, drawn from a variety of different fields including philosophy, literature and cultural geography (in

Pearson and Shanks, 2001: 138). However, in his later publication *Site-Specific Performance* (2010), Pearson refines and expands these roles, which now comprise of: the *tourist*, the *walker,* the *wayfarer*, the *flâneur,* the *derivist,* the *psycho-geographer,* the *nomad* and the *rambler* (2010: 19-21). Such roles encapsulate the current influences on pedestrian performance work from other disciplines, but they also illustrate the multitude of ways in which a site can be encountered, experienced and acted out. This thesis will examine the significance of some of these roles when relocated to the theatre – in addition to illustrating the existence of other types of walking – thus extending this lexicon.

The publication that is devoted entirely to the relationship between walking and performance is that of *Walking, Writing & Performance* (2009)*,* which contains Lavery's aforementioned chapters. Its origins lie in editor, Roberta Mock and her realisation "that (at least) three people whom I knew fairly well generated autobiographical performance texts by engaging with the fluid relationships between specific places" (2009: 7). Academics and pedestrian performers Carl Lavery, Phil Smith and Dee Heddon each present a scripted example of an autobiographical pedestrian performance that they have devised. Each script is accompanied by additional material from each author that outlines the origins of their respective works and illustrates their varying approaches to walking and performance. Dee Heddon's performance, *Tree* (2003), is one of the case studies discussed in the fourth chapter of this thesis.

The significance of Mock's publication lies in its sole devotion to walking and performance, yet it also highlights the importance of autobiography in such works, which do not provide audiences with an actual experience of walking per se, but an experience of the performer's experience. The works within this book are all *about* a walk already undertaken, in which the title, *Walking, Writing & Performance* illustrates a segmented process rather than a trialectical synthesis of all three. Indeed all of the works are situated within a spatial relationship similar to that of the orthodox theatre, with a demarcated space separating the pedestrian performer from the audience. There is a sense of irony therefore in that the first principal text devoted to pedestrian performance is concerned with works that take place within quite a traditional spatial arrangement, rather than in works that allow their audiences the freedom to walk also. This is where the

sense of a 'return' to the theatre lies. However, as will become clearer in the fourth chapter of this thesis, this return is not a complete one and in reality the familiar spatial relationship utilised within such works has a different set of motivations.

One of the most original contributions to the field of pedestrian performance is that of Nicolas Whybrow's *Street Scenes: Brecht, Benjamin & Berlin* (2005), echoing Richard Schechner's view that the model influencing the theatre is the streets (1994: xxix)*.* Whybrow's mixture of autobiography, as well as engagement with figures such as the *flâneur,* resonates with the above texts. However, its significance to this thesis lies in its highlighting of the performativity of place through the ideology of epic theatre purveyed by Bertolt Brecht. This publication illustrates first-hand how ideas and principles of theatre can exist with those espoused within performance studies, an amicable coexistence reflected later in Jen Harvie's *Theatre & The City* (2009) and *Performance and the Contemporary City* (2010), edited by Whybrow. This latter publication features an assortment of fragments from a variety of sources across disciplines, with walking featuring prominently throughout. Whybrow continues such a thread through *Art and the City* (2011), in which he examines the "notion of the city itself as a performing and performative entity" (2011: 22) through his own encounters with artworks as a walking spectator. His work is highly significant to this thesis, influential on ideas concerning site and the performativity of the everyday, but also approaches from within the theatre.

An overlooked precursor to this theatrical thread within performance and place exists in Elinor Fuchs and Una Chaudhuri's expansive *Land/Scape/Theater* (2002)*,* which engages with ideas of landscape that are later echoed in Mike Pearson's *In Comes I: Memory and Landscape* (2006)*.* However, whilst Pearson's book is concerned principally with the correlation between landscape and site, *Land/Scape/Theater* illustrates the ways in which landscape has been staged, and consequently the relationship between the theatre and the landscape it is located within. In their introduction, Fuchs and Chaudhuri highlight the seemingly contradictory juxtaposition of landscape and theatre.

> In contrast to the open countryside and panoramic views that we associate with landscape, theater summons the very image of interiority: one imagines a stage "interior" inside a windowless performance space, inside an urban edifice, at the heart of a dense metropolis.

> (2002: 1)

There are echoes here perhaps of the apparent contradictions of locating pedestrian performance in the theatre, and akin to the subsequent writings in *Land/Scape/Theater,* this thesis seeks to challenge such a perception. A focal point of the publication is that of a section entitled 'Steinscapes', which examines American playwright Gertrude Stein and her concept of the landscape play, which was influenced by the conventions of landscape painting rather than those of drama (Bowers, 2002: 121-144). In Chapter One of this thesis a similar proposition is made with reference to Matthew Earnest's *Wanderlust* and the concept of the labyrinth play. Although not so much placing emphasis on the action of walking, *Land/Scape/Theater* is worthy of note because it again illustrates how studies into performance and place have not been wholly consigned to site-specific practices, and that theatre is also a part of what Mike Pearson refers to as a "placial turn" within certain disciplines at the beginning of the twenty-first century (2010: 108).

A recent illustration of the coexistence of theatre and performance studies with relation to pedestrian performance is located in a themed edition of *Performance Research* entitled *On Foot* (2012), co-edited by Lavery and Whybrow*.* Through placing emphasis on the foot in performance rather than the action of walking, the recent legacy of pedestrian performance within the context of site-based works was partially sidestepped, allowing for more of an inclusion of the theatre, in conjunction with recurring disciplines such as performance studies and cultural geography. This consequently illustrated a more expansive spectrum of the different performative possibilities of the feet, and it perhaps could be speculated that such inclusivity may prompt the same widening of the field of pedestrian performance studies that this thesis seeks to encourage. The two key articles in relation to this thesis, Martin Welton's 'Getting Things Off the Ground: Pedestrian feelings'*,* and Esther Pilkington and Martin Nachbar's 'We Always Arrive in the Theatre on Foot'*,* both highlight the importance of the theatre in pedestrian performance studies, and have been

particularly useful in the writing of the first chapter of this thesis. The former illustrates the significance of the feet on the stage, whilst the latter concerns the journey made by the audience to the theatre itself.

Expanding the field to incorporate other discourses outside of theatre and performance studies, the pedestrian performance scholar can draw from a large number of disciplines that each highlight a different facet of walking. One of the principal figures is that of the aforementioned social-anthropologist Michel de Certeau, who's chapter, 'Walking in the City' (1984) has proven influential, through its relation of the structures of language to structures of walking. In their introduction to *Performance and the City* (2011), D.J. Hopkins, Shelley Orr and Kim Solga acknowledge such an influence, however, they ask:

> […] at what point does the idea of the urban 'text' fail fully to account not only for the multiple physical, material, and psychic interactions between city and citizen, but also for the city as a space of tension and negotiation framed in countless ways by formal and informal works of performance?

<div align="right">(Hopkins et al, 2011: 5).</div>

They argue instead for an awareness of other models as well, that draw from ideas associated with performativity, in order to better understand the relationship between performance and urbanity. Whilst this thesis acknowledges the limitations of de Certeau's 'city as text' metaphor, it does still strike a chord with some of the case studies discussed. Furthermore, de Certeau's writing on walking extends beyond such a model, and his ideas concerning the placelessness of the walker also having relevance (1984: 103).

Within socio-ethnography, Marc Augé's concept of the non-place and its origins within the speed-obsessed and technologically driven present, has contributed to the spirit of resistance perpetuated by walking, determining "a more fluid and mobile mode of interaction with our surroundings" (Lavery, 2009b: 47). This pitting of supermodernity against walking will be first explored in relation to *Wanderlust* and its staging, presenting a novel means of addressing non-place within the theatre.

This disdain for modernity is also evident in one of the principal influences on pedestrian performance practice, that of the Situationist International (1957-1972). Their particular use of walking, the *dérive* (the 'drift') in conjunction with

other tactics, were employed to undermine a post-war society of spectacularisation that was isolating itself. In Chapter Three of this thesis I will examine how these principles have been adopted in the twenty-first century, with particular reference to the artist-academic collective Wrights & Sites (1997 -).

Within anthropology, *Ways of Walking: Ethnography and Practice on Foot* (2008), edited by Tim Ingold and Jo Lee Vergunst, further acknowledges the often overlooked importance of walking in anthropological research by placing equal emphasis on the site of research and the journey to it (2008: xi). Chapters significant to this thesis include Tim Edensor's 'Walking Through Ruins' and Raymond Lucas' ''Taking a Line for a Walk': Walking as an Aesthetic Practice'. The former casts the industrial ruin as "defamiliarized space" and highlights the socially accepted manner in which people are expected to navigate the city (Edensor, 2008: 129). These observations have particular resonance with the third chapter of this thesis, which concerns the meeting of pedestrian performance with the everyday. The latter publication informs my analyses concerning the legacy of pedestrian performance as an aesthetic practice, with particular reference to the figure of the *flâneur,* as already evidenced within the writings of Whybrow and Careri.

Another key academic writing in *Ways of Walking* is Hayden Lorimer, who, along with John Wylie and Tim Cresswell, has been critical in highlighting the significance of walking and mobility as a whole within cultural geography. In his chapter with Katrin Lund entitled 'A Collectable Topography: Walking, Remembering and Recording Mountains' (2008), Lorimer highlights the significance of walking as mnemonic and the sociality that can accompany it. Wylie, meanwhile, through his article 'A Single Day's Walking: Narrating Self and Landscape on the South West Coast Path' (2005) and book *Landscape* (2007), highlights the legacy of walking as an aesthetic and performative act through the relationship between landscape and art. He, like Mike Pearson and Michael Shanks, recognises that "there is no such thing as 'walking-in-itself'" and that there "are only varieties of walking" (2005: 235). Meanwhile Cresswell, through what he terms 'geosophy', highlights the politics of mobility itself, and

his observations concerning a deviance of mobility within place have been particularly useful within the third chapter of this thesis (1996: 25).

Having sketched out the landscape of pedestrian performance research, I will now outline the chosen methodology and structure that this thesis adheres to and my reasoning for it.

THE PATH

The initial premise of this thesis was to ascertain what correlations could be drawn between theatre and site if the action of walking is given emphasis in performance. As a result, it is not underpinned by a particular theoretical viewpoint but rather builds theories from its analyses. The chosen methodology of this thesis is that of a qualitative historical study of pedestrian performance which borrows from some of the principles of grounded theory. Grounded theory originated within the field of sociology and consists "of systematic, yet flexible guidelines for collecting and analysing qualitative data to construct theories 'grounded' in the data themselves" (Charmaz, 2006: 2). It was defined by Barney Glaser and Anselm Strauss (1967) who suggested that generating "a theory from data means that most hypotheses and concepts not only come from the data, but are systematically worked out in relation to the data during the course of the research" (1967: 6). It is also accommodating of "mixed methods", meaning that in relation to this thesis I have been able to utilise different means of analysing pedestrian performances that can be specifically attuned to their respective context (Charmaz, 2006: 9). Such an approach is one born from a need to be pragmatic, as I will be examining a broad range of different performances within the theatre and the site. Many of these forms of analysis are contingent on the amount of secondary research available for each respective performance, but principally they are chosen to best highlight the significance of their use of walking.

In a bid to establish an appropriate sense of scale with reference to the legacy of pedestrian performance within the theatre and the development of site-based performance, this thesis will be focusing primarily on works within the western tradition of performance (Europe and North America) from the beginning of the twentieth century to the beginning of the twenty-first. This is because studies

into the relationship between walking and eastern performance history are much more substantial, as evidenced by research in Noh and Kabuki theatre[7]. With the exception of site-based studies, the theatrical legacy of walking in western performance is not as established, and therefore this thesis seeks to rectify this.

To traverse this period of time effectively, the structure of the thesis is pinpointed by a series of case studies in which walking has particular significance. Such an arrangement means that my analyses can retain an appropriate degree of detail within such a large historical field. These case studies are grouped together around four types of staging/situating synonymous with walking and performance, and are each assigned a chapter in this thesis. They comprise the stage, the promenade, the site and the non-site. The defining properties of each of these four waymarkers are not completely fixed and as a consequence some of the case studies discussed embody a synthesis of multiple types (e.g. site-specific promenade). Furthermore, although the overall structure of the thesis appears to adhere to a loose chronology, there are of course overlaps in which parallel histories occur.

It would be injudicious to suggest that these four waymarkers suggested plot a complete history of pedestrian performance, or that they highlight all of its incarnations within the peripheries of the theatre and the site. Instead, I have chosen to highlight connections between the theatre and the site that have been overlooked (the promenade) and not considered (the non-site), in a bid to further studies within pedestrian performance as a whole.

It is important to note that although this structure suggests a physical journey from theatre to site, not all the practitioners discussed in this thesis have made such a journey. Some are solely interested in theatre, and others encountered site-based performance from different points of origin. Therefore, the intention of this journey structure is to further blur the dissonance between the theatre and the site through a more organic sequence of analyses that further highlight the significance of the metaphorical journey in pedestrian performance.

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[7] See *The Training of Noh Actors: And The Dove* (Griffiths, 1998) and *The Kabuki Theatre* (Ernst, 1956).

Each chapter begins with a contextualisation of the respective type of staging/situating which presents the key theories associated with it. The remainder of the chapter concerns an application of these theories to a selection of case studies in a bid to deduce how the action of walking strengthens or weakens their applicability. The chapter then concludes with a comparative analysis between the case studies, highlighting ideas of interest that are relevant to pedestrian performance studies and assist in expanding the field.

Chapter One, 'Treading the Boards', focuses its attention on the orthodox stage and the traditional demarcation of the performance and audience space. The aim of this first chapter is to illustrate how the theatre can provide a rich body of new research to the emerging scholarly discourse of pedestrian performance. In its introduction it suggests how the theatre's lack of attention within pedestrian performance studies is due to an overlooking of the significance of the feet in the western performance space. Through its analyses it explores the concept of the metaphorical journey and how this has been conveyed through experiments in scenography, textual structuring and performer physicality.

Chapter Two, 'Walking between a Divided Stage' builds on the analyses of the preceding chapter by examining a selection of performances that require their audience to walk between stages of action. With promenade existing as the only form of theatrical staging that places emphasis on the action of walking for its audience, this chapter begins by addressing why it has received very little attention in both theatre and performance studies. The ensuing analyses seek to rectify this fact, highlighting how the ambiguities found within the defining of this mode of performance have prompted it to occur in various incarnations. With little secondary research grounding this mode of pedestrian performance and in the interests of cohesion, I will borrow from two theoretical frameworks originating from previous analyses of this mode of performance.

Chapter Three, 'Walking between Site and Situation', returns pedestrian performance to the familiar territory of the site, in which the imposition of narrative found in promenade performances is lessened by the increased emphasis on the place of the performance itself. Here with the aforementioned

shift from a fixed and material perception of site to a more mobile and immaterial realisation, I illustrate how curator Claire Doherty's (2004) term *situation-specific* is a more appropriate expression for certain site-based pedestrian performances. The ensuing analyses seek to strengthen this assertion, whilst simultaneously examining the ways in which practitioners have negotiated tensions between place and performance through walking.

Chapter Four, 'Non-Tripping between Site and Non-Site', extends the perception of the mobile site further, looping back to the similar ideas of metaphorical or imagined journeying encountered in the first chapter. Acting as a response to the autobiographical works presented in *Walking, Writing & Performance* (Mock, 2009), this chapter concerns itself with pedestrian performances devised from a specific site, but not situated within it. Such a situation prompts an imaginative journey between these two locations, and I adopt artist Robert Smithson's model of the *non-site* to highlight the significance of such works.

This thesis will then conclude by highlighting the significance of the principal findings of each chapter and how they facilitate an expansion of the field of pedestrian performance studies. Finally I will reiterate the original contribution this thesis is making: that by widening the gaze of the pedestrian performance scholar we can acknowledge the longer 'invisible line' that this mode of performance is a part of.

CHAPTER ONE: TREADING THE BOARDS

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Figure 1.1 Steve Wagner '*Wanderlust*' (2010) Source: Kevin Charnas.

A man walks across the empty space, someone else is watching him, and this is all that is needed for an act of theatre to be engaged.

(Brook, 1968: 9)

WALKING ACROSS THE EMPTY SPACE

Peter Brook's widely quoted opening to *The Empty Space* illustrates how the simple action of walking on stage has always had an active presence in theatre. Walking for Brook becomes 'an act of theatre' in itself, establishing the bifurcation of space that separates the traditionally seated audience from the mobile performer. However, as I will illustrate in this chapter, walking has a legacy in twentieth century theatre beyond that of establishing this familiar territory.

Rebecca Solnit's observation that walking and travelling have "become central metaphors in thought and speech" (2002: 73) is recognised in the theatre also with "everyday phrases used by theatre practitioners, such as 'treading the boards', 'doing a walk-through', and 'finding the right posture'" (Lavery, 2012: 3). There are it seems two types of walking encountered here (the literal and the metaphorical), and their relationship permeates theatre-making. Walking and the motif of the journey are evocative metaphors for some directors and actors, because it suggests a process, and one that has resonances with a myriad of processes within the devising of theatre. The analyses in this chapter will focus on the role walking plays in three processes that shape the creation of a theatre performance: staging, performer training and audience reception.

NO FEET

The research conducted for this thesis suggests that the principal staging techniques that place significance on the action of walking, originate primarily within an eastern theatre tradition. Noh theatre for example, performed since the fourteenth century in Japan, employs a type of walking known as *Suriashi,* which "is the art of sliding the foot, ensuring that it never completely leaves the floor" (Griffiths, 1998: 38)[8]. It is part of a triadic relationship with that of the basic body position (*Kamae*) and movement forms (*Kata*), which must be all given equal attention by the performer in order to avoid diluting the aesthetic effect of the performance (ibid: 38). Japanese director Tadashi Suzuki continues this attention to walking in his performance work, through what he terms the

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[8] There are similarities here to Rudolf Laban's exercises of the *glide* and the *float* (Leach, 2008: 114).

"grammar of the feet" (1986: 3). In his book *The Way of Acting* (1986), he presents an interesting series of observations regarding the different attitudes to walking in the western and eastern theatre space.

> Since the coming of the modern theatre to Japan, however, the artistic use of foot movements has not continued to develop. This is too bad, because realism in the theatre should inspire a veritable treasure house of walking styles. Since it is commonly accepted that realism should attempt to reproduce faithfully on the stage the surface manner of life, the art of walking has more or less been reduced to the simplest forms of naturalistic movement. Yet any movement on the stage is, by definition, a fabrication. Since there is more room within realism for a variety of movements than in noh or in kabuki, these various ambulatory possibilities should be exhibited in an artistic fashion. One reason the modern theatre is so tedious to watch, it seems to me, is because it has no feet[9].

(in Barba and Savarese, 2006: 148)

Suzuki here suggests a paradox of sorts, in which the feet in the western theatre tradition of naturalism have been reduced to a function of "support and locomotion" (Ingold, 2004: 318), whilst within some of the comparatively stricter techniques espoused by Noh and Kabuki theatre, they are given more attention. However, an argument for the curbing of such 'ambulatory possibilities' in western theatre is due to its possible blurring with dance. Italian performer and theatre director Eugenio Barba, suggests that the "rigid distinction between dance and theatre, characteristic of our culture, reveals a profound wound, a void of tradition, which continually risks drawing the actor towards a denial of the body and the dancer towards virtuosity" (1986: 142). This blurring is of course countered by the birth of physical theatre, where "the somatic impulse is privileged over the cerebral" (Callery, 2001: 4). The origins of this particular type of performance lie in part with French performer and director Jacques Copeau's observing of the traditions of the aforementioned Noh theatre (ibid:8), a style of theatre that proved influential also upon Polish director Jerzy Grotowski and his Theatre Laboratory.

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[9] This is echoed by Martin Welton, who asserts that the "feet must take their place within a hermeneutics of theatrical representation, but the pedestrian negotiation of imagined surfaces is also part of the performer's actual work" (2012: 13).

Grotowsiki is just one of a number of directors who have utilised walking in their performance work, leading to a scattering of walking-related exercises in western theatre. This chapter seeks to highlight the significance of such 'scattering' in the western theatre tradition of the twentieth century (primarily located in Europe with one performance in the United States), in a bid to challenge Suzuki's observation that 'it has no feet'.

SOME FEET

For examples of the utilisation of walking and the journey motif in the development of a performance, the pedestrian performance scholar can draw from a variety of different types of western theatre. Such instances range from the anecdotal [10] to the instructional, in which directors and actors have integrated walking into a respective system for performer training.

Sharon Marie Carnike relates an exercise of Russian director Konstantin Stanislavsky's termed *circles of attention,* in which the performer observes what objects fall within the circle they are walking (2000: 20). Borrowing from Stanislavsky in part, Grotowski later used walking to illustrate *organicity* – acting free of distractions.

> We started to construct his "Acting proposition" around a childhood memory from the age of seven. One of the first things we spoke about were his shoes. He needed to find the physicality of a seven-year-old, and it seemed important that he find the right shoes. They needed to be a little too big for him. He felt such shoes might help him rediscover his particular way of walking as a child.

(Richards, 1995: 78-79)

Grotowski allowed the subsequent modification of his physicality to influence the emotion through a form of regression. In a list of physical exercises suggested in his *Towards a Poor Theatre* (1969), Grotowski explores the 'ambulatory possibilities' of walking by drawing from "ancient and medieval

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[10] Martin Welton in his article 'Getting Things Off the Ground', relates an example from eighteenth century English actor and theatre manager David Garrick, who "advised actors wishing to approach the part of Macbeth – and especially those of 'real genius' – that they should wear cork heels in their shoes in the scene following Duncan's murder, in order that they should 'seem to tread on air'" (2012: 16). Additionally, director Edward Gordon Craig described Victorian actor Henry Irving's walking on stage as "dancing" (in Barba and Savarese, 2006: 165), which again chimes with the blurring of boundaries between theatre and dance mentioned earlier.

theatre in Europe as well as African and oriental theatre" (1975: 110). In his 'plastic exercises' he advocates the importance of studying different types of gait as a means to unmask "those characteristics that one wishes to hide from others" (ibid: 112). Grotowski's idea of 'unmasking' has resonances with French acting instructor Jacques Lecoq in the development of clown walks, which sought to externalise the personal way of walking "buried deep within" the performer (in Bryden, 2010: 362).

> This 'person who walks correctly' is an idea that we carry within us, the idea of a perfect gait, one that is economical and neutral. In other words it does not exist in reality and each one of us walks with different 'faults' which go to make us an individual, different from all others.

> (Lecoq, 2006: 11)

Lecoq, like Grotowski, highlights the infeasibility of perfecting a 'neutral walk', instead choosing to explore the different characteristics of walking and what they denote. Such characteristics, beginning with the feet, allow for an excavation of these 'buried' ways of walking, which itself takes the form of a journey for the performer to internalise.

Such an idea was extended by Grotowski through an exercise that asked his actors to imaginatively traverse different types of terrain, "walking on different types of ground, surface, matter" (1975: 111). This particular exercise was favoured later by improvisation theatre teacher Viola Spolin, who termed it *space substance,* acting as a means to develop imagination and concentration[11] (Emunah, 1994: 184). It also allows the individual ways of walking found within a company of actors, to share common ground, as they are all reacting *to* and simultaneously *sculpting* a shared environment. Such environmental influences on pedestrian performance will be discussed further in the next chapter.

In addition to collectively imagining different terrains to walk across, some directors have chosen to experiment with the rhythmicity of walking through music. In the case of Robert Wilson, an avant-garde director and performer, these have resulted in a number of works that incorporate a significant amount of slow walking, what Maria Shevtsova refers to as the "basic Wilson walk"

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[11] Spolin features other exercises that utilise walking such as *Space Walk* and *Random Walk* (1999).

(2007: 126). Despite Wilson not having a "training system" (ibid: 119), Shevtsova assembles a series of exercises that resonate with the former's method of direction. The level of detail presented in these exercises suggests not only the significance of walking in Wilson's work, but the paucity of walking in western actor training[12]. This paucity has been recognised recently by researcher-performers Esther Pilkington and Martin Nachbar, who, in their article 'We Always Arrive in the Theatre On Foot'*,* present a series of performance exercises which place emphasis on walking (2012: 30-35).

Returning briefly to Grotowski, his observations concerning organicity with regards to walking (see Wolford, 2000: 205) highlight the difficulties in ascertaining its presence in performance as an *action* or a *movement.* Its familiar existence as an 'everyday practice' in contrast to the ritualistic 'extra-daily' practices in which performance resides, have in part contributed to such uncertainty (see Zarrilli, 1998). In *On Acting and Not-Acting* (2002), Michael Kirby suggests that anyone "merely walking across a stage containing a realistic setting might come to represent a person in that place – and, perhaps, time – without doing anything we could distinguish as acting" (2002: 42). Such an observation is ambiguous, because on the one hand it suggests that a performer's walk is indistinguishable from that of an audience's, but on the other, it implies that walking is naturally performative.[13]

This latter suggestion returns us once again to Peter Brook and his creation of *The Walking Show.* In a similar vein to Grotowski revisiting his childhood walking, Brook "asked the actors literally to walk again" (Heilpern in Mitter, 1992: 87). As John Heilpern observed: "It's astonishing – but given the simple direction to do no more than walk, everyone was running […] in the scramble to 'perform', show out" (in Mitter, 1992: 87). Shomit Mitter concluded that in "order to simply walk, the actors must do no more than exist" or "the actors must act without acting in order plainly to be" (1992: 108-109). This assertion echoes that

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[12] It is important to note that a number of these exercises are very similar to those outlined by Tadashi Suzuki in *The Way of Acting,* suggesting a western appropriation of these ideas.
[13] Kirby relates an anecdote regarding a "critic who headed backstage to congratulate a friend and could be seen by the audience as he passed outside the windows of the on-stage house; it was an opportune moment in the story, however, and he was accepted as part of the play" (2002: 42).

of Grotowski and Suzuki, advocating a heightened sense of awareness through the body rather than a "direct transposition of bodily shapes, postures, and training sequences into performance" (Allain, 1998: 78). The difficulties of discerning walking as a performance in itself will be further discussed in my analyses of the case studies of this chapter.

Moving from the literal to the metaphorical, Stanislavsky refers to a need to give actors "various paths" (in Carnike, 2000: 17), which is echoic of Yana Meerzon's book on Russian-American actor and director Michael Chekhov, entitled *The Path of a Character* (2005). Additionally, Polish theatre director Tadeuz Kantor in an essay entitled *My Work – My Journey* (1988) writes: "I rushed into this future, with my eyes wide open and with the feeling of 'greatness' in my rucksack" (1993 [1988]: 17). This again illustrates how the journey as a metaphor has found favour with directors and actors to both articulate and visualise their approach to theatre.

This small series of examples illustrates how an interest in walking as a physical or thematic construct within theatre is not limited to a specific type or movement. This is further evident in the case studies selected for this chapter, which range in style from the symbolic, through the epic to the avant-garde.

KINESTHETIC EMPATHY

In addition to examining the director's approach to walking and its utilisation by actors, this chapter will also analyse the audience's responses to such walking, and more specifically their ability to 'walk' with the performers. The discovery of mirror neurons in cognitive research during the 1990s has provided some validation for "kinesthetic empathy", felt by the audience for the actor (Foster, 2008: 50). To walk, certain motor neurons fire within the brain, yet according to research pioneered by Giacomo Rizzolatti, a subset of these known as mirror neurons "allow our brain to match the movements we observe to the movements we ourselves can perform, and so appreciate their meaning" (Rizzolatti and Sinigaglia, 2008: xii). The action of walking becomes internalised for the spectator. Their perception "activates the same areas of the cerebral cortex that are involved when we experience these emotions ourselves" (ibid: xii). However, it is important to note that the properties and indeed the existence

of mirror neurons in humans have been widely disputed (Lingnau et al., 2009; Hickok, 2009), suggesting that such kinaesthetic empathy although to an extent present, is established by a more complex set of neural processes. This chapter will explore the presence of kinaesthetic empathy, establishing to what an extent a seated audience feels as if they are journeying with the performers on stage.

THE CASE STUDIES

- *Parsifal* (1882) – Richard Wagner
- *Good Soldier Schweik* (1927) – Erwin Piscator
- *Footfalls* (1976) – Samuel Beckett
- *The Hour We Knew Nothing of Each Other* [1992] (2008) – James Macdonald
- *Wanderlust* (2010) – Matthew Earnest

Through analyses of five productions, this chapter seeks to illustrate how walking within the theatre can actively contribute to pedestrian performance studies. Beginning towards the end of the nineteenth century, the first performance to be examined is a scene from Richard Wagner's *Parsifal* at the Bayreuth Festspielhaus in 1882. This particular production acts as a notable precursor to the influence of technology in the staging of pedestrian performances, here giving the impression of a journey which exceeded the dimensions of the stage. Within this, I observe as to how Parsifal's pilgrimage acts as an extension to the audience's own pilgrimage to Bayreuth, incorporating their own walking to the theatre into the pedestrian performance. Almost by contrast, the next production is that of *Good Soldier Schweik,* directed by Erwin Piscator in 1927, which used a treadmill to generate what was described as "epic flow" (McAlpine, 1990: 223). This particular analysis will examine how walking assisted in striking a balance between emotional engagement and objective distancing for its audience. Moving on almost fifty years, the next analysis examines the musicality of walking through the repeated steps of the character of May in Samuel Beckett's *Footfalls* (1976), and the path of infinity she paced out on stage. Following on from this, Tadashi Suzuki's concept of the 'grammar of the feet' is examined in relation to James Macdonald's adaptation of Peter Handke's wordless play *The Hour We Knew Nothing of Each Other* (2008), in which a total of 450 characters crisscross the

stage during the course of the play. Finally, this chapter investigates how director Matthew Earnest created a labyrinthine structure for his adaptation of Rebecca Solnit's non-fiction history of walking in *Wanderlust* (2010).

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Figure 1.2 Richard Wagner 'Parsifal Act One' (1882) Source: Wagner Operas

THE MOVING PANORAMA

This first case study concerns Richard Wagner's epic depiction of Parsifal's pilgrimage to the Holy Grail performed at the Bayreuth Festspielhaus. Through this analysis I will illustrate that here walking on stage emphasised the totalising experience Wagner wanted to achieve through the illusion of a seamless journey. Secondarily I will query whether such a theatricalised journey acts as an extension to that already made by the audience on their 'pilgrimage' to the theatre itself.

Throughout the nineteenth century European theatre "tended towards the representational; the audience witnessed a harmoniously conceived 'other' world; they were invited to be transported; to become absorbed, anonymous spectators" (Baugh, 2005: 13). Such 'transportation' was facilitated for example

by the Symbolism movement which, emerging towards the end of the century, "saw theatre as a potential crucible in which the arts of poetry, painting, music and dance might be harmoniously fused" (Drain, 1995: 3). Director, composer and essayist Richard Wagner was very much at the centre of this transition, and his coining of the term *gesamtkunstwerk* or 'total art'[14] expressed a desire for a theatre audience "to forget other inhabitants of the darkened auditorium, and lose themselves in evocations of Germanic myth" (Wiles, 2003: 52).

Parsifal was a theatre-specific production, designed exclusively for the Bayreuth Festspielhaus (Beckett, 1981: 87), which, for Christopher Baugh, "was a revolutionary architectural solution that removed galleries and provided a unified auditorium offering an encumbered 'spectatory' to experience and to become absorbed in the 'other' world created by the very latest technology on the stage" (2005: 21). In addition to the invisible orchestra pit[15], and the novel use of electricity in making the grail glow at the end of Act I, we also have one of the earliest attempts in trying to create the illusion of a journey.

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Figure 1.3 Richard Wagner 'The Moving Panorama' (1932) Source: Cleather and Crump (1932: 97)

> Here the rhythmical theme of the Bells of Monsalvat enters and the scenery begins to move whilst Parsifal and Gurnemanz appear to walk […] As the scene proceeds the youth remarks in surprise: "I hardly step, and yet I seem already far". "You see, my son", explains Gurnemanz, "Time changes here to Space".
>
> (Cleather and Crump, 1932: 97-98)

This change from 'time to space' was effected by "means of four long moving dioramas, which were spooled into rollers and gradually unravelled to simulate

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[14] See Richard Wagner, 'The Art-Work of the Future' (1849) and 'Opera and Drama' (1851).
[15] Which Wagner himself referred to as "the mystic gulf" (in Smith, 2007: 32).

movement" (Smith, 2007: 29). Referred to as a "master-stroke in scenic illusion", this moment dazzled its spectators (Cleather and Crump, 1932: 97). Felix Weingartner, a composer, stated that "one did not walk, one was carried along" (in Smith, 2007: 29). This chimes with Wagner's reasoning for the scenic transition as not just being for "decorative effect" (in Cleather and Crump, 1932: 97):

> [U]nder the influence of the accompanying music, we were, as in a state of dreamy rapture, to be led imperceptibly along the trackless ways to the Castle of the Grail; by which means, at the same time, its traditional inaccessibility, for those who are not called, was drawn into the domain of dramatic performance […]

(in Cleather and Crump, 1932: 97).

Wagner here was trying to further establish the totalising effect of his theatre, by attempting to give the audience the ability to transcend the 'mystic gulf' between them and the performers, by following the same "magic paths" as Parsifal (1980 [1865]: 47). Weingartner's observation about being 'carried along', in addition to contributing to the canon of scholarly work concerning the production's religious themes, illustrates first-hand the effects of this walking without moving. There is a sense that some of the audience did not need to physically walk in order to be given the feeling of embarking on a journey. In fact, such dislocation of the travelling imagination from that of the stationary body adhered to the spiritual transcendental qualities that helped to annihilate time and space through the actuality of the drama (Wagner in Cleather and Crump, 1932: 98). The actual dimensions of the Bayreuth theatre may have momentarily appeared in a state of flux, as Parsifal physically extended them outwards through his walking.

The advances in stage technology in the nineteenth century had prompted the "eventual lowering of the curtain to conceal movement and change on the stage" (Baugh, 2005: 86). For Christopher Baugh this decision lay in "the inability of contemporary technology to render movement and change aesthetically pleasing, and to provide a 'shutter-like' revelation of the world on stage (ibid: 86). Therefore it is possible to comprehend some of the audience's wonder at the scene change in *Parsifal,* which occurred without the aid of a curtain. Rather than resorting to a 'shutter-like revelation' which invariably segments the narrative, the audience are 'let behind the curtain' to a degree, to

follow the characters on their journey. Parsifal and Gurnemanz do not leave the scene, but the scene leaves them, inverting the usual experience for an audience.

However, according to Lucy Beckett, the moving panorama "caused a good deal of trouble: in the end, to Wagner's disgust, the music for the Act I transformation had to be repeated, with the addition of a few bars by Humperdinck (one of the musical assistants)" (1981: 91). Furthermore, a second use of the moving panorama was replaced by "a dropped curtain", meaning that Parsifal's quest was unable to remain seamless throughout (ibid: 91). Therefore despite its innovations in scenography, Wagner found it difficult to totally harmonise the music, action and technology.

A THEATRE PILGRIMAGE

The theatre-specific nature of the production, coupled with the location of the theatre itself, has prompted many academics and critics to describe Bayreuth as a pilgrimage site (Kilburn, 1888; Nordau, 1895; Furness, 1982; Smith, 2007). In *The Haunted Stage,* Marvin Carlson actually suggests the term "pilgrimage theatre" with reference to unique institutions such as Bayreuth, the Cartoucherie at Vincennes[16] and the Bouffes du Nord (2001: 157-158). For Carlson, each visit to one of these theatres for recurring audiences "is ghosted by memories not only of visiting this particular theatre in the past but indeed of the much more elaborate process of traveling across Europe or from some remote part of the world to come to Bayreuth" (2001: 157). Consequently, Matthew Wilson Smith suggests that the audience drew parallels between their journey to the theatre and Parsifal's journey to the Castle of the Grail (2007: 29). Matthew Jefferies also makes such a comparison, referring to Bayreuth as a "temple", providing "holy communion" for its audience (1997: 187). Despite these observations, the term 'pilgrimage' can only be loosely applied to this audience's journey. As will become evident in Chapter Three of this thesis, pilgrimage requires a gruelling, voluntary commitment through an arduous trek,

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[16] See Chapter Two.

which contrasts with the physically undemanding journey of the Bayreuth audience.

Nevertheless, Carlson suggests that what 'pilgrimage theatre' offers over other types of pilgrimage is "the dynamic of recycling" in which audiences are more prone to return to the theatre than a "once-in-a-lifetime experience" (2001: 156). Although the amount of returning pilgrims to routes such as Santiago de Compostela could be contended, what Carlson here highlights is that an audience's journey to the theatre is *as* important as the performance itself.

Echoing Richard Schechner's assertion that too "little study has been made of the liminal approaches and leavings of performance" (1977: 122), Esther Pilkington and Martin Nachbar highlight the importance of an audience's walking to the theatre.

> The walk to the theatre as a physical anticipation of the event to come – of the event that will be attended, of the event that will be witnessed in the presence of other people, who, at this very moment of walking, are also walking towards the theatre building. The walk to the theatre as a promise of the future. Many feet going in the same direction, anticipatory feet.

(2012: 33)

Wagner's decision to locate Bayreuth outside of the metropolitan district of theatres meant that audiences wishing to experience his productions had to depart from this also. Their journey to the theatre required a social commitment, its location heightening a sense of exclusivity, which prompted Leo Tolstoy to wonder "what an honest peasant would say watching the cream of the upper classes engaged in voluntary hypnosis" (in Wiles, 2003: 229). This 'hypnosis' was facilitated by Wagner's creation of the aforementioned 'mystic gulf', which created a space without obstacles, no longer dividing the audience from the stage. It allowed them to imaginatively transgress more fluidly into the world of the play, overcoming a threshold of sorts akin to the liminality of pilgrims, who when temporarily removed from a social structure exist in "no-place and no-time" (Turner and Turner, 1978: 250). Although the innovative design of the Bayreuth theatre enabled such an effect, this was also strengthened by the journey motif of *Parsifal,* and the marrying of the spiritual quest of its hero with the audience's unique journey to the theatre.

Richard Wagner's *Parsifal* therefore introduces a number of ideas pertinent to studies of pedestrian performance on the stage. First and foremost there is the audience's temporary sensation of imaginatively walking with the characters on stage, aided by a totalising scenography which cast "the spectators into darkness, and [tied] them with invisible bonds that prevented them from looking left or right" (Wiles, 2003: 229). With their attention focused on the stage, the darkness of the auditorium and the comfortable seating, the audience experienced a form of sensory deprivation, which enabled them to become further susceptible to the drama on stage. The totalisation of the drama through Wagner's scenography made their imaginative transgression beyond the 'mystic gulf' all the more likely, with the omission of a lowered curtain for the moving panorama sequence compounding this effect of journeying. Weingartner's account of the production suggests the possibility that the audience's emotional empathy with Parsifal became kinesthetic also, as they like him walked without moving, adhering to the 'inner mimicry' outlined in the introduction to this chapter.

There is a sense that for some audience members the territories of the performance space may have temporarily exceeded the material borders of the theatre building, implicating within it their earlier journey to the performance and their later journey from it. Although unable to physically reach the Holy Grail, the weaving in of their earlier journey to the 'pilgrimage theatre' of Bayreuth, assisted in blurring the boundaries between artifice and reality, the metaphorical and the literal, in which their walk continued onwards within the theatre as a spiritual quest.

THE EPIC FLOW: *GOOD SOLDIER SCHWEIK* (1927) – ERWIN PISCATOR

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Figure 1.4 Erwin Piscator 'Four scenes from Piscator's Book' (1927) Source: John Willett (1986: 92)

The actor walks on and on, and a distance that can be traversed in ten steps becomes the path of a whole life.

(Piscator in Bryant-Bertail, 2000: 40)

THE *LAUFENDES BAND*

This illusion of distorting the dimensional qualities of the stage space through technological advances in scenography was further illustrated in this production by Erwin Piscator at the Piscator-Bühne Theatre in Berlin. Largely thanks to the "demands of Wagnerian opera", in the early twentieth century, the "German stage apparatus had become the most mechanised in the world" (Bryant-Bertail, 2000: 40). *Good Soldier Schweik* was deemed the theatre's "greatest popular

success" (Braun, 1982: 157), adapted by Piscator, Felix Gasbarra and Bertolt Brecht from the unfinished satirical novel *The Fateful Adventures of the Good Soldier Švejk During the World War* by Czech writer Jaroslav Hašek. Whilst, as illustrated in *Parsifal,* scenographic innovations created an optical illusion of the dimensions of the stage expanding, I wish to argue that in *Schweik* they also underwent contraction, prompting an experience that was both seamless and at times dislocating for its audience. Within this assertion I will also question the extent to which Piscator's use of a treadmill can be labelled an "anti-illusionist device" (McAlpine, 1990: 203) and how in fact its usage effectively reflected the principles of his epic theatre. Finally I will briefly examine a more contemporary performance that also employs a treadmill, to further highlight the merits and limitations of this device within pedestrian performance.

Good Soldier Schweik concerns the never-ending march of the good soldier "who accepts anything at all, and walks through the wicked world invulnerable" by marching in a "straight line, looking neither right nor left" (Ley-Piscator, 1970: 88). He is a figure whose blind loyalty to the Austro-Hungarian cause, prompts him to march in total obliviousness of anything that he passes unless it hinders him from reaching the Austrian Front. The novel had previously been adapted by Max Brod and Hans Reimann who, to the disappointment of the Piscator collective, "turned the episodic, multilocale narrative into a three-act drama, destroying the sense of restless flux and imposing the formal symmetry of a classical comedy" (Bryant-Bertail, 2000: 37). Piscator managed to persuade the dramaturgical collective to start again, removing the imposed plot and instead adapting the scenes to the rambling step-by-step structure of the novel (Willett, 1986: 90). As he describes:

> […] I had a mental picture of events following one another in a senseless, uninterrupted stream. Faced with the problem of putting this novel on the stage, this impression in my mind assumed the concrete thought of a conveyor belt.
>
> (Piscator, 1980: 257)

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**Figure 1.5 Erwin Piscator 'Diagrams of the treadmill stage'
(1927) Source: John Willett (1986: 112)**

This conveyor belt (Figure 1.5), although at this time not having a wholly unfamiliar presence in the theatre, allowed the potentially restrictive qualities of the novel to retain their fluidity.[17] Schweik would no longer need to leave the stage, and therefore his long march into infinity would continue uninterrupted. The compression of the novel's essentials working in conjunction with that of the seemingly expansive properties of the conveyor belt, allowed for the 'seamless' flow of events to physically occur 'step-by-step' (Gasbarra in Piscator, 1980: 259).

Walking here was therefore initially used as a means to ease the process of adaptation of a narrative from one medium to another, in which the segmentation between chapters and scenes concurrent in the previous

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[17] Known as 'Laufendes Band' (Innes, 1972: 70). It had been used previously in notable productions such as a performance of *Orpheus* in Berlin in 1906 (Willett, 1986:113) and *The Whip* in Drury Lane in 1910 (Innes, 1972: 83).

adaptation dissolved, allowing for no obstacles to disrupt the flow of events. The conveyor belt was similar to the moving panorama in *Parsifal,* in which Schweik did not need to enter or exit a scene, but the scene seemingly entered around *him*, thus creating a totalising effect by offering a more seamless experience for the audience. Nevertheless, one of the factors that undercut this sense of an illusion was that Schweik, when marching, never left his spot on the treadmill, and his overall demeanour did not alter noticeably. He moved without being moved himself, going "beyond the single-room space and cause-and-effect linear time of dramatic theatre" (Bryant-Bertail, 2000: 38), whilst remaining within the same location on stage. Sheila McAlpine elucidates on this further within her own comparison between Piscator's production and Wagner's *Parsifal*:

> The aim in opera was to give a convincing illusion of the floating movement of shades retreating to the underworld, a solemn depiction of Parsifal's noble wanderings. By contrast, the conveyor belt is an anti-illusionist device for the Piscator-Bühne. Having scenery and even people roll on stage like the moving targets at a fair hardly produced the impression that Schwejk was walking past them. Instead the effect was comic.

(1990: 203-204)

Whilst Wagner made every effort to conceal the stage effects that allowed Parsifal to walk, through a sleight-of-hand, here Piscator did the opposite by juxtaposing on the same stage "both the organic and the machine spatio-temporality" (Bryant-Bertail, 2000: 36). In his later writings he referred to the conveyor belt as representing "a true *dialectic,* that is, an oscillating interplay between dramatic and technical events" (in Bryant-Bertail, 2000: 37 [original emphasis]). It is through the treadmill that this rhythm of 'oscillation' allowed the production to retain some of its illusional qualities whilst acting as an epic representation of the soldier's plight.

Such oscillation is further highlighted in the 'comic' effect of the conveyor belt, which according to Maria Ley-Piscator was actually short-lived, because as soon as the audience became aware of the horrendous spoof the buffoonery became serious (1970: 89). The initial comedy in Schweik's inability to move whilst walking became something tragic, in accordance with the figure "who did not develop at all in the course of the novel" (Gasbarra in Piscator, 1980: 258).

For Sarah Bryant-Bertail, the "Piscator-Bühne had accidently discovered the potential for subversive humour inherent in the modern stage apparatus itself" (2000: 41), and this oscillation between tragedy and comedy relates to the seemingly paradoxical expansive and restrictive dimensions of the stage. The audience were themselves caught between being empathetic witnesses following a seamless flow of events, and distanced observers, in which the flow of events was stunted by the lack of progression within Schweik.

A PROJECTED LANDSCAPE

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Figure 1.6 George Grosz 'Drawings by Grosz for the film' (1927) Source: John Willett (1986: 93)

These contradictive components were further strengthened by Piscator's other scenographic additions. Behind Schweik's treadmill, and parallel to it was another conveyor belt, which was employed in order to send actors, props and scenery onto the stage. In addition to allowing scene changes to occur almost seamlessly around the central character, it also, for Bryant-Bertail, suggested "a *counter-discourse:* Schwejk walked against the forces rushing towards or towering over him" (2000: 50 [original emphasis]). These 'forces' were illustrated on a screen behind the stage, in which projections of satirical drawings by Dada artist George Grosz would unravel before the audience as Schweik walked (Figure 1.6). Bryant-Bertail further illustrates the earlier usage of photomontage by the Dada movement as being influential in highlighting the comic irony of *Schweik*, in which the social relationships between characters ran at times in tandem with the larger political backdrop (2000: 35). For instance, whilst Schweik believed that he was marching towards Budweis, a projected map informed the audience that in fact he was heading towards the front (ibid: 52). Other projections included film footage and illustrations of

Schweik's route, such as the map of Budweis, which "seems bound for somewhere else and also passes him by" (Ley-Piscator, 1970: 88). All of these varying images would evolve before the audience's eyes. As Christopher Innes describes, the "caricatures and cartoons developed and dissolved: a point expanded into a full face; a line grew into a tree, bore hanging men as fruit, and stiffened into the symbol of justice" (1972: 161). In a similar paradoxical vein to that of Schweik and his treadmill, the projections show evidence of a journey taking place but projected in a single location. This is echoed in another moment in the play when Schweik conducts a large march from a village, only to then find himself back in the same village again, his route projected above (Bryant-Bertail, 2000: 48). This moment highlights his comic ignorance of events but also suggests a tragedy that is inescapable, one that is emphasised by the cyclical treadmill. Unlike Schweik, the projections changed their appearance constantly, presenting the war "as pieces of a montage that the spectators were entrusted to connect as a system in process" (ibid: 38). This was a heavily politicised landscape in which each projection sketched "in the power structure to which Schwejk and his ilk are subject" (McAlpine, 1990: 210). Schweik's journey became bound up with the political history of Europe, its changeability casting the unchangeable soldier as a contradictory symbol of ignorance and passivity who does not react to it.

THE CHALLENGES OF MOVING STILL

At first glance, it appears that the logistical problems incurred by the treadmills would have made it impossible to sustain any degree of illusion. Each conveyor belt was nine feet wide (Piscator, 1980: 250), fifty-five feet long and weighed five tons (Willett, 1986: 117). However, although quite cumbersome, the difficulty for the production crew was in keeping them quiet.

> We had the impression of a steam mill working flat out. The bands clattered, rattled and puffed till the whole building shook. However hard you shouted you could scarcely make yourself heard. Dialogue on these whizzing machines was out of the question.

> (Das p.T. in Willett, 1986: 114)

Despite varying lubricants and padding, "the cast had to shout at the top of their voices if their lines were to be heard at all" (Innes, 1972: 113). However,

although the conveyor belts made their presence quite clear due to the noise they created, one could query whether it was entirely a distraction for the audience. The repetitive motion of the treadmill working in conjunction with the repetitive marching of the 'good soldier' would undoubtedly have created a mechanical rhythm almost akin to the musical 'Bells of Monsalvat' in *Parsifal*. Therefore, like the audience's initial comic reaction to the staging, the aural discordance created by the treadmill may have subsided also, highlighting a sense of musicality that, like the seamless flow of events on the stage, remained uninterrupted and rhythmic.

In addition to the logistical feats of operating the treadmills themselves, comedian Max Pallenberg, who played Schweik in the production, had the challenge of performing on them for a prolonged period of time. Piscator describes how the production was "faced with new problems in acting technique. It was the first time an actor had been required to perform his entire role while he was being carried along or was walking or running" (1980: 260). However, although Piscator refers to the problems of acting whilst walking for a prolonged period, there may have been advantages for the actor also. The 'uninterrupted flow' of the play would surely benefit the performer, who can now remain 'in role' throughout with very little dialogue. For Bertolt Brecht, the "performer's self-observation, an artful and artistic act of self-alienation, stopped the spectator from losing himself in the character completely, i.e. to the point of giving up his own identity, and lent a splendid remoteness to the events" (1964: 93). Such 'self-observation', one could argue, was aided by Pallenberg remaining on stage throughout, his constant movement becoming a process of suspension which enabled him to avoid depicting a fully grounded and perhaps more naturalistic representation of Schweik. Apart from some minor distractions, integral to the plot, the character of Schweik was allowed to remain unchanged, retaining the passivity of the character (Gasbarra in Piscator, 1980: 258) and became "one with the figure" as one critic noted (Polgar in Piscator, 1980: 253). The seamless flow of events created through the use of walking can therefore benefit the performer who never left the stage, engaged within an "epic flow" (McAlpine, 1990: 223).

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Figure 1.7 Cara Brostrom 'Eddie Ladd running' (2010) Source: British Dance Edition (2010: n.p.)

With no clear accounts from Pallenberg as to his experiences of performing on the treadmill, I will briefly examine another performance that also uses a conveyor belt, to give credence to some of the ideas raised above. The piece in question is that of Welsh performance-dance artist Eddie Ladd's *Ras Goffa Bobby Sands/The Bobby Sands Memorial Race* (2010) (Figure 1.7). The piece "concentrates on the final years of keen runner Bobby Sands, who died on hunger strike in Belfast's notorious H Blocks nearly three decades ago" (Elkins, 2010: n.p.). It is set entirely on a treadmill with several light sensors at foot level which activate its soundscape (Ladd in Elkins, 2010: n.p.). It is important to note that this is not a pedestrian performance as it principally involves the act of running. Aside from a difference in speed, during walking, the body is constantly supported, with at least one foot attached to the ground. However, in running there occurs a moment in which both feet are removed from the ground, what is termed the "nonsupport (flight) phase" (Thomas et al., 2008: 72). Furthermore, when running "the trunk and neck […] are more forwardly inclined" (Bramble and Lieberman, 2004: 349), placing more emphasis on a frontal perception of events. Despite these differences, it is possible to find points of correlation with my above analysis. For instance, in an interview Ladd talks of the challenges she faced in staying in motion throughout the performance.

> [W]orking on a moving surface helps the action: you can run properly, the motion of the machine gives the impression of time passing, the body looks like it's in relation to a system to which it has to react and adapt itself. The machine makes more noise as it gets faster. It's 12ft x 6ft and the noise can't be dampened down like a gym machine. It's the belt that makes the running surface that makes the noise, rather than the motor. We had to accept that it would make the noise it does, and at its highest speed it makes a real contribution to the sound track.

(in Elkins, 2010: n.p.)

Ladd here highlights the freedom of being able to 'run properly', which echoes the freedoms Piscator found in maintaining the seamless flow of events within *Good Soldier Schweik,* that otherwise would not have been achieved with the performer walking on the spot. She also highlights the impracticalities of ignoring the 'noise' of the treadmill and how it in effect became part of the soundtrack of the piece, illustrating the mechanical musicality I suggested in relation to *Schweik*. Furthermore, Ladd refers to the appearance of a 'system' that the body has to 'react and adapt itself' to as it moves, suggesting that of a physical journey which is aided by this impression of 'time passing'. In another interview she stated that the treadmill "collapses time and refers to other experiences and places" (in London Dance, 2010: n.p.), chiming with Piscator's desire to instil in his audience an awareness of the context of *Schweik*.

Like the 'good soldier', the conveyor belt typifies the tragedy of Bobby Sands, who could once run miles before later being able to barely walk the length of himself (Ladd in Elkins, 2010: n.p.). Staging such a piece in the theatre highlights such a tragedy, in which the actual physical effort displayed does not match the distance covered. For Ladd, running was "a way of looking at the politics" (in Elkins, 2010: n.p.), symbolic of Sands' endurance, as at instances she struggled to keep up with the pace of the treadmill. However, despite its restrictions, the treadmill provided Ladd with the freedom to run great distances, a tragic contradiction which is echoic of Sands' influence as a writer and protester beyond the walls of his prison cell. Yet whilst Sands was very much aware of the limitations exercised upon him as a prisoner and sought to challenge these, Schweik is completely ignorant of the horrors that he is marching towards. Parallels can of course be drawn between Piscator's treadmill and the mechanised political landscape of the First World War,

satirically depicting the manufacturing of soldiers. Nevertheless, for such a comparison to be made the treadmill would have to move in the opposite direction, actively sending Schweik to the front like a factory conveyor belt. What heightens the tragedy of *Schweik* is that everything in the play is geared towards keeping the soldier *away* from the conflict. By deliberately marching against the direction of the treadmill, Schweik is naively walking towards his own death. His inability to recognise this fact highlights how, for Hašek and later Piscator, Schweik is unable to comprehend the larger political forces that have shaped the landscape that he is traversing.

'EPIC FLOW'

Walking on stage with the scenographic addition of a conveyor belt therefore allowed for an extension of the moving panorama used in *Parsifal*. Here there is evidence to suggest that such a device aided the process of adaptation by allowing for a seamless event in which the flow of the original novel could be retained when staged. This also meant that the principal performer did not need to leave the stage at all, which I would argue benefitted them greatly in being able to remain 'one with the figure,' yet still able to alienate themselves in accordance with Piscator's epic theatre. Although it seemed as if the stage had "*conquered time and space*", the Piscator collective made sure to show their workings (Piscator in Bryant-Bertail, 2000: 40 [original emphasis]). Running simultaneously alongside this sense of a seamless stage picture and emotional engagement for an audience was the sense of dislocation, with the walk on the conveyor belt facilitating an oscillation between these two perspectives. Placing the piece on stage adheres to the epic theatre Piscator was trying to create, one that "involved the continuation of the play beyond the dramatic framework" (Piscator 1980: 70). Through watching this walk on the stage the immobile audience were left to deliberate as to whether they themselves were like Schweik, moving blindly through the times, ignorant of the changes that have occurred within their own political landscape.

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Figure 1.8 John Minihan 'Billie Whitelaw in *Footfalls*, directed by Samuel Beckett' (1976) Source: The Modern Word (2010: n.p.)

A SEPARATION OF SPEECH AND MOTION

In the previous case studies we observed how technological developments in scenography allowed for the performer to walk unobstructed, "without having to find more space or turning around" (Ladd in Elkins, 2010: n.p.). However, in *Footfalls,* performed originally at the Royal Court in 1976, the action of 'turning around' and retracing steps is critical to its dramatic effect. In a dimly lit stage a woman named May with "*dishevelled grey hair, worn grey wrap hiding feet, trailing*", walks back and forth along a strip of light for exactly nine steps for each length, pausing at intervals (Beckett, 1984: 239 [original emphasis]). [18] Throughout this short play, the strip of light reduces "growing shorter and

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[18] Beckett originally had May walking seven steps, but lengthened this to nine in later productions (1999: 281).

narrower following each fade out" (Brater, 1978: 35), pinpointed by the sound of a chime, until no trace of May remains (Beckett, 1984: 243). However, her feet remain unseen and dislocated from the clearly audible sound of footsteps. Whilst walking she converses with her Mother, who is another seemingly dislocated individual, described in the text as "WOMAN'S VOICE *from dark upstage*" (Beckett, 1984: 239 [original emphasis]). Through an examination of the differing ways in which this play has been staged, I will illustrate how placing emphasis on the staging of the walker and their path assists in understanding Beckett's enigmatic text (Brater, 1978: 35).

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Figure 1.9 Neil Libbert 'The pacing feet of Fiona Shaw' (1994) Source: Katherine Worth (2001: 116)

Within a traditional end-on seating arrangement, the audience observe May's struggle from their own stationary and comparatively comfortable positioning. However, this has not prevented some directors from experimenting with its staging, through altering the positioning of May's walking route. In a production directed by Deborah Warner in 1994, a dual playing area was utilised, which involved some of the audience standing (Gontarski, 1994: 105). Whilst separate playing areas would emphasise the sense of dislocation between mother and daughter, putting some of the audience on their feet invariably detracted from the stage image of the lone walking figure of May. The fact that in this particular production May's feet were also visible (Figure 1.9), highlights how Warner was not concerned with creating the sense of separation of speech and motion that Beckett strived for (Connor, 1988: 160). This modification was one of the factors which led it to close after a week's run due to pressure from the Beckett estate.

A production of the play that used an innovative form of staging effectively was that of Katie Mitchell's at The Other Place in 1997, which was part of an evening of Beckett short plays. In a bid to be more economical with time, "it made sense to have them set up in advance and make the audience move, rather than wait for changes" (Stevenson in Worth, 2001: 161). For Mitchell, this addition was made without disrupting the form of the plays themselves, as the audience's walking was utilised as a means to move them between playing spaces, rather than during each performance (in Campbell, 1998: 99). However, Mitchell saw this transitional period as an opportunity "to pull the audience into an overall experience that will be like moving around private rooms that are also interiors of the psyche" (Taylor in Campbell, 1998: 98). Such an effect is highlighted by the fact that after this production of *Footfalls* was finished, the audience were sent to another space where they witnessed May's mother sat in a rocking-chair, absorbed by the act of rocking (Worth, 2001: 162). This illustrates how through walking, Mitchell was able to convey this sense of separation between 'sound and motion', by allowing the audience to deliberate on their own footfalls both before and after the performance.

CHAMBER MUSIC

One of the principal reasons why *Footfalls* has to be staged with a physically immobile audience is because the character of May must "hear the feet, however faint they fall" (Beckett, 1984: 241). Putting the audience on their feet would undoubtedly hinder their ability to "watch her move in silence" (ibid: 241). The sound of her footsteps is the rhythm of *Footfalls,* and in his original rehearsal notes, Beckett presents a diagram of the area in which May walks:

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Figure 1.10 Samuel Beckett (1976) 'Facsimile of Beckett's Production Notebook' Source: Samuel Beckett (1999: 291)

This diagram has a certain resemblance to that of a musical stave, akin to Wagner's 'Moving Panorama', and indeed Beckett himself referred to May's walking as "chamber music" (in Gontarski, 1999: 281). Actress Billie Whitelaw,

who portrayed May in the original stage production (Figure 1.8), described the play as a "musical Edvard Munch painting" in which Beckett used her "to play the notes" (in Pattie, 2000: 44-45). The 'notes' themselves are very specific, and Beckett himself later stated that there were "a lot of problems concerning precision" (in Brater, 1978: 35).

> *Pacing: starting with right foot (r), from right (R) to left (L), with left foot (l) from L to R.*
> *Turn rightabout at L, leftabout at R.*
> *Steps: clearly audible rhythmic tread.*

> (Beckett, 1984: 239 [original emphasis])

The traditional process of 'blocking' a piece of theatre, in which the director decides where an actor positions themselves throughout a given scene, is here made even more challenging, with some of the lines made specific to a single footfall. The degree of focus required by an actor to do this may seem quite staggering, however, in a similar vein to *Good Soldier Schweik,* I would argue that being able to physically walk through the lines would perhaps benefit the performer. Each footfall would become part of a mnemonic in which the performer's lines become part of an actual line walked on the stage. However, what invariably complicates such a proposition is the fact that May's walk never alters, and she is committed to doing her nine steps back and forth across the playing space without deviation. The act of remembering lines whilst walking occurs with the simultaneous need to dispel others that have already been said or perhaps will be said later. This is after all one of the principal reasons why a lot of the dialogue is repeated throughout the piece, in tandem with the repeated steps of May. Beckett stated that "If the play is full of repetitions […] then it is because of these lifelong stretches of walking" (1999: 283), illustrating how in addition to the reiteration of the walking route, it is also its duration that is causing such memory loss. May's questions to her Mother – "What age am I now?" (Beckett, 1984: 240), "Will you never have done … revolving it all? (ibid: 243) – illustrates that she herself is caught between remembering and forgetting. This brings us to what Katherine Worth in her account of the original production describes as "inward walking", or a "going over some stretch of ground in order to see it more clearly, perhaps to lay a ghost" (2001: 93).

However, such repetition is not to make us more aware of *who* exactly May is, but to make us 'clearer' as to her predicament – that of a ghostly figure who does not know if she is 'coming or going'. Walking here then illustrates an ability to stage a process of simultaneously remembering and forgetting, existing outside of a specific time or place whilst caught in a looping rhythm of footsteps and dialogue.

Walking is the action that makes the character of May 'present'. As Beckett himself and many have noted, the character of May remains incomplete, "a presence, not a person – certainly not a person who has ever been properly born outside the imagination" (in Brater, 1978: 39). Whitelaw described how, as the play progressed, she "began to feel more and more like a 'thing' of the spirit, something that was vaporising" **(**in Bryden, 1998: 2-3**)**. May's presence and indeed her existence is bound up with her walking, and this notion of her 'not being quite there', suggests that she does not have a 'place' outside of this reducing strip of light (Beckett in Connor, 1988: 154). For May, walking does not just cause her to 'lack a place' as Michel de Certeau viewed it (1984: 103), but stops her from becoming absent in "a sudden unity-of-no-place" (Brater, 1978: 38). Her very footfalls are heard but not seen, rendering her physically detached from the stage space.

A BALANCING ACT

If walking gives May *presence* whilst the scenography gives her *absence*, then the staging of the piece has to ensure that the oscillation between these two states is retained and neither one threatens to tip the balance and overwhelm the other. A production of the play that was unsuccessful in this regard was Lawrence Sacharow's at the La Mama, ETC Theatre in 1980, which dispensed with the usual staging of having May walk back and forth from stage left to stage right and literally went in a new direction. Sacharow chose to locate May's "walk from upstage audience-right to downstage audience-left, sharply and starkly away from and toward the audience, perhaps at a 60° angle with the parallel Beckett had in mind" (Taylor, 1980: n.p.). Such a dynamic staging suddenly gave the impression that May was overstepping the familiar divide between performer and audience. Thomas J. Taylor in his review noted that

"front-row witnesses instinctively leaned back to avoid being struck by the tattered ends of May's garment" (ibid: n.p.). Taylor makes further interesting observations regarding the staging, and how the absence of the "uniformly consistent profile, always equidistant from the audience" caused the loss of the "delicate image of May's path" and subsequently the story of her and her mother (ibid: n.p.).

There are I feel two reasons why such a simple shift in the staging caused this. Firstly, having May "come into and out of focus" towards the audience, gave her more of a physical presence and thus detracted from her ghost-like qualities (Taylor, 1980: n.p.). The second reason is one that Taylor hints at in his review but one I feel warrants more exploration, as it highlights once again how the staging of this walking route is just as important as the walking of the performer. In the original production, the character of May walked from left to right across the stage and by doing this Beckett 'flattened' the stage picture, giving the illusion of a three-dimensional object presented as something two-dimensional and "strictly limited to one horizontal plane" (Brater, 1978: 36). Subsequently what this meant is that in addition to having this sense of reiteration, of a woman who is unable to waver from her repeated steps, we also have a person who lacks substance. However, in Sacharow's production, although managing to retain this sense of repetition, he deviated from Beckett's stage directions by giving May's walk a sense of perspective and scale. One may argue that it gave weight to her struggle, in which she consistently leaves the audience's gaze before returning, highlighting her inability to escape her fate. Nevertheless, it also gave May *substance* as she now moved into another plane as well, and thus jarred with Beckett's conception of her 'not being quite there'.

Despite this, the staging managed to still "decentre the whole playing space" as Beckett intended, with the sixty degree stage managing to unbalance the playing space asymmetrically (Connor, 1988: 146). Such precariousness in the text is countered by May's rhythmic footfalls, which in addition to attempting to make her *present,* assist in maintaining equilibrium with the 'decentred' playing space. However, Taylor described May's walking in Sacharow's production as "unbalanced" and "almost grotesque in its clumsiness", which further emphasises his summation that her story was 'lost entirely' (1980: n.p.). The

suggestion that May's walking is a measured act of resistance to an environment that seeks to forget her was inverted by Sacharow, through the 'clumsiness' of the performer's steps and the obtrusiveness of the staging. May's motives for walking were therefore undermined, becoming not an act to make her present but a means to accelerate her absence.

AN INFINITE PATH

Shifting our attention from the staging of *Footfalls* to examining the walking route itself, we can begin to perceive a host of further connotations.

> MAY: […] A little later, when as though she had never been, it never been, she began to walk. [*Pause.*] At nightfall. [*Pause.*] Slip out at nightfall and into the little church by the north door, always locked at that hour, and walk, up and down, up and down, his poor arm.

<div align="right">(Beckett, 1984: 242 [original emphasis])</div>

Here we once again arrive at the religious connotations of walking, as originally highlighted by the cathedral-like qualities of the Bayreuth Festspielhaus and the pilgrimage of Parsifal. During the first performance of *Footfalls* at the Royal Court, Worth noted how "the theatre felt like a church, the audience, hushed and awed, a congregation, taken out of themselves into a spiritual dimension beyond our normal reach" (2001: 108). She further observers how in some of Beckett's later plays walking is a "painful necessity" (2001: 93) as evidenced in the "short, stiff strides" of Vladimir in *Waiting for Godot* (Beckett, 1956: 9) and the "Stiff, staggering walk" of Clov in *Endgame* (Beckett, 1964: 11). Beckett himself was a keen walker, a pastime he inherited from his father (Pattie, 2000: 7) that eventually became a means for him to combat depression during his spells of illness when he found it difficult to write (Bair, 1978: 215-216).[19] However, it was the pacing of his mother May who was influential in his later writing of *Footfalls.*

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[19] After the passing of his father, Beckett was quoted as saying: "I can't write about him. I can only walk the fields and climb the ditches after him" (in Pattie, 2000: 22).

> She did have difficulty sleeping throughout the night, and there were often periods when she paced the floor of her room or wandered through the darkened house as silently as one of the ghosts which she swore haunted it.

<div align="right">(Bair, 1978: 10)</div>

Beckett's mother embodied a mixture of stern Protestantism, superstition and a borderline obsessive compulsive disorder, which manifested itself physically through her pacing. Although there is evidence to suggest that she was not the sole influence for the figure of May in *Footfalls,* the sight of her "gaunt apparition" by the Beckett children and the nightmares it prompted, undoubtedly had a lasting effect on the playwright (ibid: 23). This incorporation of a partially religious motive for May Beckett's ritualistic pacing, has connotations that can be unpicked further in relation to *Footfalls*. In the play*,* May's struggle back and forth across the stage becomes "work", an aspect that walking historian Rebecca Solnit uses to define the action of pilgrimage (2002: 45).

> We tend to imagine life as a journey, and going on an actual expedition takes hold of that image and makes it concrete, acts it out with the body and the imagination in a world whose geography has become spiritualised.

<div align="right">(Solnit, 2002: 50)</div>

In *Footfalls*, May's life *is* this journey, and again this echoes my earlier argument that it is only through walking that she becomes 'concrete'. Yet her walk is very much a compressed pilgrimage, nine-steps in length reiterated, in which an end destination is difficult to determine. Such a concept chimes also with Solnit's observations concerning labyrinths in medieval churches (2002: 70).

> […] there is no written evidence of their intended use, it is widely thought that they offered the possibility of compressing a pilgrimage into the compact space of a church floor, with the difficulties of spiritual progress represented by the twists and turns.

<div align="right">(Solnit, 2002: 70)</div>

If we were to relate such an idea to May's footfalls, then we can observe why Enoch Brater, in his detailed examination of the play believes that "May's footsteps are […] gigantic, for their singular compactness has already accumulated an enormous range of intention and suggestion" (1978: 40). It is a

labyrinth with only two 'twists', but each repetition compounds the 'difficulties' of May's progress. There is something tragic about this labyrinth, as it is one that appears to lack an entrance and an exit akin to the cyclical entrapment of the treadmill in *Schweik*. Brater elaborates on this:

> From this lofty perspective we would see the tracing on the stage floor of a tremendously elongated variation of the figure 8 turned on its side. […] Turned on its side, as Beckett renders it here, it is the mathematician's symbol for infinity.

(1978: 37)

∞

However, Brater believes that such an idea complicates the play's meaning and queries: "Should we say that May is human and therefore finite?" (1978: 38). May's gradual dissolving throughout the play, coupled with the reduction in size of the playing space, seems to undermine this sense of infinity. Brater believes that it primarily points "out the possibilities, limitations and relativities implicated in our perception of time and space in [Beckett's] theater", in which the finite and the infinite become difficult to determine (1978: 40). However, Brater's description of May's walk as a "linear trail of infinity" is negated by her walking route, which is not wholly linear (1978: 40). As already mentioned, May's walking simultaneously is one of tracing and retracing, in which some of the narrative repeats itself in accordance with the repetition of her footfalls. Furthermore, the difficulties in discerning between the finite and the infinite are aided by a separation of the walker from the walk in the analysis. The first is finite, the second is infinite. There is no clear reason as to why May began this walk, as it appears that her original motivations have been forgotten, leaving her without a means to escape this ritualistic pattern – that is if she wants to escape at all. Her desire to "hear the feet, however faint they fall" then, would suggest that faced with such uncertainties, walking reminds her of her own existence (Beckett, 1984: 241). Some may argue that the Mother's voice would act as a constant, in which May can orientate herself spatially and temporally. However,

the Mother's speech is also quite vague and distant, meaning that May has to rely on the sound of her steps, a nine note rhythm to remind her that she exists.

May is after all "a presence, not a person" (Beckett in Brater, 1978: 39). Her path of infinity will end when she stops walking, when she completely fades away. Therefore this theme of infinity does not 'complicate' the play's meaning at all as it is *only* May's walking route itself that remains infinite. She has attempted to walk out a sense of existence by layering trace upon trace over a small area for a prolonged period of time. The effect of this on the audience is only realised when at the end of the play the lights fade up, and there is "*No trace of MAY.*", only what she has left behind – her walk (Beckett, 1984: 243 [original emphasis]). Worth stated that "by the end the image seems to reverberate with all the footfalls ever heard on the human way", suggesting that not only is this walk a microcosm of one life, but of all who seek to understand their existence (2001: 107).

THE WALK AND THE WALKER

What this play and its varying productions illustrate is the need for an awareness of not just the walking of the performer but the route in which they themselves walk and their shared relationship. Additionally, like all of the productions discussed in this chapter, *Footfalls* highlights how some pedestrian performances are entirely theatre-specific, requiring a traditional seated audience to heighten its dramatic effect by placing emphasis on the sole walking of the performer. Although directors such as Katie Mitchell moved into other types of staging, this was done as a means to avoid logistical challenges and further extend Beckett's separation of 'speech and motion'. Such 'separation' is critical here because through placing emphasis on the walking itself and its relation to the path walked, we can begin to reconcile tensions between the finite and the infinite on stage, and the manner in which Beckett presents time and space. Within such an 'enigmatic' text, an emphasis on the movement can elucidate further on the reasoning behind the play's conception. The partnership between the pace of the drama and the rhythm of the walking is intrinsic to the play's dramatic effect, with May's pacing heightened by its metronomic rhythm. Yet such a timeless quality as we have observed, is

countered by an ever reducing path of light. This contrast enables us to reveal an underlying theme that is not as clearly evident within the text: May's walking is an act of resistance to the passing of time. The connotations of such movement – the repetitive pacing for prolonged periods of time – chime with a host of different types of walking and walking routes, and through careful cross-analysis we can ascertain the differences between the 'inward walking' and actual walking of *Footfalls*.

REAL OBSERVATION: *THE HOUR WE KNEW NOTHING OF EACH OTHER* [1992] (2008) – JAMES MACDONALD

This image has been removed by the author of this thesis for copyright reasons.

Figure 1.11 Tristram Kenton 'The Hour We Knew Nothing of Each Other' (2008) Source: David Brancaleone (2009: 86)

IN MOTION

When director James Macdonald's production of Peter Handke's 1992 play opened at the National Theatre in 2008 it very much piqued the interest of the London theatrical scene. This play without words, in a new translation by Meredith Oakes, was described as an "epic mime" (Billington, 2008: n.p.), a "monumental tease" (Taylor, 2008: n.p.), "a theatrical dare" (Clapp, 2008: np.) and a "theatrical act of surveillance" (Cavendish, 2008: n.p.). Set entirely within a town square, Handke's play explores the brief chance encounters of a "kaleidoscopic human pageant" (Billington, 2008: n.p.), "in which isolated figures and sometimes small groups pass across the stage fleetingly" (Young, 2008: 78). These individuals number 450, played by 27 actors, a feature that became "one of the selling points in the National's publicity"[20] which led to the theatre filling "just over 77% of its capacity over its twenty-eight-show run" (Barnett,

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[20] Drama academic David Barnett was perplexed by this: "It is telling that the media can get so excited about a play that is standard fare in Germany" (2010: 152). However, director Ian Spink believes that there is a there is "paucity of this kind of experimental theatre in Britain" (Spink, 1999: 123).

2010:152). What I will illustrate here is how this experimental play used walking to purvey the playwright's desire for 'openness', and how this affected the audience's perception of walking as they departed from the theatre. Furthermore, with the absence of the spoken word, this analysis will demonstrate how language became communicated by the feet, through the application of the observations of socio-anthropologist Michel de Certeau and director Tadashi Suzuki.

Peter Handke, "born into the cataclysmic final collapse of the 'total picture'" (Honegger in Handke, 1996: xi) as purveyed by Richard Wagner, stated that "[w]riting plays is difficult for me because my starting point is never a theme, but rather a sort of investigation" (in Trezona, 2008: n.p.)[21]. Gitta Honegger, director of the American premiere of the play, asserts that Handke investigates "the workings of language, perception, and games in the booby-trapped planes of human interaction" (in Handke, 1996: x). It is this investigation of language through play that leads Honegger to observe that unlike German playwright Bertolt Brecht, "Handke isn't out to teach anything in his theater, least of all a political lesson. Rather, he sets the individual elements of the theatrical process in motion to find out things for himself (in Handke, 1996: xi). *The Hour We Knew Nothing of Each Other* is therefore concerned with the experimental motion of things, and indeed Honegger compares Handke to that of a "scientist", who observes the "given elements that make up the theatrical 'reality' or illusion" (ibid: xi). Such an approach led one reviewer to describe the 2008 production as being "pointless … and that is the point", in which the audience are left to determine its 'point' for themselves (Clapp, 2008: n.p.). However, as I will illustrate with reference to Macdonald's production, one could challenge this assertion that the play lack's an overarching message.

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[21] Director of the 2008 production James Macdonald echoes this, stating that "I tried to leave space for every actor to try out any bit they wanted in the spirit of inquiry rather than competition" (in Trezona, 2008: n.p.).

MYTHICAL EXCURSIONS

This increased emphasis on the subjectivity of the audience's response, was inspired by Handke's own experience of spending a day in a town square in Muggia near Trieste.

> I sat on the terrace of a café and watched life pass by. I got into a state of real observation, perhaps this was helped along a bit by the wine. Every little thing became significant (without being symbolic). […] None of the people milling on the square knew anything of each other – hence the title. But we, the onlookers see them as sculptures who sculpt each other through what goes on before and after. Only through what comes after does that which has gone on before gain contours; and what went on before sculpts what is to come.[22]

(Handke and Löffler in Trezona, 2008: n.p.)

Handke, an observer of everyday life, began to connect imaginative threads of narrative between these individuals, prompted by the manner in which they unknowingly 'sculpted' each other. From here he began to question "what might happen if they do become aware and connect with each other" (Macdonald in Trezona, 2008: n.p.), and the idea for the play was formed. An interesting detail from Löffler's interview concerns this 'state of real observation' experienced by Handke. During this process, the playwright worked himself into such a concentration that he "observed far more than would naturalistically be perceivable" (in Trezona, 2008: n.p.). For Handke, "the more you observe the more hallucinatory it becomes", and it is this particular quality that led to a theatricalisation of reality (ibid: n.p.). He explains how whilst "watching this square it seemed to me that, along with the modern pedestrians, the presence of these inner images, these archaic pictures could be sensed. Only for seconds" (Handke in Trezona, 2008: n.p.). Such 'inner images' manifest themselves in *The Hour,* with figures such as Charlie Chaplin, Mozart's

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[22] There are similarities here to Jacques LeCoq's observations of walking in *Theatre of Movement and Gesture*:
"Seated at a café, let us observe the 'street in motion'. Our first impressions are:
silhouettes
physical bearing
costumes
Then we notice states or situations:
people in a hurry
people on holiday
people waiting" (2006: 10).

Papageno and Peer Gynt and others making fleeting appearances, illustrating how the situations 'sculpted' by the walkers extend observation into imagination. Handke refers to these imaginative figures as "mythical excursions", illustrating a need to "recapture a sense of the myths", and jokingly asks "where are they hiding at present?" (in Trezona, 2008: n.p.). He therefore uses the stage to suggest a real-life geography, but onto this layers an imaginary one, placing everyday individuals next to mythical ones. His perception of the space therefore concerns an amalgamation of what is there, what could be there and what should be there. Nevertheless, Handke stresses that such imaginative wanderings are "not supposed to be heavily laden with meaning or in any way didactic" (in Trezona, 2008: n.p.), which once again returns us to this notion of experimentation and an embracing of a more subjective audience response.

CLEARING THE STAGE

Handke's exposing of "the empty space as a playing area in the literal sense" (Honegger in Handke, 1996: x) is supported in *The Hour* by his descriptions of the town square as a "fantastic clearing" which "allows the mind to fantasize" (in Trezona, 2008: n.p.). He elaborates on this notion later in an interview with journalist Peter von Becker, describing his desire to "sketch out a story in bold brushstrokes and then immediately move on" (ibid: n.p.):

> The piece will probably be reborn with every new space, with a different design and constellation of characters. It offers great openness. I like the fact that this is neither a particularly deep nor flat piece. It simply exists. Is there much to discover in it? I don't know.

> (in Trezona, 2008: n.p.)

It is this 'openness' that is left for the director, performers and indeed the audience to discover for themselves. Handke, in the same interview acknowledges the difficulties he has in ending stories and indeed managing jumps in narration, which is probably one of the principal reasons for the play existing in near-constant motion (ibid: n.p.). Furthermore he believes that "existence has always been something that is experienced fleetingly" (ibid: n.p.), making the prospect of 450 "stories told in seconds" quite a challenging concept for an audience to grasp (Fisher, 2008: n.p.). There is a sense of suspension, with Handke not wanting "any of the figures to solidify into what one calls a

'role'" and instead the actors should rely on embodying "procedures to play off each other" (in Trezona, 2008: n.p.). Honegger chimes in with this idea, stating that in the "theater it is clear that an actor enters who is not the person he represents. Handke asks that the final image not be fixed" (in Handke, 1996: xxix). One could argue that it is the movement of the actors across the space that allows for this, preventing them from 'solidifying' or becoming 'fixed'. Such a notion is very similar to the near-constant movement of Schweik in *Good Soldier Schweik,* which allowed actor Max Pallenberg to avoid becoming too grounded within the role. Like the landscape that Schweik marched through, the town square in *The Hour* is a passing place, but in this instance one that shows only part of a journey.

A NEED TO COMPLETE A STORY

This suspension of characterisation through motion, led director James Macdonald in the initial rehearsals of the 2008 production to decide that he "wouldn't ask the actors what story they'd made for their characters – if they decided they needed a story" (in Trezona, 2008: n.p.). For some of the actors this was a challenge, as Richard Hope who performed in the production stated, "Handke has deconstructed theatre as I know it. Usually, as an actor, you start by looking for the arc in your character: your instinct is to complete the story" (in Barnett, 2010: 158). Cultural historian David Brancaleone, who saw Macdonald's production, stated that the "mind struggles to make a shape, a story but each time it is foiled" (2009: 89). However, he did admit that "the play was riveting even without a plot" (ibid: 89). For Honegger this 'fleeting experience' combined with the sense of 'clearing' and 'openness' actually "continues the writer's experience and brings associations from his life, quite literally, into the picture" (in Handke, 1996: xxviii).

> In the hubbub of "episodic activities" on the square, a woman crosses, sobbing. Her sight suggests many stories. The onlooker might supply his vision of the beauty she was or still is, his perception of her becomes his story that features another beauty, now crossing the square. Is she really crossing, or did the spectator add his own vision to what he sees?
>
> (in Handke, 1996: xxvii)

This 'suggestion of stories' is echoed by Chloe Preece in her review of the 2008 production, in which she stated that "the audience is left to fill in the dotted lines, using our imagination to create storylines and plots" (2008: n.p.). There are some similarities here with Michel de Certeau's descriptions of 'Walking in the City', particularly with reference to the audience as "voyeurs" who remain at a distance (1988: 92). Extending de Certeau's comparison of walking to language, the voyeur here – as a "solar eye" (ibid: 92) – observes only a series of decontexutalised fragments articulated by the movements of those within the square. They remain in "front of a fixed theatrical frame" (Taylor, 2008: n.p.), unable to physically follow the performers, and are subjected to frequent waves of different characters that are not fully formed. Such a situation prompts the audience to adopt a more holistic perception of the events. Rather than trying to isolate specific narrative strands, emphasis instead is placed upon the movement of people as a group and the ways in which these strands interact, overlap and contrast with one another.

PEOPLE-WATCHING

This is a piece that Preece noted has to be "looked at, not into" (2008: n.p.), in which both the director and the actors had the challenge of having to sketch something 'observed' and not fully formed. Michael Billington referred to it as "peoplewatching raised to the level of art" (2008: n.p.), whilst Daniel Cavendish felt that "the piece actually bears only an intermittent correspondence to the normal activity you'd find in a public space" (2008:n.p.). Other critics reveal another perhaps unforeseen aspect of the play, in its effect on the audience after they have left the theatre. Nightingale comments how he began "looking harder at the silent passers-by (2008: n.p.), whilst Preece states that her "daily commute will never be the same again" (2008: n.p.). Such accounts suggest that for some audience members, this holistic perspective they were forced to adopt in the theatre, migrated into the everyday world outside of it. Subsequently this resulted in an increased awareness of the movements of others in public places and the performativity of their walking. However, Nightingale suggests that despite this shift in perspective, he would have preferred there to have been more character development within the play itself (2008: n.p.). This implies that the experimental qualities of Handke's play were

jarring for some, who were not as content with their role as 'people watchers' and instead sought a more developed overarching narrative within the theatrical frame of the stage.

This relationship between theatre and the performances of the everyday is highlighted by Susan Leigh Foster in her article 'Walking and Other Choreographic Tactics: Danced Interventions of Theatricality and Performativity'. Within it, Foster walks through a history of danced interventions to arrive "at two sites, not far from one another, called "performativity" and "theatricality" (2002: 125). She begins by slowly observing an emerging group dance within the everyday movements through the city.

> Part of our interest is taken up with sorting out who is involved. We're standing still now, eyeing the other side of the street, conferring with amusement as the contours of this event begin to emerge. There must be twenty or so participants; they seem like student types, mixed gender, race, and size—each carefully assessing the attributes of the bodies they imitate, always following closely enough to make their citation evident, but not so closely as to intimidate the leader. They make differences between bodies stand out; they elucidate the subtle rhythms of limbs, the non-uniformity of pace, the intricate melding of posture with gait. The street is brimming over with the nuances of corporeality.

> (2002: 125)

Foster's sense of 'real observation' concurs with what inspired Handke to write *The Hour.* One could almost mistake the above account for being from that of Macdonald's 2008 production, and Foster here highlights the challenges that both Macdonald and his actors faced in staging something that flitted between being 'performative' and 'theatrical'.

GRAMMAR OF THE FEET

With regards to walking, *The Hour* offers a myriad of different types, brought into focus more so by the absence of speech and linear narrative. Here characters: stroll, walk, swerve, cross, storm, sag, move haltingly, zig-zag, tightrope walk, walk for the right key, march, wander, charge, glide, trail, stagger, cut across, scurry, strut, whisk, flicker, advance, float, speed-walk, skitter, hike, totter, saunter and spear. De Certeau's assertion that walking "affirms, suspects, tries out, transgresses, respects, etc., the trajectories it

'speaks'" (1984: 99) correlates quite neatly with Japanese director Tadashi Suzuki's concept of the 'grammar of the feet'. For Suzuki, the "actor has to have solid foot work before action can spring from the body with power. Our actors must control their movement through space onstage absolutely" (in Brandon, 1978: 35). The techniques of Suzuki, although not having a specific influence on Macdonald, did however have an impact on an unrealised production of the play by Steve Pearson and Robyn Hunt.

> Suzuki was working a lot with slow-motion walking, what that meant to be able to do that with control and intent. And then he began by increasing it and changing tempo and so on until I got to the point where I wanted to do Peter Handke's play *The Hour We Knew Nothing of Each Other*, which is all about walking and what happens when people encounter each other. Robyn started working on this and we both continued, where people just move slowly across the stage and then turn and move slowly back, attempting to make fictional time.

<div align="right">(Pearson in Smith, 2000: 252-253)</div>

This notion of 'fictional time'[23] has been a common theme within this chapter, with walking able to assist in placing time and space in a state of flux. Here, in this instance, Pearson and Hunt's 'slow-motion walking' when applied to Handke's play would undoubtedly compound the fictional time of a play entitled *The Hour We Knew Nothing of Each Other,* which actually lasts two hours and is set in "a day in the life on an unspecified town square" (Books LLC, 2010: 37)[24]. Whilst the 'real observation' of the audience is of particular relevance with regards to watching the actors walking on stage, Pearson here alludes to the importance of it occurring between the actors themselves who navigate the space:

> Well if you add, then, contact [with another] at some point, it becomes extremely powerful if I'm turning and I see you – it's going to be new every time. And what we're working on is actually seeing, rather than "oh, it's another actor" or "oh, it's my overlay of what I think the other actor's supposed to look at."

<div align="right">(Smith, 2000: 252-253)</div>

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[23] Similar to the "fluidity of time", which critic Michael Billington believed to be an important aspect of the 2008 production of *The Hour* (2008: n.p.).

[24] As Colin Counsell observes, "The stage world is thus presented as a realm where events proceed according to principles different from those of the auditorium, and its status as other-place is reinforced" (1996: 187).

Within the 'grammar of the feet', walking becomes the primary form of communication, requiring a heightened focus from the performers to 'read' the movements of others and react accordingly. However, in relation to *The Hour,* such a state becomes difficult to adopt due to the often frenetic pace of the play. To compensate, Pearson and Hunt adapted an exercise of Suzuki's called the "slow ten teka ten" which involves walking extremely slowly to the rhythm of drums (Hunt in Smith, 2000: 253).

> *Slow ten* is a thing that Suzuki created which was just to work on slow motion in which there needs to be perfect continuous energy, particularly with the feet so that ultimately it should look like the actor is standing still and the scenery is moving. That's extremely difficult to do. People think it's the easiest thing because it looks like what we do in daily life, which is walking, and it turns out that it's almost the most elusive thing in the entire training: to get at that thing of floating.

> (Hunt, 2000: 253 [original emphasis])

Although Pearson and Hunt's vision of an adaptation of the play was not realised, what is particularly fascinating here is this notion of making the 'scenery' appear in motion and the actor 'still' when in fact the opposite is occurring. As we have noticed in the previous case studies in this section, it is often the technical aspects of a production that create the illusion of movement beyond the confines of the stage. Wagner used a moving diorama and Piscator a conveyor belt, however here Pearson and Hunt illustrate the possibility of the pedestrian performer being able to convey a geography in motion through mere walking alone. Their use of the 'slow ten', a rhythm of drum beats created to assist the actor's slow-motion walking, strikes a chord with that of Macdonald's direction of the production in 2008. As Macdonald recounts, "there are 400 different stories – the biggest decisions were getting the right rhythm, pace, pause, holds… it starts very natural. Then it's like a set of dance moves with people doing repeated practised actions" (in Trezona, 2008: n.p.). Instead of allowing himself to be overwhelmed by the varying narratives and their intersections, Macdonald instead concerns himself with the overall composition itself, by focusing on the direction of movement across the space. During the rehearsal process he began "in workshop with dancers who were great, but you need great actors who know how to take on a character and tell a story" (Macdonald in Trezona, 2008: n.p.). Therefore, in the absence of spoken

dialogue, linear narrative and a prolonged presence of specific characters, an emphasis is placed on musicality and physicality and its ability to consistently alter perceptions of the stage space.

WANDERSMÄNNER

Handke's premise for an experimental depiction of a process of sculpting of walkers on stage presents a fascinating example of a pedestrian performance. The absence of dialogue coupled with an emphasis on an open playing space, brings the action of walking to the forefront, communicating a myriad of stories for an audience to decipher. A blending of the performativity and theatricality of walking weaves the fantastical within the hyper-real, leading to "moments of in-betweeness of experience, before names exist, in the fluidity in which anything's possible" (Brancaleone, 2009: 89). Such 'possibilities' are heightened by the play's ambiguity, in which the audience remain ignorant as to the development of the characters beyond the playing space. There is no individual arc that structures the performance, instead the sequence of character movements 'sculpt' one another sequentially. The play becomes a roaming tableaux of events, a montage of the goings on in a town square held within 'fictional time'. The square itself is the "protagonist" of *The Hour,* an ever-shifting chameleonic environment brought to life through a myriad of different types of walking of different, paces, gaits and rhythms (Preece, 2008: n.p.). An unpicking of Handke's notion of 'real observation' can be assisted through Suzuki's concept of the 'grammar of the feet' and de Certeau's "long poem of walking", which highlight how walking itself functions as an act of communication (1984: 101). The transition of such a mindset into the public environment outside of the theatre, as observed by some critics, suggests that despite Handke's desire to avoid didacticism, some of the audience of Macdonald's production felt that the play wished to communicate a specific message. One could argue that it advocates a need for a heightened awareness of the anonymous figures they pass in everyday life and a 'reading' of their stories through walking. It brings causality to the forefront, highlighting to them the walker as "*Wandersmänner*" who "write without being able to read" what they have written, who unknowingly assists in 'sculpting' the contours of a much larger narrative (De Certeau, 1984:

93 [original emphasis]). *The Hour* advocates a need for people to witness such narratives, to bring art to the level of people-watching.

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Figure 1.12 Unknown Author 'March to Selma' (2010) Source: Kevin Charnas (2010: n.p.)

MULTIPLE HISTORIES

There are a number of reasons why Matthew Earnest's *Wanderlust* is an important case study for this chapter. Firstly, it is one of very few recent pedestrian performances taking place in a conventional stage setting and secondly it is very much a piece *about* the action of walking itself. Adapted from the non-fiction book of the same name by Rebecca Solnit, Earnest was initially drawn to the author's "original framing of ideas and her elegant prose" and found an opportunity to stage the piece at the Cleveland Player's Theatre and later in New York (2011a: n.p.). With regards to its quite traditional staging arrangement, Earnest revealed that his reasoning for this was two-fold. Firstly, he felt that it was logistically easier to stage a touring production in a proscenium arch arrangement and secondly, such staging was more in accordance with his approach to the adaptation (2011a: n.p.). It is this second aspect I wish to focus on, as I believe that Earnest's adaptation, like all the case studies in this chapter, could only achieve its proper effect in the theatre by the audience remaining immobile. Such a move encouraged the audience to take a more objective stance, demonstrating a tension between the experience of walking and its representation. Whilst in many site-based pedestrian

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performances, walking functions as a means for audiences to explore sites, here, it is the action itself that is being explicitly interrogated. I will highlight within my analysis some significant aspects that arise from such staging that are a continuation of those raised in the previous analyses, as well as new additions that are prevalent themes in pedestrian performance as a whole. The crux of this case study however lies in how Earnest used walking as the foundation for both the form and content of the production – taking a walk for a walk. As a recent production, *Wanderlust* currently lacks exposure in academia, and the majority of the data concerning it is drawn primarily from that of reviews, interviews with Earnest, and the original play text itself.

The piece like its source material, concerns the history of walking and the role it has played in humanity's history, chiming with Francesco Careri's belief that "the history of the origins of man is a history of walking" (2002: 44). In one hundred minutes, without an interval, *Wanderlust* travels far both geographically and temporally, showing the audience glimpses of the beginning of walking, as well as its possible demise in a post-walking world. Each scene is pinpointed with the writing of the year and location on a giant chalkboard that spans the back of the stage (Figure 1.12). However, these annotations are not written in a coherent order but take the form of graffiti or a written stream of consciousness, in which the vast entanglement of multiple histories slowly develops into a sea of chalked writing.

THE LABYRINTH NARRATIVE

This sea of writing brings me to the principal reason why Earnest's adaptation is of significance, in that it uses the action of walking to create an innovative plot structure for the stage. The often short scenes in *Wanderlust,* referred to by reviewers as a "compendium of thoughts" (La Rocco, 2010: n.p.), a "collection of instances" (Berko, 2010: n.p.) and a "stimulating free form collection of observations" (Howey, 2010: n.p.), structured in a seemingly non-linear order "without plot" divided its audience (Bemis, 2010: n.p.). One reviewer felt that it would have been useful to have had the writing on the back wall structured in chronological order (Berko, 2010: n.p.), whilst many liked the way in which the piece "yo-yos through time and space" (Heller, 2010: n.p.). Its source text also

flits back and forth in time, through a thematically orientated structure that inspired Earnest in his adaptation.

Nevertheless, there is another reason why Earnest chose to favour such structuring, as he reveals in one of the last scenes of the piece. This begins with the discovery of the bones of Lucy (the primitive human who was one of the earliest of walkers), in which a labyrinth (Figure 1.13) is projected onto the stage, which the actress playing Lucy physically follows. While she does this, the character of Walker (who represents the voice of Solnit) illustrates how this relates to Earnest's structuring of the overall piece.

This image has been removed by the author of this thesis for copyright reasons.

Figure 1.13 Unknown Author 'Chartres Labyrinth' (2006) Source: St. John's Cathedral (2006: n.p.)

WALKER: In a labyrinth, you might have to turn your back on your goal to get it. Sometimes you're the farthest away when you're closest. And quite often, the only way is the long one.

(Earnest, 2010: 43)

Earnest expands on the "inward walking" (Worth, 2001: 93) of May's repetitive steps back and forth in *Footfalls,* and complicates them through the "twists and turns" of a labyrinthine structure on a much larger scale (Bemis, 2010: n.p.). Such a structure is similar to that of the text-as-labyrinth *Passagenarbeit,* an alternative titling of Walter Benjamin's unfinished *The Arcades Project* (1927-1940)*,* which attempted to capture the labyrinthine arrangement of the city of Paris (Gilloch, 1996: 182). Within the model of the *Passagenarbeit* the "past is not left behind as one moves on, but, like spaces in a labyrinth, is continually encountered again, returned to, though approached from different directions" (ibid: 68). This description typifies the structure of *Wanderlust,* in which the

repetition of certain events (such as the dig site) and themes (the labyrinth itself) serve to illustrate how it "meanders under its own impulses" (Howey, 2010: n.p.). In her study of Scandinavian labyrinths, co-written with Jonna Ulin, Fiona Campbell describes how she found herself in "parallel worlds simultaneously" when walking (Campbell and Ulin, 2004: 111).

> The rules which determine how I negotiate difference, how I separate the real from the factual, the evidential from fiction, fantasy from imagination are blurred. And I feel how the labyrinth puts words in my mouth whilst I feed it with mine. I sense how I move into its everyday as it moves into me. And here, at the site that negotiates my relation to these events I let myself be taken in. In my endeavour to recognise the connections between here and there, now and then, when trying to discover the relationship between the labyrinth and me, I find these parallel worlds collide.

> (Campbell and Ulin, 2004: 111)

Solnit herself echoes this by referring to the blurring of boundaries between imagination and reality and map and world (2002: 70). Within Earnest's adaptation, the anachronistic arrangement of scenes meant that time was also thrown into a state of flux, in which audiences – akin to traversing a labyrinth – had no conception as to when they would reach their end destination and what exactly this would be[25]. If as reviewer Roy Berko desired, the respective dates of each scene were inscribed in a correct order, the audience would have been given the illusion of a clearly defined journey which would have detracted from the labyrinthine structure of the play. Instead *Wanderlust* plots a different route through the history of walking, one in which seemingly distant events are folded together through a more intricate structure by illustrating the 'connections between here and there'.

Within its short scenes we can perceive similar "mythical excursions" (Handke in Trezona, 2008: n.p.) to that of *The Hour,* with most scenes featuring a plethora of famous walkers and students of walking dramatised on the stage, often quoting their own words. From anthropology we have Mary Leakey and Dean Falk; African-American abolitionist Harriet Tubman; from literature Virginia Woolf, Henry David Thoreau, Li Po, Antonio Machando, Walt Whitman, Allen

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[25] Dr. Lauren Artress, a major authority on the study of labyrinths refers to them as "the theater of enlightenment", highlighting its further connections with performance (in Solnit, 2002: 71).

Ginsberg, Frank O'Hara and William Wordsworth; from philosophy Aristotle, Sören Kierkegaard and Jean-Jacques Rousseau; geographer Pausanias; mathematician John Napier and journalist Silvio Negro. It is an eclectic mix; however, Earnest, like Solnit, manages to illustrate how walking links them all. For instance, in the final scene entitled 'Dedication', Earnest uses Wordsworth's three stanza poem, *She dwelt among the untrodden ways,* as a eulogy uttered by the character of Walker for Lucy: "*She lived unknown, and few could know, When Lucy ceased to be*" (Wordsworth in Earnest, 2010: 51 [original emphasis]). Earnest specifically highlights, through the coincidental sharing of names between Wordsworth's Lucy and the early primate, how the shared action of walking placed in his labyrinth structure can establish other unexpected links.

'NATURALISATION'

With regards to its staging, *Wanderlust* shares similar traits with that of *Footfalls, Schweik* and *The Hour* in its "spare set" (Heller, 2010: n.p.). It involved a "stage of dirt" (Brown, 2010: n.p.), a "playbox of sand" (Berko, 2010:n.p.) with hanging lamps to ensure that it would look like a lab and subsequently mean that the piece would never leave the realm of archaeology (Earnest, 2011b: n.p.). The audience were to be taken on an imaginative dig themselves, "to rediscover and remember what our bodies are capable of" (ibid: n.p.). Such a 'rediscovery' was supported through minimal scenography, which allowed Earnest to "underscore the transcendent power of movement itself" (Kastleman, 2010: 21). One moment in particular illustrates the precedence of movement over scenography, in the piece's "delightful surprise ending" (La Rocco, 2010: n.p.). As a final action, the black curtains of the theatre fall down (Earnest, 2010: 52) and Walker says to the audience regarding Lucy: "Some say she would have been a terrible runner and not much of a walker. But she walked. This much is certain" (Earnest, 2010: 52). The back wall of the set then falls down and Lucy exits the theatre building out of the backstage door (ibid: 52). Walker "stands silently looking at the open door, […] [and] walks out the door" (ibid: 52). Emphasis is placed on the action of walking off the stage and the scenery is rendered "useless" (Earnest, 2011b: n.p.). Such a moment has resonances with Theatre Gardzienice's production of *Carmina Burana* (1990) in

which the doors of the theatre were opened to "'naturalize' the act of attending a performance by acknowledging the rural surroundings" (Allain, 2002: 215). Within *Wanderlust,* such naturalisation in the epilogue, encouraged the audience to deliberate on the significance of their own walking as they left the auditorium, in which their first steps would have newfound significance. Heller stated that he would "never look at walking in quite the same way again" (2010: n.p.), whilst Berko, echoing this, concluded that "you'll never take a step without thinking of the ease of your gait, while understanding the evolution of the act" (2010: n.p.). The reactions of some of the audience are similar to those who observed James Macdonald's production of *The Hour,* in which their perception of walking on the stage is retained on their departure from the theatre. However, whilst in Macdonald's production such transgression widened the audience's gaze to the performativity of other people's walking, here in *Wanderlust* the audience are made aware of their own walking and the potentiality of its impact within space.

SUPER-MODERNITY

One of the principal argumentative threads running through *Wanderlust* is one that will also occur in other case studies in this thesis: that of walking as an act of resistance to super-modernity. Defined by sociologist Marc Augé, super-modernity is a concept born from a belief in the "acceleration of history" (Augé, 1995: 28) and the shrinking of space, due to an increase in high-speed transportation (ibid:31). For Augé, we "are in an era characterized by changes in scale – of course in the context of space exploration, but also on earth: rapid means of transport have brought any capital within a few hours' travel of any other" (1995: 31). In *Wanderlust* we witness this transition from modernity to super-modernity in a compressed period of time, beginning in England in 1830 with the unveiling of George Stevenson's Rocket. Here the announcer champions the superiority of motorised transportation in which "foot power at last begins its long slide towards obsolescence" that will signal the arrival of "The Mechanical Principle, the new philosophy of the 19th century!" (Earnest, 2010: 9). Earnest, in a similar vein to Piscator with *Schweik,* comically juxtaposes these aspects with the tragic events that befell the arrival of the railway. Mrs Schivelbusch's facial mutilation involves the dropping of her

dislodged eyeball into a Ziploc bag and William Huskinsson, who was run over by the train is carried offstage by the rest of the cast who sing 'You are my Sunshine' "as a funeral dirge" (ibid: 9). This, coupled with the "canned cheers", suggests that for Earnest, motorised transportation has an inherent artificiality (ibid: 9). The announcer may have dispelled some of the myths that prefixed the arrival of The Rocket,[26] but within this tragi-comic framing Earnest suggests that there are still psychological and physiological effects to be incurred from motorised transport that cannot be ignored.

This scene is book-ended with the last scene of the play which relates to the last chapter in Solnit's book. This moment, a popular one with reviewers, takes place entirely within a car and depicts a family who drive around Las Vegas observing all the sights entirely from within their vehicle. Famous landmarks are juxtaposed, there is an overdependence on GPS and a wariness of walkers, who are viewed almost as unnatural figures who are behind the times. Earnest uses a spotlight to isolate the family further (Earnest, 2010: 48), echoing Carl Lavery's comments regarding the loneliness and isolation of travel by car.

> The act of driving alone in a car, for instance, demonstrates the lonely isolation of the contemporary individual better than any theoretical text ever could: it provides empirical proof that supermodern individuality – the right to go where we want, when we want – entails separation from others and reinforces solitude.

> (2005: 152)

This is the present that Earnest satirically depicts; a world in which walking itself is becoming substituted by high-speed motor travel, creating spaces that we barely interact with (Lucas, 2008: 175). As technology advances, the divide between walking and high-speed motorised transportation continues to expand. Earnest explains how in:

> Capitalist, mostly vacationless and broke America, the only hope of travel and discovery is Las Vegas, where one may see replicas of all the world's great sites – the pyramids, the Eiffel Tower, the Statue of Liberty, etc. – in one place. I put a middle class family in a car on summer vacation to Las Vegas, hoping that I could express Rebecca's point that we're not really in our bodies anymore, but that we experience the world

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[26] "[…] lungs were not crushed when the train reached 30 miles per hour" (Earnest, 2010: 9).

rolling in these really bizarre boxes we call cars, looking out at the world through windows, not travelling on our own natural steam.

(2011b: n.p.)

Such a 'point' divided critics, some labelling it as "the show's highlight" (Berko, 2010: n.p.) and others believed that such a "moralizing thread" is "simplistic and dated" (La Rocco, 2010: n.p.). The piece for Earnest is about proving that "[t]raveling is what makes your life richer […] if you allow it to happen to you" (in Kastleman, 2010: 21), but in Las Vegas the short distance between these "architectural greatest hits" detracts from the 'riches' of travel (Solnit, 2002: 286). This, combined with the comparatively less effort needed for motorised transportation, means that the pleasures found in walking, as illustrated by Earnest and his company in the preceding scenes, will diminish. Earnest's argument, although perhaps a little 'simplistic', is by no means 'dated', and what makes its effect all the more powerful is that it is presented in the theatre, another 'bizarre box' in which we look at the world on stage through another 'window'.

Wanderlust perhaps loses a sense of specificity with this staging that could be achieved by taking the audience to an actual location. However, here the theatre further illustrates a sense of detachment, observed by an audience that does not have to physically move. Earnest's attitude towards driving echoes that of Peter Handke's, in which "there exists no departure, no change of scene, no sense of arrival" (in Trezona, 2008: n.p.). Earnest attempts to make such a readily accepted and familiar action strange by setting it in an environment that is also susceptible to departure, changing scenery and arrival – that of the theatre. The close proximities between capital cities that Augé refers to are here emphasised, making the distance between whole countries and even time periods lasting but a few seconds. This is a reason why one member of the audience felt "exhausted", because they were forced to align themselves with the pace of Earnest's piece, which was faster than their own 'natural stream' (Howey, 2010: n.p.).

THE FLÂNEUSE: WOMEN WALKING

In addition to this dramatisation of the super-modern, Earnest weaves another thread through *Wanderlust*: that of the relationship between Walker and Lucy. Earnest refers to this relationship as "a sort of love story […] across 3.2 million years" (in Kastleman, 2010: 21) which here plots a course through the wave of anachronistic and episodic ordering of scenes. It surfaces at moments throughout, often with the character of Walker deliberating on an aspect of walking which Lucy realises physically.

In accordance with the labyrinthine structure of *Wanderlust*, Lucy and Walker's history is not told in chronological order[27]. Their relationship presents another theme that is prevalent in other scenes of the piece: that of women and walking. It is an emerging field of performance studies research, and therefore one that necessitates further exploration within this case study.

> Women have routinely been punished and intimidated for attempting that most simple of freedoms, taking a walk, because their walking and indeed their very beings have been construed as inevitably, continually sexual in those societies concerned with controlling women's sexuality. Throughout the history of walking I have been tracing, the principal figures – whether of peripatetic philosophers, flâneurs, or mountaineers – have been men, and it is time to look at why women were not out walking too.
>
> (Solnit, 2002: 233)

Solnit's book is peppered with her own personal walking experiences, juxtaposed with her historical research, and Earnest uses a selection of these in *Wanderlust*. Through his staging he attempted to give such an issue exposure, expanding on Solnit's view that "women's walking is often constructed as performance rather than transport" (2002: 234). He did this by arguing for the viability of a female equivalent to the romantic figure of the *flâneur*, an "aimless, complacent, haughty bourgeois who wanders through the urban complex in search of nothing more than a diversion, to see and be seen" (Gilloch, 1996: 152). Due to the strong emphasis placed on the figure's masculinity, I feel that

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[27] The piece begins with an examination of Lucy's bones in Cleveland and ends with her discovery in Ethiopia.

this particular type of walker warrants contexualisation, to further illustrate how provocative Earnest's argument is here.

The *flâneur's* origins lie in Edgar Allen Poe's short story *The Man of the Crowd* (1840), in which a nameless narrator pursues a man through the crowds and labyrinthine streets of London (Benjamin, 1999: 417-418). However, "it was Walter Benjamin who articulated as well as enacted most comprehensively a praxis relating to the figure of the *flâneur"* (Whybrow, 2005: 16 [original emphasis]), who for Graeme Gilloch was a part of the 'periphera' of excluded modernist figures that included the dandy, the beggar, the prostitute and the rag-picker (1996: 9). For Benjamin, writing in the aforementioned *Arcades Project,* the *flâneur* was shaped by Paris (1999: 417), which prior to the city's redevelopment by Baron Haussmann[28] provided this figure with a labyrinth of streets to lose themselves within.

For the *flâneur,* Paris was his "fantastical theatre" (Gilloch, 1996: 156) and in *Wanderlust,* Benjamin's assertion that the city "opens up to him as a landscape, even as it closes around him as a room" (1999: 417) allows the figure to be glimpsed within a new context – the stage.

> What exactly a flâneur is has never been satisfactorily defined, but among all the versions of the flâneur as everything from a primeval slacker to a silent poet, one thing remains constant: the image of an observant and solitary man strolling about Paris.

<div align="right">(Solnit, 2002: 198)</div>

In *Wanderlust,* Earnest enacted Virginia Woolf's essay *Street Haunting,* replacing the 'solitary man' with a solitary woman and 'Paris' with London, or more specifically London, 1930. Beginning in her sitting room, Woolf excuses herself from her husband by saying that she needs to leave the house to buy a pencil. Such a pretence chimes with Gilloch's belief that the "*flâneur* goes to the market in the guise of a curious onlooker, but in reality is there to sell his goods" (1996: 155 [original emphasis]). The individuals Woolf meets, remembers and envisions on her "street rambling" are brought to life by members of the company who meet her on her walk or who are observed in windows above

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[28] An event that will be discussed in Chapter Three with relation to Wrights & Sites and Situationism.

(Woolf in Earnest, 2010: 29). After browsing in a second-hand bookshop, in an almost fairytale way "a large bell strikes six" and Woolf returns to her original sitting room once more (Earnest, 2010: 32).

Solnit believes that one "of the arguments about why women could not be flâneurs was that they were, as either commodities or consumers, incapable of being sufficiently detached from the commerce of city life" (2002: 237)[29]. They were not deemed to be able to find themselves in the almost contradictory role ascribed to the flâneur, who is both a lone walker and part of a crowd (Coverley, 2006: 60), and the distractions incurred by their walking would "get in the way of the leisurely meandering of the stroll" (Bowness, 2004: 1). However, one could argue that Earnest's depiction of Woolf partly adheres to the figure of the flâneur in that despite her voicing of a desire to purchase a pencil, her walk is still quite aimless. She surrenders herself "to the pleasure of distraction" (Gilloch, 1996: 85) and is transformed "into an explorer or even detective solving the mystery of the city streets" (Coverley, 2006: 62). However, Earnest here uses Woolf to invert the other characteristics of the figure, requiring more of a need for secrecy[30] rather than a need to "be seen" (Gilloch, 1996: 152).

There have been previous deliberations over the possibility of a female flâneur or flâneuse, who, born from the writings of surrealists Louis Aragon[31] and Andre Breton, existed as a prostitute traversing a heavily eroticised Paris (Coverley, 2006: 72). This figure gives credence to the challenges in establishing a female flâneur, because at the time in which Woolf and Benjamin were writing "women in public, and particularly women apparently wandering without aim, immediately attract the negative stamp of the 'non-respectable'" (Wolff, 2006: 19). The figure of the prostitute for Benjamin, as already mentioned, was a fellow hero of modernity (Gilloch, 1996: 150), a symbol of commodification, but obviously such an occupation does not relate to that of Woolf. There is an element of the erotic in Street Haunting, but it is one that is observed through

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[29] This assertion is echoed by Doreen Massey (1994: 234), Jane Rendell (2002) and Janet Wolff (2006).
[30] "Woolf whispers to the audience like a hunter in the bush observing animals unaware of her" (Earnest, 2010: 30).
[31] Who's novel *Paris Peasant* (1926) influenced Walter Benjamin in his writing of *The Arcades Project* (Buck-Morss, 1989: 33).

the voyeuristic means in which Woolf peers at and imagines the private lives of others. She is not "an image of the commodity form" (Buck-Morss, 1989: 228), her act of concealment seeking to detract unwarranted attention from others. For Woolf in her ecstatic whispering to the audience and the end of the scene – "To escape is the greatest of pleasures" – she strolls the London streets as a means to 'escape' from the banalities of domestic life (Earnest, 2010: 32)[32]. Walking for her becomes performance, in which she acts out the figure of the flâneur in secret, conscious that such a part has limitations exercised by a patriarchal society. Her idealism in her depictions of the city and the freedoms it espouses are undercut by a sense of domesticated obedience.

Earnest juxtaposes this scene with a similar walk undertaken by Walker in the present day, witnessing the "theater of tableaux" she sees in her night walk (Earnest, 2010: 38). In a case of mistaken identity, she is momentarily startled by the appearance of a man running towards her, who it turns out is late for an appointment. Walker admits that she "wasn't afraid", which complicates the rather basic perception that the city at night is an environment that is wholly unsafe and intimidating towards women (ibid: 38). Instead Earnest casts it as an unpredictable milieu in which the unknown has both potentially sinister and enigmatic qualities that are as disconcerting as they are intriguing, evidenced by the night walking carried out by these two women.

> Two-thirds of American women are afraid to walk alone in their own neighbourhoods at night, according to one poll, and another reported that half of British women were afraid to go out after dark alone and 40 percent were "very worried" about being raped.

(Solnit, 2002: 240)

Walking artists and academics Dee Heddon and Cathy Turner in their project 'The Art of Walking: An Embodied Practice', interviewed a range of different female artists that utilise walking in their work. One of these was English artist Elspeth Owen who believes that one of the motivations for her work is "her acute sense of fear when walking in unknown places – a fear that she acknowledges, confronts and overcomes with every walk completed" (in

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[32] "[…] it can be concluded that the flâneur was male, of some means, of a refined sensibility, with little or no domestic life" (Solnit, 2002: 199).

Heddon and Turner, 2010: 18-19). By placing Woolf's and Solnit's story on stage, Earnest allows the audience to confront – or at least acknowledge – such fears themselves, and like Owen juxtapose all the bad things that they imagined might happen next to the good things that did (ibid: 19). Earnest suggests here that the flâneur should not be a role wholly assumed by men and subsequently nor should the flâneuse be that of a female prostitute. Instead he focuses on the attributes of the flâneur, its walking behaviour and how gender influences these.

> In her isolation and domesticated languor, the married Woolf ends up as a very interesting counterpoint to the Walker (the Solnit character), who tears up the roads and sidewalks like a cyclone. In my view, walking represents freedom for both walkers, but in opposite ways.

> (Earnest, 2011b: n.p.)

The figure of Woolf represents one of the many women walkers existing between that of Lucy in the past, and Walker in the present, illustrating the ways in which women have endeavoured to overcome the varying obstacles that restrict such simple physical freedoms. Although, as both Solnit and Earnest illustrate, women have been given more freedoms, "the risks of being watched uncomfortably or even threatened physically remain" (Levin and Solga, 2009: 46). Putting this on the stage allows for the audience to observe the city as an "aesthetic entity" akin to the flâneur's view, but also to observe the historical journey of women walking from more of an objective stance (ibid: 47). Reviewer Aubrey Bemis felt that the *Street Haunting,* scene although expertly acted, did not comment on the significance of the story within the piece itself, appearing as merely another example of walking (2010: n.p.). This is unfortunately due to the fact that although the scene itself was entitled 'Flâneury', the historical context of this walking figure was not made explicit in the performance, meaning that the provocative statement Earnest was making was largely lost on the audience.

WATCHING AND DOING

Wanderlust as a pedestrian performance can be said, therefore, to use its staging effectively to highlight themes prevalent within walking and performance. In addition to the logistical ease of touring between theatres, the decision to stage the play in a conventional theatre with a seated audience

prevented the audience from walking until after the performance had finished. This meant that after an extensive foray into the history of walking and the varying interpretations of this action (without an interval), the audience's own walking from the theatre would have increased significance. Furthermore this delaying of a kinesthetic experience for the audience, I would argue, reduces introspection, offering them an opportunity to look at the action of walking more objectively.

Earnest's innovative labyrinthine structure, which finds common ground between the linear and the episodic narrative form, highlights a telling of history that 'meanders'. Through twists and turns and repeated moments, a coherent path is still forged for the audience to follow, which retains a sense of progression and ultimately, completion. Although a narrative driven in part by the relationship between two women, walking itself is the principal component of *Wanderlust.* Its influence on the varying historical figures who cameo in the production and certain past events, highlight that despite its varying incarnations and uses, it is something that is on the whole universal to all. Placing it centre-stage within a theatrical frame highlights its significance, and the subsequent transition it makes beyond this frame highlights it as a history that is constantly being written.

CONCLUSION: THEATRE OF THE FEET

The variety of different dramatic effects generated by the staging of a walk, provide a firm case for the accommodation of the theatre within studies of pedestrian performance. Critical amongst these is the relationship between kinesthetic *experience* and kinesthetic *empathy*. In the case studies analysed in this chapter, we have observed the differing ways in which this relationship has been facilitated through a number of means.

In analysing a piece of theatre as a pedestrian performance, we can actively incorporate the audience's own journey to and from the theatre. For instance, the remoteness of the Bayreuth Festspielhaus and the cultural pilgrimage required in order to visit it, gave weight to the audience's reception of Parsifal's own quest in the ensuing performance. Although not physically walking with Parsifal, it appears that some of the audience had accrued enough kinesthetic experience to allow them to more easily empathise with his journey and comprehend the scale of the plot.

As an inversion of this, the journey *from* the theatre can also emphasise the dramatic effect of a previous performance. The 'art-as-people-watching' perspective created in *The Hour,* was retained by some of the audience as they left the theatre, prompting them to look for the performances of the everyday. Additionally, in *Wanderlust,* with walking as its subject, the comments from some reviewers suggest a level of introspection, in which they related their newfound knowledge to their own walking. One could also argue that the relentless marching of Schweik in Erwin Piscator's epic, *Good Soldier Schweik,* enabled an audience to question how they themselves move through their political landscape.

What enables such a temporary transgression of the theatrical frame are the uncertainties surrounding whether walking can be labelled as an act of performance in itself. If as Michael Kirby asserts, anyone "merely walking across a stage containing a realistic setting might come to represent a person in that place", then we can comprehend its significance in fostering an audience's ability to empathise (2002: 42). Audiences can recognise that acting is a specialised skill, but walking across a space is something that is largely

universal. It is this sense of universality that provides a point of entry for an audience, through an action that is perceived as being situated between 'acting and not-acting'. For the performers it appears that in productions that require a prolonged amount of walking, any process of characterisation is suspended. Consequently, they are unable to remain fully grounded within a specific role, as their performance is constantly held within the natural act of walking. In *The Hour* such an effect largely distanced the audience, making them more conscious of the larger stage picture than the individual stories of characters, which quickly appeared and disappeared. The same can also be said of the constant marching in the aforementioned *Good Soldier Schweik,* which required its audience to look past the unchanging soldier and address the changing political landscape of the play.

This brings us to the performance itself and how the journey unfolds before the audience. The degree to which the audience are able to kinesthetically empathise with the performers is dependent on the staging of walking and the path walked. Returning to *Parsifal,* the totalising effect of Richard Wagner's vision was maintained through a sleight-of-hand use of stage technology, which created the illusion of a journey which exceeded the boundaries of the stage picture. Here walking temporarily disrupted the rigidity of the theatrical frame, presenting it instead as something transient and unfixed, heightening the fantastical qualities of the opera.

However, as well as acting as a novel form of illusion, the staging of a walk can also reveal the underlying themes of a performance. Piscator's use of a treadmill in *Good Soldier Schweik,* presented a similar illusion to *Parsifal,* however it made sure to undercut this by presenting a character that did not develop at all throughout the journey itself. Such dissonance prompts an oscillation between comedy and tragedy as the treadmill itself became indicative of the soldier's inability to comprehend the world which was changing around him. Such a dialectic between the path walked and the walker is also found in Samuel Beckett's *Footfalls,* in which the sounds of May's footsteps contrasts with the invisibility of her feet. However, through analysing *Footfalls* as a pedestrian performance we can perceive that in fact her ritualistic walking is actually a means by which to stave off death itself by pacing out her existence.

Furthermore, the repetitive steps reflect her repetition of certain lines, marrying text and action to convey a desire to remember through retreading old ground. Held within a theatrical frame before an audience, like *Schweik*, the inescapable and tragic nature of her circumstances is made all the more apparent.

In a bid to strengthen these analyses, we can also compare the walking on stage to walking patterns that occur in the everyday. The above association between pilgrimage and *Parsifal* can also ease understanding of May's pacing in *Footfalls,* resonating with the religious themes underlying it. Additionally, the labyrinth projected on the stage floor in *Wanderlust* can be perceived as being symbolic of the play's overall structure. It meanders freely, often retracing its own steps in a bid to progress, chiming with the text-as-labyrinth structure of Walter Benjamin's 'passagenarbeit'. This particular play also allows figures such as the flâneur and flâneuse to be looked at from a more critical stance, as well as ideas pertinent to current studies in pedestrian performance such as supermodernity and gendered walking.

By expanding the field of pedestrian performance studies to incorporate performances that do not require the audience to physically walk, we can better comprehend how this relationship between kinesthetic empathy and experience develops. A pedestrian performance in the theatre can take the audience on a journey, but it can also remind them of their immobility. In the next chapter, I will begin to converge these two approaches, and illustrate what happens when an audience is put on their feet during a performance.

CHAPTER TWO: WALKING BETWEEN A DIVIDED STAGE

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Figure 2.1 Martine Franck '*1789* Theatre du Soleil' (1970) Source: La Mémoire du Théâtre (2004: n.p.)

What? Speak directly to the audience and have them walk around us, wherever they wanted? Who had heard of such a thing? I was used to the audience sitting still, in one place.

(Lloyd-Pack in Ritchie, 1987: 103)

A LACK OF ATTENTION

In the previous chapter I illustrated the different effects the staging of walking can create for a seated audience. Here in this chapter I will focus on a mode of performance that allows the audience the ability to physically walk also. Promenade performance has not been studied in significant detail and one of the principal aims of this chapter is to correct this fault and understand why this is the case. The lack of attention given to it has meant that there appears to be no fixed definition as to what it entails. Partly this is because the term appears quite vague, as 'promenade' is both an action (leisure walk) and a location (usually a paved public walk).

> Promenade performances take place without any formal stage area, with the actors and audience occupying roughly the same space. The actual performance of a scene is indicated by an actor speaking loudly and/or that particular area being lit. In addition, there will sometimes be small areas of raised staging or rostra placed strategically around the area, which are occasionally used by the actors. The performance will move around all over the space; if members of the audience are standing in an acting space that is about to be used, the actors will 'move' them.
>
> (Mackey and Cooper, 2000: 9)

> Much promenade theatre is site-specific, and stages a performance across a series of locations in one geographic place. Alternatively, the audience may be seated in the centre of the performance space while the action takes place around them, or the space will feature several stages on which scenes will take place at different times. This form of staging works particularly well for plays with a strong narrative drive.
>
> (Foreman, 2009: 31)

These explanations illustrate the difficulties in defining this mode of performance. Promenade performance it seems can involve audiences walking between small areas of performance space, but it can also refer to performances in which they sit together surrounded by walking performers. Furthermore, the performers and actors can occupy 'roughly the same space', situated in an informal stage area that is often site-specific. Due to such uncertainty, the only aspects of promenade performance that can be substantiated are that it entails walking in an "informal space", whether this be undertaken solely by the performers, the audience or both (Mackey and Cooper, 2000: 148).

Consequently, promenade performance has a myriad of incarnations that span theatre and performance, ultimately making it very difficult to pin down. In order to establish more concrete additions to promenade performance's defining properties beyond that of walking, it is useful to examine its origins as "one of the oldest forms of staging" (Foreman, 2009: 31). Through tracking its evolution, we can begin to perceive as to why it now occupies a rather indistinct territory.

MENHIRS AND MANSIONS

With regards to the recent origins of promenade performance within the twentieth century, an increased interest in the relationship between performer and audience within western theatre of the 1960s prompted a desire to search for new performance spaces (Fischer-Lichte, 1997:91). The subsequent birth of the British alternative theatre movement towards the end of this decade sparked a revival of promenade performance in the 1970s (Kershaw, 1992: 191). As will be illustrated in this chapter, such staging was generally favoured by politically leftist groups such as Joint Stock Theatre, whose desire for a more democratic, responsive theatre became reflected spatially in their staging. However, before we discuss such spatial experimentation in the twentieth century, we need to ascertain what promenade was 'revived' from.

The earliest examples of promenade staging occurred in the medieval liturgical dramas and passion plays originally performed in the Christian church. Here a narrative was divided up into stages of action around the church in which audiences would walk, stitching together a linear sequence of events. The later mystery cycle plays, "which flourished between 1300 and 1600" (Leach, 2008: 54) and later revived in the 1950s, expanded on this layout by having stages of action, known as 'mansions' spaced throughout a town (Figure 2.2)[33]. For "the spectator who stayed in one place, […] the procession of carts created the whole story of the Bible", compensating for the poor levels of literacy in that period of history (ibid: 55).

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[33] From the French '*mansion*' meaning 'stopping place'. According to Elliott Martin Browne in York 1951, wagons were not utilised because of fears that they would "dislocate the entire life and traffic of a modern city" (in Rogerson, 2011: 7).

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Figure 2.2 Julius Petersen 'The Older Frankfurt Passion Play Stage plan ca. 1450' (1922) Source: Alois Maria
Nagler (1976: 17)

The uncertainties outlined earlier concerning whether the audience walk or remain immobile, is complicated here by these two types of medieval theatre. The first of these, what Janette Dillon refers to as 'church drama' requires its audience to walk, to seek out the performance for themselves (2006: 3). The second type, 'street theatre', encourages its audience to remain largely stationary, in which they wait for the performance to arrive (ibid: 3). Both types feature separate stages of action but both utilise their audience differently, and it is this difference that presents one of the principal challenges in defining promenade performance.

Moving into the Elizabethan era, Tiffany Stern illustrates audience mobility existing in the Globe Theatre, in which audiences would walk in the gallery

throughout performances. This, according to Stern, was due to a desire to see the stage action better, and such mobility diffused any tension found in the absence of sightlines found in some parts of the theatre (2000: 215). Walking in the auditorium illustrated another means to follow a narrative, one that did not require the audience to adhere to a specific route, but to seek places where certain stage events could be observed more clearly.

Retreating further outside of the theatre, parallels could be drawn between promenade performance and Francisco Careri's examination of the menhir. For Careri, the action of uprighting a stone into an edifice creates a "time zero" in which suddenly a landmark is created within the empty space that distinguishes it from others (2002: 51). These menhirs became stopping places, containing information relevant to the walker who happened upon them. They are almost akin to the 'mansions' or stopping places of the aforementioned medieval theatre, in which textual information is pinpointed along a specific route. For Careri, the commonly held belief that architecture (a 'space of staying') is divided from nomadism (a 'space of going') is falsely made due to the presence of the journey or path (ibid: 36). Therefore, if we relate this to promenade performance, we can observe not just a *division* of the performance space, but the *insertion* of another space between these spaces – that of the path. How this path is utilised in performance is critical to the defining properties of promenade performance.

The path brings us once again to the realisation of 'promenade' as a specifically designed walkway. In *Performance and Appropriation: Profane Rituals in Gardens and Landscapes,* Michel Conan suggests that such a promenade originated in Paris during the early 1600s. Here a newfound interest in conversing within large groups while strolling in private gardens led to "a new form of social intercourse, and of some voyeuristic rituals" (2007: 44). Groups of people "walking in an alley would engage in conversation, some of them catching others' attention, and growing slowly in number or losing participants according to the topics of conversation" (ibid: 44)[34]. Audiences could select

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[34] Walter Benjamin highlights the figure of the *promeneur* from Charles Baudelaire's essay on Marceline Desbordes-Valmore, who having taken "refuge in the shadow of the cities [...] becomes a flâneur" (Benjamin, 1999: 442). There is evidence to suggest therefore that the

which walking party was the most interesting, migrating between groups of people to physically seek out a pleasurable experience for themselves. What this trend also facilitated was the overstepping of class and gender boundaries, "allowing the development of previously unheard-of social intercourse between men and women, among young people, and among members of the bourgeoisie, the church, and the nobility, as well as between factions of the aristocracy and the mundane world" (ibid: 44). Such an overstepping was in part due to the fact that such walking shied away from secrecy and instead became something to be watched and commented on by others as well as experienced. It is within this blurring of boundaries, coupled with the responsibility of audiences to piece together a worthwhile experience for themselves, that we can begin to perceive further precedents to promenade performance.

THE MISSING LINK

Such an overstepping of boundaries is spatially signified in performance through the creation of a shared audience-performer space. Jerzy Grotowski observes that in "the period of theatre reform at the beginning of [the twentieth] century, attempts were made (by Meyerhold, Piscator and others) to bring the actors down from time to time among the audience. The stage is still, however, the centre of the action" (1975: 125 [n44]). The influence of Piscator in particular on The Living Theatre in New York led to the creation of what Richard Schechner terms *confrontational theatre,* in which the orthodox theatre space is used in an unorthodox manner (1994: 38). Rather than sharing a space, the performers would intrude upon the audience's territory in a bid to make them more complicit within the action.

Grotowski meanwhile, strayed from the orthodox theatre entirely, complicating the traditional demarcation between performer and audience. Here we can perceive precedents for promenade performance in the 'roughly' shared space of the audience and performer suggested by Mackey's and Cooper's earlier definitions. Productions by Grotowski, such as *Akropolis* (1962) and *The Constant Prince* (1965) provided not just a series of novel means for audiences

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social trend of promenading is what paved the way for the figure of the flâneur, as discussed in the previous chapter.

to observe the performances but also gave them the opportunity to explore the environment they were situated in.

These spatial possibilities were influential on Schechner and his experiments with environmental theatre within The Performance Group (1967). For Schechner writing in *Environmental Theater,* "traditional distinctions between art and life no longer apply" (1994: xix), and it "is simply not enough for the performers to be a self-enclosed ensemble" (ibid: xxiii). This echoes the Happenings and Environmental work of artist Allan Kaprow, and his belief that "audiences should be eliminated entirely" (in Kaye, 2000: 111). According to Kaprow, this type of art work originated from the incorporation of non-paint materials into cubist collage (Carlson, 2000: 271). The transformation of two-dimensional works into three-dimensional environments, which could be occupied by spectators, was very influential on Schechner, who sought to invoke the same transformation within the theatre. As a consequence, he critically dissects the proscenium arch arrangement, observing that everything

> […] is clearly meant to exclude the audience from any kind of participation in the action. Even their watching is meant to be ignored. The spectators are put into the semi-fetal prison of a chair, and no matter what they feel, it will be hard to physicalize and express those feelings.

(1994: 36-37)

Such scathing observations prompted Schechner to seek a more "*collaborative"* relationship between audience and performer, and this was the genesis for the environmental theatre (ibid: 39). Through The Performance Group's experimentations, Schechner subjected the audience and performers to a series of unconventional environments, prompting different degrees of audience participation that disrupted the traditional demarcated space between them. Although a lot of their performances involved an "arenalike central playing space" (ibid: 8), they did at times utilise staging that could be termed promenade. In *The Tooth of Crime* (1973) for example, spectators moved "around the viewing gallery or on the floor in order to follow the action of the play" (ibid: 8).
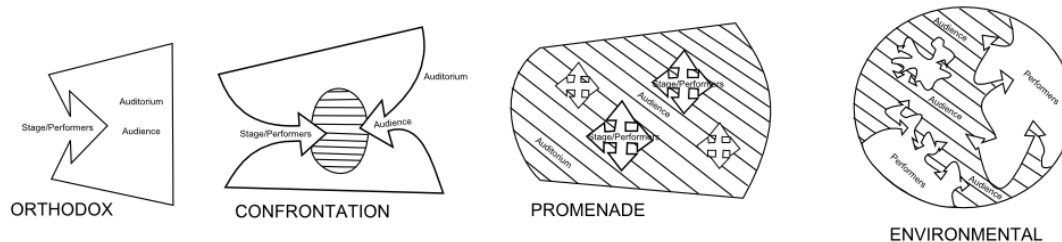
Figure 2.3 Adaptation of Schechner's sketches (Schechner, 1994: 36-37) with the insertion of Promenade diagram

The difficulties in defining promenade performance within environmental theatre stem from the ever-shifting position of the path, making it difficult to 'promenade'. Rather than being restricted to movement between fixed stages of action, the environmental theatre space is likened to "a kind of sea through which the performers swim", and there is "one whole space rather than two opposing spaces" (ibid: 39). However, despite his assertion that there is no "middle ground," (ibid: 37) Schechner's evolution of staging features a 'missing link' between *confrontation* and *environmental,* one that can facilitate both a confrontational and collaborative relationship between performer and audience: the promenade (Figure 2.3). Staging a promenade performance is therefore a difficult undertaking because it requires rigidity, in which there is a clear divide between performers and audience, but also the sense of an all-encompassing shared space that can be walked within. In this chapter we will examine a range of performances that experiment with such variables, with different results.

FRAMEWORKS

In order to discern the principal characteristics of promenade performance beyond that of 'walking in an informal space', I have chosen to draw from two frameworks to assist me in my analyses. The first of these is a spatial framework presented by Janette Dillon in *The Cambridge Introduction to Early English Theatre,* borrowed from the work of Robert Weimann. It draws from the aforementioned medieval origins of promenade performance, contributing two useful terms: *locus* and *platea*.

> The two terms denote two interconnected ways of using space. While the place or *platea* is basically an open space, the *locus* can be literally a scaffold, but can also be any specifically demarcated space or architectural feature capable of being given representational meaning.

(Dillon, 2006: 4)

We therefore have a distinction here between two types of space, one that is fluid and one that is representative of a specific location (ibid: 4). Neither of these are necessarily specific to audience and performer, meaning that the seemingly conflicting descriptions of promenade performance mentioned earlier can all adhere to such a framework. Instead of a bifurcation of space, there is a polyfurcation, in which the varying loci are connected through a fluid platea. Such a connection may be emphasised by a fixed path and specific route, or it may be freely navigated.

With the locus and platea spaces providing the groundwork for the staging of promenade performance, Lisa Fitzpatrick presents a theoretical framework that illustrates the increased complexity of the relationship between the audience and the performers. In her article concerning a promenade production of *The Merchant of Venice,* Fitzpatrick suggests that this form of performance "involves three deictic situations" (2007: 177). These are, "internally within the fictional world"; "externally between the performance and the spectator"; "internally again, within the audience as a group" (ibid: 177). Whilst Dillon acknowledges a sense of duality in the role of the space occupied by the audience, Fitzpatrick observes a distinction between the audience as individual and as mass when observing such performances. Baz Kershaw also makes a similar observation in the inability of audience members to ignore one another's presence in the performance and therefore their overall relationship to the action (1992: 198).

Obviously all three of Fitzpatrick's 'deictic situations' can exist in any performance in a conventional end-on theatre arrangement, however, one could argue that the first two of these usually take precedence. The third, presents one of the major pulls for this type of performance, allowing a 'community' or 'shared contract' to establish itself, in a manner that is similar to the sense of collaboration espoused by environmental theatre.

THE CASE STUDIES

- *1789* (1970) – Ariane Mnouchkine and the Théâtre du Soleil
- *The Speakers* (1972) – Joint Stock Theatre
- *Shakespeare's Memory* (1976) – Peter Stein
- *Faust* (2006-07) – Punchdrunk

In employing the above frameworks, the analyses in this chapter will seek to establish additional defining characteristics of promenade performance and highlight further the tensions that exist between it and environmental theatre. My four case studies begin with the aforementioned revival of promenade staging in the 1970s, and illustrate the challenges faced by directors in allowing their audience and performers to become mobile. Beginning with *1789* (1970) by Ariane Mnouchkine and the Théâtre du Soleil, I illustrate how promenade staging may not necessarily allow for a promenade performance. In Joint Stock Theatre's *The Speakers* (1972) I examine the level of intimidation felt by the performers when surrounded by a walking audience. Next I explore the difficulties incurred by Peter Stein in controlling the audience's spatial freedom in *Shakespeare's Memory* (1976). Finally, moving into the twenty-first century, I highlight the merits of subjective experience evidenced in Punchdrunk's immersive production of *Faust* (2006-07).

THE SOMETIME PROMENADE: *1789* (1970) – ARIANE MNOUCHKINE AND THE THÉÂTRE DU SOLEIL

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Figure 2.4 Martine Franck '1789' (1970) Source: Adrian Kiernander (1993: 75)

RETURNING THE REVOLUTION

This production by Ariane Mnouchkine and the Théâtre du Soleil, although labelled by many as a promenade performance (Eyre and Wright, 2001; Bradby, 2002; Mitter and Shevtsova, 2005), displays characteristics which challenge such a definition. Although it illustrated the existence of several loci platforms connected by an open platea space (Figure 2.4), the ability to 'promenade' between these spaces became quite difficult within the performance itself. The production presented a novel interpretation of French History, casting new light on well-known events (Kiernander, 1993: 71) in order to show the revolution played out at the level of the people (Mnouchkine in Copfermann, 1999: 17). Inspired in part by the failed ideals of the riots that occurred in Paris in 1968[35] (Kiernander, 1993: 71) which nearly toppled the government of Charles de Gaulle, Mnouchkine and the company sought to

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[35] Mnouchkine herself stated that although the 1968 riots were an important influence, *1789* was not a play about those events (in Wardle, 1999: 28).

return the Revolution to the people it was stolen from (Miller, 2007: 67) – that of the working class. Using a theatre within theatre idea and devising born from improvisation, the company cast themselves as strolling players from the 18th century, replaying colourful and dynamic depictions of events from 1789 (Kirby, 1999: 4). Mnouchkine described the construct as a "reciprocal critique" in which different versions of the same story were presented – the official version and the unofficial (in Copfermann, 1999: 18). What I wish to examine with reference to this production is its staging, and how the size of the audience within the space dictated the degree to which the production was a promenade performance. I will also explain how the action of walking assisted in the 'rewriting' of history (Kiernander, 1993: 71), to physically "insert the individual into a social whole" (Miller, 2007: 11). Furthermore, I will also demonstrate how such physical freedoms granted to the audience were not created as a means to make them feel a part of history, but as re-tellers of it.

WITHOUT PERFORMANCE RULES

In order to best grasp the significance of the staging of *1789,* I feel it prudent to structure this analysis in accordance with the audience's journey into the performance space. As I will illustrate, this production as a pedestrian performance began upon the audience's entrance into the theatre itself, again returning us to the observations of Esther Pilkington and Martin Nachbar discussed in the first chapter. However, the 'theatre' in which it was originally performed was very much removed from the other theatre institutions of that time (Miller, 2007: 70) – both geographically and ideologically. The Théâtre du Soleil's place of residence, the Cartoucherie des Vincennes, is an old cartridge factory and therefore not a space originally conceived for theatre. In an interview, Mnouchkine revealed how the views of the Théâtre du Soleil did not fit into the "framework" of the theatre tradition of that time, and she regarded people associated with the institution as "prisoners in their space" (in Copfermann, 1999: 22). Such a view adheres to what Erika Fischer-Lichte observes as being "a decisive move against the long- or re-established bourgeois, educational, and commercial theatre" within the work of certain directors during this period (1997: 91).

The Cartoucherie has its own framework, in which performers and audience can feel physically 'freer'. Comprising of three large empty spaces, the company are able to stage their productions as they see fit without "performance rules" (Miller, 2007: 70). Mnouchkine herself expressed that she, like Brook, favoured working in an 'empty space' as a means to preserve purity and remove austerity (in François, 1999: 36). The removal of such obstructions meant that the empty spaces in the Cartoucherie provided adequate space for walking.

> [T]he company turned the cavernous entrance into a combination exhibition space (on the French Revolution), welcome hall (for mingling and chatting between company and audience members), and orientation foyer to the work of soleil (presenting the history of the company and its costume collection).

(Miller, 2007: 71)

The promenade performance encompassed all areas of the Cartoucherie. The audience walking in this 'exhibition space' could observe the process of creation woven through the well-known story of the Revolution, a relationship which was eased by engaging in informal dialogue with company members before the beginning of the performance. Mnouchkine and her company understood the significance of such a walk by allowing the audience to comprehend the chain of events they themselves would later be a part of. Meeting the performers beforehand dispelled any notion of naturalism, or indeed the illusion of stepping into the past. Instead the audience were kept at a "critical distance", to acknowledge that *1789* would not be a definitive account of the events of the Revolution but rather a retelling of it (Mnouchkine in Copfermann, 1999: 17). For this was a performance about *how* history is constructed, with walking giving the audience the opportunity to examine this process in a more explorative manner.

TIME TO WANDER

The audience was allowed access to the playing space itself hours before the production began, having "time to wander" (Miller, 2007: 71), complying with Richard Schechner's assertion that a "theater ought to offer to each spectator the chance to find his own place" (1994: 30). Here, whilst "drifting", audiences were given time to map their surrounding environment and become more

accustomed to the space itself before the performance began (Kirby, 1999: 3). The usual walk into the theatre as a direct route to a seated position was here suspended; instead audiences could appropriate the space for themselves before the performance began. There are similarities here with Schechner's environmental theatre in which a

> […] definite reciprocity occurs. Frequently, because there is no fixed seating and little indication of how they should receive the performance, spectators arrange themselves in unexpected patterns; and during the performance these patterns change, "breathing" with the action just as the performers do.

(1994: xxxvi)

These 'unexpected patterns' were facilitated by the staging of *1789,* which featured small blocks or stages placed around the space, some connected by walkways, in which the actors could make dynamic entrances and exits. Audiences were not merely facing the performers but were enveloped by them (François, 1999: 37), and in a sense they also enveloped the performers. Rather than walking from one platform or 'locus' to another sequentially, performances took place on the individual stages either simultaneously or in an unpredictable and non-linear arrangement. This meant that audiences in the centre were expected to direct their attention back and forth across the space, and this, coupled with the 'enveloped' staging and the abundance of audience members, meant that the distance walked throughout the performance became reduced.

As many have observed (Miller, 2007; Kirby, 1993; François, 1999), the audience had two spaces to choose to locate themselves, and therefore two different "relationships" to adopt (François, 1999: 37). They could either sit on bleachers, watching the action from above or "they could become part of the action by standing in the floor space in the middle of the platforms" (Miller, 2007: 71). For scenic designer Guy-Claude François, the audience sat "outside" (1999: 37) had the advantage of being able to see the production in its entirety, adhering to Lisa Fitzpatrick's second deictic situation of promenade performance: "externally, between the performer and spectator" (2007: 77). However, the 'insiders', who may have missed some of the visuals, were much closer to the action on the stage, situated "internally, within a fictional world" and

internally "within the audience as a group" (ibid: 177). François hints here at an aspect that is prevalent in promenade performance, that of the advantages of not seeing a production in its entirety. Schechner refers to such a situation as *multi-focus,* in which more than one event happens simultaneously (1994: xxxvii). As will become evident in this chapter, the subjectivity of the audience's response is a significant aspect of promenade performance, in which the action of walking becomes an editing device for the audience member. Rather than observing a single theatrical frame from a fixed position, the audience actually inhabited an environment, in which they are able to physically move between different spaces of action. When walking, an audience of a promenade performance has the opportunity to do more than just turn their head, but physically turn their body, which increases the subjectivity of their overall experience.

A COMPRESSED PROMENADE

The space for walking of course depended upon the number of spectators, and Mnouchkine herself stated that, although wishing the audience to be "freer", this was difficult due to the overwhelming popularity of the production (in Wardle, 1999: 28). However, she also describes how "at the first few performances in Milan, when we had only about six hundred people, it was incredible to see how they did move around, in order to get in closer" (ibid: 28). Despite the large amount of space, *1789* was very much a compressed promenade performance, in which the action of walking for the audience within the centre of the performance was often reduced to jostling for space to move. Yet it was walking, and allowed for some of the audience to become a crowd not bound by a seating plan that fixed their positioning in relation to a performance. They could indeed feel part of the production, for example becoming part of a human chain with the performers (Kirby, 1999: 10) or exclusive listeners to the individual accounts of the storming of the Bastille (Kiernander, 1993: 78-79). They illustrated a subtle and indeed intimate type of walking that was dictated by the group as a whole, who jostled for a closer look and turned to see the action as it unfolded around the space. Through sheer close proximity this audience walked both individually, yet at times as one, free to roam the space but conscious of the restrictions imposed by the close proximities with others

who shared it. The familiarity with the space accumulated in their initial roaming before the performance brought with it a sense of a shared territory, and the walking here cemented such a sensation. History was not just being rewritten here, but also remapped in the theatre, and it was the combination of writing and mapping with walking that enhanced the revolutionary and rebellious nature of this production. The company were in effect choreographing a revolutionary crowd.

Despite such physical freedoms, Mnouchkine stated that "the audience should not modify the production. If it is modified, there is very little chance of improving it afterwards, or at least only in very restrictive ways" (in Copfermann, 1999: 24). Such an assertion supports my argument in the introduction of this chapter, concerning the locating of promenade performance within the repertoire of types of staging. This particular production contained an element of the *confrontational,* in the moments in which the performers overstepped a clearly defined border that separated them from the audience, but it also sought a *collaborative* arrangement through its all-encompassing environmental staging. Audiences were presented with different accounts of the Revolution to maintain 'critical distance', but they were also swept up in the telling of it, and spatially this was illustrated through an enveloped form of promenade staging.

CONTENT VS SPATIAL ORGANISATION

Walking and the physical interactivity it creates within a group, gave the audience the opportunity to be a part of the "success" of the French Revolution (Mnouchkine in Wardle, 1999: 28). The promenade staging maintained the critical distance that allowed them to question how such a well-known story in France has been remembered differently. The varying stages of action illustrated the multiple ways in which the same event has been remembered, cemented by its play-within-a-play structure.

Despite adhering to promenade staging through its use of multiple performance spaces, what makes *1789* a difficult production to categorise is that largely within the performance, it did not involve promenade *walking.* The leisurely strolling ascribed to the walkways of 17th century Paris was here difficult to observe for the majority of performances, due to the overwhelming number of

audience members stood shoulder-to-shoulder. What *1789* illustrates therefore is that promenade staging does not necessarily determine a promenade performance. Without any space for a path for the audience to physically follow, emphasis is placed on the entire stage picture and the environment, rather than a sequential movement between stages of action. Audiences could, if they so wished, move between the different performance spaces, but the aforementioned unpredictability as to where the action would occur around the space, coupled with the challenges of moving through crowds of people, meant that walking became largely redundant. However, this was not always the case, as evidenced in the productions in Milan, in which audiences had adequate room to navigate the space in a fashion akin to promenade.

What supports the argument that *1789* is a promenade performance is illustrated in the moments that prefixed the actual performance itself. The audience's walking from within the exhibition foyer to the performance space became intrinsic to the whole event, in which walking connected their experience of the French Revolution to the history of France as a whole, and the socio-political events that have shaped the current context of 1970s Paris. In addition to facilitating a promenade between different tellings of the Revolution within the performance space, the audience were also made conscious of the historical journey between the twentieth and the eighteenth century whilst walking through the theatre. They were made to feel distanced from the historical event, through the play-within-a-play structure and the opportunity to sit in the stands; able to critically draw parallels between the Revolution of 1789 and the more recent May 1968 protests.

It would appear that despite its freedoms, promenade performance requires restrictions in order to allow emphasis to be placed on walking. Mnouchkine stated that with regards to this production, content had preference over the pleasures of spatial organisation (in Wardle, 1999: 28)[36]. We know from the free performances the company gave that the decision to allow vast numbers of audience members was not due primarily to economic factors, but rather for as many people as possible to take part and witness the performance (Miller,

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[36] This was further illustrated by the fact that in *1793* (1972) the sequel to *1789*, all audience members were seated.

2007: 72). With a shift away from an emphasis on the audience's walking, *1789* appeared to take on the characteristics of environmental theatre[37], in which the audience became "a kind of sea through which the performers swim" (Schechner, 1994: 39). Yet in the instances where it had less audience members and more walking space, it shifted more towards becoming a promenade performance. What we have here then is a very subtle pedestrian performance in promenade staging that is resistant to a fixed definition. Not only does *1789* allow us to question the defining characteristics of a promenade performance (such as when it begins and ends), but it also raises questions as to the nature of pedestrian movement in a pedestrian performance and how it also can be defined.

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[37] See Judith G. Miller's *Ariane Mnouchkine,* for a similar comparison (2007:75).

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Figure 2.5 Unknown Author 'The Speakers' (1974) Source: Rob Ritchie (1987: 34)

USING THEATRICAL SPACES DIFFERENTLY

Whilst *1789* placed emphasis on a sense of collaboration between performers and audience through its use of space, Joint Stock Theatre's debut production almost did the opposite. Formed in 1974 by David Hare, Max Stafford-Clark and Bill Gaskill, one of the original purposes of Joint Stock was to use "theatrical spaces differently" (Hare in Hare, Griffiths and Gooch, 1980: 297), which strikes a chord with the attitudes of Mnouchkine and the Théâtre du Soleil. They also followed a similar egalitarian approach, in which the capital of the company was provided by its members and the profit from productions divided equally between them. However, Mnouchkine's view that the theatre institution of France comprised of individuals who were "prisoners of their space" (in

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Copfermann, 1993: 22) became something ironic in *The Speakers*, in which the performers each remained restricted to a small soapbox, surrounded by a walking audience. The production itself was an adaptation of a novel by Heathcote Williams of the same name, "a documentary recording of four actual speakers in Hyde Park in about 1963" (Gaskill in Ritchie, 1987: 102). This was a notable production for several reasons but primarily because, according to writer David Hare, it was the first promenade performance in Britain (in Roberts and Stafford-Clark, 2007: 31)[38]. What I wish to examine with regards to this particular production is the myriad of tensions that occurred between the performer and audience within its promenade staging and how these were exacerbated by the audience's uncertainty as to how they were expected to walk within the space. Furthermore, I will also show how the fluidity of the audience's movement adhered effectively to the process of devising, which was filmic in its construction.

MORE LIKE A FILM SCRIPT

In order to convey the sense of cacophony between the speakers' voices, Gaskill and Hare found it more effective to divide the book into "units" (Gaskill in Ritchie, 1987: 102) and physically cut out chunks of Heathcote William's novel and lay them side by side, to discover which bits could overlap or be played simultaneously (Hare in Roberts and Stafford-Clark, 2007: 31). This meant that *The Speakers* became not one unified narrative but four separate ones, existing as a *multi-focus* production, in which each "independent event competes with the other for the audience's attention" (Schechner, 1994: xxxvii). Gaskill actually referred to the text as being "more like a film script than a play", with the fluidity of the audience's walking becoming something akin to camera movement, stitching together separate stages of action into a seamless event (in Ritchie, 1987: 102). The documentary aspect of Williams' book became a kind of documentary in itself, captured by audiences who were able to individually record their own 'footage' whilst walking.

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[38] However, David Aukin the producer stated that Bill Gaskill was influenced by a performance of *Three Sisters* by Freehold Company, which was staged in a house which audience members wandered around (in Ritchie, 1987: 100). Either Hare was unaware of this production or he does not believe it to be an example of promenade performance, which raises further questions concerning the defining properties of this type of pedestrian performance.

This devising style worked its way into the rehearsal period, in which performers would work separately on their parts, simultaneously within the rehearsal space (Gaskill in Ritchie, 1987: 102). It was this sharing of the rehearsal space that became useful when the performers would often be speaking simultaneously, "vieing for attention of the audience just as the real-life speakers did" (ibid: 102). Aside from the "verbal gymnastics" (ibid: 102) the performers underwent to prepare themselves for public speaking, they were also trained to steel themselves against hecklers (Lloyd-Pack in Ritchie, 1987: 103) – an activity that an actor on a conventional theatre stage would usually not need to undertake. Performer Roger Lloyd-Pack stated that "[w]e were engaged in this new way of working which made us feel particularly vulnerable, uncertain how it would work" (in Ritchie, 1987: 104), further indicating how unfamiliar this type of staging was and the "exhilarating and intimidating" nature of rehearsals (ibid: 103).

RELEASED FROM THEIR CAGES

With regards to its staging, *The Speakers* was even more minimal than that of *1789,* consisting of four soapboxes distributed around the room – in the corners for the scenes in Hyde Park and at the sides for the 'private' moments (Gaskill in Ritchie, 1987: 103). The size of each soapbox was just enough to accommodate one performer, and the significant gap between each of them left a large portion of space for the audience to navigate within. In the centre of the space stood a tea-stall (which could be made use of by the audience), and above it the lighting board (ibid: 103). It is important to note that like *1789,* the performers were on the outskirts of the performance space facing inwards, with the majority of the audience in the centre of the space. Such an arrangement would invariably lessen the sense of intimidation for the performers, who were not so much surrounded by the audience but more or less enveloped them. However, in addition to this, it invariably placed the audience 'centre-stage' directly within the performance and in the middle of the dialogue that was happening around them. There was a sense of exclusivity for the audience, one that was heightened by their ability to promenade freely around the space as if in an art gallery, personally selecting a performer to observe. Nothing was hidden visually from the audience member, with "no impression of artifice", and

it was this that enhanced their engagement with the performance (Hare in Ritchie, 1987: 106).

As Lloyd-Pack suggested, a new type of acting style was needed for such staging, what he referred to as "a certain kind of reality", in which truthfulness was "distilled" (in Ritchie, 1987: 104). He seems to suggest that in addition to this "eyeball to eyeball" intimidation, there was a sense of purification through the staging that emphasised a direct relationship between actor and audience (Walter, 1999: 45). The resulting work was viewed by David Hare as containing a "great density of characterisation" (in Ritchie, 1987:106) and actress Harriet Walter, who was an audience member, said that she "forgot these were actors, so well did they inhabit their characters and their scruffy coats. They were dangerous, they were tigers released from their cages – well trained, but you never knew" (1999: 45). Walter's observations illustrate the conviction of the performers who "were always on the line", scrutinised by a walking audience which circled them (Lloyd-Pack in Ritchie, 1987: 104).

> It broke new ground and old barriers. The audience became part of the show. In Birmingham I had a cup of tea thrown in my face. […] I had a line, 'Nothing you can do or say can startle me in any shape of form.' Whoosh! An elderly lady discharges the remains of her tea in my face. I carry on, trying hard not to look surprised. Later, in a quiet moment, I seek this woman out and ask her why she did it. 'I've always wanted to do it, that's why. And I've never done it.'

> (Lloyd-Pack in Ritchie, 1987: 104)

Lloyd-Pack mentions other instances, such as being heckled by some audience members whilst performing as a policeman or being approached by a woman who wanted to paint his portrait (ibid: 104). Seating the audience in a regimented line would be less likely to induce such behaviour because the distinction between them and the performer is clearly outlined and unable to be crossed. However, on their feet such a dividing line appears fluid, for in this production, in addition to the dividing up of performers and their space, we also have the dividing up of the audience. Such a move places emphasis on the second of Fitzpatrick's deictic situations, in which the audience becomes individualised within a group of spectators, following their own path (2007: 177). They were also in effect – to use Walter's wording – 'tigers released from their cages', although I would argue not as well 'trained'. Their walking around this

new type of staging became something novel, in which they reassessed and experimented with the traditional relationship between them and the performer. Here we have a reversal of roles in which it is the performer who remains restricted to a specific space whilst the audience has the spatial freedom to promenade. The significance of this reversal was compounded by the placing of the audience centre-stage, in which they walked within a space traditionally occupied by the performers who were now located outside of it at a fixed location. The freedom to walk during a performance, a right usually reserved for the performers on stage, was no longer something denied to the audience, instilling within some of them a desire to physically interact with the performance as if engaging in a debate at the actual Speakers' Corner.

LEAD OR FOLLOW?

The tension between the performers and some of the audience was in my opinion exacerbated by the conflicting types of walking occurring within the space. The first of these was the aforementioned *self-led* promenade, in which audiences could choose to remain with one speaker for the duration of the production or they could wander towards another, procuring a cup of tea as they did so (Hare in Roberts and Stafford-Clark, 2007: 31). Consequently, David Hare found the performance to be "casual" and "on the surface to be plotless", because so much of the reception of the performance was dictated by the audience's use of the space (in Ritchie, 1987: 106). Rather than solely following a linear sequence of events from locus to locus, as evident in the early liturgical dramas, audiences could 'plot' *The Speakers* for themselves. Yet regardless of such apparent simplicity, we know from the accounts of rehearsals and scripting that this was a meticulously constructed performance, in which despite their separation, the performers had to remain 'joined'.

However, clashing with this sense of spatial freedom was a desire on the part of Gaskill to guide the audience throughout the space, suggesting that there was in fact a correct route or narrative to follow. This was principally conducted through lighting to direct the audience across the space (Gaskill in Ritchie, 1987: 103), becoming at instances a *guided* promenade. Such changes were made to acknowledge a shift between the speakers' public and private lives,

however, with regards to walking it created an impractical tension. Consequently, one 'critic found the walking "exhausting", having to compete with audience members "to find somewhere to sit down to watch the next bit of the action" (Drabble in Ritchie, 1987: 104-105). Competition was therefore not just something shared between the performers, but also between the audience as well, as they all strove to follow the same walking route.

THE INDIVIDUAL AND THE GROUP

The Speakers was a much more intimate promenade performance than that of *1789,* but allowed more space for its audience to walk. However, such walking can create intimidation, and in this particular production this was emphasised by the vast difference in size between the platea and the locus and the close proximity of the audience to the performers. This sense of intimidation became mingled with a sense of competition, in which the performers vied with one another to draw in the mobile audience with the support of lighting.

The mobility of the audience led to a desire for a more filmic play structure that became recognised within the devising phase. However, it also incurred a series of logistical challenges in which such fluidity was dictated by the pace of the audience. A certain flexibility in the performance script had to be established from the beginning of the creative process in order to accommodate them. Whilst Gaskill and Hare physically ripped out the pages of the novel and restructured them into an overlapping arrangement, the promenading audience were able to extend this process further by editing their own perception of the events.

Nevertheless, the audience's ability to piece together a story for themselves based on their own wandering, whilst possible, was still not the overall intention of the directors. An enforced sense of a preferred narrative to follow was utilised almost as a safeguard to diffuse any tension surrounding this new type of staging. Control of the space fluctuated between audience and the lighting operator, resulting in a friction that led to uncertainty as to whether the audience themselves were expected to seek out their own edited version of events, or whether they were expected to follow a pre-determined route along with other audience members. Such frustration for some led to a playful sense of

resistance, in which they sought to become 'part of the show' by disrupting the demarcated space between them and the performer. Although in part, evoking the confrontational soapbox rhetoric of the actual Speakers' Corner, *The Speaker's* highlights the unpredictability of an audience's behaviour when allowed to walk during a performance and the challenges faced by performers who do not have the same spatial freedoms. Without the aid of performers as guides, directing an audience's walking becomes quite a complicated process, due to the need to reconcile tensions between the audience individually seeking out their own performance, and their attempts to all experience the same event.

PUTTING THE AUDIENCE IN THEIR PLACE: *SHAKESPEARE'S MEMORY* (1976) – PETER STEIN

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Figure 2.6 Peter Lackner 'Shakespeare's Memory' (1976) Source: Peter Lackner (1977: 93)

LESSONS LEARNT

In this next case study I will illustrate the challenges of an *environmental* promenade performance, which presented a slight deviation away from the fixed loci spaces of promenade performance, by creating a space full of unpredictable spatial arrangements for its audience to walk between. Here I have chosen to examine *Shakespeare's Memory* by German director Peter Stein whose company, like Théâtre du Soleil and Joint-Stock Theatre, held politically leftist views. The Schaubühne Theatre, where Stein located himself, "has become famous as a 'model' political organization proving the viability of an alternative to the hierarchical structure of the typical German state-supported theatre" (Lackner, 1977: 88). This again brings us to one of the principal reasons why promenade staging was originally revived, to dissolve the hierarchical seating that divided the audience not only from the performers but

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from each other. Michael Patterson maintains that Stein began to pursue aesthetic onanism, abandoning his progressive political views in favour of bourgeois tradition (in McCullough, 1996: 16). However, this was not a complete withdrawal, but an act of diplomacy, in which the director sought to combine the best qualities of 'traditional theatre' with his own political radicalism, in a bid to avoid losing support from the Berlin senate (Lackner, 1977: 88). *As You Like It* (1977) was one of his most famous productions, but its success is entirely due to the lessons learnt from the challenges of his previous production, *Shakespeare's Memory* (1976)*.*

This particular piece presented both a dividing up of the performance space and that of the opinions of its audience. Peter Lackner, highlights for instance, the dismay of the "progressives" in the Berlin public, who felt "that the ensemble has sold out to purely aesthetic concerns" and the "art lovers" who felt that it "does not even qualify as theatre" (1977: 88). With regards to his attitude to Shakespeare, Stein stated that "[w]e can learn a lot if we feel the distance of Shakespeare as an author of his time and, at the same moment, also something that is near to us" (in Stein and Lichtenfels, 1996: 245). He wanted the audience to experience a tension between these two states, of encountering something that appears graspable yet simultaneously out of reach (ibid: 245). I wish to suggest that it is through promenade staging that Stein created such a tension, by attempting to marry the bourgeois tradition of theatre with a resistance against its customary hierarchical structure. However, in addition to this a further tension also existed between the audience and performers which resulted from their scepticism of the production's environmental leanings.

A LIVING MUSEUM

Stein's desire to tackle Shakespeare occurred after much deliberation. Initially wary of such a prospect, he and his company devoted almost five years of intensive study to rediscover the world that influenced Shakespeare's writings (Hortmann, 1998: 270). In a similar vein to the Théâtre du Soleil and their work on *1789*, the company each conducted independent historical research, writing essays and learning skills such as acrobatics, lute playing and folk dancing to immerse themselves in the Elizabethan era (ibid: 270). After amassing such a

large body of research the company thought it prudent to present their findings, and this was the genesis of *Shakespeare's Memory*. With its deliberately ambiguous title, which was to suggest the playwright's own memory and his presence in the memories of others (Fischer-Lichte, 1997:97), *Shakespeare's Memory* spanned two evenings, with a total running time of seven hours (Hortmann, 1998: 270). Its form is difficult to characterise as it concerned a "disturbing cross" between lectures and performances (Kennedy, 1993: 261); what Patterson refers to as a "living museum" (1981: 125). Each evening was a collage of events with folk entertainment, a banquet (at which audience members were able to dine), pageant wagon performances, an extract from a radio production and a 'Museum', in which lectures took place and extracts from a range of Shakespeare plays were performed (Patterson, 1981:125). Due to the large scale of such a production, coupled with the technical demands of Stein facilitated by the enormous budget he had available to him, *Shakespeare's Memory* took place in an "antiquated film studio" (Lackner, 1977: 82). Akin to that of the Cartoucherie of the Théâtre du Soleil, such a "flexible location" created a myriad of spatial possibilities for Stein (Delgaldo and Heritage, 1996: 242). Rather than retaining a fixed stage design, Stein presented an environmental promenade performance, in which performance spaces would suddenly appear and disappear. An emphasis on *local focus* meant that audiences were able to pick and choose what they wanted to see and what they did not want to see, to "compose their own show" (Patterson, 1981: 130).

> To be able to respond to the event as though leafing through the pages of a magazine instead of paying the usual rapt and focussed attention expected of a theatre audience was a special experience for the visitor to *Shakespeare's Memory*.

(Patterson, 1981: 131)

Here in this "mosaic of activities" (Delgado and Heritage, 1996: 242), audiences could follow "their own preference, curiosity, or simply their noses", skimming back and forth between moments of action (Fisher-Lichte, 1997: 98). The audience would become an Elizabethan crowd that the actors moved through "impersonally", cracking whips and Morris dancing (Lackner, 1977: 82), or they would be the secluded landscape in which Banquo was confronted and

murdered (ibid: 88). These examples illustrate the environmental leanings of this particular promenade performance, in which "the audience itself becomes a major scenic element" (Schechner, 1994: xxix).

Shakespeare's Memory also featured 'performances' from political figures such as Queen Elizabeth I (Figure 2.6), Sir Walter Raleigh, Machiavelli and Erasmus, in which Stein gave an "insight into political configurations" of the Elizabethan era (Lackner, 1977:90). As Lackner observed, "the street and fairground theatre of the "folk" has a striking contrast in function to the propagandistic court pageantry declaring the cosmic justification for the social hierarchy" (ibid: 90). Stein's removal of the hierarchical seating and the putting of the audience on its feet, metaphorically allowed them to walk between the different hierarchies of the Elizabethan era and be given the sensation of sharing a space with famous historical figures. The juxtaposition between the street 'folk' and the 'court', and their sharing of space, mirrors that of the shared space of the audience and performers, in which the walking of the audience acted as a conduit between the different stages of action. This was very different to the 'reciprocal critique' used by Mnouchkine and the Théâtre du Soleil in *1789,* because it did not concern the alternative telling of a specific chain of events but an alternative perspective of living in an expansive moment of history. This is where Stein's Leftism surfaces, in which audiences, removed from the hierarchy of traditional theatre seating, were able to explore and indeed possibly draw comparisons between this new spatial freedom and the rigid socio-political hierarchy of the Elizabethan era.

PUT IN THEIR PLACE

After such an extensive period of research it would perhaps have been expected of Stein to launch straight into an adaptation of a Shakespearean text rather than a 'living museum'. However, in addition perhaps to his own nervousness about tackling the playwright, this decision was motivated by a desire to educate his audience through a form that was not overtly theatrical (Hortmann, 1998: 273). Wilhelm Hortmann refers to the theatre of Stein as "a laboratory, not a playground" (1998: 268), and there is a similarity here between Stein and Peter Handke in this desire to experiment, with walking playing an

important part in their respective productions examined in this thesis [39]. However, whilst for Handke in *The Hour,* audiences had to imaginatively follow the journeys of characters on and off the stage, in *Shakespeare's Memory* audiences could physically do this for themselves. Rather than staging the piece in a traditional proscenium arch, in which they would invariably feel more lectured to, the intention was for the audience to feel more a part of the debates themselves and able to freely contribute to the ideas presented by the company. According to Stein the discussions that followed each performance of *Shakespeare's Memory* were "successful" and born from what he refers to as a "real exchange" (in Lackner, 1977:98). Nevertheless, despite the staging, this particular aspect does not appear to have wholly worked in the company's favour, with some critics feeling that such research had "absorbed too many energies of the company" (Rischbieter in Hortmann, 1998: 275) and that they were "showing-off" (Hinrichs in Patterson, 1981: 131). Here many of the audience felt 'put in their place' by being made to feel intellectually inferior to the company, and thus found it difficult to share this imagined space with them. Walking here was irrelevant for some (other than a means to leave), prompting the familiar division of the theatre space to manifest itself. Stein's desire for 'tension' can therefore be observed in this instance, as although physically able to be in much closer proximity than granted in a usual orthodox theatre, some of the audience felt distanced by the inaccessibility of the content itself.

UNDERSTANDING A CONTEXT

As I have observed in the previous case studies, there is a desire within a promenading audience to construct a narrative for themselves or preferred order of events between separate stages of action. Here in *Shakespeare's Memory*, with the exception of the play extracts, audiences were not expected to construct a narrative per se, but to formulate an understanding of the historical and political context of the Elizabethan era. Mnouchkine and the Théâtre du Soleil avoided any difficulties in *1789* through a theatre-within-theatre model, making the historical information more accessible and dynamic,

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[39] Stein himself even proposed the possibility of exploring "the basic elements of theatre without a text" (in Lackner, 1977:90), something Peter Handke explored later in his play *The Hour We Knew Nothing of Each Other* (1992)*.*

in which the scenes were held together within the same historical landscape – that of 18th century strolling players. A narrative or a thematic route was present that the audience could follow both physically and imaginatively. It is important to recognise that the events of the Revolution were already accessible to the audience of *1789* as it was a moment in French history that most people were aware of. Here, however, in *Shakespeare's Memory,* the events of Elizabethan England, one could argue, were a lot more removed.

Despite being able to walk freely, such an action did little to dissolve the divide between performer and audience. The action of walking in effect became a means in which to stave off frustration for some of them, as they moved between different stages of action. I agree with Christopher McCullough that Stein's juxtaposing of time sequences encourages "the audience to see time as fragmented rather than a linear progression" (1996: 18). However, I would argue that from this came a desire to piece together the 'fragments' for themselves, as aided by their physical movement through the space. They may not have seen *time* as linear, but their walking through the space perhaps developed within them a desire for linearity or a sense of order that they could follow. Stein illustrated this through the performance of play extracts, in which sections from a variety of different Shakespeare plays were grouped thematically, allowing audience members to literally side-step between different texts and formulate an understanding of how such fragments were connected. As for the production as a whole, the inaccessibility of some of the fragments, such as the lectures, lessened the audience's ability to forge coherent connections between them. Audiences were charged not only with the task of assembling a chronological order of events with their footsteps, but also the varying political, scientific and sociological threads of a specific era in history – quite an overwhelming challenge.

A DIVIDED RESPONSE

This sense of inaccessibility I would argue stemmed from Stein's decision to present a didactic 'laboratory' of Elizabethan theatre, requiring critical distance, through an immersive, environmental promenade staging. Dramatic scene changes such as the arrival of the banquet table and the 'island' of pageant

wagons made the space a shifting and unpredictable one for the audience. The solidification of a promenade performance space relies upon the deictic situations as outlined by Lisa Fitzpatrick in the introduction to this chapter, in which performers and audience internally and externally bifurcate performance spaces. Tensions occur however, if the audience's imagined understanding of the spatial arrangement does not chime with that of the performer's. This was indeed illustrated by the fractured tone of the piece as a whole and its shift from lecture to performance, which required quite distinct types of audience behaviour.

It therefore appears to have divided opinion. Lackner felt that the "fluid performance situation" allowed for the impression of Elizabethan theatre (1977: 90), echoing Tiffany Stern's (2000) description of the movements of audiences within the Globe Theatre during that period of history. Patterson stated that the piece had bridged the gulf between audience and performer which had existed in German theatre at that time (1981: 131)[40]. Hortmann felt that the "peripatetic audience in *Shakespeare's Memory* came closest to the ideal of a theatrical space liberated from the old constraints" (1998: 283), however, both he and Patterson felt that such an ideal space led to competition between the performers, such as that found in *The Speakers* (Hortmann, 1998: 283; Patterson, 1981: 131). The ratio of space occupied by performers and audience fluctuated, fracturing into a series of tensions amongst the performers and with the audience.

Critic Benjamin Hinrichs found the play extracts jarring (in Patterson, 1981: 130) and Hellmuth Karasek found the folk performances "sentimentally patronising" (in Patterson, 1981: 132), suggesting that despite their physical freedoms, the audience found it difficult to arrange their perspective of the scenes into something coherent. They "complained of too much erudition and of distraction through the chaos of simultaneous presentation in which the finer qualities of Stein's actors were lost" (Hortmann, 1998: 271). There was a need for more of

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[40] There are similarities here to Wagner's bridging of the mystic gulf in *Parsifal* (1882), and it was observed that Stein has transmuted "a piece of dramatic literature into a 'total' theatrical experience" (Hortmann, 1998: 274-275). Yet Stein, unlike Wagner, had an interest also in didacticism, which ran in tandem with the immersive environment the audience physically found themselves in.

a connection between these moments of action other than that of a shared historical context. This was of course also hampered by the style of performance, in which the actor's initial "reserve" (Hortmann, 1998: 275) with the staging, the unexcited way in which they delivered their speeches (Patterson, 1981: 130) and the alienation of its audience through ultra-naturalistic performances of play extracts, grated with the immersive environment the audience found themselves in (Lackner, 1977: 94). Lackner commented on the impersonal way in which performers moved through the space (ibid: 82), "abrupt" scene changes and how the audience were "forced to keep out of the way" (ibid: 83). Whilst Schechner advocates that environmental theatre should remain "*collaborative*" (1994: 39), with spatial tensions between audience and performer resolved within the performance (ibid: xxix), in *Shakespeare's Memory* a degree of *confrontation* instead manifested itself. Rather than sharing a space, the performers' walking became an act of invasion, reducing the audience's willingness to involve themselves within the performance. As a consequence, Stein's opinion of "promenade staging" (Patterson, 1981: 130) dramatically altered:

> It's not my style at all. I don't see in it any means of overcoming distance, nothing but short-lived entertainment. […] Don't tell me it's audience participation: the events are shown in a certain way, not in any other, and the audience are powerless to change anything. They are merely given the appearance of freedom by moving towards a noise. That's a way of pushing them around, of constraining them, not giving them their freedom.

(in Patterson, 1981: 130)

The production became a conquest for territory, with the performers exercising their ownership of the space. There are similarities here to *The Speakers,* in that despite being given the freedom to promenade between different stages of action, audiences were at instances expected to adhere to a specific itinerary, enforced by the performers. Both sides were therefore keenly aware of the restrictions imposed upon them by the other, which lead to a tension that was exacerbated by the large open space of the film studio.

A BREAKTHROUGH

Shakespeare's Memory was a pedestrian performance that although staged in a promenade style, actually drew from quite a broad spectrum of staging types, ranging from the confrontational, through the promenade, to the environmental. Each of these, as illustrated in the introduction to this chapter, features a distinct style of walking and arrangement of the space. The confrontational aspects of the production occurred in the moments in which a psychological or physical divide between the audience and performer was established and overstepped by the former. The performers physically asserted their territory, walking 'impersonally' through the audience, and for Stein this meant 'pushing them around'. With regards to the characteristics of promenade, this was evidenced in the moments in which there were clearly established performance loci (such as the lectures and some of the performances of Shakespeare extracts) which the audience could walk leisurely between. In these instances, in a similar fashion to *The Speakers,* the performers were restricted to these loci with a sense of the traditional demarcation of space between them and the audience. Audience's here were not made to feel complicit within the performances but to retain that sense of historical and cultural distance which Stein desired. However, such a sensation was contested by the more environmental features of the production, which sought to draw the audiences into the ambience of the Elizabethan era. Therefore, Stein's desire for the audience to simultaneously feel the 'distance' and 'nearness' of Shakespeare was conveyed in part quite effectively through the environmental promenade staging.

Nevertheless, there were a variety of factors that weakened the effectiveness of such a dialectical relationship. Principal amongst these was the inaccessibility of the production's content. Audiences simply did not know how to categorise it, creating uncertainty over what to expect and indeed the correct manner in which to observe it. The piece was "never purporting to be a theatrical performance" but essentially the results of a research project (Patterson, 1981: 125). Whilst some audience members were able to engage with the material and involve themselves in discussions with the performer-lecturers, many of them felt alienated and 'put in their place'. The initial 'reserve' of the actors in the aforementioned play extracts emphasised this sense of alienation further,

inadvertently stunting the audience's intellectual and emotional engagement. Therefore, although Stein's staging was effective in dissolving the hierarchical seating of the traditional theatre, unfortunately it strengthened the divide between the performers and the audience.

When not directed towards a specific event within the production, walking allowed the audience to skim between the stages of action that interested them. It was an appropriate failsafe because in addition to delaying any sense of monotony, it also ensured that every audience member would have a different experience of events. These simultaneous events, although distracting for some, allowed Stein and his actors to give an appropriate sense of scale to their five years of research. By enhancing the subjectivity of the audience's experience, Stein was able to highlight how impossible it is to capture a particular period of history in its entirety. The distances between people, places, events and time periods of the era fluctuated in accordance with the audience's walking, creating not a telling of the Elizabethan era but an impression of it. Although a sense of 'real exchange' may not have occurred between the audience and the performers, the individual impressions of audience members undoubtedly helped foster discussions between them, highlighting the effectiveness of walking as a means to increase the longevity of a production's impact outside of the theatre.

Regardless of Stein's later views, this form of promenade staging "was a breakthrough for the Schaubühne" (Patterson, 1981: 130). In his next production, *As You Like It,* Stein made sure to use the staging in a manner that he was more comfortable with, choosing to guide his audience as one group between a smaller number of loci.

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Figure 2.7 Thomas Ball 'Punchdrunk' (2006) Source: Make Space Studios (2012: n.p.)

You are free to roam the production in your own time, follow any theme, storyline or performer you wish, or simply soak up the atmosphere of magical, fleeting worlds.

(Punchdrunk in Dave, 2006: n.p.)

FREE TO ROAM

The last case study of this chapter remains within the environmental promenade style of performance, but extends it further into immersive theatre. It also fringes upon site-specific performance, due its active incorporation of the already existing architecture of the building in which it was located. In a similar vein to *Shakespeare's Memory,* the incorporation of different spatial arrangements makes *Faust* a difficult production to categorise. For example, some have chosen to place emphasis on the environment, referring to it as "site-specific theatre" (Lichtig, 2007: n.p.) and "site-sympathetic" (Machon, 2007: 2); others chose to highlight its use of walking – "indoor promenade performance" (National Theatre, 2007: n.p.); whilst others gave equal precedence to both – "site-specific promenade production" (Ansdell and Paddock, 2006: n.p.), "site-specific, promenade installation" (Mountford, 2006: n.p.). Although in principle

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Faust has a spatial arrangement that can be likened to promenade, Punchdrunk's incorporation of aspects of environmental and site-based performance destabilises the audience's ability to walk in one particular manner. The ways in which the audience of *Faust* individually navigated the space, and how Punchdrunk managed to effectively facilitate such movement, is the crux of this analysis. Due to the increased level of subjectivity *Faust* offered and the subsequent desire of audiences to recount their experiences to others, much of the secondary research has been sourced from online blog posts.

Punchdrunk are a company that have, since 2000, specialised in "taking over old abandoned buildings and making installations, live music and performances within them" (Hazel, 2006: n.p.). They, like many of the companies discussed in this chapter, had become dissatisfied with "the dominant proscenium configuration of the theatre, characterised by the spatial separation of audience and performer" (Eglinton, 2010: 47). Instead they sought to achieve a sensory experience beyond that of just "sight and sound" (ibid: 48) by focussing "as much on the audience and the space as […] the performance and the text" (Barrett in Machon, 2007: 3). They are known for playing with textual sources in which "text and language were taken apart and core themes [are] reworked in large-scale installations on unconventional sites" (Eglinton, 2010: 46). This desire to focus on the sensory experience of the audience, in addition to a bringing to the forefront the location in which the performance is situated, highlights the mix of environmental and site-specific performance in *Faust*. Additionally, parallels can be drawn between their 'pulling apart' of Goethe's play and Joint Stock Theatre's restructuring of Heathcote's novel for *The Speakers,* in which the spatial freedoms granted by Punchdrunk to the audience had to be recognised within the performance text itself. Each audience member, if not familiar with the tale of *Faust,* was able to be made aware of the details of the plot through a convenient hand-out, meaning that they could "fill in any gaps" of whatever they missed (Yeoh, 2007: n.p.).

Faust was staged in an enormous disused warehouse at 21 Wapping Lane London, in which masked audiences entering in small groups were "free to roam" the varying levels of the building at their own leisure whilst the plot unfolded "in layers of simultaneous events" (Dave, 2006: n.p.). Audience

members were here able to control their own "theatrical consumption" (Mountford, 2006: n.p.), not subject to "paying money for a controlled series of events" (Morris in Glusker, 2006: n.p.). They were made to feel in "control of their own experience", something that *The Speakers* and *Shakespeare's Memory* were not able to achieve as effectively (Hazel, 2006: n.p.). This was realised by the spatial arrangement of *Faust* and the masking of its audience and performers. The use of masks will be discussed later within this analysis, but with regards to its staging, *Faust* consisted of a series of separate spaces for both the audience and performer to walk between, adhering to a promenade structure. However, *within* these spaces, there was no physical divide between audience and performer. The varying performance loci became enmeshed within the platea, subject to sudden appearances and disappearances, in which performances would suddenly erupt within the space in a similar manner to *Shakespeare's Memory.* The "line between the story and reality" became "blurred" (Nelson, 2006: n.p.), creating "a 'liminal' experience" (Eglinton, 2010: 52). However, unlike Stein's production, Punchdrunk chose to locate *Faust* within a warehouse of multiple rooms rather than one single expansive space. The architecture of the building itself helped diffuse any possible tensions that may have arisen, giving the audience a demarcated space to 'exit' from if required, whilst still housed within an all-encompassing theatrical environment[41].

The multitude of rooms provided for the audience to explore, coupled with a heavily pared down text, placed an emphasis on the individual experience of exploring an environment, rather than trying to ascertain a linear sense of a "narrative of the usual sort" collectively (Glusker, 2007: n.p.). In applying Fitzpatrick's three deictic situations, we can observe an emphasis on the fictional world of the performance and the relationship between the individual spectator and the performers, rather than the sustaining of a group dynamic with the audience. It is this emphasis by Punchdrunk and the National Theatre on the "individual journey" (National Theatre, 2007: n.p.), of having to "seek out the performance", that is of interest, because it is one of the factors that altered the walking habits of the audience (White, 2009: 219).

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[41] Richard Schechner refers to such spaces as "*regular places*", which helps "relieve the anxieties some people feel when entering an environmental theater (1994: 30 [original emphasis]).

In *Faust* "each participant takes a very different journey" (White, 2009: 220), due to being divided up and "randomly distributed" throughout the building and left to find their own way through it (Dave, 2006: n.p.).

> Spectators out of the range of sight and sound will be aware that something is happening "over there." A few people will move to that place, but most spectators are too timid, too locked into orthodox theater decorum, to move. Some people will begin to look around the environment, see it and other spectators. For those who are neither participating nor trying to participate, they recapitulate what has gone on before or simply think their own thoughts. These open moments allow for "selective inattention."

> (Schechner, 1994: xxxviii)

Schechner here highlights the merits of subjectivity in environmental theatre, in which audiences are made aware of how their walking will affect their overall experience of the event. Until they engaged in conversation with others afterwards, audiences of *Faust* had to acknowledge the fact that they would be unable to experience the production in its entirety. They may have heard "audio or music cues", suggesting that the narrative is progressing, but they would not know the specifics of them (Edlington, 2010: 50-51). They instead exchanged "chronology and sequence for the freedom to walk around at will" (Loveridge, 2007: n.p.) and had to make their own entertainment (White, 2009: 223). There was no definitive "sequence of events imposed upon the experience" (Machon, 2007: 13), which one audience member found pleasing because it avoided "the feeling of molly-coddling that emerges in some environmental, promenade or site-specific performance" (White, 2009: 220)[42]. Others noted that "[e]veryone's beginning for this performance is different" (Loveridge, 2007: n.p.), making it a "textbook on the subjectivity of experience" (Glusker, 2006: n.p.), "impossible to capture […] using any existing recording technology" (Virtualeconomics, 2007: n.p.). This was due to the fact that narratives did not just converge in different places but often simultaneously, prompting the audience to choose what to follow, and by that same token what to miss. This is where *Faust* displays a shift into immersive theatre, a genre which for Nicola Shaughnessy, "equates to a

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[42] One audience member commented on how towards the end of the production, a decoy performer would try and lure the audience away from the final climax (Pyson, 2006: n.p.).

form of authenticity which is unreproducable – even if we experience it again" (2012: 189). Punchdrunk did however present a concession, in the fact that the production repeated itself twice, meaning that audiences were able to follow an alternative route if they so wished.

Audiences, therefore, were not being guided between segmented portions of a performance but indeed had to guide themselves and construct *a* performance as they walked, happening upon performers who presented a a single segment of the overall narrative. According to Lyn Gardner, you "either treat the entire thing as a huge installation, wandering where you please and delighting in the sheer inventiveness and detail of the design [...] Or you can identify one of the protagonists […] and follow them" (2006: n.p.). This difference between 'wandering' and 'following' reflect the two different walking identities that have often worked in tension with one another in the previous case studies of this chapter. However, here, there was no preferred route imposed upon the audience, meaning that both these different types of walking could coexist quite amicably. Audiences would develop tactics in order to find their own sense of order within the space, often trying "to follow a single character for the duration of the performance but that doesn't really work" (Marsh in Glusker, 2006: n.p.). Additionally, the popularity of such a tactic made it difficult to complete such a task, as "large numbers of audience members all had the same idea and conspired to get in each other's way" (Dave, 2006: n.p.), making it "quite Darwinian" (Doyle in Machon, 2007: 7) and typical of a *multi focus* event (Schechner, 1994: xxxvii).

Despite some of the audience becoming competitive in their stalking, others were able to dissolve such possible tensions by simply choosing instead to promenade "off-piste" (Dave, 2006: n.p.) and "personally infuse the detail of the empty rooms" (Loveridge, 2006: n.p.). This latter way of walking appears to be the type that most audiences tended to later adopt, due to the fact that the performers often moved at quite a fast pace that was difficult to follow[43]. Some chose to "explore some of the more obscure interactions that were occurring away from the main thrust of the narrative", whilst others favoured wandering

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[43] "Much of the time we were just ghosts to them" (Dave, 2006: n.p.); "[…] sometimes you enter a space and there's action already going on" (Glusker, 2007: n.p.).

through the theatricalised environment created by the company, happening upon performances by chance (Dave, 2006: n.p.). Indeed some of the spaces were often empty of performers,[44] prompting the environment to play more of an active part in the performance. Walking from room to room, audiences encountered such environments as a cinema, a forest, a café and a corn field, each one thematically inspired by *Faust* (ibid: n.p.). The "cinematic level of detail" in the scenography[45] could become something escapist for an audience member, diverting focus from the narrative of *Faust* to the feelings of immersing oneself in a theatrically stylised environment (Eglinton, 2010: 49).

INTERIOR WORLDS

The catalyst for this fracturing of the traditional promenading group into individual journeys was that of the masks that each audience member wore. One reviewer noted the audience's likeness to "ghostly voyeurs" (Lichtig, 2007: n.p.), whilst another felt "complicit, voyeuristic, in the destruction of Gretchen and Faust" (Random, 2006: n.p.). This is echoed by Gareth White, who described it as becoming "an experience of pure gaze, like the spectator of conventional theatre but with more voyeuristic privileges" (2009: 224). This illustrates a sense of evolution in promenade walking behaviour facilitated by the impression of spatial freedom and the restrictive visuals provided by the mask. It neatly demonstrates the hybridisation of environmental promenade and site-based performance within *Faust,* allowing the audience to explore the performance space for themselves whilst retaining a sense of anonymity borrowed from the traditional demarcation between them and the performers. Whilst masked "the individual is placed in the performance, and yet remains absent from it to those watching" (White, 2009: 224). Therefore whilst *Faust* is characteristic of immersive theatre, whereby the viewer sees "from within the image" itself (Vanhoutte and Wynants, 2010: 47), its masking also gives them the impression that they are still able to view an 'image' from a detached perspective. The absence of a clear spatial divide between audience and

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[44] "I explored two entire floors and encountered not one of the 22 performers" (Mountford, 2006: n.p.).
[45] "Every object was real" (Pyson, 2006: n.p.).

performer became something embodied by the mask itself, providing the audience with a mobile screen to conceal themselves behind.

Consequently, such an unusual perspective meant that spectators were "often unsure of how to behave"[46], suggesting a sense of trespassing which consequently led to feelings of voyeurism (Glusker, 2006: n.p.). As producer Colin Marsh observed, the "line between what is permissible and what is not is very blurred" (in Eglinton, 2010: 51), which for some added to the excitement (Yeoh, 2007: n.p.). This led some audience members to "take risks" (Machon, 2007: 5) and move in closer to the performers, "to get outside yourself and feel as if you're a part of the play" (Lichtig, 2007: n.p.). Barrett stated that "when the audience is on the edge, adrenaline pumping, they'll take in any sort of sensory stimuli more easily" (in Glusker, 2007: n.p.)[47]. This fear turns to adrenalin, their complacency to that of having a more active desire to take part in the production[48]. Their own personal seeking out of a performance was echoic of Schechner's belief that an "audience in environmental theater must look to itself, as well as to the performers, for satisfaction of visceral needs" (1994: 18). The action of walking aided this transformation, invoking momentary fear through the uncertainties of accidently finding oneself in the middle of a scene, and the sense of excitement in seeking out and discovering a performance.

The masks were employed "to encourage people to go on a journey on their own, and to create a kind of interior world", yet this 'interior world' invariably met others in the space (Marsh in Edlington, 2010: 51). The masks themselves dissolved any tensions in this instance by stopping "the audience from interacting with each other" (Loveridge, 2007: n.p.), meaning that it was "easy for spectators to ignore the crowds of people gathering around the scene" (White, 2009: 224) and therefore retain some of the "blending into the surroundings similar to the dark state of the theatre" (Eglinton, 2010: 51). Indeed one reviewer felt that "much of the atmosphere [was] created by the sea

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[46] Such as in moments where they discovered "someone changing in a bedroom" (Yeoh, 2007: n.p.).

[47] "Once I harnessed the adrenalin rush, not even the deathly white masks worn by the audience could put me off my mission" (Spain, 2005: n.p.).

[48] "[…] mildly terrifying, but intensely stimulating" (Dave, 2006: n.p.).

of identical blank faces presented by fellow audience members", suggesting that the other audience members did not infringe upon this 'interior world' but indeed enhanced it (virtualeconomics, 2007: n.p.).

This image has been removed by the author of this thesis for copyright reasons.

Figure 2.8 Punchdrunk 'Faust, 2006' (2006) Source: Susannah Clapp (2011: n.p.)

CHARACTER MAPS

> The insertion of a classical or modern text in this 'found space' throws new light on it, gives it an unsuspected power, and places the audience at an entirely different relationship to the text, the place and the purpose for being there.

> (Pavis in Pearson, 2010: 7)

The company's 'pulling apart' of the text, resulted in a spatialisation of its narrative, in which the upper floors of the building became devoted to Faust's tragedy, and the middle floors to that of Gretchen's (Edlington, 2010: 51). Each character's 'journey' through the play became actualised through what the company referred to as "character maps" (ibid: 52). Such 'maps' are reminiscent of an experiment conducted by The Performance Group in 1971:

> Each performer determines for himself a route through the space. He keeps his map to himself, and once it is set, it cannot be changed. The

reason for this rigidity is so that the experience of one performer does not cause another performer to later alter his route, his own experience.

(Schechner, 1994: 14)

Very early on in the creative process, the company plotted such 'maps', ascertaining where and when the paths of certain characters will converge (Edlington, 2010: 52). Barrett refers to this as making the atmosphere in the text three-dimensional, placing an emphasis on the sense of physical immersion for the performer and audience who navigates this environment (in Machon, 2007: 9). The ideas "that exist in the text are literally fleshed out" (Machon, 2007: 11) and Josephine Machon relates an anecdote of choreographer Maxine Doyle's, concerning how the performer playing Faust walked through the site beforehand, seeking an appropriate place to assist him in "interpreting the emotional and psychological wilderness that leads to his final damnation" (2007: 11). Whilst walking throughout the space, the performer "found a dark stairwell, his own hell, where suddenly his textual narrative became truly physical because of the space it was in" (ibid: 11). This example illustrates the challenges the performers themselves had in working with such a dissolved narrative, and the subsequent merits to be found in being able to comprehend it through walking. It allowed the performer playing Faust to rediscover the etymology of the word 'climax' within its material origin ('staircase'), marrying the dramatic structure with the architectural structure of the warehouse environment. An audience member, who followed Faust's 'character map' physically, was expected to sense this 'emotional and psychological wilderness' without the need for verbalised dialogue. In the platea between the shifting loci, it was the environment itself that held the text together, again taking us to the fringes of site-based performance and its active weaving of place into the performance.

A COMPLETE EXPERIENCE

Faust is a promenade performance of great complexity, forming a triadic relationship with environmental theatre and site-based performance. The play text itself here was pulled apart, existing as pockets of loci scattered throughout the space for the audience to walk between. It was also strengthened by the scenographic dressing of the site, sustaining the audience's ability to link these

loci together through the creation of a theatricalised environment. Furthermore, it sought to marry the narrative with the site itself, in which the internal emotions of characters became externalised through the architecture.

In response to such a presentation of the performance text, the audience's promenading took on a variety of forms, in which the lack of 'handholding' by the performers was tempered by the masking of both parties. The indiscernibility of any spatial demarcation between audience and performers achieved the sense of shared space Schechner desired in environmental theatre, but heightened its immersive qualities through a more richly detailed scenography. However, the daunting prospect of sharing a space with the performers for a prolonged period of time was lessened by the masking, which allowed the audience to retain a familiar sense of anonymity associated with a traditional bifurcation between them and the performers. With many of the performers masked also, it became difficult to discern between them and the audience who all roamed the space together. Consequently, the audience were provided with a host of possible means in which to experience the production, thus able to feel in control of the level in which they immersed themselves within the production. As the performers did not guide the audience in a traditional sense, the action of promenading was utilised as a means to leisurely roam through the space with as little interaction with the performance as they wished. However, if they desired to try and follow the action, they were forced to have a more active role beyond the relaxed pace of the promenade. From the accounts of audiences who experienced *Faust,* there was a sense of performativity in which they voyeuristically located themselves within the performer's space. However, some audience members chose not to engage with the performers at all, instead immersing themselves within the environment itself through more individual and explorative walking. All these forms of walking could co-exist with each other quite amicably, each given an appropriate amount of space and time to be experimented with by the audience. The heightened subjectivity of their experience is evidenced in the wealth of online blog and forum posts, in which

they sought to share their individual journey with others in a bid to piece together these fractured accounts into a complete experience[49].

For the performers of *Faust,* the spatialisation of the text was also advantageous, because the warehouse became something akin to a memory palace of the play, where "images by which the speech is to be remembered […] are then placed in imagination in the places which have been memorized in the building" (Yates in Solnit, 2002: 77). Their sporadic masking allowed them to blend in with the audience, and this, coupled with their knowledge of the spatial arrangement of the site, allowed them to move quite efficiently through the space. This of course was essential because despite these advantages, *Faust* was a logistical challenge of immense proportions, in which the performers' 'character maps' not only had to correlate with one another, but also with the predicted walking habits of the audience. This sense of 'complete freedom' for an audience was in reality a meticulously controlled operation, in which the tensions between 'leading' and 'following' discussed in the previous case studies were made even more complex. Understanding how an audience navigates space and the most effective and practical means in which they are allowed to plot their own experience is a challenge faced by all promenade performance companies. However, what Punchdrunk appear to suggest here is that such an audience response cannot be realised solely through promenade performance, and that it requires an active incorporation of other types of staging in which to make it a reality.

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[49] "I went to see it again. Determined this time to rip its entrails out and read the omens scattered amongst the deconstructed scenes…" (Judd, 2007: n.p.).

CONCLUSION: BETWEEN CONFRONTATION AND COLLABORATION

The observations from these four case studies illustrate that the staging of a promenade performance brings with it a host of challenges concerning devising, adaptation and staging. Principal amongst these is that by putting the audience on their feet, you instantly heighten the subjectivity of their experience, creating a *multifocus* event. The three deictic situations presented by Lisa Fitzpatrick highlight the multiplicity of roles that audiences assume in a promenade performance: as part of the performance, as an individual walker or a part of a larger group. Giving the audience the freedom to walk allows them to filter through these varying foci and physically seek out those that interest them. This creates disarray, which ultimately presents the performers with a set of challenges they usually would not face in a more traditional spatial relationship. The effectiveness of the approach a director adopts in choosing promenade performance hinges on a simple question: Are the audience guided or are they allowed to promenade freely?

Using performers or scenographic devices such as lighting and music to guide the audience along a specific route ensures that they witness a preferred order of events and that they in essence observe all that they are expected to see. With their multi-focality lessened, they return to being an audience as a group, all encouraged to direct their attention to one theatrical frame at a time. Peter Stein's summation that the this type of staging invariably 'pushes the audience around' does have some credibility here; the process of guiding an audience involves a simultaneous need to herd them in a bid to avoid any stragglers and to ensure that they all move at roughly the same pace. There are different degrees of herding that can complement a play's narrative, yet the important aspect of them all is that they should not detract from the 'leisurely' nature of the walk. This type of promenading therefore is particularly useful for plays that have a particularly complex narrative in which it is paramount that the audience are able to witness as much of it as possible within a correct sequence.

However, choosing to let the audience guide themselves, does not necessarily suggest that there is no preferred route to follow, as the spatial arrangement may itself facilitate this. Nevertheless, most of the case studies in this chapter

that encouraged the audience to roam quite freely situated themselves within a large open space, which negated their ability to adhere to a single promenading route. As a consequence, audiences were encouraged to piece together a preferred composition of events for themselves. By detracting from a universal sense of linearity, audiences instead were encouraged to gain an *impression* of the performance, whether this be multiple re-tellings of the French Revolution, Speaker's Corner in Hyde Park, Elizabethan England or the damnation of Faust. Instead of following a plot, the audience engage themselves in the act of *plotting*, able to construct their own version of events.

My analyses of the case studies in this chapter suggest that the productions that were the most effective were those that chose to favour only one of these two approaches. To try and combine both, as evidenced in *The Speakers* and *Shakespeare's Memory,* creates uncertainty for the audience who, whilst wandering at their own accord, must be willing to muster themselves at sudden moments during a performance. Both forms of guidance tend to counteract one another, as responsibility oscillates rather untidily between performer and audience. Such oscillation additionally invokes a shift in rhythm, as the audience's own walking pace is suddenly forced to align itself with the performers', who may be located elsewhere in a different part of the space.

Regardless of what approach is favoured, there has to be an inherent flexibility within the performance's text, in a bid to accommodate the walking of the audience and the multi-focality of their experience. In *1789* the playtext was devised from improvisations by the company, in which the complexities of certain political events were made accessible through the guise of eighteenth century strolling players. In *The Speakers,* sections of the source novel were physically ripped out and overlapped to help recreate the clamour of speeches in Hyde Park. For *Shakespeare's Memory,* extracts of playtexts were woven within readings, improvisations and lectures about the era, whilst in *Faust,* Punchdrunk sought other means in which to convey the text, such as through the physicality of the actors and the overall spatial arrangement of the location. In all of these cases the sense of fragmentation within the performer's space is echoed within the text, in which the action of walking becomes a means with which to physically explore and at times interact with it.

It is this sense of exploration, as evidenced in audience-guided promenade performances, which illustrates how easily this mode of performance can transgress into environmental and immersive theatre. The categorisation of a promenade performance hinges on how the space is utilised for the audience to promenade within. In *1789* and *The Speakers* the space itself was essentially bare, with emphasis placed on the performers on the stages. A clear distinction here presented itself between performer and audience, and therefore these productions were model examples of promenade staging. The actors were largely confined to their respective stages, whilst the audience were able to walk between them. For a promenade performance to transgress into environmental theatre, this distinction between actor and performance space becomes blurred and unfixed, with performance spaces making sudden appearances within the audience's space. The space becomes a shared one, in which the audiences' need to walk between moments of action is lessened, because they are often within the stage action themselves. The two terms, *platea* and *locus,* resurrected by Janette Dillon, are extremely useful in this instance, because they highlight the sense of clear demarcation prevalent in promenade performance which is indiscernible in environmental theatre. The best example of such an evolution of promenade performance is illustrated by Punchdrunk's *Faust,* in which all of its varying rooms were potential performance spaces for the roaming performers to occupy. Additionally, the fact that many of the audiences occupied themselves with a variety of different walking types indicates how difficult it is to define this mode of performance as being wholly promenade.

As I illustrated in the introduction to this chapter, when analysing this type of performance it is important to have an awareness of how 'promenade' is both a *form* of walking and *place* of walking. Allowing the audience to walk during a performance does not necessarily result in a promenade performance. In fact, as evidenced by *1789,* promenade *staging* does not itself result in a promenade *performance.* For a performance to be labelled as 'promenade' there has to be a correlation between these two definitions, in which an audience is given required space to leisurely walk and observe a performance. Therefore the spatial freedoms espoused by this mode of performance, require additional

restrictions in order for it to become effectively realised. The aforementioned *1789* became difficult to categorise as a promenade performance because with such large audiences it became difficult to walk effectively within the space. In *Shakespeare's Memory* and *Faust,* the transgression into environmental theatre, lessened the audience's ability to promenade for prolonged periods of time. The only production in this chapter that best typifies promenade performance is that of *The Speakers,* which gave its audience the required space to walk at their leisure with minimal disruption from the performers.

By unpicking this mode of performance therefore, we can begin to comprehend the complexities surrounding its definition and how walking can assist in this process. Promenade performance has an important part to play in pedestrian performance research because it acts as a bridge between the *confrontational* forms of theatre, in which performers invade the audience's space, and the *environmental* theatre in which both share the same space. In promenade performance we can observe the beginnings of an audience given their own spatial freedoms, not shared with that of the performers. Consequently, through careful analysis of the spatial tensions that manifest themselves, the pedestrian performance scholar is able to further analyse the different behaviours of a mobile audience and the manner in which the performers attempt to predict and coordinate their movement.

CHAPTER THREE: WALKING BETWEEN SITE AND SITUATION

Figure 3.1 Stephen Hodge 'Wrights & Sites *Subverting the City: A Mis-Guide to Milton Keynes'* (2005) Source: Stephen Hodge (2005a: n.p.)

Performance draws attention to the details of location, valorizing them, pulling them out of the everyday into relief, acknowledging them, staking claim to them in passing, as places to be, to do, to watch. And the land, in its specificities of slope and texture, occasions certain kinds of physical and emotional engagement and response.

(Pearson, 2010: 48)

A SLIPPERY TERM

The prominent feature of this chapter will primarily concern works that abandon the institution of the theatre entirely, arguably making it "easier to attain a sense of equality between performers and audience" (Turner, 2000: 39). As already mentioned in the introduction to this thesis, site-based performance work marks a familiar territory for pedestrian performance. Indeed, it is through this type of performance that the action of walking became abstracted, existing as an aesthetic and performative practice in its own right. However, such an abstraction is not a complete one, and questions concerning site, place and space still permeate research concerning this still relatively new research discourse. I have already outlined the origins of this mode of performance in the overall introduction to this thesis and therefore the aim of this introduction is to highlight the common themes that relate to walking and site that will develop within the ensuing analyses of this chapter.

The transition from promenade and environmental theatre to site-based performance is important to recognise here as it also largely signals a shift from theatre to performance. In isolating the action of walking, we can observe quite a neat progression, with more of an emphasis on 'environment' paving the way for an active favouring of the location itself. The term 'site-specific' was born from such a shift, largely referring to works that sought to perform the site itself, as opposed to using it as a stage or backdrop[50]. The degree to which a performance can be labelled as site-specific is dependent upon its ability to "embrace and cohabit with existing factors of scale, architecture, chance, accident and incident" (Persighetti, 2000: 12). Although I would argue that the theatre space itself can present similar challenges, what characterises its shift into site-specific performance is the degree to which the "alternative histories" of a site inflect the performance text (McLucas in Kaye, 1996: 213). Site-specific works therefore acknowledge such 'histories', however pronounced they may be, shaping a performance that could not be situated elsewhere: "to move the work is to destroy the work" (Serra, 1994: 194).

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[50] Examples of outdoor theatre include performances in public and heritage sites such as Belshay Hall and Ludlow Castle, as well as open air theatres such as the Minack Theatre in Cornwall and Regent's Park in London.

Sketch for a continuum of site-specific performance

inside the theatre building

outside the theatre building — e.g. Shakespeare in the park

site-sympathetic — existing text physicalised in a selected site

site-generic — performance generated for a series of like sites
e.g. car parks or swimming pools

site-specific — performance specifically generated from/for one selected site

layers of the site are revealed through reference to:
· historical documentation
· site usage (past, present and/or possible future)
· found material (text, objects, actions, sounds, etc.)
· anecdotal evidence, collected from members of the community
· personal association
· mytho-geography (half-truths and lies)
· site morphology (physical and vocal explorations on site)

Figure 3.2 Stephen Hodge 'Sketch for a continuum of site-specific performance' Source: Stephen Hodge, (2001: n.p.)

Whilst Richard Serra's dictum, refers explicitly to site-specific sculpture, relating this purist stance to performance is difficult (Heddon, 2009b: 159)[51], particularly with the involvement of walking. In a similar manner to how promenade performance is often attributed to theatre pieces that involve a mobile audience, site-specific performance has also suffered from miscategorisation. For example, Punchdrunk's *Faust* was labelled by many as being 'site-specific', however the company chose to avoid the 'unavoidable history' of the factory at Wapping Lane in which it was situated. It was not specific to the site, and could have easily been situated in another factory elsewhere with a similar spatial arrangement. Located indoors, the real world outside of the building did little to intrude upon the stage action, acting as a large theatrical frame within which the audience could explore. Despite this theatrical framing, *Faust* was labelled as a site-specific production simply because it was not staged in a traditional theatre[52].

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[51] Ben Crocker's adaptation of William Shakespeare's *Richard III* (2008) was a production that highlights the difficulties in distinguishing between outdoor theatre and site-specific. It was performed at both Ludlow Castle and Rougemont Castle in Exeter. Although the performance text itself was not devised for either of these locations it does reference them, suggesting a degree of site-specificity to two separate locations which is beyond a generic association.
[52] Other examples of this type of site-based performance include, Dreamthinkspeak's re-telling of *The Cherry Orchard* in *Before I sleep* (2010) and in situ's adaptation of Shakespeare's *King*

In a similar vein to what Miwon Kwon observes in art (2002: 1), the subsequent laxity of the term 'specific' has made 'site-specific' a "slippery" term, leading to a need for re-categorisation in performance studies discourse (Pearson, 2010: 7). Stephen Hodge of arts collective Wrights & Sites, like artist Robert Irwin in art (2009: 43-44), has attempted to map the varying degrees of specificity (Figure 3.2), which illustrates how misappropriated it has become within performance criticism.

Hodge's sketch illustrates the stages of transition from inside the theatre building to that of the specific site, each of them contingent on the location, its rules and the defining of borders. For the site-specific practitioner it raises questions such as: is the performance area still clearly demarcated from the audience area? Do they share a space? Is such a space a place that has been clearly separated from the public or are its dimensions uncertain? In a similar manner to environmental theatre, there is a constant uncertainty as to where the limits of site and public place exist, exacerbated by the mobility of the performer and spectator.

In performance the immateriality and vagueness of site and its specifics has acted as a catalyst for pedestrian performance, which has both disrupted a concrete defining of such terms and has furthered the debate as to what they entail. I find it difficult therefore to remove the term 'site' completely from the studies of such works, because, as I will illustrate in this chapter, pedestrian performance can both strengthen and dissolve spatial boundaries that separate performance space from place and audience from performer. However, in the retention of 'site' I have chosen to incorporate Hodge's sketch into my study, examining works of different degrees of specificity. This means that in addition to analysing performances that clearly 'inhabit a space', I will also be at liberty to explore those that entail walking *through* site or *between* several sites.

PLACE AND ITS 'LACK'

Despite disagreements as to the definitions of site and its specificity, it is almost universally accepted that the most distinguishing feature of site-based

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Lear (2012). The first of these was located in an old supermarket whilst the second was staged in a country park in Cambridge.

performance lies in the importance of place. Cliff McLucas and Mike Pearson, who were co-directors of performance company Brith Gof, talk of a hybrid that occurs in site-based work between the site, the public and the performance itself, each having an equal weighting in its devising (in Pearson and Shanks, 2001: 23). Director Eileen Dillon chimes with this, referring to the 'conceptual link' that has to be made between the performance and the site to avoid it from being perceived as just a backdrop for the performers (2000: 83). Pearson and Michael Shanks additionally profess the importance of place and locale in site-based work (2001: 55) and Simon Persighetti of Wrights & Sites, talks of "PLACE speak[ing] louder than the human mediator or actor who enters place." (2000: 9). Site-specific researcher, Fiona Wilkie concurs with this, suggesting that site-based work concerns the issue of place and real spaces of performance, whilst adding that these performances concern not only the topography of the site itself, but the people that actually inhabit it (2002b: 148). However, in his chapter, 'Rethinking Site-Specificity: Monopoly, Urban Space, and the Cultural Economics of Site-Specific Performance', Michael McKinnie argues that "site-specific performance does not always privilege place. Sometimes it uses place to privilege performance itself" (2012: 23). McKinnie cites Hightide Theatre's *Ditch* (2010) as an example of a performance of an already existing play text that was situated in a site (a Tunnel under Waterloo Station) that was unrelated to the location of the play (the Peak District). In a similar vein to Punchdrunk's relationship with the National Theatre, High Tide Theatre's partnership with the Old Vic in London reveals the economic as well as artistic benefits of a site. Hodge would categorise *Ditch* as 'site-sympathetic', yet McKinnie here presents a strong case for the inclusion of economics into the alternative histories of a site and a rethinking of the way in which place is 'privileged' in site-specific performance.

Introducing walking into site-based works can further complicate this privileging of place. Nick Kaye hints at a tension in pedestrian performance, when deliberating on Michel de Certeau's observation concerning the walker's ability to 'lack a place' (2000: 7). If walking is an act that creates placelessness, then what is its relationship with a mode of performance that largely gives prominence to place? Art historian James Meyer's concept of the *functional* site

can provide preliminary assistance in ascertaining how pedestrian performance can operate in site-based work. For Meyer the functional site "does not *privilege* this place" but "is a process, an operation occurring between sites" through "mapping" (2000: 23 [original emphasis]). Rather than presenting site as a place walked *through,* Meyer's model suggests a joining of several sites, a model that Wilkie believes "holds a seductive promise for practitioners and critics: that the site of performance has the capacity to operate between places" (2007a: 100). It is not so much an installation for a prolonged period of time but a temporary situation that is transient, a sign post or path that allows the walker to "encounter sites in motion" (Rendell, 2006: 188). Pearson refers to such movement between places as "*wayfinding*", which for him "more closely resembles story-telling than map-using, as one situates one's position within the context of journeys previously made" (2010: 15). A certain dualism presents itself therefore in the suspension of place in pedestrian performance: between the layering of "a past onto the phenomenological experience of being present"[53], or the layering of a possible future (Pearson and Shanks, 2001: 158). Such a "creative friction between the past and the present" (ibid: 111) may be due to a tension between the performance text and the site, forming "a kind of *saturated space*" of narratives (Pearson in Kaye, 1996: 214). Within such a 'saturated space', a common perspective in attempting to understand the practicalities of site-based performance concerns that of layers[54], and Cliff McLucas' model of the host (the site), the ghost (the theatre makers) and the witness (the audience) typifies this (in Kaye, 2000: 128)[55].

However, as Cathy Turner queries: 'who haunts whom?' (2004: 376). She feels that this question may be "naïve", as such a tension "sometimes disintegrates within the performance process and event", echoing ideas concerning the difficulties in discerning between them (2004: 374). Turner herself uses the idea of the palimpsest as a means with which to understand this layering in site-based work, referring to a writing over and re-writing of a site with a

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[53] What Pearson and Shanks term a "deep map" (2001: 158).

[54] "Any site is a complex mixture of many layers of history […]" (Swift, 2000: 90).

[55] Similarities can be observed to the three interrelated modes Lefebvre suggests as being intrinsic to the creation of space: "spatial practices, representations of space and spaces of representation" (Rendell, 2006: 17). This triad accounts for the imagined and immaterial understandings of space as well as its material existence.

performance text that both evokes from and engraves onto (2004: 373)[56]. Although, as Wilkie observes, the concept of a 'performance text' also has a slippery definition, suggesting that site-based performance provides the opportunity to tease out the site's own texts themselves (2002b: 155). For Kaye, "the site functions as a text perpetually in the process of being written and being read", the ellipses of which allow both site and performance to bleed into one another (Kaye, 2000: 183). Turner suggests that it is in such gaps that new narratives and experiences can be discovered, providing a point of entry for the walker (2000: 27). However, as already illustrated in the introduction to this thesis, there is a valid argument that the popularity of the text metaphor within site-based performance discourse may not always be the most appropriate means in which to analyse the relationship between, place, site and walking. Therefore, this chapter will incorporate other models within its analyses in addition to those already prominent within the field of pedestrian performance. Through these analyses I will demonstrate how walking avoids any sense of imposition of a performance text on a particular place by disrupting the solidity of both, prompting a site-based pedestrian performance to become a constant act of siting or un-siting (Kwon, 2002: 138).

FRAMING THE SITE

Such mobile 'siting' through "spheres of interest" (Meyer, 2000: 27) brings with it the notion of 'framing the site' itself (Turner, 2000: 24)[57]. In a literal sense the framing of the site may be facilitated by the creation of a temporary space akin to a theatre stage in a non-theatre space, or it may be wholly immaterial, reliant on the shared perception of performers and their audience/participants. Wilkie suggests that site is no longer now a synonym for space and place but indeed an idea created often by this second type of performative framing (2007a: 100). In pedestrian performance this becomes increasingly common, as spectators and performers "generate spaces, produced by and through their movements", making such 'frames' temporary and often established fleetingly (Pearson, 2010: 38). Turner, who herself created a site-based piece in which audience

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[56] See also Pearson and Shanks (2001: 136).
[57] Carl Lavery refers to something similar, that of the "idea for a walk" (2009a:36) or a "fictional 'frame'" (2009b: 52).

members each carried their own physical frames[58], proposes that site-specific work explores the boundaries of these potential spaces, in which the individual can deliberate on how they situate themselves outside of them (2004: 382). Pedestrian performance invariably makes such exploration an actuality, by allowing spectators the opportunity to physically 'explore' such spaces. This represents a further shift from the works discussed in the previous chapter, in which the performers and audience of a site-based pedestrian performance are able to expand and contract the perceived boundaries of the performance space through their walking.

For Phil Smith, the framing of such sites has led to the adoption of a perspective that allowed the site to perform itself (2009a: 81), which for Wilkie leads to the creation of audiences who are unaware that they are audiences (2002b: 152). Such a perspective was of course one of the impetuses for Peter Handke in the creation of *The Hour,* but here it is complicated by the fact that its framing is not as explicit. This more subtle arrangement brings us to one of the major influences on pedestrian performance – that of situationism. The significance of the Situationist International will be expanded upon within the fourth case study of this chapter, but their influence, coupled with individuals such as the spatial theories of the aforementioned Michel de Certeau and Henri Lefebvre, has solidified the view of the city being able to perform itself (Smith, 2009a: 93). This perhaps chimes with Wilkie's view that the "increased visibility of site-specific practice points, in part, to a wider need to reconsider our relationships to the spaces we inhabit" (2007a: 89). By shifting our gaze to the performances of the everyday we can begin to reflexively "interrogate and change how we perform ourselves in everyday urban life and who we are therefore able to be" (Harvie, 2009: 8). Walking is a key component in such performance, which for Carl Lavery signals the avant-garde heritage of pedestrian performance through the immediacy of present lived experience it offers to its audience in opposition to the remembered experiences of someone else, as found in literature and indeed scripted performances (2009b: 45). Rather than having the boundaries of a site outlined for you, site-based pedestrian performance can encourage you

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[58] *Landscape With Absent Artist (Pilot Navigation 4)* (1998).

to frame and map them for yourself, placing emphasis on the immediacy and presentness of the event.

SITUATION-SPECIFIC

Recent publications such as Pearson's *Site-Specific Performance* (2010) and Anna Birch's and Joanne Tompkins' *Performing Site-Specific Theatre* (2012), indicate that the term 'site-specific' still has an active and indeed relevant presence in both theatre and performance studies. However, despite this, I still find it quite limiting with regards to studies into pedestrian performance. Wilkie believes that "what characterizes much recent work is not an attention to the cultural resonances of one particular place but an active rethinking of how *site* is constituted", suggesting that studies into such performances require a reconfiguration as to their defining parameters (2007a: 101). Since the early 2000s, curator and essayist Claire Doherty has proposed a refining of such terminology in art through what she terms *situation-specific*[59]. Here, akin to the potential space cited by Turner and the lacking of place ascribed to walking by de Certeau, situation-specific works are ones that are displaced from their surroundings (Doherty, 2004: 10). Secondly, chiming with Meyer's concept of the functional site, such works are "dispersed across location and time" (Doherty, 2009: 12) and place emphasis on acknowledging "place as a shifting and fragmented entity" (Doherty, 2004: 10). Such a term has an appropriate resonance with pedestrian performance, because it actively places emphasis on the meeting between art and place itself – something which a walk can physically represent. Furthermore, it is a term that recognises the influence of situationism within pedestrian performance, an influence that will be addressed in detail within this chapter. As a compromise, therefore, I will examine performances that have wrestled with this interplay between site and situation in a bid to illustrate the further challenges faced in devising pedestrian performances outside of the traditional theatre space.

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[59] Such a term chimes with Nicolas Whybrow's observation of a recent "situational-relational impulse" in art (2011: 5).

THE CASE STUDIES

- *KA MOUNTAIN AND GUARDenia Terrace: a story about a family and some people changing* (1972) – The Byrd Hoffman School of Byrds and the Shiraz-Persepolis Festival of the Arts
- *YOU -The City* (1988) – Fiona Templeton
- *Bubbling Tom* (2000) – Mike Pearson
- *The Drift* (2001-) – Wrights & Sites

My first case study is that of Robert Wilson's *KA MOUNTAIN and GUARDenia Terrace* (1972)*,* which examines how walking allowed the performers to sidestep the socio-political tensions incurred by their initial arrival in the Iranian city of Shiraz. From here I move to New York City, observing how walking helped facilitate the meeting of performance text with the everyday performances of the city itself in Fiona Templeton's *YOU-The City* (1988). Next I examine Mike Pearson's autobiographical tour of the landscape of his childhood in *Bubbling Tom* (2000)*,* illustrating how walking acted as a useful means to both 'walk out' and 'talk out' the collective memory of a place. Finally, I return to the city once more, analysing the drifting work of Wrights & Sites and their modification of the influential walking practice of the *dérive* in pedestrian performance (2001-).

A PILGRIMAGE OF PILGRIMAGES: *KA MOUNTAIN AND GUARDENIA TERRACE: A STORY ABOUT A FAMILY AND SOME PEOPLE CHANGING* (1972) – THE BYRD HOFFMAN SCHOOL OF BYRDS AND THE SHIRAZ-PERSEPOLIS FESTIVAL OF THE ARTS

This image has been removed by the author of this thesis for copyright reasons.

Figure 3.3 Basil Langton 'The Knife Dance' (1972) Source: Franco Quadri (1973: 51)

Program note: *KA MOUNTAIN AND GUARDenia TERRACE* will be given for one performance only beginning at 0:00 midnight, September 2 and ending at 12:00 midnight, September 8. The complete presentation is continuous, 24 hours a day for 7 days.

(in Shyer, 1989: 44)

A BLENDING OF LIFE AND ART

Four years after Théâtre du Soleil presented *1789*, Robert Wilson was staging "one of the most authentically bizarre events in the history of theatre" (Ashberry and Soroushian-Kermani in Shyer, 1989: 44). *KA MOUNTAIN AND GUARDenia TERRACE* was staged on and around a mountain just outside Shiraz in Iran. It was part of the Shiraz-Persepolis Festival of the Arts (Quadri, 1998: 72) and performed by The Byrd Hoffman School of Byrds, with "performers of every age and nationality" (Shyer, 1989: 45). It lasted a total of seven days with the company working continuously in shifts, building objects and scenery, directing and performing. It was an astonishing feat of endurance for them and their audience who were expected to follow them up and down the mountainside.

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When examining this work as a pedestrian performance, one immediately is confronted with the challenges of ascertaining a distinction between *performance* and *performativity,* as encountered within some of the environmental promenade performances discussed in the previous chapter. In an interview with Peter Cranston of the *Tehran Journal*, Wilson proclaimed that he hoped for the divisions between life and art to become utterly blended and unrecognisable from the other, which according to many critics he achieved in *KA MOUNTAIN* (in Shyer, 1989: 45). This sense of 'blending' was enabled by making the boundaries of the site indiscernible through the walking of both the audience and performers. As illustrated in the introduction to Chapter One, walking is an important tool in Wilson's work, assisting the performer through slow movement to define their own space (Shevtsova, 2007: 123). However, from the accounts of those who experienced *KA MOUNTAIN,* this was difficult to maintain, due to the tensions which occurred between the performers and some of the local population. Aside from the aesthetics of the site, the company displayed a real naivety towards the location itself, illustrated by Maria Shevtsova's view that the performance was "site-specific fantasia" (2007: 10).

What I wish to illustrate here is that through a liminal transition akin to that of a pilgrimage, audiences were able to understand for themselves what *KA MOUNTAIN* represented, and that in turn the performers were able to realise the impossibility of ignoring the socio-political landscape of the site. Furthermore, I will also illustrate how Victor and Edith Turner's model of communitas can be observed within this production, as well as the effectiveness of 'processual analysis', which acknowledges the action of walking and the changeability of site. It is important to note that I will not be focussing my attention on the respective evening performances staged at the base of the mountain (such as *Deafman Glance, Jail* and *Twelve Bed Play*), but on the walking that occurred between these on the mountain itself. For it was the action of walking that held this production together, the audience "not so much following relationships between characters as relationships among places or channels" (Fuchs in Robinson, 2002: 163). Walking also increased the exclusivity of the event for its audience and allowed the performers to take themselves out of the reach of a culture that they found quite intimidating.

POLITICAL NAIVETY

Wilson had selected the site in advance of the performance, having been given a tour of the area. The chosen mountain was that of the holy mountain Haft Tan[60] ('seven bodies'), which has seven smaller peaks around it. The seven days of the production's duration were each distributed across the peaks, which are said to represent the seven Sufi poets buried at the mountain's foot (Shyer, 1989: 45). In a similar vein to that of *Faust* in the previous chapter, a non-theatrical space gave the structure of the performance text physical presence, in which the duration of *KA MOUNTAIN* was in part determined by the topography of the mountain itself. However, aside from its physical geography, site also concerns the people who inhabit it (Wilkie, 2002b: 148), and it was this aspect which Wilson and the company largely overlooked before arriving at the site. Some of the ensuing problems were unforeseeable, but others illustrate a lack of awareness of the site in its entirety.

In 1972 Iran was experiencing a large oil income, which "sharpened social divisions" (Everest, 2007: np.). The "Shah and capitalists and landowners closest to his regime made immense fortunes," whilst at the same time "millions were being driven off the land and pulled into sprawling urban shantytowns without water, sewage, or electricity." (ibid: n.p.). Performer Ann Wilson recounts how the Byrds were "politically naïve" and had not considered the context they would be working in (in Shyer, 1989: 39-40). Although there appeared to be a lack of interest in capturing the political landscape of the site itself, there needed at least to be an awareness of it[61]. At other instances, local youths threw stones at the company, not because of the work itself but because of what their presence at this festival symbolised[62]. Other tensions that occurred stemmed from cultural distances, in which female performers were hounded by

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[60] From my research it appears that in fact the mountain that Wilson and the company refer to was that of the Chehel Maqam Mountain (ITTO, 2011: n.p.) within the Haft Tanan area. For the sake of continuity and due to a lack of concrete evidence to support my claims, I will continue to refer to this mountain as 'Haft Tan.'

[61] This contrasts with the ideology of companies such as The Theatre of Gardzienice, who make sure to acquaint themselves with the community before they perform: "They have to make clear what their journey, their 'pilgrimage' is about, because otherwise they are treated as aliens" (Staniewski, 2004: 39-40).

[62] "[…] they didn't like Americans or what we represented at the Shah's festival" (Neu in Shyer, 1989: 41).

some of the male locals. The dangers faced by women walking alone, as discussed with reference to Matthew Earnest's *Wanderlust,* were here a reality. Performer Carol Mullins spoke of having to disguise herself as a man when walking in public and Sue Sheehy stated that as "far as the Iranians were concerned if you walked around without a chador[63] you were a whore" (in Shyer, 1989: 39). Before *KA MOUNTAIN* began, the performers were having to recognise the different walking habits of another culture and had to adapt to these, often for safety.

KA MOUNTAIN therefore became situated rather uneasily between the Shah's radical westernisation of Iran and local opposition who were suspicious of their presence (Otto-Bernstein, 2006: 99). The disassociation of the alternative history of a site from the performance, indicative of a site-sympathetic work, was something supported by the festival organisers who allowed Wilson to situate the work on a holy site despite local opposition (ibid: 99). Furthermore, Wilson also went to great lengths to persuade the organisers to allow the local population to witness the performance (Wilson in Otto-Bernstein, 2006: 105). For him they "were the best audience, because they were used to watching sheep cross a hill and in my work people move very slowly" (ibid: 105). Despite the early tensions between the company and the locals, Wilson and the company grew to become "fascinated by the mixture of different cultures", seeking to overstep the divide between social classes as implemented by the Shah (ibid: 109). Whilst the festival organisers were keen to retain such boundaries, Wilson sought to blur them. Journalist Malik Kaylan in fact argues that "*KA MOUNTAIN* marked the first open opposition to the Shah and his regime and sparked a series of spontaneous protests in the rest of the country" (in Otto-Bernstein, 2006: 109). Ironically therefore, although seeking to not concern themselves with the political context of the country, *KA MOUNTAIN* had a notable place within its history.

'BIG LIFE'

After staging an *Overture* in a more accessible location to please the Shah of Iran, *KA MOUNTAIN* began at the foot of the Haft Tan Mountain (Andringa in

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[63] An outer garment or cloak worn by many Iranian women.

Shyer, 1989: 37). Each day was attributed a theme and colour which would be reflected in the painting of a specific path and the arrangement of "various totems, symbols and monuments along the way", accompanied by rituals performed by the company (Shyer, 1989: 45). Each day would begin with a journey up the mountain to one of the seven peaks, in which audiences would be able to observe a varying amount of handmade sculptures and scenery whilst walking, all of which corresponding with the day's theme. In the evening, the performers would return to the foot of the mountain and perform on a platform constructed for the production. Over the seven days of its duration many journeys occurred simultaneously in conjunction with that of the audience's up the mountain. There was a shift between seasons from spring (birth) to winter (death), represented by the family of an old man who remained as the production's constant. *KA MOUNTAIN* was *his* journey, and the audience were able to witness his departure from his family and to then follow him through the different stages of life. For logistical purposes the old man was a role assumed by many of the company throughout the seven days, making him more symbolic rather than a concrete presence. As Lawrence Shyer observed, the production

> was subtitled 'a story of a family and some people changing' and the festival program stressed that these figures 'were not just characters to be seen on the platforms and mountain […] they are also us as we have worked to develop this piece'.

(1989: 45)

Again Wilson illustrates a desire for a blending of art and life, of performer and character, in which the production was presented not as polished performance but as a seven day work in progress. Audiences were expected to observe a process or series of processes unfolding, and I would argue that the action of walking within a performance of such a substantial length solidified this.

For audience members who endured the challenge, their walking became one of reiteration, each day trekking up and down the mountain. The summit of Haft Tan could be reached in less than a day, however Wilson's KA MOUNTAIN with its chosen subject, as "big life" (Shyer, 1989: 45), could not, acting in what Richard Schechner would term "*symbolic time*" (in Pearson, 2010: 160). When an environment becomes difficult to traverse "the steady semiconscious rhythm

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of walking slows down, every step can become a separate decision" (Solnit, 2002:134), forming a "textural interaction" (Vergunst, 2008: 114). Attention oscillates from destination of path (the summit) to destination of each foot (the path), the walker being made to feel simultaneously part of and apart from the site, both deriving "their value from one another" (Robinson, 2002: 164). The site is always present, sculpting the walker's steps into a form that requires active concentration and focus, as up a mountainside the "act of walking is transformed into a specialized skill" (Solnit, 2002: 134). Indeed, Craig Quintero, writing about a Taiwanese Theatre pilgrimage, observes that such walking "challenges the stability of 'mechanical' actions and allows pilgrims to re-experience walking, as if for the first time", which has resonances with Peter Brook's exercise of *The Walking Show* encountered in the first chapter (2002: 137)*.* This reaquaintance with such a base action is facilitated in part by Wilson's emphasis on slowness, and in an interview with Ossia Trilling he recounts an earlier experience of hearing a slowed down recording of himself on a tape player:

> I was saying many sounds quickly, when I thought I was saying only one: 'was,' 'wa,' 'wa,' 'wa,' … 'wa –s ,' 'wa –as,' was a physical thing to release the sound energy … trying to release what I felt was one word, and, in actuality when I listened to that word, I began to think I was hearing many sounds happening simultaneously, or many words.

(1973: 46)

If we relate this to the slow walking the audience and performer found themselves completing when experiencing *KA MOUNTAIN,* we can begin to observe how Wilson's breaking down of words can be related to the breaking down of steps. The journey up the mountain suddenly becomes enormous, as "the audience's perception is of time stretched," and the metaphor of the lifetime of man when spread over seven days becomes something comprehensible (Counsell, 1996: 187). Yet many audience members were not too keen to have to walk such a landscape in order to observe a performance[64], meaning that "[n]obody saw the whole thing" (Sutton in Shyer, 1989: 51) and like Punchdrunk's *Faust,* accounts were "deceptive" (Robinson, 2002: 161). Despite

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[64] "What right did Wilson have to demand they climb a mountain to see his *KA MOUNTAIN AND GUARDenia TERRACE*?" (Searle in Shyer, 1989: 53)

a note placed in the festival publication[65], most "people came at eight and stayed until ten and that was their idea of theatre" (Neu in Shyer, 1989: 56). With the day temperatures reaching 150 degrees and some audience members attempting to impose a traditional routine of an evening's entertainment at the theatre, it became difficult for the company to have a consistent audience (Wilson in Shyer, 1989: 51). Yet for those who attended at 'odd hours' their presence signified an investment: not only were they keen to observe this performance, but that they were willing to climb a mountain in order to do so.

PILGRIMAGE

This takes us into another type of walking in which the journey is made deliberately challenging, that of pilgrimage. With reference to Richard Wagner's opera *Parsifal,* I discussed the term 'pilgrimage theatre' which socially enshrines a theatre within a remote landscape at a distance from the traditional theatre district. Such theatres do not require an arduous trek to further their significance, merely an awareness of the distance travelled. However, in *KA MOUNTAIN* we can observe a much more kinesthetic appraisal of some of the principles of pilgrimage through the walking of the performers and audience[66].

> The process of journeying, of 'pilgrimage', is so rich; life and art in this context are so interwoven. So many momenta, so many incidents, casual events, are enriching life and your artistic process, that you can build a huge story on one expedition alone.

(Staniewski, 2004: 40)

KA MOUNTAIN has many of the ingredients of a pilgrimage, situated on a mountain which for some represents a site "where the spirit world comes close" (Solnit, 2002: 135). As Rebecca Solnit observes in *Wanderlust*, "for pilgrims, walking is work", a notion that has resonances with the experience of *KA MOUNTAIN* (2002: 45)*.* Yet there are other factors that need to be considered beyond that of endurance walking, for some aspects of pilgrimage relate better to this production than others. It is important therefore to assess the relevance

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[65] "By coming only at midnight you're missing some of the best stuff. Please come at any time, day or night, the odder the hour the better" (in Shyer, 1989: 53).
[66] Trevor J. Fairbrother describes how the "troup journeyed from peak to peak like pilgrims…" (1991: 114)

of some of these factors in relation to the performativity of walking in order to make further hypotheses regarding Wilson's decisions for the project.

Juan Eduardo Campo, in his essay on American pilgrimage landscapes, states that pilgrimages "are made not revealed", it being the action of walking itself that sustains the spiritual significance of a particular site through becoming a confluence of multiple pathways (1998: 42). There is a sense of symbiosis in which, whilst prolonging the spiritual life of a location through walking, the pilgrim can create utopian spaces that allow them to behave in non-daily ways within a sacred landscape (Goldingay, 2009: 2). Walking facilitates a process of transformation between past and future identities, becoming a transition made physical (Solnit, 2002: 51). Anthropologists Victor and Edith Turner refer to such a transition as liminality, which expands on Arnold Van Gennep's notion of rite of passage – a "transitional ritual" in which the "first phase detaches the ritual subjects from their old places in society; the last installs them […] in a new place in society" (Turner and Turner, 1978: 249). The limen or 'threshold' is located between this action of detachment and installation, and liminality charts the individual's movement from one state to another. The individual is removed from a social structure, existing in "no-place and no-time" (ibid: 250), which again echoes the action of walking 'lacking a place' (De Certeau, 1984: 103). Yet the Turners state that the action of pilgrimage does not completely adhere to the idea of liminality, since it is "voluntary" (1978: 254)[67]. They, therefore, refer to it as being 'liminoid' or 'quasi-liminal', being a part of a body of diverse examples within "modern industrial leisure", that include the theatre (ibid: 253)[68].

When on a pilgrimage a "pilgrim has achieved a story of his or her own" (Solnit, 2002: 50), in which they are able to "reflexively re-evaluate themselves and performatively try out new and improved versions" of themselves (Goldingay, 2009: 11). Sarah Goldingay, who studied the performativity of pilgrimage, refers to these 'new versions' as the 'ludic self', a durational performance that happens over a prolonged period of time (ibid: 11). As the production was subtitled as 'a story about a family and some people changing,' it does therefore

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[67] Anthropologist Simon Coleman and art historian John Elsner however ascertain that there are several pilgrimages that "contain a high level of obligation" (1995: 201).
[68] See Richard Schechner's *Performance Studies: An Introduction* (2002) for an examination of rituals as liminal performances.

seem feasible then that Wilson's *KA MOUNTAIN* could be perceived as a pilgrimage of sorts, but one that is more explicitly rooted in performance. Furthermore, this notion of being able to detach oneself from a society echoes the Byrd's desire to escape from the socio-political landscape of Shiraz, and indeed any political context in general.

COMMUNITAS

Liminal transience leads to what Victor Turner terms as 'communitas,' an anti-structure that occurs "spontaneously in all kinds of groups, situations, and circumstances" (in Turner and Turner, 1978: 250). The "[e]veryday norms of social status, hierarchy and interaction are ideally abandoned in favour of the development of spontaneous association and shared experiences," prompting the pilgrim to enter "a special time, set apart from the everyday" (Coleman and Elsner, 1995: 201). It is a concept that has since been criticised by many anthropologists, as an "ideal" (ibid: 202). Simon Coleman and John Elsner, in opposition to the Turners, assert that pilgrimage sites "cannot be regarded as separate from their socio-economic surroundings in their foundation or continued popularity" (ibid: 202). As performance academic Dee Heddon suggests, "liveness by itself does not assure the formation of *communitas*" (2008: 167 [original emphasis]). This suggests that the uniqueness of such a situation, coupled with the audience's ability to 'play a part', is not enough to forge such a temporary community.

Relating this to *KA MOUNTAIN,* we can observe that although professing no clear specific inspiration from Iranian culture, Wilson's production was in part funded and indeed assisted as a consequence of the socio-economic situation in Shiraz. These invariably exerted influence over the director's decision-making in part, particularly with the conception of the aforementioned *Overture.* Yet if we move from the macro to the micro to examine this concept of communitas between the walkers of *KA MOUNTAIN,* we reveal a host of complicated relationships. One could argue that the concept of communitas equates to Wilson's desire for a blending of life and art within a 'special time'.

The notion of avoiding political concerns and social hierarchies is further emphasised by the Byrd's aforementioned attitude to politics, yet there are two

factors that unhinge the ability for communitas to wholly exist. Firstly, as already mentioned, one of the principal reasons that pilgrimage is viewed as quasi-liminal rather than liminal is due to the Turner's belief that it is a voluntary action. In *KA MOUNTAIN* attendance throughout was not made compulsory, meaning that audiences could attend at any time throughout the seven days. The 'special time', therefore, was often fragmented into smaller portions, sampled by some audiences sporadically throughout the week in groups of varying sizes. There were times in which some audiences would stay with the performers for prolonged periods of time, which hints at the possibility of a spontaneous status-less community[69], but not on the scale of the performers whose 'special time' lasted the full seven days.

Secondly, the amount of time spent with the performers in the site would inevitably have affected the audience's ability to enter a period of liminal transience and thus spontaneously dissolve the familiar divide between them and the performers. In many of the more recent performance walks (such as those by Wrights & Sites, walk walk walk and Louise Ann Wilson's *Fissures*), the emphasis for the walker has been placed on engaging performatively with the site through their walking. The audience, in such works, act as co-creators or indeed co-directors of a performative event, facilitated by an artist or practitioner who all walk and talk together for a consistent amount of time. In *KA MOUNTAIN* many of the audiences were held under no pretence that they were walking *towards* a performance rather than walking *within* one. The difficulty of the walk for some lessened their ability to introspectively imagine their own walking as performative. Colin Counsell, however, suggests that Wilson's creation of multiple spaces and the signification of this, led to a "break-up of the other-place in the audience's gaze" (1996: 195-196). Such fragmentation chimes with the creation of 'potential spaces' as suggested by Cathy Turner in the introduction to this chapter. These spaces are not as clearly demarcated as those found in the stage at the base of the mountain, leading to a blurring which prompted some to observe that "in spite of this supernatural unreality, there was no sense of anything being performed" (Langton in Fairbrother, 1991: 114).

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[69] "The audience were supposed to follow them but mostly we would be down to three people in the audience by dawn. We came to know those three people very well indeed" (Mullins in Shyer, 1989: 48).

Mark Robinson ponders whether the performers were not characters but "someone emblematic of our shared nature" (2002: 163), a notion that would appear to conform to the Turners' idea of 'communitas'.

If we examine then this relationship between performer and audience as both reflecting the other with regards to the shared experience of walking up a mountain, it becomes possible to imagine *KA MOUNTAIN* sustaining a sense of communitas through operating within a status-less site – one not removed entirely from the real world but shifted slightly away from it.

> Thus the play was truly an allegory of life which always seems to be taking place somewhere else – or when one is asleep – whose perceived fragments are tantilizing clues to what the whole might be whose climax might easily go unperceived.
>
> (Ashberry and Soroushian-Kermani in Shyer, 1989: 51)

In the previous chapter, with particular reference to *Faust,* I observed how the subjectivity of audience experience is magnified through the inclusion of walking. It appears that for some the same was true here, compounded at times by the tiredness of the audience who "would often mention seeing things onstage that had not actually been there" (Simmer, 2002: 149)[70]. Some audiences began to mingle their own dreams with those on the stage, in a manner that is similar to the 'mythic excursions' of Handke's *The Hour* (Ashberry and Soroushian-Kermani in Shyer, 1989: 56). The slow movement of the performers therefore, whilst intensifying the audience's awareness, also gave the performance a dreamlike quality, encouraging such 'excursions' (Innes, 1981: 245).

One could suppose then that the inherent performativity of *KA MOUNTAIN* lessened the need for it to be observed in its entirety, with some audiences able to strike a "homogenous balance" between what they observed and what they imagined (Wilson in Simmer, 2002: 150). Like pilgrimage, some audiences were able to achieve "a story of his or her own" (Solnit, 2002: 50), assisted by the hardships of their walking through such a site. It appears therefore that a

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[70] "Exhaustion is part of the process because something else begins to happen" (Wilson in Otto-Bernstein, 2006: 108).

change of sorts occurred in the audience, in which walking facilitated a liminal transition between life and art as Wilson intended[71].

PROCESSUAL SYMBOLIC ANALYSIS

One of the most prominent motifs in *KA MOUNTAIN* that also has an active presence within pilgrimage is that of "holy objects" and "sacred architecture" (Coleman and Elsner, 1995: 6). As already mentioned, *KA MOUNTAIN* was riddled with varying objects and architectures that augmented the natural features of the site (Counsell, 1996: 188).

> What was the significance of the dinosaurs' footprints dropped here and there along the procession to the summit? Of the flamingos? The graveyard with the mythical inscriptions? Clearly the echoes of American folklore were very strong, but they could hardly be identified by non-Americans, let alone appreciated by them.

> (Trilling, 1973: 38)

There appears to be an agreement amongst many that these images made "no intellectual sense" (Innes, 1981: 245) and that they did "not seem to be the product of an intellectual experience" (Bigsby, 1985: 180). For Christopher Innes, any 'sense' that was made was entirely subjective, requiring subliminal associations, in order to follow the "stream of consciousness" (1981: 246), and for Christopher Bigsby it was the ideas that followed the images (1985: 180). Both Innes and Bigsby highlight the difficulty of being able to observe such a stage picture due to the size of the site, yet both use language that hints at a need for movement in order to ease understanding. Innes, refers to the dotting of "unrelated visual images" (1981: 245) as "a stream of consciousness" (ibid: 246), suggesting a sequence that has to be followed physically in order to be understood. Bigsby's view that "the ideas follow the images" would also seem to chime with this (1985: 180).

When analysing such imagery the Turners adopted 'processual symbolic analysis', a term coined by Charles Keyes, to establish a sense of order, held within a pilgrimage site. This form of analysis involves "the interpretation of symbols operating as dynamic signifiers (outward forms), their meanings, and

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[71] "A few days with Wilson and you can never face ordinary theatre again" (Taheri in Shyer, 1989: 56).

changing modes of signification, in the context of temporal sociocultural processes" (Turner and Turner, 1978: 243). At its basest it is concerned with acknowledging and understanding how the meaning of certain symbols changes in relation to context. However, I find it a particularly useful tool for assisting in the analysis of a pedestrian performance, for if certain symbols are to be understood as being part of a shifting process of definition, *how* they are approached physically and indeed connected by a walker may also elucidate further their significance. This brings us once again to my observations in the previous chapter concerning a popular desire for walking audiences to physically join the fragments of a performance together through their walking. Not only is this pleasing, as it allows for the creation of order from disorder, but it also allows the audience member to experience the process or, perhaps in a theatrical sense, the narrative for themselves. For Wilson, the key to making sense of these symbols lay in his use of 'natural time', in which "spectators learn to allow patterns to emerge easily from the elements and events on view" (Shyer in Robinson, 2002: 161).

Each object and piece of architecture that Wilson and the Byrds employed in *KA MOUNTAIN* may seem quite arbitrary at first glance, but when it is understood that they are not in a sense an isolated symbol but indeed part of a pathway of symbols, a sense of clarity is achieved. For example, on the first day of the production, audiences would be able to observe a small model of a dinosaur placed on a small mound (Shyer, 1989: 48-49) at the base of the mountain, but part of its significance depended on the walk to a larger version of it on the summit, some distance away. Audiences would then realise that Wilson was perhaps drawing their attention not just to the individual objects, but the path that linked them. The walk itself became symbolic, coloured by the symbols which contained it.

Such symbols are referred to by the Turners as 'instrumental,' and "must be interpreted in terms of their wider context" (1978: 246). For the pilgrim these are the markers on the walk that indicate that they are following the correct route but are also affirmations of the spiritualised landscape in which they are walking. In a sense then, through these 'instrumental symbols', the site 'prompts' the pilgrim into following the right direction both physically and

metaphorically, in order to not only perceive but also sustain their 'ludic self'. In *KA MOUNTAIN* these symbols flanked the path up the day's respective peak, acting "as signposts in a seemingly incoherent narrative" (Trilling, 1973: 36). These ranged from live animals, a reading from *Moby Dick* and the Book of Jonah, paper birds, palm branches, pine trees, water, a giant whale, fish, two lizard people, a pitcher of water carried up the slope, an egg balanced on a book, a large papier maché snake, a little garden and a giant ape. Individually these respective objects may have connotations that may not correlate with one another, but when coordinated along a path, they encourage the walker to ascertain connections between them. It could be argued that each symbol discovered along the path sought to reveal a different facet of the imagined landscape, thus making its identity a shifting one. Furthermore the diversity of symbols and rituals presented each day may have also assisted in enticing the audience to continue onwards up the mountain.

On each day the audience's walking would culminate in what the Turners may have described as a 'dominant symbol' (1978: 245). These particular symbols are "highly constant and consistent," possessing "considerable autonomy with regard to the aims of the rituals in which they appear," regarded possibly as "eternal objects" (ibid: 245). In *KA MOUNTAIN* Wilson's choosing of certain objects would seem to relate to such a notion, as the particular symbols found on each of the peaks of the mountain were "objects not actually of infinite duration but to which the category of time is not applicable" (ibid: 245). These included Stonehenge, an obelisk, the Parthenon, a medieval castle, an Acropolis juxtaposed with some IBM rockets, and on the last day the New York skyline. These were the unwavering anchors of *KA MOUNTAIN,* what Francisco Careri would term a "time zero" (2002: 51). Here again we can observe Wilson's desire for 'big life', in which temporal and geographical distances are manipulated to enhance the scale of the walk.

A PILGRIMAGE OF PILGRIMAGES

There is a sense here that *KA MOUNTAIN* was attempting to be a pilgrimage of pilgrimages, a confluence of highly evocative religious symbols mingled with the ritualistic walking of Wilson and the Byrds. Incorporating processual analysis

into pedestrian performances of such a scale can allow for the formulation of a more effective performance analysis that reflects the importance of walking as a means to understand it[72]. From the instrumental symbols that both direct and sustain the particular dramatic flavour of the site to the dominant symbols that bind them all together, *KA MOUNTAIN* has to be walked to be understood at the audience's own pace. The meanings inscribed upon these objects did not remain fixed in a stage picture for a static audience, but shifted with the movements of a walking audience, the movements of the performers juxtaposed with them and the everyday goings on of the site.

Due to Wilson and the Byrd's evasiveness concerning the reasons for the production and the intended meaning, the walk for an audience up *KA MOUNTAIN* was one built on faith, a faith not only in the performers but also in themselves and their ability to ingratiate themselves into the site-based performance. With the exception of the dominant symbols, the site became a "shifting mobile, space", meaning that in order to comprehend *KA MOUNTAIN* the audience had to move *with* this change, which for most was a struggle (Counsell, 1996: 195). Forced to trek across such difficult terrain, audiences were not just charged with a task that challenged them as an audience, but as walkers also. This is where possible limitations of walking as a form of audience engagement manifest themselves, as such pedestrian performances require greater physical exertion in order to be experienced. One of the merits of site-based performance is that it can take audiences to unique, non-theatrical locations, with walking providing an effective means in which to explore sites of varying degrees of physical accessibility. However, particularly with regards to *KA MOUNTAIN,* there is a risk that some sites may alienate not only those who have difficulty walking, but who find it difficult to walk for prolonged periods of time. Beyond the leisurely walk of the promenade, such performances demand more from their audience.

To volunteer to experience *KA MOUNTAIN* was to therefore make an investment, in which walking became a means to earn the performance itself. It is this investment that lends itself so well to pilgrimage, creating "a new

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[72] This approach is similar to the emphasis Nicolas Whybrow places on walking as a means to consider certain art works. See *Art and the City* (2011).

awareness of body and the landscape" (Frey in Solnit, 2002: 51). The placelessness of walking, suggested by de Certeau in relation to the concrete pavements of the city, is interrupted here by the unpredictable loose mountain rock, displacing and re-placing the walker within the performance. A threshold manifests itself which facilitates a process of liminality, in which the walker oscillates between identities – both a part *of* and apart *from* the performance. A shared sense of in-betweeness showed evidence of fostering 'communitas' between the audience and performers, born from the shared space of the site and the shared walking conducted by both parties. Moving *with* the performers and the site, and adopting their routine and rituals was what nurtured this sense of 'communitas', through being able to walk together rather than separately. Nevertheless, this was an investment which the audience could walk away from at any time, which is what a large number of them did. Although the conditions of *KA MOUNTAIN* assisted in fostering 'communitas', it was difficult to sustain, highlighted by the fact that no audience member witnessed the production for its full duration.

If we examine this case study within the shifting landscape of site-based performance, we can observe a slight adherence to what Claire Doherty defines as *situation-specific*. The work initially attempted to 'displace' itself from its surroundings, assisted undoubtedly by its topography and physical inaccessibility. However, despite being dispersed across time, it was a performance very much rooted in one site[73], albeit one of extraordinary scale. There are nuances of the fragmentation of place ascribed to such situation-specific works – as observed by Colin Counsell – yet these functioned within a very contained area and clearly defined site.

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[73] This chimes with Claire Doherty's observations of Francis Alÿs' *When Faith Moves Mountains* (2002): "a work that is embedded in the context of Ventanilla, but which is not simply about Ventanilla, Lima or Peru" (Doherty, 2004:9).

SEEING THE 2D IN 3D: *YOU-THE CITY* (1988) – FIONA TEMPLETON

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Figure 3.4 Unknown Author 'Walking across the courts' (1988) Source: Fiona Templeton (1990: 119)

On calling to make an appointment, you are given a time to go to One Times Square. There you are to tell the doorman, "I'm looking for YOU."

(Templeton, 1990: 1)

GENERIC SPECIFICITY

We move now from a seven day play in Iran to a "Manhattanwide play for an audience of one" (Templeton, 1990: ix). *YOU-The City* is a "site-specific" play, involving a scripted performance throughout an actual city (Templeton, 1990: vii). Its form adheres to Jen Harvie's second type of performance walk, in which audience members "follow an urban itinerary scripted by an artist or company" (2009: 57). The one person audience takes on the role of 'YOU' as a 'client' and is "fed individually through a long chain of performers" (Howell, 1999: 204), through "both known and obscure parts of the city" (Templeton, 1990: ix) on a "two-hour mystery tour" (Armistead, 1996: 158). On their journey a transformation is said to occur, in which "'You' began to disappear from the text

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eventually removed by the performer" (Smith, 2009c: 169). The performer is therefore tasked with the relaying of their script to each audience member whilst leading them through the city, often through public spaces. In this analysis I will build on the discoveries made in *KA MOUNTAIN,* examining how more of an active inclusion of site within a densely written text, facilitates a transition from audience to performer as they walk. Furthermore, I will determine how such a shift alters an audience's perspective of their spatial navigation through an everyday city environment. Within this analysis I will refer to audience members as 'clients,' as stated by Templeton in the opening of the play text (1990: vii).

Templeton refers to the play as being 'site-specific', at a time when the various differentiations of site had not yet occurred. The fact that it toured to other cities outside of New York such as London (1989) and Rotterdam (2001), would suggest that it could be termed "site-generic", returning once again to Stephen Hodge's continuum (2001: n.p.). *YOU-The City* is therefore a case study which highlights the complexities surrounding the nature of specificity with regards to the site a performance is situated within, here resulting from the presence of gaps both physical and textual. Templeton argues that there "is no stage other than the real environments described in each scene", suggesting a level of symbiosis between the performance and location (1990: vii). Stanton B. Garner Jr. stated that the city's "unpredictabilities impinged upon the performance in more radically interactive ways", suggesting that contrary to most site-generic works, it was the site itself that actively imposed upon the performance at intervals (2002: 108). However, according to Steve Nelson, reference "is seldom made by the performers to an actual place, rather they seem to be trying to construct a counterpoint to the ongoing random cacophony of street action" (1988: 88). Nelson's view suggests a more chaotic approach to asserting the specificity of the play within the site. In her rebuttal to these comments Templeton reminded Nelson, who "*never saw the play*", that for "each production of the work actors are recruited locally, as the encounters have to be believable if they are to be real" (in Templeton and Nelson, 1990: 12-14 [original emphasis]). Through sourcing actors locally, Templeton sought to further blur the artifice of the play world with the real world. Consequently, the play shows evidence of being site-specific, through the "personal association" of

its performers with each location (Hodge, 2001: n.p.). This is further supported by critic Claire Armitstead who stated that despite touring, "its relationship with its environment is such that each different location produces an essentially different show" (1996: 159). I argue that the fact that the performers attempted to incorporate the 'cacophony' of the city into the performance suggests that there is a degree of specificity. As I will now illustrate, this process of making the performance 'specific' to its site was realised principally through the act of walking.

WORDSCAPE AND WALKSCAPE

YOU-The City is mostly walked, and, as we have observed in the previous two chapters, devising a text for a pedestrian performance requires inherent flexibility (Templeton, 1990:144).

> *Variables* – marked [] in the script – should be adapted to the specific client addressed […]
>
> *Droppables* – marked () in the script – are parts of the text that may be dropped, […]
>
> *Improvisation/Interruption Strategies* – given before the directions to each performer. Each scene/performer has a different strategy to use if it becomes necessary to improvise, either to reply to questions or to adapt to an unforeseen circumstance.

(Templeton, 1990: viii)

These stage directions from the playtext illustrate the emphasis placed on adaptation, in which spaces are left to accommodate a particular 'client' and location if necessary[74]. Templeton, therefore, presents a compromise of sorts which attempts to give her "poetic monologue" *and* the site equal attention (Templeton, 1990: vii). Such a duality is reflected in Nicolas Whybrow's observations regarding "a poetics of walking and writing, a conjunction of wandering and wondering, which seeks to find a relationship between the immediacy of the encountered (the city as 'text') and the complex elaboration of that encounter (the text as 'city')" (2005: 18). The establishing of such a 'relationship' gives credence to the possibility of terming such a work as 'site-

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[74] "You have a long trajectory, the largest single scene, and are retreading ground. Use the geography and its inhabitants to the full. Give your silences time to let the surroundings provide the text" (Templeton, 1990: 102).

specific', as the act of performing a city within a scripted text becomes enmeshed within the act of performing a text within an encountered city. To reiterate Michel de Certeau: "A *migrational,* or metaphorical, city thus slips into the clear text of the planned and readable city" (1988: 93 [original emphasis]). Such a 'migration' in *YOU-The City* was mediated by the performer, who decided when and where either should be favoured in relation to their client. The borders of the performance space were deliberately made uncertain, unhinged in part by the client's walking through a public environment. Uncertain as to where they were in relation to the performance, they explored the edges of this potential space, both *within* and *without* the site.

The oscillation between these two perspectives depended on the synchronisation of "wordscape" with walkscape within a site (Garner Jr., 2002: 106). The performer's acceptance of the site's punctuations within the performance primarily occurred during the instances when the text became "oblique, elliptical, and […] cryptic" (Nelson, 1989: 86)[75]. I use the term 'acceptance' because as illustrated in the previous case study, the site and the members of the public within it can intrude at any point within a performance, meaning that "the line between performance and urban reality" is "even more precarious, the potential for accident and interruption even greater" (Garner Jr., 2002: 108). The performer is tasked with not only reciting their "transurban speech" (ibid: 106) but has to filter through the varying "intersecting narratives" of the city, to select those that solidified the dramatic effect of the play and to discard those that distracted from it (Pearson, 2010: 98). Walking allowed them to physically filter through this, to seek areas of interest at a given moment and sidestep those that may have hindered the flow of text and movement[76]. The city was incorporated, as Craig Dworkin views it (2004: 8), but became "deeply theatricalized" by the performer, who edited the perception of it for the 'client' as they guided them (Garner Jr., 2002: 109). Walking, therefore, acted as a means

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[75] There are echoes here of Nick Kaye in his opinion that "site-specific art is defined precisely in such "ellipses" (2000: 57). Additionally, Tim Etchells comments that in "the city, as in all performance, I'm left joining the dots, making my own connections, reasons, speculations" (2010: 37).
[76] Performers encountered multiple disruptions from members of the public, ranging from being accosted by the homeless in New York (in Templeton, 1990:14) to avoiding a riot in London (ibid: 52).

to diffuse any tensions between a "*lived* field of spatial meanings" (the city) and a *rehearsed* field of spatial meanings (the play) (ibid: 102).

THE 'REALITY OF ARTIFICE'

The performer's physical positioning of themselves in relation to their client also acted as a key component in the filtering of the city's texturology. For Templeton, this enabled her to incorporate some film conventions such as the "long-shot" and the "close-up" (1990: 141). Through their walking, the performer was able to maintain a degree of control as to where the client's attention should be focussed. For example, a 'close-up' would lead to an emphasis on the performer and their text, with both performer and client physically near to one another. However, for the ellipses and transitions between scenes, the performer may, if they so wish, increase the distance between them and their client, creating a 'long-shot' that would place an emphasis on the site as a whole. Templeton refers to the usage of such values as an act of reclamation from "the automatic seduction of spectacle" to "presence, live responsibility, theatre in your face." (ibid: 141). This move from the 'long-shot' to the 'close-up' as in *Faust,* illustrates again how the fluidity suggested by film terminology lends itself well to pedestrian performance. The client frames the site for themselves yet is constantly aware that they themselves are being framed within the gaze of others[77].

> [...] you are surrounded by people for whom whatever is going on is not what it is for you, particularly if intimately as in YOU, not imposing upon but entering into, camouflaged to or just another part of that multiplicity.

(Templeton, 1990: 142)

In *YOU-The City*, the client's perspective of the city is through the lens of a performance, which isolates it from everyday action and requires a shift from a passive to an active gaze (Harvie, 2009: 58). Yet the performance exists entirely in the relationship between client and performer, what Templeton refers to as "the reality of artifice as a deal" (1990: 140) or a "performance of the performance" (ibid: 139). The site of performance one could argue exists only in the space between them, yet their mobility shifts its dimensions: it swells when

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[77] Phil Smith refers to the cinema as the "doppelganger" of the "theatricality of the cities performing themselves" (2009a: 95).

the client hallucinates performers in the public sphere[78] and shrinks when they focus solely on their performer (ibid: 56). The size of the walking route is dictated mainly by the performers and to a certain degree the client, yet it is the client that determines the ever-shifting scale of the site for themselves and which of these "non-theatrical" locations they choose to theatricalise (ibid: 141). As Templeton states, *YOU-The City's* "communicative form, like that of the still walkable city, is specifically, to use Marc Guillaume's terms, not the irradiative but the epidemic, not the broadcast but the word of mouth" (ibid: 144). It is a "pervasive game" of 'chinese whispers', a series of passwords played out spatially, in which the text follows a single line, at times encountering and avoiding other texts within the site that might alter its meaning (Montola, Stenros and Waern, 2009: 59).

The subtlety of such a premise was undoubtedly lessened by the fact that "[t]wenty-two clients could be accommodated during each day's performance", meaning that the repetition of such walking by performers attracted some attention from members of the public (Garner Jr., 2002: 104). In the play notes Templeton states that "ambulatory encounters are alternated with static ones, for reasons of the physical pacing of the client", yet the static areas – particularly indoors – provided moments of escape from possible tensions encountered in the public domain, akin to that in *KA MOUNTAIN* (1990: 149). Walking allowed the world of the performance to frequently flirt spatially with the 'real' world of the city without becoming too settled in either. It provides us with a host of binary oppositions that are oscillated between, such as it being a play that is both "intimate" yet "Manhattanwide"; existing in "both known and obscure parts of the city" (ibid: ix); presenting an "experience of simultaneous interiority and exteriority" (ibid: 144). For Tim Etchells, these dialectical separations were "exploited and blurred, leaving the strangest sense that the city and oneself were now almost the same thing", an observation that chimes with the loss of 'You' from the performer's text (1996: 119). Yet for Nick Kaye, *YOU-The City* does not just oscillate between these oppositions but continually challenges

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[78] "In some cases there may be two separate audiences: the paying, knowing audience, and the unsuspecting, accidental audience" (Wilkie, 2002b: 153).

them, further strengthening my view that the play both managed to integrate itself into the site whilst simultaneously avoiding it (2000: 199).

CROSSING A LINE

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Figure 3.5 Fiona Templeton 'Towards Other Diagram' (1990) Source: Fiona Templeton (1990: 55)

Before I examine this notion of walking as a means for site and performance to continually challenge one another, I first want to return to the journey of the audience member in *YOU-The City.* This meeting of the 'real' world and performance again takes us into similar territory to that found in *KA MOUNTAIN,* in which for some, the action of walking and indeed the walking route, facilitated a transition in the walker from audience to performer. In *YOU-The City,* such a transition is not incidental, but in fact one of the major impetuses for the play's devising. Templeton refers to this transition as the gaining of "power" (1990: ix), which culminates in the client's ability to telephone another client in an earlier scene (1990: x). They themselves here should recognise that they were once on the receiving end of such a phone call and now have the opportunity to live in omniscient anonymity[79] or to reveal their identity to the other client (ibid: ix-x). However, such a loop in the play text is not the one I am concerned with for this analysis. The moment in this play that

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[79] "In the city, we can be anonymous. This perhaps increases our freedom of action. We can be who we want to be, without the pressure of communal sanction" (Pearson, 2010: 97).

typifies this 'certain power' is a loop that is recognised spatially, through two sets of performer and client meeting in a shared space during Acts II and IV. As the stage directions instruct: "You and your client continue to walk towards the approaching two people. You both know who both of you are, though perhaps not each" (Templeton, 1990:50). Here a "changeover" occurs, with the client from Act II leaving their performer, walking past another oncoming performer and heading towards another client from Act IV (Templeton, 1990: 56) (Figure 3.5). A simple action, but a logistical challenge, in which timing had to be perfect for both performers walking with their respective clients.

What is of interest in these scenes is in the ways in which the walking is coordinated. The client in Act II leaves their performer, cued by the performer's speech: "You fear and yet long to cross that line. You're expected. Your route is carefully planned. It's coming towards you. I won't keep you" (Templeton, 1990: 53). The client chooses to 'cross the line' both physically and performatively, taking the initiative to walk alone, becoming a pedestrian performer as they walk past another performer and head towards the 'advanced' client from Act IV. Despite there being a hidden performer who monitors their progress, this client temporarily leads the scene, and approaches the 'advanced' client (Templeton, 1990: 54). The action is scripted, but anything else is determined entirely by the client and their walk. This idea of crossing a line or threshold, obviously has connotations of liminality as discussed with reference to *KA MOUNTAIN,* in which walking presented a means to marry an imaginative transition with a physical one in the creation of a "ludic self" (Goldingay, 2009: 11). Yet in comparison to *KA MOUNTAIN, YOU-The City* presents a much more compressed alternative, operating within stricter boundaries. The large distances explored by audiences in *KA MOUNTAIN* are here reduced to the length of a basketball court and there is much more contact with the performers.

The 'advanced' client from Act IV should realise where they are again and what is expected of them in this scene, as indicated by their performer: "*You're looking, looking, and all I tell you of is you. Now you must look at me. You call me, call me you.* And I am free" (Templeton, 1990:115 [original emphasis]). It is a direct inversion of Act II, as here when the performer leaves their client and walks to the other performer from Act II, they cross the same line as that of the

oncoming client. Once the 'changeover' is completed, we are left with two performers on one side, and two clients on the other. However, everything hinges on the 'advanced' client from Act IV, who "can now be a performer in any way whatsoever to the approaching client, including choosing to admit to the identity of client, which the less advanced one may or may not be willing by now to believe" (Templeton, 1990: ix-x).

After all, the client from Act II has been urged to 'cross a line', although they themselves may not be sure as to what this entails until they become the 'advanced' client in Act IV. Both clients "explore the line between the personal and the anonymous in urban interactions", another threshold in addition to the line crossed during their walk (Garner Jr., 2002: 105)[80]. The same scene was therefore witnessed from two different perspectives in the same performance. Both clients have the opportunity to complete a pedestrian performance themselves, and subsequently the 'advanced' client "discovers herself *being seen* in the role of 'performer', as she faces an oncoming client moving through the earlier scene" (Kaye, 2000: 200). Kaye refers to this as a "conceptual trap" (ibid: 200)

> in which the client becomes witness, to herself, in the act of *performing* the oppositions in which the work is defined. Indeed, in this moment, Templeton's site-specific performance reveals its deferral from inside to outside, as, in its positioning of the viewer, it at once constructs, exposes, and upsets its own limits.

(Kaye, 2000: 201)

Through the simple action of walking, the 'advanced client' is able to observe themselves both a part of a performance and apart from it. They are retreading old ground but they do it now as an 'insider,' with 'a certain power' that gives them the sensation of being not only part of the community of performers but part of the performed 'city' itself.

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[80] When reflecting on their meeting with the 'advanced client', one audience member commented: "*He looked at me and I looked at him and I said, 'Are you a player?', and he thought for a minute and said 'a playee'*" (in Templeton, 1990: 118 [original emphasis]).

A HYPHEN

It is at this moment that the play's title, *YOU-The City* can be interpreted differently, with the hyphen rather than distancing the client, acting as a bridge between them and the city. Like the infinity symbol carved out by May's pacing in *Footfalls*, the whole of this play is encapsulated in this character. As Garner Jr. observes, the "title *You-the City*, therefore, addresses less the transgressive presence of the "you" within "the city" than the relationship between the two and the terms by which each comes to inhabit (at times, invade) the other (2002:105). Not only does the play allow the audience to question their place within the city, but it also allows them to understand the city's place within themselves, in their perception of it. For instance, one of the clients stated that:

> *I had decided I wouldn't betray anything, like walking down the street* […]
> *It was like these children's books where parts of it pop out, I was in the
> middle of the city and all of a sudden that two-dimensional world which I
> know is three-dimensional but is always two-dimensional as I walk
> around, suddenly became three-dimensional.*

(in Templeton, 1990: 54 [original emphasis])

Everyday walking for this person is one in which they pay very little attention to the city as they walk through it. The city itself becomes 'flattened' into a two-dimensional backdrop, creating a familiar demarcated space between performer and stage scenery as found in the theatre. Yet *YOU-The City* forced them to notice the city they had been ignoring, and the lack of distinction between audience space and performance space became difficult to discern, as the 'real' city became *real* through performance. When reflecting on this, one client commented: "*I really felt like I was hallucinating because* […] *'Who are these people, where are we going?'*" (in Templeton, 1990: 34 [original emphasis]). Here we find similarities with the meeting of inner and outer 'screens' of audience members in Robert Wilson's *KA MOUNTAIN,* which led to some audience members 'hallucinating' events. Like *YOU-The City,* this was due to the seamless blending of performance space and audience space within the site. Whilst in *KA MOUNTAIN* it was the often slow movements of the performers that created a dreamlike state for the audience, in *YOU-The City* the quicker pace left audiences with little time to deliberate on their experience due to the "dense poetic text" and the shifting location (Etchells, 1996: 119).

In a theater you know you can leave. But here, yes, he's an actor, but so he's also a person trying to break through, its primal, it's hard to let go of that other person. I just never considered leaving.

(Audience member in Templeton, 1990: 28 [original emphasis])

This client's inability to leave stems from a desire to reciprocate a 'primal' connection with another human being, but I also feel that it in part is due to the uncertainty as to *how* they would leave. If it is no longer possible to discern between the real world space and that of the performance space then the action of leaving, particularly if you are the only audience member, becomes difficult to instigate without creating significant disruption to the flow of events. This transition from audience to performer, sustained through walking, prompts the client to gradually shed some of their freedoms as an audience member and adopt those of a performer. One client mentioned that not only did they feel as if they were co-instigators of the performance but that there was a "role-reversal" between them and the performer (in Templeton, 1990: 132). The earlier client's fear of 'letting go of the performer' results from an acknowledgement of the fact that it is them and their walking that structures the performance, and it is *only* them who experiences the play in its entirety. The path they walk is the backbone of the play, and their absence would lead to a dissolving of this textural path. They are "a priori implicated", here not just as a lone audience member but an agent of the performance itself (Templeton and Nelson, 1990: 12).

After the play had finished, for some of the clients their perception of the city had altered, in which everything now became "part of the show or the scenery" (Templeton, 1990: 133). The site had retained its 'three-dimensional' qualities. For another client, the after effects of *YOU-The City* were "dangerous […] because it made him feel so comfortable, that it undermined the sense of alienation so necessary for survival in New York" (Templeton, 1990: 141)[81]. Although, as Templeton states, not all audience members felt this way, this particular experience is resonant because it would seem to suggest that walking through a city – in this case New York – should be an uncomfortable

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[81] There are echoes here of Nicolas Whybrow's citing of Richard Sennett "who, in *The Uses of Disorder,* maintains precisely the disorderly, even painful encounters in the city are a necessary part of learning to handle conflict satisfactorily" (2011: 59).

experience, or at least one in which one does not relax entirely. Templeton purposefully does not facilitate the reverse transition for the client, as this would be a demotion and an undoing of everything that has gone before.

This brings me to a topic that will be explored in further detail in my final case study of this chapter, in which site-based pedestrian performance is utilised to challenge the conventional perception and indeed navigation of the city. We have already observed, particularly with regards to *Wanderlust* and *The Hour,* how pedestrian performance can alter an audience's perspective as to how they navigate a city. Here however in *YOU-The City,* the effect is different due to the absence of a clear sense of demarcation between performance and public space. Consequently, some clients "go off afterwards wondering what line they draw between spectacle and the real" (Templeton in Garner Jr., 2002: 109).

> In site-specific theatre the actual contour of their resonance is experienced. In theatre that uses more than one site (beyond different points on one site), the movement of the mind, in the body, through the order of their successive resonances, and the resonance of the four-dimensional topography thus traced, reflects the city itself.

> (Templeton, 1990: 144)

It is important to note that Templeton makes a distinction between a performance taking place within a single site and a performance taking place across several sites, further illustrating the significance of movement within the play. The city for Templeton is not a fixed stage, but is susceptible to frequent shifts in 'resonance', recognised by the walker who moves between them. In this way "the city is entered out of and exited into" continuously, and *YOU-The City* becomes a process of 'tuning in' to these resonances by the performer and later the advanced client (Templeton, 1990: 144).

THE 'LONG POEM OF WALKING'

This examination of a theatricalised texturology of the city would obviously lend itself well to the often quoted writings of Michel de Certeau and his 'Walking in the City'. Yet as Stanton B. Garner Jr. observes, the walking in Templeton's play occupies "a different, more complicated field of assertion and encounter than de Certeau's transgressive *flânerie*" (2002: 105 [original emphasis]). De Certeau's distinction between the roles of voyeur and wanderer are not a

constant in *YOU-The City,* as "bodies can be said to both *produce* and *be produced by* the city", and therefore difficult to separate (Whybrow, 2010: 3 [original emphasis]).

YOU-The City is a site-based pedestrian performance of great complexity that develops further the relationship between performance space and public space. As illustrated here, walking as a filtering device can aid in dissolving tensions between an imposed performance text and the often unpredictable texturology of the site in which it is being performed in. As we have already observed in previous case studies, cohesion between these two types of text depends on flexibility, in which both can adapt to one another. The meeting of performance text and site brings with it a host of tensions that undergo a process of blurring throughout *YOU-The City.* Textual changes reflect spatial ones in which the 'client' is given ever increasing responsibilities that culminate in them choosing to accept the role of 'advanced client'. The indiscernibility of such boundaries led to a displacement of the walker, "caught in an ambiguity of framing" (Garner Jr., 2002: 109). They not only perceived the city in 'three dimensions' but they were also able to see themselves within it – *YOU-The City* became *I*-The City.

It is possible to see therefore how this particular production is typical of being *situation-specific,* able to locate itself within a number of cities and becoming specific through the interactions it creates, rather than being conceived with a specific city in mind. Furthermore, the often indiscernible boundaries between performance space and public space, coupled with the near constant mobility of the client, led to a fragmenting of place, dispersed across locations (Doherty, 2009: 12), in what Templeton refers to as a "four-dimensional topography" (1990: 144). As Kaye asserts, citing de Certeau, the "moving about that the city multiplies and concentrates makes the city itself an immense social experience of lacking a place" (2000: 6). By placing emphasis on how *YOU-The City* attempted to situate itself within the city through the action of walking, we can begin to reveal a host of interesting ideas that would otherwise be limited by the terming of this production as being 'site-specific'.

This image has been removed by the author of this thesis for copyright reasons.

Figure 3.6 Hugo Glenndinning '*Bubbling Tom*' (2000) Source: Mike Pearson (2000: 173)

Its 25 April 2000 and I'm standing on the corner of West Street, West End as was, in Hibaldstow with my mother, my wife, my brother and his family, my aunt and uncle, my father's cousin and his wife, my mother's neighbours, my primary school teacher, my school-friend Tony, various local inhabitants, and visitors from Sheffield and London. At 8pm. I squat against the telegraph pole and begin to speak:

(Pearson, 2006: 21)

'YOU CAN'T TELL BY LOOKING'

We leave the city for now, moving to the more rural area of Hibaldstow, Lincolnshire, twelve years later, in which practitioner and academic Mike Pearson walked out the "personal, though inevitably fictional and illusionary, landscape" of his childhood (Pearson, 2006: 27). The performance was one of many commissioned by "Small Acts at the Millennium" (ibid: 24), here commemorating the beginning of a new millennium but also Pearson's fiftieth birthday (Heddon, 2008: 15). The *Small Acts Project* raised "a series of

questions about the way that experiences of art, time and society are framed and understood in a contemporary context" (Etchells, Heathfield and Keidan, 2000: 6). Pearson's *Bubbling Tom*[82] was one of many performances that represented "a small act of local resistance to the excesses of mediated, global culture […], trying to make sense of something that was never that clear in the first place" (Pearson, 2006: 28) – that of trying to sift through the collective memories of a site. It presents an answer to a question later raised by environmental anthropologist Lye Tuck-Po: "If walking creates the path and if walking itself is an act of sociability, then can the path have any meaning without the stories of the people using it?" (2008: 26). It represents an example of autobiographical performance, in which the audiences walking with Pearson remember the Hibaldstow of his (and possibly their) childhood. However, as Carl Lavery illustrates, such a performance does have complications:

> First, because performance places a fictional 'frame' around any event, it invariably troubles the status or 'truth' of the situation presented or represented; second, because performance puts the self on display, it necessarily transforms the performer's life into an object of consumption or entertainment; and third autobiographical performance, while it is very much a solo event, invariably concerns other people.

(Lavery, 2009b: 52-53)

Bubbling Tom reveals a tension between the conventional commemoration of a location and an embracing of the apocryphal and the anecdotal, concerning places personal to Pearson that may not exist on official maps – places that "you can't tell by looking" (Pearson, 2006: 22). In order to accomplish this, Pearson incorporated "a legacy from outside art contexts: guided walks around tourist sites" which again presents a blurring between performance and performativity as evidenced in the previous case studies of this chapter (Wilkie, 2007b: 9).

My intention for this analysis is to examine the multiple ways in which walking facilitated an act of collective remembering of a site and how it diffused tensions between different interpretations of its history. I will then illustrate how walking was utilised by Dee Heddon to re-perform *Bubbling Tom* (2002)*,* by casting the site "as a document that can be returned to" and edited (Pearson, 2006: 56).

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[82] The name of a stream in the village of Hibaldstow (Pearson, 2000: 175).

Over two nights Pearson and a small audience comprised of "predominantly family and friends" (Wilkie, 2007b: 2) walked between "ten locations in the village: school, church, stream, and others less notable" (Pearson, 2006: 21). At each location he would recite a part of his text, sometimes recreating a photograph taken of him in the same location as a child, in order to establish a sense of synchronicity between time periods, before walking to the next location. The walk was "a sequence of performed texts and informal conversations," (ibid: 22) and culminated in a search for the stream itself, with the role of walking becoming a quest "for Bubbling Tom and for the memory of a childhood place" (Wilkie, 2007b: 12). In his book *In Comes I: Performance, Memory and Landscape,* Pearson illustrates his initial wariness of returning to Hibaldstow:

> I eventually walked off, walked out, walked away, in the diaspora of educational opportunity of the 1960s, to be an archaeologist; […] I never went back: the great pilgrimage of the twentieth century has indeed been the journey from the village to the city. And our family finally got 'off the land'.

(2006: 29)

He talks of the feelings of strangeness of making work "at home", of walking in a place that he had long since 'walked away' from (ibid: 29). This is one of the reasons why Pearson's performance text is concerned with "walking as if in the couple of years either side of 1955", at a moment in his life when he was not concerned with the elsewhere but his "own doorstep" (ibid: 22). As I will examine in my next chapter, pedestrian performance can act as a means to 'walk' in a site whilst outside of it, using artefacts (non-sites) as triggers for a mental journey to a site that can never ultimately be reached. There are nuances of this in *Bubbling Tom* through the elusiveness of memory, which places emphasis on the importance of a physical connection to the *actual* location of the site itself, if only through the feet.

Pearson began the devising of *Bubbling Tom* through establishing the boundaries of the site as his own "*Y filltir sgwar*"[83] of his childhood "where the creation of individual identity begins" (Pearson, 2006: 24). After framing the site, he walked through Hibaldstow itself "always hoping to discover physical marks and traces" he had left there (ibid: 24). He collected varying scraps of information from a myriad of sources, filtering through the texturology of the area in a similar manner to that of the performer of *YOU-The City,* creating a "narrative, a story that stands for the past in the present" (ibid: 25). He "used the rediscovered landscape as a mnemonic for events and people and feelings and personal reveries: relocating [himself] in a place once intimate; re-embodying, at a different scale, remembered actions", in which walking became a means to bring these memories into temporary alignment (ibid: 24). He studied maps, old photographs and engaged in conversation with locals – an action that influenced his terming of the piece as "personal archaeology" (ibid: 27) [84]. His devising of *Bubbling Tom* becomes an act of map-making, highlighting how the action of walking uncovers a personal strata of his childhood. For Fiona Wilkie who experienced *Bubbling Tom,* walking through the site always signals the creation of a map "albeit ephemeral and unwritten, linking memoires and stories to a series of places" (2007b: 10). Pearson himself chimes with such a view, regarding 'the square mile' as "[n]either exclusive nor exclusionary", which allowed for others, such as Heddon to perform their own *Bubbling Tom* (2010: 110).

Pearson's impetus was to find a 'way of writing' that sprung from a 'way of telling', in which the performance would simultaneously inscribe onto and decipher from the site itself (2006: 25). There are similarities here with *YOU-The City,* as the act of performing the play became bound up with the composing of it. However, for Wilkie this simultaneous action of 'writing' and 'telling' does have its problems, and led to what she observed in *Bubbling Tom* as a "an act of unpicking as well as of weaving, a work of drawing together that

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[83] Welsh for 'The square mile'. Pearson resides in Wales and draws significantly from its language and culture for his performance work.
[84] "[…] archaeology as the *relation* we maintain with the past, consisting of a work of mediation with the past" (Pearson, 2006: 27 [original emphasis]).

can never be completed" (2007b: 11). This is an observation that I will examine later.

'TEMPORAL DISTANCIATION'

Principally, Pearson utilised the action of walking in *Bubbling Tom* as a means to walk 'the square mile' itself, to connect the ten chosen locations together through a "leisurely stroll" (Pearson, 2006: 22). Yet *Bubbling Tom* was also the slow creation of a constellation of Pearson's childhood, stitched together collectively. He talks of his accent gradually becoming thicker, undergoing a seamless transformation of sorts through a physical engagement with the site of his childhood, and its people (2006: 21). Pearson's walk became a simultaneous walk towards/away from the past/present, akin to the exiting/entering of the city in *YOU-The City*. Carl Lavery, when discussing his experiences of his own autobiographical pedestrian performance *Mourning Walk* (2006), refers to a "temporal paradox" such as this, in which the further he advanced in real time and space, the more he retreated into memory and daydream (2009b: 50). At times Pearson walked into his childhood, and at others he walked away from it, and all of this was conducted along the same route and illustrated by the gaps between the ten established locations. He speaks of there existing "a temporal distanciation that allows both a revelling in and subversion of nostalgia; an archaeological aspect that prevents loss and change becoming solely issues of regret" (2006: 22) [85] . These different approaches to nostalgia are bound up with the walking between the locations, in which the 'revelling' can take place whilst walking, where one brings an idealised depiction of a past location to the forefront with the feet. The 'subverting' of nostalgia occurred in the eventual mismatch between the memory of a place imagined and the actual location, which highlights its inherent idealism. Essentially, then, each action of walking, in addition to facilitating a transition for Pearson between his fifty-year-old and five-year-old self, also allowed for the feelings of nostalgia to remain free, to 'put off' the truth before facing it and then leaving it behind once again to become an elusive

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[85] "There is a problem though in thus giving primacy to a subjectivist aesthetic – walking the land with an eye to the experience can easily lapse into a 'past-as-wished-for'" (Pearson and Shanks, 2001: 152).

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memory. The whole performance then becomes an opportunity to uncover and ascertain a telling of a part of the site, to compare a *memory* of a place with the *actual* place, before choosing to then accept or relinquish the original telling in favour of the new alternative when walking away from it.

Wilkie believes that the physical act of moving prompts the creation of a "narrative of return" in which one is conscious – particularly for locals of Hibaldstow – that they were returning to a site from their past (2007b: 9). Yet Heddon makes an interesting observation, suggesting that *Bubbling Tom* "is not a gesture of return […] but in fact is the moving of (past) place to a new place (in time) (2008: 97-98). Both perspectives are an inversion of the other, but both exist simultaneously in *Bubbling Tom.* Walking perhaps provided the locals in Pearson's group with the required space to remember, to allow both past place and present place to 'move' towards each other and converge at the same time and place in April 2000 – all of this at the pace of the walker who's 'narrative' determines the degree of such a convergence. Remembering becomes a physical action, acting as "an attempt to slow down the pace of life" (Huyssen in Mock, 2009: 8-10), walking "in an infinite journey between memory and imagination" (Lavery, 2009a: 32). Therefore, by performing as an "active evocation of a past lifeworld", *Bubbling Tom* illustrated a sensitivity to the memories of some of its audience and their perception of their village (Pearson, 2006: 217). In addition to the fact that "the spectator stands between two worlds and experiences the effect that each has on the other" (Wilkie, 2007b: 10), they also walk *between* them, making its audience aware of being part of a "historical process" (Pearson, 2010: 57).

DIFFERENT 'REGISTERS'

Yet, as observed, the gaps between locations also acted as a means to 'jog' the memories of some of its audience as well as the performer. This performance is the most audience-specific in this thesis, comprising principally of friends, family and colleagues of the performer, who "collectively performed the public memory of Hibaldstow" (Heddon, 2008: 101). Most of the audience had a connection to the site itself, if only through their acquaintance with the performer, which slowly

shifted the emphasis from Pearson's 'personal archaeology' to a shared one that developed through the walk itself.

There is a sense that some of the audience who perhaps were not familiar with the area, felt they were being *led* by Pearson, whilst those who were familiar may have felt inclined to assume they were walking *with* him or at times *ahead* of him, which no doubt created an interesting dynamic in the walking group. Pearson himself existed between these two roles, as he is both 'insider' and 'outsider,' both sited and un-sited (Kwon, 2002: 135). Yet such binaries are perhaps a little too simplistic here, as Wilkie observes that Pearson switched between one of four "registers," in *Bubbling Tom*: as "tour guide," "son and friend," "performer" and "as researcher" (2007b: 10). Each of these 'registers' brought a different way of presenting to and indeed interacting with the other walkers, to "defamiliarize what for some was familiar territory" (ibid: 9), but also attempted "to hold the interest of the listener" themselves (Pearson, 2000: 176).

As 'tour guide' for instance, Pearson could exercise his authority as *leader,* in which he guided his party from one location to another, adhering to the conventional and civic documentation of a place. Yet as 'son and friend' his "*solo narrative*" invariably became personal, in which audiences were made to feel as if they were walking *with Mike*, re-visiting places that had a shared personal meaning (Pearson, 2010: 56 [original emphasis]). As 'performer' Pearson cast his walking party in the role of *audience,* so for some of the walkers, the locations themselves became 'the stage,' whilst the walking in between them acted as a "theatre interval, to provoke the private or conversational process of constructive meanings" (Wilkie, 2007b: 11). Such a 'register' would have been familiar to friends and colleagues but not necessarily some family and locals[86]. Pearson stated that *Bubbling Tom* was "intended for an audience who need know nothing of the niceties and conventions of contemporary theatre and art practice", suggesting then that his role as 'performer' was one that would remain unfixed (Pearson, 2000: 176). Finally, as 'researcher' Pearson brought into his text the writings of various theoreticians

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[86] "This will be the first time that his 'Mam', who lives in the village, witnesses what it is that he does" (Heddon, 2002: 175).

pertinent to the performance although not necessarily the specifics of the site[87]. This information represents – in addition to skills learnt as a performer – what Pearson has brought back from the 'great pilgrimage,' which is also represented physically by some of his friends and colleagues within the walking group. The multiple voices within Pearson's text therefore were a reflection of the diversity of the spectators who walked *Bubbling Tom,* adhering to Gregg Ulmer's "critical writing genre of 'mystory', which intertwines the personal (autobiographical), popular (community stories, oral history, popular culture) and expert (disciplines of knowledge) in an attempt to find an adequate form for the cognitive structures of the electronic age" (Whybrow, 2011: 40).

DISPERSAL OF MEMORY

Yet Pearson's intention was not to try and create a mobile community of sorts, "mounting as it does a challenge to notions of national collectivity and coherence […] providing a useful model for investigating alternative modes of remembering through performance" (Wilkie, 2007b: 8). Instead he wished to observe what he terms "the tumbling flow of *gossip*" (2010: 56 [original emphasis]) that can "include anecdotes, secrets and lies" (Pearson, 2006: 25). When examining *KA MOUNTAIN* I observed the possibility of *communitas* existing amongst the audience and performers of Wilson's piece. *Bubbling Tom* illustrates how such a model cannot be applied to all group pedestrian performances, even those with a site-specific bias. Whilst *communitas* suggests a dissolving of status between walkers, the four registers that Pearson switches between in *Bubbling Tom* reveal the host of different strengths of authority within the walking group[88]. *Bubbling Tom* was a 'tumbling flow of gossip' walked, "in its juxtapositions and elisions of this, that and the other, in the sudden jumps it effects in person, place and time", wandering into fact, rumour and hearsay layered by different voices of authority in Pearson's text (Pearson, 2010: 56). Nothing was certain, highlighting how "inevitably fictional and

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[87] "And I include an occasional moment of theoretical reflection from Gaston Bachelard (1964), Georges Perec (1997) and D.J. Williams (2001)" (Pearson, 2006: 21).
[88] "This is to say that the performance itself, through the form that it chose, drew attention to the differences between those who lived in Hibaldstow, those who had once lived there but had now moved away, those who had a partner for whom this was a childhood home, and those who had never before visited Hibaldstow" (Wilkie, 2007b: 9).

illusionary" the landscape was in the performance (Pearson, 2006: 27). As mentioned earlier, Wilkie believes that such a decision by Pearson led to an "unpicking of any stable category of memory as historical narrative" in which "any *ownership* of memory" is dispersed across more than one source (2007b: 11 [original emphasis]). This mixture of information of varying degrees of reputability invariably became quite provocative to an audience principally comprised of locals[89] and, as Pearson states: "I've written and learnt a long text […] yet at times I can barely get a word in edgeways" (2006: 22). Some of the walkers took it upon themselves to edit Pearson's text as he was performing it, embellishing or even just dismissing some of its content.

> […] on one occasion, Pearson tentatively gave the name of a nearby village where one 'character' in his story had come from, and was corrected; on many occasions, there were murmurs and laughs of recognition, sparking conversations on the walks between stopping places.

(Wilkie, 2007b: 9)

Heddon asserts that the phenomenological quality of walking by its very nature provides "a privileged mode of knowledge (and, of course, different bodies produce different knowledges)" (2008: 105). However, such a view was invariably emphasised by the presence of locals who have accumulated knowledge of the site beyond that of their present experience of it. Moments such as those above illustrate a clashing of different statuses, in which Pearson's own memory is contested or agreed with, sparking an acknowledgment of a shared status. In both instances though some of the audience tried to exercise their *authority* of the site, either in trying to supplant Pearson's status or by attempting to share it. In an interview with Heddon afterwards, Pearson commented: "Maybe this was the arrogance of it, maybe I thought I knew all the stories, or I didn't expect that somebody would go elsewhere" (in Heddon, 2002: 177). Such an unforeseen action was made all the more likely by the inclusion of walking in a non-theatrical location, in which boundaries are established psychologically and not physically and can be easily overstepped, particularly during the moments when Pearson adopted a different

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[89] "Any site is a complex mixture of many layers of history, with different associations for many people who have different points of view as to its significance" (Swift, 2000: 90).

'register' to that of 'performer'.

Wilkie observes something of further interest with regards to walking in *Bubbling Tom,* with it functioning as a means to diffuse tensions between the different statuses of local knowledge. Again we observe how walking for some of Pearson's audience was not deemed as a part of the performance and acted as a means to 'talk out' as well as 'walk out' what they had experienced at a specific location. It acted as an attempt to "straighten" out the folding in of memories, which for Pearson and Shanks is quite impossible (2001: 136). Hence, when the audience arrives at the next location on the walk, one could assume that any discrepancies concerning the discussion of the previous site have been resolved. This suggests that walking not only deconstructs "a meta-narrative of linear progressions between past and present" (Wilkie, 2007b: 13) through discussion, but *constructs* it also, through providing the necessary space to add new memories and edit others. The performance's title *Bubbling Tom* became an apt one for Pearson, "*standing for competing and conflicting memories, local lore, and the displacement of 'truth' in terms of remembering*" (2006: 29 [original emphasis]). Therefore, as well as "holding together a vast body of information: histories, geographies, genealogies" as researched by Pearson, the walk facilitated a collective sifting of this 'information' (ibid: 25). By grouping together 'insiders' and 'outsiders' of the site, memories were not only mentioned fleetingly in the performance text but were given adequate space in the performance to be worked with whilst walking, meaning that the 'flow of gossip' was not stunted.

AUTOTOPOGRAPHY

In 2002, Heddon visited Hibaldstow to literally follow in Pearson's footsteps, through a re-performing of *Bubbling Tom* (Pearson, 2006: 56)*.* For Heddon, who did not experience the original performance, the site itself became an agency of memory (ibid: 56) "and literally open to rewriting since Pearson's walking tour leaves space for other walkers to tell the tale differently" (Heddon, 2008: 15). Pearson's Hibaldstow is "reauthored by those who walk with him on his guided tour", yet as Heddon illustrated two years later, it can also be 'reauthored' by those who walk *without* him (ibid: 124). Walking for Heddon also became an act

of remembering; bringing to the forefront a memory that was not hers but belonged to others. She terms such an approach 'Autotopography', working with the personal "deep maps"[90] of a site as a means to devise a performance (ibid: 100). Her research for *Bubbling Tom* was divided into five processes: People, Site, Stories, Artefacts and Imagination (Heddon, 2002). With Pearson not present, Heddon's performance of *Bubbling Tom* involved a mixture of accounts of audience from the performance, her own personal observations within the site, documentation of the memories of Pearson's stories, writing about the original performance and finally her ability to imagine herself walking "as if in the couple of years either side of 1955" (Pearson in Heddon, 2002: 178). In his account of the original performance Pearson had been very clear as to where each of the ten locations were, providing an ordnance survey grid reference, allowing Heddon to place emphasis on "places and positions rather than journeys and actions" (Pearson, 2006: 57). She talks of stepping "into Pearson's 50-year-old shoes stepping into his 5-year-old boy's shoes", of walking his walk (2002: 177). Heddon recognised that walking helps facilitate such an imaginative transition, in which one can travel into such a role.

The square mile is a place of play, imagination, experiment… finding the best place for doing things… creating worlds under our own control… fantasy landscapes… secret places…

I have no idea where Mike stood. I don't know whether this is even the right place. It's now an inbetween space. I am sure if Mike were here he'd sit in this tyre. We used to use the inner tubes from these as rubber rings. Brilliant.

(Heddon, 2002: 182)

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[90] A term borrowed from Mike Pearson and Michael Shanks, which concerns "depth not as profundity but as topographic and cultural density" (Pearson, 2010: 32).

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Figure 3.7 Rachel Jury 'Dee Heddon re-performing Bubbling Tom, Hibaldstow, 6 April 2002' (2002) Source: Mike Pearson (2006: 54)

In her account afterwards, Heddon presents extracts from both her performance and Pearson's, spoken at exactly the same location, again illustrating how *Bubbling Tom* has 'one foot in the past and one in the present'. As she writes: "Pearson's guided tour was remembered, written over, added to, forgotten, extended, transformed, recontextualized, reinvented, as space and place were shared, contested, and, for the 'outsider', borrowed" (2002: 185). Although the locations themselves were fixed, the gaps between these locations or the specific places Pearson referred to in his memories had to be confirmed with audience members, or imagined by Heddon. She compares Pearson's "cognitive" map (Pearson, 2006: 24) of *Bubbling Tom* to the "story maps" before

the Enlightenment, in which the "'actor' or stagehand takes a visible position centre stage", treating the map as a text to be performed by the map reader (2008: 100). Yet Heddon, whilst adhering to the same route, was also able to deviate: a gap in her knowledge of Pearson's memory had to be filled with one from her own childhood. Her own 'square mile' of Kilchrenan (Heddon, 2002: 185) helped 'stitch' together the loose strands of her performance of Pearson's, creating what Pearson refers to as a "clamour of voices" (2010: 57). This is one of the principal reasons why I find Heddon's *Bubbling Tom* of particular interest, because she took the opportunity to layer her own 'square mile' onto Pearson's. Yet such a layering was akin to the 'ghost, host and witness' model of Cliff McLucas, in which here two performances 'haunted' the host site of Hibaldstow, Pearson's and Heddon's. Some of the witnesses straddled both these performances, such as Pearson's mother, whilst for some the only connection to the site was through Heddon – such as her partner (Heddon, 2002: 178).

What this second performance illustrated therefore was a long chain of memories, in which the site acted as mnemonic for Pearson to create *Bubbling Tom*, which then became part of a mnemonic for Heddon to create her own *Bubbling Tom*. Walking acted as a means to follow this chain, becoming a constant for both these performances as well as a means by which to learn about the land itself.

> In February 2004 my mother fell and broke her hip. On her daily therapeutic walks, she retraces the map of *Bubbling Tom.* The landscape of her later years is precisely that of her childhood, of my childhood, of the square mile.

> (Pearson, 2006: 57)

Pearson's pedestrian performance illustrates its longevity and accessibility to all who can read a map, using walking and a path of memories to performatively make the act of remembering an act of performing[91].

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[91] Such walking is echoic of Carl Lavery's deliberation on writing and remembering: "is not writing an enchantment or spell that heals the self by allowing it to recover the past through signs?" (2009b: 49)

Walking had a number of interesting uses in *Bubbling Tom* beyond that of simple movement between locations. Principally it allowed the performer to collect relevant information for the performance, but also cast the site itself a mnemonic walked, in which the act of walking allowed for the triggering of memories in sequence. The key area of importance here is that all of this occurs at the pace of the walker, whose own rhythms make the action of remembering gradual and indeed a more pleasurable activity. Such a gradual transition between these locations was echoed in the respective 'registers' Pearson cycled between and his oscillation between his fifty-year-old and five-year-old self, which consequently prompted different walking behaviours from his spectators.

Whilst *Bubbling Tom* is undoubtedly site-specific, its construction and indeed original impetus for devising lends itself well to that of being termed *situation-specific.* Here a sense of 'displacement' was affected by the coexistence of past and present site, coupled with its dispersion 'across location and time'. The physical locations were distributed within a square mile, but temporally this performance covered over fifty years and consequently led to a 'fragmenting of place' as remembered. Although Pearson's square mile was punctuated by ten locations, walking acted as a means to 'stitch' them together into something more contained. I agree with Wilkie that despite this 'stitching' there is also a simultaneous act of 'unpicking,' but what this does is illustrate the inherent rigidity and superficial nature of conventional mapping of a site. Official maps acknowledge the "durée of architecture", but are unable to capture the transitory nature of all of those who move between it (Pearson, 2006: 23). *Bubbling Tom* raises questions as to how communities map places through stories and narratives, and how walking them out becomes an act of performance. It also allows space for any uncertainties concerning the different tellings of events to be talked out collectively, making the walking between the locations just as important as the visiting of the locations themselves. It becomes an act of resistance, confronting the 'official' mapping of place with the personal maps of others, consolidated together mentally and reiterated through the spoken word and the action of walking. Pearson stated that "there is no interest in

completeness here. The document is as fragmentary and partial as the memories which inspired the work, and the memories of the performance work itself, after a couple of days have passed" (Pearson, 2000: 176). *Bubbling Tom* advocates the importance of incompleteness in mapmaking, of exploring the tensions between shared memories, leaving gaps such as those between Pearson's ten locations that can be walked and talked differently by others. My next case study will expand on this sense of resistance to the civic organisation of place, using walking as a subversive practice to remap site performatively.

Figure 3.8 Wrights & Sites 'Possible Forests' (2007) Source: Wrights & Sites (2007 a: n.p.)

We started taking people out on exploratory walks. And we soon discovered that we weren't the first group to do this sort of thing – among many others, there'd been a group of artists and revolutionaries, mainly in Paris – called the Situationists – in the 1950s and 60s. They went on long walks as kind of rehearsals for changing the world.

(Smith, 2009b: 119)

FROM *DÉRIVE* TO DRIFT

My final case study addresses one of the most influential types of walking on pedestrian performance in the last decade – that of the *dérive* or drift*.* In order to illustrate its significance in performance I have decided to not just focus on one case study but several from an arts collective that "has emerged in recent years as one of the foremost exponents of a creative walking practice", that of Wrights & Sites (Whybrow, 2010: 25). This is in a bid to highlight the range of application of drifting, but also to illustrate how such a type of walking has evolved within the context of performance. Furthermore, I wish to suggest how the parameters of site become further difficult to discern through the scale of Wrights & Sites' drifting and the "constantly shifting 'sense of place'" it entails (Hodge in Wrights & Sites, 2006a: n.p.). It is important, before examining this

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type of walking in pedestrian performance, that I briefly address the original context in which it was developed, as the surrounding ideology that shaped it has also been influential to many artists and performers who employ drifting in their work. Therefore the structure of this analysis will principally entail a comparison between the Situationist model of the *dérive* and Wrights & Sites' interpretation of this type of walking in their site-based pedestrian performance work.

THE SITUATIONIST INTERNATIONAL AND THE *DÉRIVE*

The Situationist International were a group of artistic and Marxist influenced radicalists that operated between 1957 and 1972. Originally a Paris-based "playful avant-garde movement" known as the Lettrists, they eventually joined forces with other groups such as the Imaginist Bauhaus to become a "radical political organisation" (Coverley, 2006: 92). Dismayed with the banalisation and spectacularisation of society and its emphasis on consumption and separation, the Situationists strove to combat this with a series of manifestos and theories.

> So, the city is built around the operation of certain agreements, a functional order that strives, moreover, to be moral as well as pragmatic. When it turns out not to be quite so – that is when it turns out to be deluded about fulfilling its role in this regard, or when it implicitly disallows claims to or possibilities of existence – radical 'play' can assert itself in myriad ways, challenging the city's authority.

> (Whybrow, 2010: 6)

Such 'authority' was exercised by "the rapidly increasing quantity of motor vehicles"[92], which began the process of converting Paris into a non-place of speed and efficiency (Debord, 1981a: 5). Andy Merrifield asserts that for the Situationists such separation "in the city and in activity spelt separation in the mind, alienation, false consciousness, a retreat into contemplation" (2005: 47). People had become "spectators of their own lives" (Plant in Harvie, 2009: 50), becoming nothing but consumers of meaning, and the Situationists took it upon themselves to shake people out of this mentality (Lavery, 2009b: 47). To combat the encroachment of boredom on society one would need to disrupt

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[92] The Situationists referred to the motor car as an "idiotic toy" (Situationist International, 1981: 45).

such rigidity and become instead a *producer* of meaning, by making the cityscape a stage (ibid: 47) – to create situations.

The Situationist's goal was that of 'unitary urbanism', a city of the future built *with* the city of the past, an "ensemble of arts and technics" that placed its population at the beginning of the process of urban design (Debord 1981b: 22)[93]. The key ingredient of this was *psychogeography,* a term first presented by the leader of the Situationists Guy Debord. It was defined as "a pure science" which concerns itself with the creation of a psychic cartography born from a documenting of the different feelings of the city on those that move through it (Coverley, 2006: 90). It was a two-fold plan: "active observation of present-day urban agglomerations and development of hypotheses on the structure of a situationist city" (Debord, 1981b: 23). Its mixture of empirical data collection combined with an artistic subjectivity, gave such a term a "pleasing vagueness" for Debord (1981a: 5). Its intention was to provide a fresh perspective on looking at existing topography, and within this slippery term the Situationists created two tools, *détournement* and *dérive.* The first concerns the artistic arrangement of different (often opposing) objects either physically, through writing, print and indeed through architecture – "the adaptation of dead art into disrupted forms" (Smith in Wrights & Sites, 2004: n.p.). Its emphasis on the "cheapness of its products" (it could be literally any series of objects), was specified with the intention to make it accessible to all as "proletarian artistic education" (Debord and Wolman, 1981: 11). The Situationists' second tool, the *dérive* would help facilitate this act of *détourning* by turning to an action that was also cheap and available to most, which allowed the individual to simultaneously discover and transform the city (Rendell, 2006: 190) – that of walking.

Firstly, the Situationists needed to get a sense of the "zones of different psychic atmospheres" already existing in the city, and walking acted as a means to not only reach them but also discern between them far more subtly than through motorised transportation (Debord, 1981a: 6). The Situationists referred to such

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[93] "[…] walking has always generated architecture and landscape, and that this practice, all but totally forgotten by architects themselves, has been reactivated by poets, philosophers and artists capable of seeing precisely what is not there, in order to make 'something' be there" (Tiberghien in Careri, 2002: 13).

movement as a "passional journey" (Debord, 1981b: 24), a "mode of experimental behaviour linked to the conditions of urban society: a technique of transient passage through varied ambiences" (Situationist International, 1981: 45-46).

> But the dérive includes both this letting go and its necessary contradiction: the domination of psychogeographical variations by the knowledge and calculation of their possibilities[94].
>
> (Debord, 1981c: 50)

The required state of mind needed to drift can be a difficult one to grasp, due to it being "playful-constructive" (ibid: 50). It requires an ability for the drifter to "drop their usual motives for movement and action" and lose themself in the "constant currents, fixed points and vortexes", but at the same time necessitates a form of anchoring in which they analyse the different psychogeographical ambiences they walk through (ibid: 50). In his drifting through Northampton with poet Lawrence Bradby, Carl Lavery compared it to "an actor seeking to improvise through structure"[95] with the body functioning as a "tool which both registers what is there and rewrites it" (in Bradby and Lavery, 2007: 45). From such 'rewriting', psychogeographical maps are constructed[96] and then the first steps towards unitary urbanism are made.

From the beginning the Situationists renounce the dérive's connection with that of the "journey and the stroll" (Debord, 1981c: 50), suggesting that it is a form of movement without a fixed destination, yet is not without purpose (Coverley, 2006: 96). The walking route is not determined by shortcuts, familiar places and the physical terrain, but instead is directed solely by its psychogeographical effect on the walker in the moment.

> The 'drift' rejects the normal constraints on walking – a destination, a route, a commercial, consumer, devotional or leisure purpose. Instead

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[94] Such a dual mindset chimes with Phil Smith's description of Mythogeographic drifting as the carrying of "a second head" in order "to always walk with one's own hybrid as a companion" (2010: 113).

[95] "There is always a tension then between the possibilities of the constructed order – 'I am only allowed to go there and not there' – and our own improvisation" (Pearson and Shanks, 2001: 148).

[96] The Situationists referred to such data as "examples of a modern poetry" (Debord, 1981c: 50).

> the 'dérive' is a usually day long exploration of the city as if it were alien, unfamiliar, a-functional, a museum, a playground.

<div align="right">(Smith in Wrights & Sites, 2004: n.p.)</div>

The *dérive* is a type of walking that places emphasis on freeing the senses, in which one is led by spontaneous thoughts, feelings and sensations that prompt a liquid-like drifting through the city. It highlights "the gaping holes" left by spectacularisation, and attempts to fill such gaps both imaginatively, intellectually and physically (Merrifield, 2005: 48). Yet despite the seriousness of its intent to change society, it actively encourages play and the "invention of games of an essentially new type" (Debord, 1981b: 23). Play, which involves "deliberately breaking the rules and *inventing* your own" (Careri, 2002: 106 [original emphasis]), concerns what sociologist Henri Lefebvre refers to as the creation of a ludic city, becoming "the ultimate expression of social revolution" (Whybrow, 2011: 17). The *dérive* involves a very intimate group walk which does not have a physical destination, but an ideological one: to remap the city through more useful means – becoming a "physical town replaced by an imaginary city" (Marcus in Solnit, 2002: 213). This for Lavery is where the "political aspect of the drift resides" through being able to "recreate your own city" (in Lavery and Bradby, 2007: 45).

After having analysed the city in such a way, the next step envisaged by the Situationists was to use these psychic maps as a replacement to civic maps, in a bid to create a city built not *for* its population but *by* them. However, by "1962 the situationist movement had split" due to "tensions between artistic and political priorities", before finally dissolving in 1972 (Coverley, 2006: 100). The Situationist legacy therefore is one of seductive manifestos and theories that were hardly realised. As "the actual results of all these experiments are strangely absent", a desire to partly realise these theories has proven irresistible to many walking artists and practitioners (ibid: 99).

THE DRIFT

One of the major purveyors of the *dérive* from within an arts and performance context is artist-academic collective Wrights & Sites. Formed in 1997 and consisting of four members, Stephen Hodge, Simon Persighetti, Phil Smith and

Cathy Turner, their use of walking was initially born out of their experiences of a large-scale site-specific project they created in 1998, entitled *The Quay Thing.* As Hodge observes, by "moving rather than staying still, we found an opportunity to side-step many of the problematic, time-consuming issues of management and of access (licensing, health & safety, and most significantly permissions to use sites)" (in Wrights & Sites, 2006a: n.p.)[97]. It was while making these performances that the group found enjoyment in the exploration of the sites themselves and the walking it entailed (Smith, 2009a:81). This led to the *First Sketch for An Exeter Mis-Guide* (2001) and a series of experimental walks entitled *Lost Tours 1* (2003). As Persighetti recounts, rather than "inviting audiences to a specific site to see performances, we were now inviting people to investigate with us by walking with us, finding places along the way, jumping fences and making cuts down alleyways" (in Wrights & Sites, 2005: n.p.). His outlining of this transformation is reflected quite significantly in the alteration of 'audience' into 'people'. The act of reconnaissance, of collecting data *for* site-based performances became now a process shared with members of the public, and it is clear to observe how the Situationist's walking practice struck a chord with the group, becoming one of their "adopted ancestors" (Smith in Wrights & Sites, 2004: n.p.).

Such an influence is reflected in Wrights & Sites' practice through an incorporation of Situationist ideas, particularly with regards to *détournement* (Figure 3.8) and the study of maps[98]. It is, however, in the Situationists' desire for the creation of situations that we can begin to observe a point of correlation with the performativity of walking and *situation-specific* pedestrian performance. This is further complicated by the fact that walking here is used by Wrights & Sites both as a means to create artistic events/installations/performance walks,

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[97] This is similar to Lone Twin's reasoning behind the use of walking in their work: "It's pedestrian, it's democratic, it's in a human scale. … It's a means of accessing places other modes of transport can't" (Winters in Whelan, et al., 2011b: 133).

[98] "[…]in a council workyard we might reposition discarded road signs, in an urban edgeland we might remake the parts of a burnt house into a ceremonial doorway" (Smith in Wrights & Sites, 2004: n.p.). Stephen Hodge inspired by an anecdote of Guy Debord, overlaid "a map of Paris onto London" and attempted to walk it through a walk of coincidences" (Hodge in Wrights & Sites, 2006b: n.p.). Their *Possible Forests* also involved the creation of different maps of an imagined forestscape.

but also as something that could be termed a performance in itself through its deviation from conventional public perambulation.

Social and cultural geographer Tim Cresswell qualifies this further in his writings on 'deviance', which does not concern the "creation and breaking of the law" but a disruption of certain *norms*: "It is not against the law to talk loudly to yourself as you walk down the street, but many observers will certainly regard you as 'deviant'" (1996: 25). In this vein situations set themselves apart from such conventional movement through the city, resisting the "embodied sense of self-awareness [that] delimits the range of potential manoeuvres, gestures and styles" (Edensor, 2008: 125). Like the Situationists before them, Wrights & Sites accomplish such a divergence through play, the a-functionality of which "offers no 'real' threat to the functions of the space" (Smith, 2009a: 98)[99]. Situations are slightly out of synch with the movements of the city's population, and it is this deviation that attracts attention and the creation of performance. If "performance is barely perceptible in the urban flux" (Pearson, 2010: 99), too much of a deviation signals a demarcated divide between public space and performance site, whereas a slight digression as observed initially in *YOU-The City* prompts the distinction between these two environments to become blurred. This is resonant of Lavery's description of his drifting, which he states led to enhancing his attachment to place through the initial estrangement it instilled in him, by becoming 'space' as he walked (in Lavery and Bradby, 2007: 46). There is something more sophisticated occurring here than a simple 'making strange' of place, as Wrights & Sites' drifting is not a "self-contained movement" (Turner in Wrights & Sites, 2004: n.p.), meaning that due to the porous nature of walking, material seeps in and seeps out (Hodge in Wrights & Sites, 2006a: n.p.). This prompts a liquefying of the boundaries of site itself, allowing the drifter to "reengage creatively with [their] environment" (Lavery in Lavery and Bradby, 2007: 46).

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[99] Nicolas Whybrow presents an interesting term that could be applied to such sites, that of "*Schauspielplatz* or 'place of performance'", which "involves the spectator-citizen's participation in the playground (*Spielplatz*) that is the 'unofficial' or 'unaccounted for' city (2010: 5).

Despite being labelled as proponents of neo-situationism (Lavery, 2009b: 53), Wrights & Sites illustrate a marked deviation from Situationist ideas, both in terms of their overarching objective and the manner in which they utilise the drift. The principal deviation is from the Situationists' unrealised plans for 'unitary urbanism', stemming from the group's suspicions of "utopian planning and centralist means" (Smith in Wrights & Sites, 2004: n.p.)[100]. Instead of working towards a fixed and rigid objective, Wrights & Sites have instead expanded on the potential uses of drifting within the site.

Their drifting outside of urban space in *Possible Forests* (2006-7) is a clear signal of such divergence, illustrating a focus on the walking itself rather than a desire to engage solely with spatial politics within the city. Rather than just drifting in small groups of people who have all "reached the same awakening of consciousness" (Debord, 1981c: 51), Wrights & Sites have walked alone (*Everything you need to build a town is here*) or in groups comprising over a dozen people (*Mis-Guided in Zürich – Mind the MAP*). Such a shifting nature to the dynamic of their drifting has invariably meant that the different ancestries of each member's practice are all the clearer in places (Smith in Wrights & Sites, 2004: n.p.). This is the principal reason why they have been able to avoid collapsing such ideas into "a finally resolved unitary 'truth'" as the Situationists desired, due to the diversity of interests found within each of their members (ibid: n.p.).

Furthermore, Wrights & Sites counter another of the Situationists' stipulations of the *dérive* by walking with people of varying degrees of receptiveness to the mindset of the drift, embracing diversity over homogeneity in a walking group. This is important because such a shift allows for their drifting to have a secondary process aside from the making strange of place – that of learning how to walk differently through becoming "active spectators" (Persighetti in Wrights & Sites, 2004: n.p.), rather than the 'passive spectators' as outlined by Debord. This is one of the reasons that Wrights & Sites drift "at a slower than

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[100] This chimes with Alastair Bonnett's query as to "why should the fantasies and political strategies of this small group of young radicals be assumed to articulate the desires and needs of the rest of us?" (1992: 83)

normal walking pace" rather than the Situationists' rapid passage (Hodge in Wrights & Sites, 2006: n.p.); the inclusion of this secondary process allows for the narrative of the walk to develop (Smith, 2010:119)[101]. According to Smith, such narratives are not guaranteed or even necessary, but occur through the collecting and composing of "certain things" observed whilst drifting (ibid: 119). The walking itself becomes an act of 'awakening', akin to the transformation of client into advanced client in *YOU-The City,* encouraging a more dynamic relationship between the perception of place and the exploration of it.

Merlin Coverley in *Psychogeography* suggests that the "*dérive* takes the wanderer out of the realm of the disinterested spectator or artistic practitioner and places him in a subversive position as a revolutionary following a political agenda" (2006: 97). In relation to the drift, Wrights & Sites would be situated between 'artistic practitioner' and 'subversive revolutionary'[102]. Turner quotes brigadier Shimon Naveh as an indication of this: "The disruptive capacity in theory […] is the aspect of the theory that we like and use […] This theory is not married to its socialist ideals" (in Wrights & Sites, 2006: n.p.). Wrights & Sites have therefore diluted the political overtone of the Situationist manifestos, instead focussing on the immediate response that drifting proposes – that of seeing place differently through subversive means. However, in the same paper Turner illustrates her apprehension of such a premise in itself: "I'm sometimes troubled that we and people discussing our work tend to stress the possibilities of 'making strange' as though this guaranteed revelation and as though revelation ensured that the structures revealed were somehow dealt with" (in Wrights & Sites, 2006a: n.p.). Turner's questioning as to the long term effects of the 'making strange' of place illustrates further how abstracted the drift and détournement have become from their Situationist ideology. They are not used here by Wrights & Sites as a stage in a process that would subsequently lead to a complete renovation of society. Here they have become the event itself, one that exists at instances on a larger scale than conventional site-based

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[101] "The psychologists M. & H. Bornstein interpreted the higher walking speed of people in larger cities as a response to stimulatory overload: 'increased walking speeds serve to minimize environmental stimulation'" (Wirtz and Ries, 1992: 78).

[102] Claire Doherty proposes that in relation to peripatetic practices, "a distinction should be made between the strategies of the activist and the trickster, though their intentions may be similar-namely to provoke social conscience" (2004: 12).

performances. Each drift is specifically driven by an impetus from within the site itself, originating from a 'situation', making it akin to works termed *situation-specific.* Turner's summation that the Situationists did change the world – "or at least change the relationship to it – if only partially and temporary", chimes with Wrights & Sites' ideology as a whole (in Wrights & Sites, 2006a: n.p.). It is an altering of the perceptions of place that the group advocate, and the partiality and temporary nature of such a change is what lends itself neatly to performance.

Wrights & Sites' term 'Mythogeography' elucidates on their range of impetuses for drifting, as it "places the fictional, fanciful, mistaken and personal on equal terms with factual, municipal history" (Persighetti in Wrights & Sites, 2004: n.p.). Rather than solely limiting themselves to the incorporation of "modern science" (Chtcheglov, 1981: 2) through Situationist psychogeography, the group draw from "different varieties of narrative" (Pearson and Shanks, 2001: 159) both from within and without the site. They adopt a mindset that allows the incidental to take their train of thought elsewhere, through what they term "wormholes" (Hodge in Wrights & Sites, 2006: n.p.), in which the presently observed site undergoes an imaginative layering susceptible to constant revising throughout. However, Wrights & Sites also encourage the introduction of different ideas from within their drifting groups themselves. In *Possible Forests* they drifted "with specialists in diverse fields (geography, architecture, psychology, choreography, scenography, organisational development, design and virtual worlds)" (Wrights & Sites, 2007a: n.p.). Such walking and talking into existence, combined with the properties of the drift already outlined, helps facilitate such dialogues across disciplines (Lachmeyer in Wrights & Sites, 2007: n.p.). Peppering the psychogeographic atmospheric impressions of space, Wrights & Sites layer the mythogeographic collection of information born from historical research and conversations with locals native to the specific site – "where strangers are changed into friends" (Smith, 2010: 113). It is such conversations that have proven to be one of the cruxes of their drifting[103] and signals a further deviation from Situationist theories. Turner states that they

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[103] "The dialogue among the drifting group is its most precious thing" (Smith, 2010: 121).

> […] do not see the dérive as a self-contained movement through space, even when undertaken by a group. There is always the possibility of interaction with the material elements around us and with the other inhabitants of the city. We are not detached observers but participants.

<div align="right">(in Wrights & Sites, 2004: n.p.)</div>

Turner here highlights a further level of complexion when examining the performativity of their walking, one that again requires a slower pace than that found in the situationist dérive. Not only is there a spectator-performer relationship occurring between members of Wrights & Sites and the rest of their drifting group, but also between Wrights & Sites and the site itself. Yet walking causes the parameters of site and performance to become neither "fixed or graspable yet both seem to be glimpsed in passing" (Turner, 2004: 377). Turner's reference to the group's role as 'participants' and not guides is echoic of Smith's assertion that "we have neither a leader nor an agreed manifesto" (in Wrights & Sites, 2004: n.p.). Smith contends that Mythogeography "is self-reflexive in the sense that it regards the mythogeographer, the performer and the activist as being just as much multiplicitous and questionable sites as the landscapes they move in" (2010: 115). Wrights & Sites' egalitarianism as a collective presents another stage in the audience's transition when walking, to that of not just performing *with* Wrights & Sites, but *with* the site also. This chimes with Jen Harvie's view of Situationist interventions as "acts meant to be seen and to see things differently", suggesting that the drifter is a performer to those members of the public within the site, but are also an active spectator to the performances of the site itself (2009: 50).

Through a combination of their own experimentation and a myriad of influences from within walking and performance, Wrights & Sites have developed three types of drifting: reconnaissance, group and simultaneous.

RECONNAISSANCE DRIFTING

Reconnaissance drifting places walking right at the beginning of the process of performance creation. Generally, the only spectators to such drifting are those that are native to the site in question, who may be approached by Wrights & Sites in a bid to attain mythogeographic data. In *Everything you need to build a town is here* (2010) for instance, the company spent many months drifting

through the town of Weston-Super-Mare, collecting material for their large-scale site-specific project, which consisted of forty-one signs located at specific locations throughout the town (Figure 3.9). Each sign acted as a provocation, a part of a mnemonic, happened upon by chance, that would draw the reader's attention to "the overlooked, the unremarkable or hint at an action which would divert the reader from their everyday activity" (Wonders of Weston, 2010: n.p.). Drifting played an important part in ascertaining the "eight interconnecting layers" or themes (such as 'The Great Architect' and 'Time') that Wrights & Sites' would consolidate through repeated drifts (ibid: n.p.). It also allowed the varying 'zones of ambience' regarding each theme to be located through more diverse means, as the collective were not just restricted to the popular routes favoured by walkers, but were able to deviate from these. This mixture of signs, located in areas of varying scales of public exposure, therefore caters for different scales of response from people who discover them, ranging from the open to the intimate. Through their walking Wrights & Sites engage with site on both a macro and micro level, accumulating material from and for the site in question in a bid to encourage possible performances of/with/in a site.

Figure 3.9 Kris Darby 'Everything you need to build a town is here' (2010) Source: Kris Darby (2010: n.p.)

Wrights & Sites' second type of drifting is an amalgamation of reconnaissance and analysis, acting as "an exploratory wander party" (Smith, 2009a: 82). In *Lost Tours 1* for example, this took place in the second phase after the early reconnaissance drifts, acting as an "evening of public mis-guided tours […] drawing on material encountered whilst on the previous drifts" (Wrights & Sites, 2003a: n.p.). Wrights & Sites' model for such drifting is based on a theme or idea that whilst not outlining a specific location to walk to, gives structure to the aimless nature of the drift. Themes such as Allotment Drift, Gendered Drift and Peripheral Vision drift are referred to as a "frame" for walking in the site, in which a facet of it is given emphasis (Hodge in Wrights & Sites, 2006a: n.p.). For Hodge, a "frame can act as a filter or a signpost, and give focus, although sometimes the frame itself may drift during the drift" (ibid: n.p.). This is the reason why Turner feels that Wrights & Sites' drifting is "more carefully targeted than the situationist dérives, [as] several of the walks direct attention to particular areas of concern" (in Wrights & Sites, 2004: n.p.). Wrights & Sites show awareness of the plurality of atmospheric impressions of place but choose to focus on a specific set, leaving room for potential drifters within their walking groups to pursue other 'frames' for themselves.

Figure 3.10 Wrights & Sites '*Mis-Guided in Zürich - Mind the MAP*' (2005) Source: Stephen Hodge (2005b: n.p.)

Since this is "exhibition street" I propose that as we walk along it we become curators, looking for the objects through which we might present the fabric of the city: bits of thread, scraps, lost buttons, forgotten notes, old tickets. As curators, we are also detectives, looking for clues to the city's identity – or perhaps we are surveyors for a new kind of map.

Extract from *Mis-guided in Zürich – mind the MAP* (Turner, 2012: n.p.)

The group dynamic of it encourages discussion, as the exploratory nature of such a premise allows for others to point out and highlight sights that resonate with such frames that may then dictate the direction the drift runs. In *Lost Tours 2,* Wrights & Sites "led a three-hour pilgrimage-cum-mis-guided tour, carrying a small shed down to the sea and back," as part of the Shed Summit at Welcombe Barton in North Devon (Wrights & Sites, 2003b: n.p.). In *Subverting the City: A Mis-Guide to Milton Keynes,* they were taken blindfolded to the outskirts of the city before daybreak where, after removing their blindfolds, they drifted in search of the city's 'heart'[104] (Wrights & Sites, 2005a: n.p.). In *Mis-Guided in Zürich – mind the map* (2005) (Figure 3.10), "the route was planned, but never walked or researched in advance" (Wrights & Sites, 2005b: n.p.). In *4 Mis-Guided Tours* (2006) each of the company led a tour in Central London, focussing on 'The problem of shopping,' 'Out of place,' 'Scales,' and 'Masses,' all starting and finishing at the Institute of Contemporary Arts (Wrights & Sites, 2006b: n.p.). For *North, South, East, West* (2007) the company each took a point on a compass walking from 'nowhere' and followed one direction, "renaming locations and constructing new signposts on route – finishing by planting a new polar flag after 90 minutes" (Wrights & Sites, 2007b: n.p.).

Group drifting in the creation of site-specific pieces therefore offers an impartial means in which to engage collectively with a site through a type of walking that advocates a desire to transgress beyond the surface details, the familiar routes and tourist attractions. With regards to its performative qualities, for the drifter the frame creates a psychological border around a specific idea or theme, and their walking with Wrights & Sites allows them to discover such 'frames' physically in the site. However, not only are they tasked with sustaining a psychological connection between such frames through an improvised path, but

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[104] Such an action is termed a 'catapult' by the group, an act of disorientation (Hodge in Wrights & Sites, 2006a: n.p.) used to determine "the city's atmospheres imperceptible to the habitualised walker" (Smith in Wrights & Sites, 2004: n.p.).

they also have to transgress them – to become a polar explorer, a forest builder and a curator, detective or surveyor of the city, by stepping "through the looking glass" (Turner, 2000: 40). The performativity of such a transgression helps sustain the coexistence of the varying frames within the drift, further accentuating its divergence from the everyday navigation and perception of place. However, when drifting there occurs a desire within the group to find appropriate objects for themselves to show others, and it is this 'showing and telling' combined with the peripheral led nature of the drift that further suggests an adherence to performance (Smith, 2010: 120).

SIMULTANEOUS DRIFTING

Figure 3.11 Wrights & Sites '12 Noon' *Simultaneous Drift (4 walks, 4 routes, 4 screens)*' (2006) Source: Wrights & Sites (2006a: n.p.)

> Too often, it seems that the drift is nostalgically imagined as a way of recovering an authentically human, pre-technological mode of social space. Such a thesis is problematic, for it overlooks how technology unwittingly produces a new demand for pedestrian performance in a manner that contradicts its initial intention.

(Lavery, 2009b: 48)

Such a 'contradiction' can be observed in Wrights & Sites' third type of drifting, which experiments with the way in which it can be documented through technologies that are now 'everyday' in the 21st century. Their simultaneous drift work (2005-2007) consisted of them each conducting a drift in a different location, filmed either by themselves or with an additional camera operator. In one of these drifts all four members would begin and end their drift at exactly the same time and were not allowed to communicate with one another, whilst in another instance each drift occurred sequentially (Wrights & Sites, 2005c: n.p.). In all of the four video examples the "camera operator would stay in visual contact, but could choose what to focus the camera on", providing an additional layer to the project (ibid: n.p.). The resulting footage was then presented as a

simultaneous split-screen presentation, acting as a "visual conversation" in which the viewer can observe moments of correlation and tension between each video as they *détourned* one another (ibid: n.p.). Within this format the group have experimented further outside of the video series, by increasing and decreasing the distance between them as drifters (from drifting separately within the same site to drifting in separate countries), and trying out a range of different frames within the same drift. For example in Paris, Hodge attempted to find the "world in one street" (in Wrights & Sites, 2004: n.p.) whilst

> […] at the same time, instead of drifting the whole city, Simon walked the same micro-area of Manchester, again and again.
>
> And in Bilbao, Cathy explored static drifting.
>
> And on the island of Herm, Phil traced the structural pattern from a leaf he found that morning onto a map of the island, and then attempted to walk it.

> (Hodge in Wrights & Sites, 2004: n.p.)

Again we observe the plurality of interests found within Wrights & Sites' members, here represented as four 'frames' within one. Like their group drifting, such video documentation acts as an illustration or indeed provocation, to encourage new ways of exploring, perceiving and indeed sharing fresh perspectives of place.

DISSEMINATION OF SUBVERSION

In expanding the potential of the Situationists' act of 'transient passage', Wrights & Sites have been able to disseminate the playful and afunctional nature of of drifting to a much wider and diverse body of people. Despite deviating from the Situationist's overall objective of unitary urbanism, the dual nature of the *dérive* and the paradoxical mindset it proposes has retained its prevalence in Wrights & Sites' work, becoming something more performative. The act of drifting, in which the walk itself is led by the group, provides an interesting foundation for the incorporation of imaginative suggestion. These occur in the form of 'frames' a prominent motif in performance, but here are imaginary ones suggested by Wrights & Sites to their walking group who then use them as lenses to isolate events appropriate for such a frame. By framing something for themselves, they

temporarily isolate it from its surroundings, converting place to space and establishing the boundaries of their own 'performance site' within this overarching frame. The directing of the attentions of others in their drift to such a frame consolidates its existence and makes such an everyday object or event performative. It may be videoed, photographed, written down, moved or replaced, but once the drift moves on, the frame itself becomes something temporarily memorialised. For architectural designer and historian Jane Rendell

> [..] walking temporarily positions the subject in motion between a series of scenes that at times might resemble dialectical images; depending on the histories of a precise combination of objects at a particular location, these scenes might be constellations where the thinking stops, allegorical compositions or montage constructions.

(2006: 185)

The plotting of such 'scenes' or frames may allow for the 'narrative of a walk' to develop, in which connections are established that in themselves refine the initial frame proposed by Wrights & Sites. It is the action of walking that not only facilitates a physical connection between these frames, in tandem with an imaginative connection, but also allows the drifter to acknowledge the significance of what is brought to the site and what is found within it through the acknowledgement and overstepping of certain psychological boundaries.

Yet in addition to the framing of the performances of the everyday, a further frame exists within the drifting group itself, stemming from this sense of collective imagination mentioned earlier. The sustaining of such a frame is one that is realised through drifting, in which the walking spectators make their own journey from that of passive-spectators to active ones. The passive spectator frames themselves in relation to Wrights & Sites (the 'performers'), creating a demarcated space. The active-spectator however, shares and sustains an imaginative frame *with* that of Wrights & Sites. Here the drifting group begins to become what Phil Smith terms "lodge-like," or a form of "nomadic architecture" (2009a: 107). There is a sense of demarcation still prevalent but it is imaginative and not physical, and susceptible to the changing nature of the drift. The active-spectator's 'performance' is often a subtle one, its subtlety tempered by a need also to assume an appropriate perspective to observe the performances of the site itself. Once the drift is completed the 'active' role assumed by the spectator

should transgress into their daily walking life. This for Simon Persighetti is the handing over of "the journeys and the directions to anyone who wishes to participate in their own explorations" (in Wrights & Sites, 2004: n.p.). This is to encourage the creation of further pedestrian performances and new ways of seeing place through a self-subversion of one's own walking practice.

The initial conveniences of walking for Wrights & Sites have, as evidenced here, subsequently led to a disruption of some of the paradigms of site and the defining of its boundaries. This is why the group's works can be more neatly categorised as *situation-specific,* as they operate over numerous locations and establish a sense of "*dislocation* – encouraging us no longer to look with the eyes of a tourist, but to become implicated in the jostling contingency of mobilities and relations that constitute contemporaneity" (Doherty, 2009: 18 [original emphasis]). The 'framing' that the group encourages, embodies the 'pleasing vagueness' of the Situationists' psychogeography, its motivations susceptible to momentary encounters whilst walked. In the absence of clear and sustained boundaries determining site, performance space and audience space, in addition to the roles of performer and audience, Wrights & Sites' drifting becomes a constant act of *situating.* It attempts to seek a collective sense of genius loci within its drifting group, "prioritising the moment over time, direct experience of multiplicitous complexity over the singular simplicity of distanced reflection" (ibid: 18).

CONCLUSION: FRAMES AND SITUATIONS

The shift from stage to promenade illustrated the pleasures and fears of overstepping the familiar line between audience and performer, and such a notion is further complicated in site-based practice with a pedestrian bias. The inability to distinguish the boundaries of the performance space is further exacerbated by walking, which prompts an ever-changing shift in perspective, leading perhaps to the more appropriate terming of such works as 'situation-specific'. In *KA MOUNTAIN* it was the topography of the site itself, coupled with the scenography constructed by Robert Wilson and the performers, that allowed for a sense of distinction to be perceived. However, the scale of such a performance and its longevity raised questions as to whether the dimensions of site have themselves a critical mass. Is it possible to perceive an immaterial site of such scale or does it collapse into a series of sites joined by the walking of its spectators? In *YOU-The City,* we observed how it is the client themselves that dictates the scale of the site itself, trying to determine where the limits of the performance can be found spatially. Unable to determine where such a boundary existed and what side of it they were on, every step taken became an act of simultaneous integration and avoidance, of entering and exiting the city. However, the structure of Mike Pearson's *Bubbling Tom,* with its ten locations spaced apart, suggests a much clearer distinction. Similar to a conventional promenade performance in its structure, walking acted as a means to join these ten individual sites within the site of Pearson's 'square mile'. This idea of simultaneous exiting and entering of site was made a more gradual process, with the walk itself acting as a buffer zone to both talk out and walk out thoughts and feelings of one site before reaching another.

This desire to separate the real from artifice leads to an act of 'framing' in which some audiences try to psychically establish borders for themselves, by ascertaining what is part of the performance and what is not. Yet pedestrian performance again complicates such a desire though its inherent subjectivity, in which it is difficult to discern between these two states due to the motion of the observer. Any frames established are ultimately transient, consigned to memory or perhaps marked by symbols (*KA MOUNTAIN*), specific locations (*YOU-The City, Bubbling Tom*) or by détourned sculptures (Wrights & Sites).

A further complication lies in the ability for pedestrian performance to function as a lens to allow artifice to provide a sense of reality. In *YOU-The City* this was reflected on by one audience member as a shift in perspective from '2D to 3D' (in Templeton, 1990: 54), and, for Carl Lavery, the alienating action of drifting paradoxically helped him form an attachment to place (in Bradby and Lavery, 2007: 46). It returns us once again to 'framing', in which a period of time is allotted for a spectator in a site that they may be familiar with, and they are left to explore this territory in ways they usually would not feel compelled to. In this instance, walking acts as a means to deterritorialise the site itself, to see place from a detached gaze and then form an attachment to it. For Miwon Kwon, in an arts context such deterritorialisation "has produced liberating effects" (2002: 165), and in performance through *situation-specific* works site-based pedestrian performances have been able to retain their specificity without being restricted to one site.

On the other hand, pedestrian performance can also do the opposite, acting as a means to temporarily escape the real world by creating an imaginary one within it. Site here is fortified through the action of walking out and maintaining its borders, placing emphasis very much on 'site' rather than 'situation'. This is evidenced in *KA MOUNTAIN* where the inaccessibility of the site, proved a useful means to leave behind the socio-political tensions found in Shiraz. In a legal sense, the ability to side-step certain laws concerning access to certain sites and health and safety was also one of the principal reasons why walking was utilised in the work of Wrights & Sites. *YOU-The City* presents an interesting dynamic with regards to this proposition, as the promotion it offers to the spectator from 'client' to 'advanced-client' suggests a reaffirmation of the boundaries that separate performance and everyday space. Yet it gives the spectator a choice as to where they wish to place themselves – whether to play along with the game or acknowledge the artifice of the play. This is one of the reasons why Mike Pearson found *Bubbling Tom* quite challenging at times, as he invariably allowed for multiple choices from his audience, most of which were native to the site that he was performing in. This performance, initially a tour of one man's childhood landscape became instead a re-affirmation of the communal memories of a place, in which a desire to make the truth known

(regardless of its actual validity) prompted some of his walking group to make their own choices as to what they believed, and at times voice these. Sites of memory were fortified by verbalised corrections, suggestions and agreements with Pearson's text, in which the walk between them became an act of excavation, reaffirmation and then preservation.

As with the previous chapter we again come across the transformative properties of walking through a shared audience and performer space. In *KA MOUNTAIN* again this stems from its longevity, of a shared walk in quite difficult circumstances, leading in small instances to a sense of community albeit fragmented. Walking to and up this mountain, made such a performance a real investment for an audience member that is beyond any found in conventional theatre. In contrast, *YOU-The City,* provided a sustained experience for an audience of one, in which it was the audience and not the performer who experienced the performance in its entirety. The play is about *their* journey, and this aspect combined with certain responsibilities granted to them, allowed them to take a more active role within it. Aside from the reaffirmations of memories within its ten locations, *Bubbling Tom* had a transformative effect on Pearson, in which he adopted different 'registers' as a means to explore his different tellings of site and relate these to his different audiences (Wilkie, 2007b: 10).

Walking on a much larger scale also means that the respective pacing of the performance becomes more pronounced. The slower pace of *KA MOUNTAIN* allowed for a sense of time elongated, in which the lifetime of the old man became comprehensible for its seven day duration. In Wrights & Sites' drifting, walking at a slower pace acts as a marked resistance to the brisk walking pace of the everyday, and its emphasis on destination rather than journey. Such a reduced pace allows for necessary introspection, in which one can assess their relationship with the environment and begin to perceive it and themselves within it differently. It also allows for the 'narrative' of the drift to develop at a more measured pace. However, in *YOU-The City,* a much faster pace was preferred due to the integration of a scripted performance text and the logistical challenges of adhering to a strict time limit. Introspection was therefore avoided, meaning that the debate as to what was and was not part of the performance was suspended. In *Bubbling Tom,* walking patterns were dictated by a psychic

hierarchy of knowledge of the site, in which audiences felt that they were either led by Pearson, walking with him or leading him.

An increase in scale combined with more of an active integration into public space has led to further challenges in the implementation of a scripted performance text. *KA MOUNTAIN* avoided such tensions through allocated 'readings' distributed sporadically throughout its seven day duration, and the inclusion of performances on a stage at the base of the mountain. Fiona Templeton attempted to dissolve such possible tensions in *YOU-The City,* by including ellipses and 'droppables' that would allow the performer to adapt their performance to their client and the site itself. As already mentioned, walking, especially with regards to this production, illustrates a constant entering and exiting of site and public space. Here, in relation to text, a balance had to be struck to indicate that neither one was imposing upon the other, through an active weaving of the sometime chance encounters of the everyday into the performance. Although there was some debate as to the effectiveness of this, the production illustrated the inability to ignore the influence of the site in its implementation. Whilst such a dynamic would seem to suggest a dialogue of sorts between performance and site, in *Bubbling Tom* there was a sense of discordance. In this instance, as already mentioned, the site itself had human representation in the form of locals who at times felt able to infringe upon Pearson's performance by dissolving the psychological border that separated them. Here Pearson's desire to perform 'a tumbling flow of gossip' became recognised spatially, as some of his walking group took it upon themselves to join him in his writing as sprung from a way of telling (Pearson, 2006: 25).

In the previous chapter we observed how the subjectivity of the experience granted to audiences in more spatially freeing promenade performances led to a marked desire to share their experiences with others. In site-based pedestrian performance such sharing is combined with a re-telling of an event, in which most audiences can attempt to re-walk a performance if they so wish. The Haft Tan Mountain still exists, as does Times Square, Hibaldstow and Zürich. Many of the sites utilised in the case studies of this chapter are freely accessible and are not susceptible to booking requirements as found in the theatre. It is here that we happen upon one of the principal desires governing pedestrian

performances, that of its accessibility, and, secondary to this, a desire to tell the same story differently. Dee Heddon's re-walking of *Bubbling Tom* signals such a desire, in which the same walk creates a different performance through a different telling of site and self. This alternative telling is also in itself an act of resistance to the rigidity of the civic documentation of place, acting as a type of mapping that is transitory and at times immaterial. This brings us again to Wrights & Sites, whose subversive drifting plays with how individuals perceive, map and interact with place through performative means. The sense of responsibility imparted to the 'client' in *YOU-The City,* is here something that is meant to inspire spectators to create their own pedestrian performances, and frame their own sites for themselves.

If site has become a synonym for process and something immaterial, then the fleeting movement of pedestrian performance is typical of such a definition. Perceiving site as something that can be moved through, joined, entered, exited arrived at and departed from, presents a myriad of possibilities for site-based pedestrian performance. This is again why Claire Doherty's preferred term of *situation-specific* has relevance here, because it does not concern itself with just the emphasis of place itself, but the meeting of people *and* place, how each situate themselves, and how the action of walking becomes an act of constant situating. In my next chapter, I will examine this act of 'situating' further, and how a removal of the material connections to a site can be used performatively.

CHAPTER FOUR: NON-TRIPPING BETWEEN SITE AND NON-SITE

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Figure 4.1 Lone Twin '*On Everest'* (1997) Source: Lone Twin (2011a: n.p.)

There is a map that will take you somewhere, but when you get there you won't really know where you are.

(Smithson in Bear and Sharp, 1996: 249)

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reasons.

Figure 4.2 Robert Smithson 'A non-site, Franklin, New Jersey, 1968' Source: Pontifícia Universidade Católica de São Paulo (2012: n.p.)

This chapter highlights a wave of pedestrian performances that transgress beyond the material properties of the site itself, displacing the walker from the site walked. Such works, existing either as a studio production, performative paper or a provocative/instructional publication, concern a retrospective or prospective walk that cannot be grasped in the instant, existing as it does elsewhere in time and space. In the introduction to the thesis I illustrated how, despite pedestrian performance's often marked emphasis on a phenomenological experience of walking, the first book to exclusively address this type of performance (*Walking, Writing & Performance*) was primarily concerned with works that occurred in a studio or other interior environments with a seated audience. This chapter seeks to acknowledge and expand upon this particular branch of pedestrian performance, borrowing from a model developed by land artist Robert Smithson: the non-site. Through the application

of this model, I illustrate the need for more of a distinction to be made within site-based pedestrian performances to accommodate such works.

In 1967 Smithson "set off on a 'suburban odyssey' of the city in which he was born and then mounted the photographic traces of his journey" (Mock, 2009: 8). This, combined with a negative map of these traces, formed what he titled *The Monuments of Passaic*. In his writing of the walk he queries whether "the cinema offers an illusive or temporary escape from physical dissolution", a means to put off the finality of the eventual demise of the site (1967: 57). The implication here is that the photographs are the monuments themselves, ensuring that regardless of what happens to the actual location, some of it will still remain. Walking for Smithson allowed him to stitch these monuments into a 'tour', which is what his 1967 account takes the form of.

Smithson had become interested "in mapping situations" and "in finding new sites outside of the white walls of the gallery or museum" (Toner and Smithson, 1996: 234). This is further realised in his earlier work as a consultant for the unrealised designs of Dallas-Fort Worth Airport in Texas.

> The earthworks I had planned for the outer edge of the airfield had to be transmitted back to the airport, so I thought of setting TV cameras out there to do this. As far as you may go out to a periphery area, the art is always being transmitted back in some way or another, some information feedback[105].

(Smithson in Toner and Smithson, 1996: 234)

These transmitted images, akin to his photographed monuments, were what Smithson termed a 'non-site' which directs the viewer elsewhere to its site of origin[106]. After his tour of Passaic, Smithson began collecting "rocks from a marginal, abandoned site, such as a disused quarry, a landfill, or slagheap, and put them in containers" (Linsley, 2002: 52). These containers were then presented in a gallery space and consisted of "*documents* (maps, photographs,

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[105] Mike Pearson and Mike Brookes made similar experiments within performance. In *Carrying Lyn* (2001), documentation of an outdoor journey was immediately fed back to an audience in the studio (Brookes, 2001: n.p.).
[106] Craig Owens makes a similar observation regarding Smithson's later work *Spiral Jetty*: "For where else does the Jetty exist except in the film which Smithson made, the narrative he published, the photographs which accompany that narrative, and the various maps, diagrams, drawings, etc., he made about it?" (1979: 128)

descriptive text) of the site, mineral *samples* (sand, rock, slag) from the site, and a fabricated, compartmentalized *bin* that 'contains' the samples and functions as an index of their position on the site" (Linder, 1999: 11 [original emphasis]) (Figure 4.2). Rather than acting as mementos to the site – as could be suggested by the photographs taken on his tour – these non-sites "resist nostalgic impulses of any kind and are strangely removed from any sense of self" (Mock, 2009: 11), becoming what Smithson terms an "infraphysical" network (in Graziani, 2000: 437). For Erica Suderburg these works embodied "an examination of the very foundations of modernism (gallery as "site")" (2000: 4), which is echoed by Robert Linsley in his view that "Smithson brings out the fact that the gallery is always a non-site" (2002: 53). Such parallels can be drawn with the works discussed in this chapter, which highlight the non-sited qualities of the studio or auditorium.

A DIALECTICAL RELATIONSHIP

Smithson's non-sites as Nick Kaye observes, do not attempt to simulate the location of the site in the gallery (2000: 92), with the artist asserting that the non-site "is an abstraction that represents that site. It doesn't look like the site; the non-site isn't like the site although it points to it" (in Wheeler, 1996: 199). Smithson likens them to a "three-dimensional map" (1996: 111), which in conjunction with their two-dimensional counterpart gives the viewer "a point of departure […] to take you out to the site from an interior space" (in Wheeler, 1996: 221). However, there is also a point of arrival as the site itself directs you back to non-site, which is a collection of fragments extracted from it. Smithson refers to this as a dialectical relationship, a "dialogue between […] the circumference and the middle", which he presented thus in a table (in Cummings, 1972: 295).

	Site	**Non-Site**
1.	Open Lines	Closed Limits
2.	A series of points	An array of matter
3.	Outer coordinates	Inner coordinates
4.	Subtraction	Addition
5.	Indeterminate (certainty)	Determinate (uncertainty)
6.	Scattered (information)	Contained (information)
7.	Reflection	Mirror
8.	Edge	Centre
9.	Some place (physical)	No Place (abstract)
10.	Many	One

(Smithson, in Kaye, 2000:95)

For Kaye such a "dialectical move" cannot be resolved, "which calls into question the status and solidity of both Non-Site and site, meaning that the "site is mobile" existing always elsewhere (2000: 96)[107]. Smithson asserts that sites should be "free of scenic meaning", as scenery "has too many built-in meanings that relate to stagey isolated views" (in Pettena, 1996: 297). Instead he favours "expansive" views which present a spatial contrast to the confined space of the gallery, further accentuating the non-site's existence as an abstracted fragment of the larger site elsewhere (ibid: 297).

A DOUBLE PATH

The particular type of walking required for the non-site is what Smithson tentatively termed the "non-trip" (1996: 364). This is the psychological journey of imagining the viewer of the non-site embarks upon from within the gallery or studio environment – what the artist refers to as a "vast metaphor" (1996: 364). Yet this journey follows a "double path" (Smithson in Kaye, 2000: 96) within a "space of metaphoric existence", that constantly departs and arrives as the viewer is constantly reminded of the material location in which they are situated, whilst trying to comprehend this elsewhere site (Smithson, 1996: 364). Notions of scale and dimension are thrown into a state of flux as the "three-dimensional and the two-dimensional trade places" (Tilley, Hamilton and Bender, 2000: 42).

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[107] "In the very name 'nonsite' you're really making a reference to a particular site but that particular site evades itself, or it's incognito" (in Wheeler, 1996: 218).

Whilst it is this 'non-trip' that will act as the crux of this chapter, I will also at times be analysing its relation with an *actual* trip, to observe any points of tension or correlation incurred. Although for Smithson, "Tours to sites are possible"[108] (in Kaye, 2000: 98), even when reached the site still evades the walker because there is no fixed sense of destination, no "object to go toward" (Smithson and Wheeler in Kaye, 2000: 98). The "site appears in *the promise* of its occupation by the Non-Site", yet it can never appear completely or its destination be known (Kaye, 2000: 99). This is because of a lack of 'scenic meaning' but also because the site itself is lacking the fragments that directed you there in the first place, meaning that such "works are never concluded" (Careri, 2002: 160). For Kaye this 'double path' prompts "a rhythm of appearance and disappearance which challenges the concept of site as a permanent knowable whole" (2000: 97).

Despite the 'mobility' of the site, Smithson believed that there was a physical limit to how far the non-site can be situated from the site, believing that such 'trips' as those conducted by walking sculptor Richard Long, illustrate a "naïve attitude" (in Toner and Smithson, 1996: 235), in which any perception of the journey becomes harder to grasp if the artist travels too far from their non-site (in Long's case the location of his photographs and text works)[109]. In this chapter, I will illustrate how some of the performers sought to challenge this assertion, connecting multiple sites of larger temporal and geographical distances.

It is of course important to recognise that Smithson's land art model of the non-site obviously cannot be applied completely to pedestrian performance, although I find its adaptability pertinent to works that concern notions of absence and ultimately the futility of certain journeys. Through its adaptation we can perceive the variety of ways in which the non-trip is presented, "through a

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[108] This is further evidenced in artist Tacita Dean's pilgrimage to one of Smithson's works, 'Trying to find the Spiral Jetty' (1997) (Rendell, 2006: 24).
[109] Tim Edensor makes further comparisons between Smithson and Long, in which the former chooses "abandoned suburban sites of industry", whilst the latter "combines the material, faunal and floral, sensual, action-oriented and embodied dimensions of walking without privileging any one of them" (2008: 139). Yet as Ron Graziani observes, many of Smithson's works are "now often being displayed in museums without the maps and photos that made use of his Non-Sites" (2000: 436 [49]), which invariably reduces their specificity to a particular site.

limited (mapped) revision of the original unbounded state" (Smithson in Kaye, 2000: 93).

> The tendency to go out is a peripheral concern, and peripheral concerns are romantic – going out into the infinite. If you bring that back, it is more of a classical thing – it completes the dialectic. So, I am neither romantic nor classic, but working in the tension of both areas.

<div align="right">(Smithson in Toner and Smithson, 1996: 238)</div>

The 'tension' that Smithson refers to is an important one in pedestrian performance, particularly with works that are autobiographical or as Dee Heddon would term it autotopographical. Autotopography has particular resonance to many of the non-sited works discussed in this chapter because it invariably concerns itself with narrativising the past within a specific site, in which "places, like selves, are made" (Heddon, 2007: 41). It is a practice therefore that by its very nature involves the retelling of a past or distant place through a present and actual site, with place and self "shifting, always becoming" (ibid: 42). Such a retelling, often occurring within a traditional bifurcation of audience and performer space, suggests a pseudo-cyclical structure for this thesis, in which Smithson's non-trip shares similarities with the 'kinesthetic empathy' encountered in the pedestrian performances discussed in the first chapter. In the conclusion to this chapter, this sense of 'return' will be examined further, highlighting where the category of non-sited performance is located in relation to Stephen Hodge's 'Sketch for a continuum of site-specific performance' (2001: n.p.).

THE CASE STUDIES

> - *LINKED* (2003-) – Graeme Miller
> - *Tree* (2003) – Dee Heddon
> - *WALK WITH ME WALK WITH ME, WILL SOMEBODY PLEASE WALK WITH ME* (2006) – Lone Twin

The first of the non-sited pedestrian performances discussed in this chapter is Graeme Miller's *LINKED* (2003-)*,* whose audio recordings direct the walker to a site that no longer exists due to its replacement by a road. Following on from this I will examine Dee Heddon's *Tree* (2003), a performance which challenges the degree of actual walking required within pedestrian performance. In this

analysis I will make comparisons between Heddon's initial performances at the original site itself and her studio performance which took place less than a mile away. Finally, remaining within the studio space, I present an analysis of performance duo Lone Twin's performance lecture, *WALK WITH ME WALK WITH ME, WILL SOMEBODY PLEASE WALK WITH ME* (2006)*,* which adopts the structure of a journey to present stories encountered on other journeys*.* Due to the intricacy required in applying Smithson's model to these performances, I have chosen to include diagrams for each analysis to aid comprehension. I propose that works such as those above illustrate a need for a rethinking of how such pedestrian performances are categorised in conjunction with current ideas of site.

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Figure 4.3 Steve Johnson 'Photo Collage' (Unknown Date) Source: Graeme Miller (2003: Inside Cover)

> Although the work is rigorously sited – the location is the meaning – the site is absent, situated somewhere in the air above, or the ground beneath, the busy grey tarmac of the new road that rumbles noisily in the near distance.

(Lavery, 2005: 149)

THREE NON-TRIPS

A well-documented piece that "resists easy definition", Graeme Miller's *LINKED* still has room for exploration within studies of pedestrian performance (Lavery, 2005: 148). Described as a "journey into the past and present" (Butler and Miller, 2005: 79), a pilgrimage, it encompasses a variety of different roles for the walker to assume, some of which have been discussed already in this thesis (Lavery, 2005: 153). Here again going beyond the "worn-out" (Lavery, 2005: 148) title of 'audience', walkers become pilgrims, percipients[110], tourists, witnesses, advocates, judges, juries, writers, readers, trustees and trespassers[111]. Miller is an example of one of many artists that frequently makes the transition from one type of performance to another[112], here illustrating a desire "to watch the theatre walls crumble and disrupt the fiction that theatre gives you by blurring the boundaries between inside/outside, internal/external, and dream/reality" (2005: 162). Such 'blurring' strikes a chord with Robert

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[110] A term used by Misha Myers to refer to a person who "directs the process as they go along perceiving the encompassing environment from their bodily encounter within it; while doing so they are making place" (2010: 67).

[111] For the sake of clarity, in this analysis I will employ Miller's, "listener-walker" (2005: 165) as the preferred term.

[112] Evidenced for example by his play, *The Desire Paths* (1994) and his site-based performance, *Bassline* (2008).

Smithson's dialectic, driven by a desire to question the "neutral white rooms" of the gallery space (in Cummings, 1996: 296).

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Figure 4.4 Linked M11 'Pick-Up Points' (2010) Source: Linked M11 (2010: n.p.)

On first glance, *LINKED* appears to contradict the rest of the case studies in this chapter, as it must be physically walked to be experienced. However it would be inaccurate to regard it as a site-specific piece. My reasoning for placing this case study in this chapter can be effectively summed up by Carl Lavery's quote which prefixes this analysis, which originates from his article, 'The Pepys of London E11: Graeme Miller and the Politics of LINKED'*. LINKED* takes us to the fringes of memory, emphasising the temporal in Smithson's dialectic between non-site and site, allowing us to "bear witness to an act of real destruction": the site (Lavery, 2005: 153). This analysis will illustrate how walking with the assistance of audio can establish a non-trip between non-site and site, further illustrating a distinction between them. My secondary research is primarily drawn from three different readings of this piece: Toby Butler, Misha Myers and Carl Lavery. All three individuals had a different experience of the same piece: Butler worked with Miller on its creation, Myers completed the route in different stages and Lavery walked the length in one journey. There are inevitable similarities and differences between their individual readings of the piece; however, what I am particularly interested in is how these typify the work as a non-sited pedestrian performance or 'non-trip'.

THE AUDIO WALK

This is our first pedestrian performance of an audio walk, a type of journey which according to Toby Butler, an academic of oral history, has had a recent surge in popularity.

> [T]he popularity of MP3 players and a crash in the price of the equipment and software necessary to record and edit professional quality sound and voice has opened up new realms of opportunity for people to narrate, layer and intervene in the experience of moving through places.

(2007: 360)

No longer just "reserved for the museum or art gallery", the audio guide has become a popular component in pedestrian performance (Butler, 2007: 360). It offers the opportunity to explore an endless variety of terrains, providing the walker has a good set of headphones. However, difficulties may be incurred in being able to synchronise what is heard with what is seen. In museums and art galleries, a numbered system is often utilised like the key of a map, for the listener-walker to plot their course and listen to the appropriate information at the right time. However, in performance there is a difficulty in maintaining this level of synchronisation. Some works avoid this through deliberately ambiguous instructions, such as the 'subtlemobs' of Duncan Speakman. Others are more instructional, relying on a synchronicity of place. Janet Cardiff's *Words Drawn in Water* (2005) for example, utilised binaural sound to aurally create the sense of 'blurring' Miller refers to[113]. Nevertheless *LINKED* is somewhat evasively both removed yet very much specific to its 'site', located in London along a three mile route which features "20 transmitters mounted on lampposts" dotted along it (Butler and Miller, 2005: 79). Each of these transmitters sends out a constant recording that can be picked up by a headset, borrowed from a selection of libraries and museums in the vicinity.

With no "neat separation between actors and spectators", any sense of a 'performance' is only instigated when the walker puts on their headphones and walks in range[114] of one of the transmitters (Lavery, 2005: 149). There is a map

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[113] In her *Ghost Machine* (2005)*,* the listener-walker was given a video camera in addition to head phones, to visually as well as aurally synchronise the past with the present.
[114] About fifty metres (Butler and Miller, 2005: 79).

of the prescribed route (Figure 4.4), however, Miller has been careful not to list the specific locations of the transmitters. The focus is not the transmitters themselves but the surrounding environment, echoing the 'point of departure' within Smithson's non-sites. These are not small cairn-like markers on a trail, but actually occupy a larger area due to the audio they project. Miller talks of how he was initially torn between a desire to get people lost and the consumer's desire to have continuous sound throughout, without any interference or problems (in Butler and Miller, 2005: 79-81). His map therefore acts as a compromise, and there are echoes here of Smithson's Non-Site as "a map that will take you somewhere, but when you get there you won't really know where you are" (Smithson in Bear and Sharp, 1996: 249). Miller likens *LINKED* to a treasure trail (2005: 165) or an "Easter egg hunt" that is happened upon, in which the walker both learns and discovers. The decision-making process therefore belongs to that of the lone walker who sculpts their own pedestrian performance (in Butler and Miller, 2005: 79).

AMNESIA OF THE PRESENT

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Figure 4.5 Yoshimi Kihara 'Filebrook Road 1994' (1994) Source: Graeme Miller (2003: 19)

The genesis of this project began with the M11 Link road protest which hit East London in the 1990s. Miller's house was one of many that was demolished (Figure 4.5) for the sake of the new motorway. As mentioned above, the quite

horrific aspect of this particular case study is that here we have the *removal* of a site, what Miller himself referred to as "sterilization", in which there is very little trace, if any, of what existed beforehand (Butler and Miller, 2005: 86). For Miller, it was not just the removal of the site that was shocking but the subsequent removal of its narrative from an "ecology of human memory" (ibid: 87). *LINKED* therefore serves as a means through which to readdress this fact, by attempting to fill the "amnesia of the present" (Lavery, 2005: 149) by creating an "aural mnemonic" (Field, 2010: n.p.) to "prove that something has actually happened" (Miller, 2005: 163). A team of five individuals, including Butler, conducted interviews with some of the previous occupants of the area, to create a series of recordings that Alan Read refers to as a "gift" from those who "are willing to accompany us forward into the storm of history" (in Miller, 2003: 5). These recordings, although "specific to the locality" (Miller, 2005: 164), are in no particular order, and the individuals interviewed[115], were encouraged to speak in the present tense "like foreign correspondents from The Past" (Miller, 2003: 2). Such a simple shift in tense helps to sustain the illusion that the site is still present.

My decision to label *LINKED* as a non-sited pedestrian performance is further supported by Cathy Ross of the Museum of London in her foreword to the piece's handbook.

> We like the past to be physical things, either whole or in bits, and even when we do collect the intangible, as with oral history, we prefer it anchored down to fixed points in history. What museums are less good at is the more subtle layering of past and present that the best art achieves.

(in Miller, 2003: 3)

Ross makes two key observations here: firstly the comfort found in establishing a fixed point in history and secondly a desire to keep the past and the present clearly separate. If we were to equate this notion with walking, such 'points' would be spatially realised as being able to acknowledge a difference between where we began and where we are, in order to sense that we have travelled. Ross goes on to state that the "Museum already has its physical things from the

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[115] "The work was mostly done by foot and word of mouth. Knocking on doors and talking to people" (Miller, 2005: 163).

M11 Link Road protest" (ibid: 3). These are more in keeping perhaps with the non-sites of Smithson, as they are annotated fragments now occupying a different site to their site of origin. However, *LINKED* as a pedestrian performance offers a means by which to illustrate the 'subtle layering' that Ross refers to by drawing on listening and walking. The recordings themselves are collectively the non-sites, offering a map to a destination that inevitably cannot be reached; presenting a reminder of a 'fixed point in history' that here becomes atemporal. There is an inversely proportional relationship here presented between temporal and physical location in which Smithson's dialectic between the non-site of the past and the present day site is illustrated. The closer you get to the transmitter, the clearer the non-sited recording and consequently the imaginative distance between you and the present site increases. Such a dialectic in this instance illustrates a tension, in which either side resists the other, either through the inability for the site to physically return or by the sometime slip ups in the recordings, in which interviewees slip into "the comfort zone of the past tense" (Butler and Miller, 2005: 83). Such a tension can prove to be frustrating for those experiencing the piece. Ross in her foreword talks of the importance of taking the listener-walker "to the actual spot where it all happened" (in Miller, 2003: 3), but what if that 'spot' is 'suspended' (Read in Miller, 2003: 7)?

> *Linked* offers no visual clues or reference points to what you are hearing. […] There just seemed to be no point of reference to hang the descriptions onto – just acres of Tarmac. The houses have to be entirely constructed in the imagination and it isn't easy.
>
> (Butler and Miller, 2005: 83)

Myers echoes this, referring to the "complicated way" in which she is "implicated in this work to witness something, to respond and be responsible, to help resurrect these houses" (2010: 62). Whilst Butler feels too removed from the original site, perhaps craving something 'anchored down to a fixed point', Myers seemed to be overwhelmed by being in a "contradictory position", as both a 'trespasser' and 'trustee' (2010: 62) caught in a "tension" between "two presents" (Read in Miller, 2003: 5; Myers, 2010: 63). Miller has left a trail here that is quite fragmented, with disparately located transmitters, anachronistic dialogue that initially seems unfathomable, all moving towards a location that no

longer exists (Butler and Miller, 2005: 82). The action of walking, one could argue, acts as a means with which to numb such tensions and "come back down to earth", synchronising the oscillation between perception of site and non-site with a 'non-trip' of three miles per hour (Read in Miller, 2003: 5). Miller has arranged it so that the listener-walker can physically "join the dots" as they walk, but the mental connections made between past and present, event and location appear just as endless (Miller, 2005: 164).

> Walking through the acres of cars in the supermarket car park, where I have learnt from the transmitter there were once cows grazing, I can now ponder the link between driving to a shop instead of walking, and the soon-to-open mirrored room of treadmills next door. This, I now realise, is a linked moment; I have been linked.

(Butler and Miller, 2005: 82)

As mentioned previously, *LINKED* bypasses the need for synchronicity between what is seen and heard, which is obviously assisted by the fact that the site is no longer present. Instead, Miller creates an environment that increases the chances of these 'linked moments' (Figure 4.6), or what Wrights & Sites would no doubt term 'wormholes'. For Butler, Lavery and Myers, the action of walking is intrinsic to the "sensation of being connected to place" (Butler, 2007: 369), through a "concrete participation" (Lavery, 2005: 152) that draws upon the "tactile, sonic and visual senses" (Myers, 2010: 61). Such a focussed 'participation' assists in creating a very sensoramic experience for the walker, encouraging them to connect what they are hearing with what they are seeing to try and bridge these gaps.
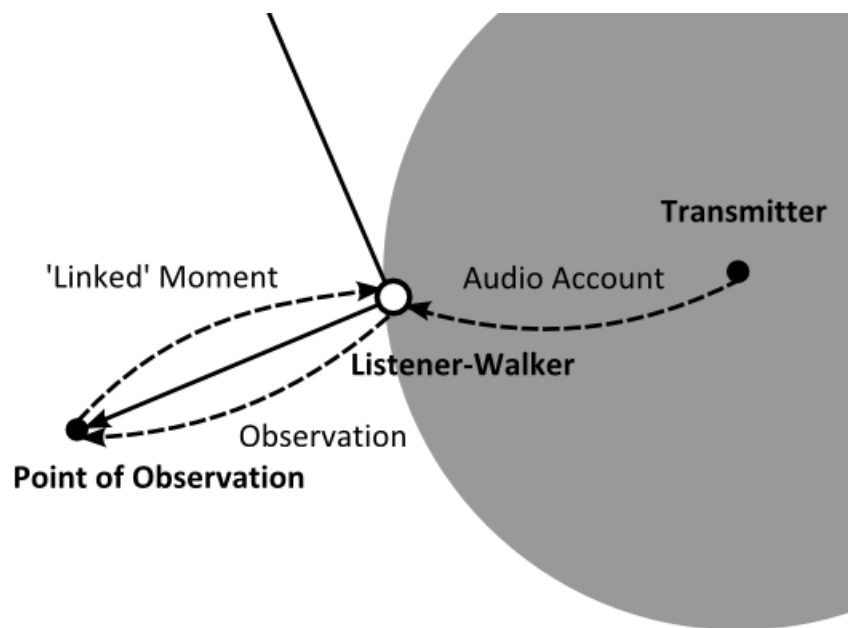
Figure 4.6 'Linked Moment' (Not to Scale)

AMBULANT WRITING

We therefore once again happen upon the occurrence of 'gaps' in a pedestrian performance, illustrated in "the void of the motorway" and this fluctuating distance between the past and present (Miller, 2005: 164). We also have a further gap between the transmitters themselves, which Butler refers to as "space[s] for thought" (Butler and Miller, 2005: 82). Here in the in-between stage of walking from the range of one transmitter into another, the listener-walk momentarily tunes out of the recorded material, offering the possibility of being able to tune into their surroundings, or the site as it exists now: the M11 Link Road. They can choose to continue along the route towards the next transmitter or they can bypass it, delaying or avoiding their journey towards this non-site. It is important to note once again, that the closer the proximity to the transmitter the clearer the signal, further illustrating how the walker can themselves gauge the degree of emphasis placed on either the site or the non-site. They, in a sense, make their own compositions, composing and inscribing with what Myers refers to as "*ambulant writing*", whilst "moving through different voices and experiences" (2010: 59 [original emphasis]). The listener-walker has the opportunity to write themselves into the landscape (Miller, 2003: 2), and the feelings of 'trespassing' Myers speaks of occur through the sensation of 'writing' over the stories of others with our "own story" (Miller, 2005: 162). Walking here

becomes a simultaneous action of writing and reading, restoring a memory to a site, but also committing one. This common notion of perceiving walking as writing prompted Lavery to make comparisons between *LINKED* and Michel de Certeau's writings on walking in *The Practice of Everyday Life.*

> For de Certeau the city, like signification in general, is neither fixed nor stable: it is brought into being because it is practised, because people walk through it. To walk the city is to rewrite it, to appropriate it for yourself. Thus, no proper, official version of the city exists. We all own it.

(Lavery, 2005: 152-153)

There are echoes here of Miller, and his opinion that we "own space because we can tell stories about it" (2005: 161), further suggesting that walking is a way of 'telling' or "spatial acting-out" as de Certeau views it (in Lavery, 2005: 152). However, there is something a little more altruistic happening in *LINKED,* as the listener-walker does not just 'appropriate' the city for themselves but 're-appropriates' it for others as well: the individuals heard on the headset. The walker essentially 'jogs' the memory of the landscape by reminding it of what it has forgotten by filling in the gaps, becoming a "tale re-told" through different writing/walking 'styles' (Miller, 2003: 2). Walking here allows for the creation of, and engagement with, a performance. Here is where we arrive at our second gap: between the walker and those recorded.

ARITHMETIC OF BELIEF

As mentioned above, Myers, in her fractured experience of *LINKED,* views the relationship between the audio recording and the walker-listener as a form of 'conversive wayfinding', a shared event that bypasses temporal and spatial certainties. For Myers, the "sensation of a conversation" (2010:60) creates a "temporary community" (ibid: 61), stemming from the "expansive sense of language" mentioned above (ibid: 59). A "synchronisation" is established between the present walker and the past voice, which for Myers allows for "empathetic witnessing" which both "head *with* one another and *with* place" (2010: 60). Both the past site and voice are not physically embodied but acoustically present (ibid: 63), and the action of walking and its ability to create a sensation of lacking a place (de Certeau, 1984: 103), may make the listener more receptive and thus 'empathetic' to the *past* place. Myers speaks of how

she picked "people off one at a time", isolating them from the sea of voices, trying it would seem to physically embody them for a moment whilst in motion (2010: 63). Here, as mentioned above, the gap between the recorded past and the walked present is reduced through a change in tense, in which memories strive to become actualities.

Miller's own inspiration for the piece was in part drawn from an incident in Bratislava where a community daily traced out the original outline of their recently demolished synagogue in chalk (Butler and Miller, 2005: 86-87). This act of reiteration becomes prevalent in *LINKED* through the action of walking and what Miller refers to as a merging of experience with stories heard on the headset (2005: 162).

> The fence is coming down, corrugated fence that lined the route, cordoning off the house marked for demolitions, that's being taken down with a sledgehammer. The sheets of corrugated iron are being taken into the house, piggybacked all the way up the house, passed on hand to hand, through the loft into the rafters and then nailed on […]

>   Interview with original occupant of the site (in Miller, 2003: 9)

This shift in tense for Miller seemed to be something akin to therapy, with the interviewers taking on the role of a "psychiatrist" (Butler and Miller, 2005: 83). For Butler, when listening, such a shift made the original inhabitants "present in an almost ghostlike way" through this meeting of 'two presents' (Butler and Miller, 2005: 83). Additionally, Lavery comments how *LINKED* "haunts the road" (2005: 149), with Miller himself referring to the old houses as "the haunts of the disturbed" (in Lavery, 2005: 150). The application of Cliff McLucas' model of the ghost, the host and the witness is complicated by the fact that in *LINKED* the 'ghost' was previously the 'host'. Furthermore the piece tries to correct this through the "arithmetic of belief", in the meeting of the two different types of 'witness' (Read in Miller, 2003: 6). It is the oscillation between these different states that is compounded by the action of the walker who both haunts and is haunted. Again we can reiterate Cathy Turner's query: "who haunts whom?" (2004: 376).

This material, which was drawn from a vast amount of recorded interviews[116], has no linearity or route to follow, and "thus can be experienced as discontinuous, starting at any point" from all directions at different times (Myers, 2010: 60). Like the range of the transmitters themselves, the audio has an accessibility that further emphasises the sense of 'merging' that Miller speaks of. There are further gaps found in the "gaping holes in the testimonies" (Miller, 2003: 2), which for Miller have been "almost deliberately sabotaged" with their meaning "pulled out completely" (Butler and Miller, 2005: 82). They are incomplete, alternative histories (Lavery, 2005: 149), akin to Robert Smithson's decontextualised non-sites, providing an entrance of sorts for the listener-walker. Added to this is Miller's use of music, which he scenographically refers to as the "lighting design" (2005: 164), which "creates a kind of architecture of space […] that filters out the background", making it easier for the walker to 'tune in' (Butler and Miller, 2005: 83). In a similar vein to the gaps between transmitters, Miller also provides gaps or "musical spaces […] between fragments of stories to allow the listener time to participate with their own thoughts" (Butler and Miller, 2005: 83). Therefore such 'spaces' allow the walker to remain tuned into the "architecture of space" (ibid: 83) whilst being given the opportunity to establish a sense of "*genius loci* or 'sense of place'" in relation to the site of the past (Coverley, 2006: 16 [original emphasis]).

Misha Myers also observes the musicality of *LINKED*, comparing it to something staccato, with "lots of stops and starts" along the way (2010: 65). Lavery observes the connections made to Henri Lefebvre's "music of the city" (2005: 148) in which these rhythms "are a scene that listens to itself, an image in the present of a discontinuous sum" (Lefebvre, 2004: 36). *LINKED* strikes a chord with this, with the walker acting as a conduit for the site to 'listen to itself' through the echoes of those who spoke there. Designed by Miller to "make reality wobble a bit" (2005: 164), these rhythms are synchronised with that of the walker to encourage "a slower, more contemplative walk", dissolving a sense of place (Myers, 2010: 66). There is a shared rhythm of walking with the music, which for Miller "suspends time and place" (2005: 164). This "haunting mixture" for Lavery (2005: 149) helped make London go "soft" (ibid: 154) and

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[116] An "edited 120 minutes of 120 hours of recorded testimonies" (Myers, 2010: 60).

bordered on "hypnotism" for Butler through a "slow listening down" (Butler and Miller, 2005: 83). The "sense of suspension" (ibid: 83) creates an "unreal city" of the present one, to match that of the past, in which site and non-site appear interchangeable (Lavery, 2005: 154). The city becomes a "dream space" in which the fringes of a lost site are blurred into the gap of a Link road (ibid: 154).

NON-PLACE AND NON-SITE

It is no coincidence that the M11 Link Road, a purveyor of speed and compartmentalisation, is pitted against a 'shared' walk, and both stand alongside each other moving at different tempos. Miller believes the motorway to be "too fast" to hold a narrative (2005: 162), creating "a process of collective forgetting" (Lavery, 2005: 150). This again illustrates the theme of absence that shapes this piece: narratives have not been replaced here but removed, leaving behind a vacuum of memory. There is "no sense of time" (Butler and Miller, 2005: 87) on the motorway, and for Butler, modernity has "transformed the soundscape of everyday life" (2007: 361). Butler and Lavery in their respective writings on *LINKED* make comparisons to Marc Augé's theory of non-place and "ethnology of super-modernity" (Lavery, 2005: 150) as discussed in the first chapter, in which certain spaces are rendered inert by the constant transient passage of beings through them (such as airports and motorways). Nicolas Whybrow's equating of non-places to "white noise" is highly resonant for *LINKED,* in which a 'blanding out' of place "can be said to promote an experience that is *forgettable,* in which no significant trace is left either in or by you although, paradoxically, it is a location to which you may return repeatedly" (2005: 31 [original emphasis]).

For Miller, when humans "cease to walk, the real spaces become less plausible", meaning that the present site of the *LINKED* road is just as removed to the driver as the past site is to the walker (in Lavery, 2005: 150). Such an "addiction to speed" (ibid: 150) leads to a "lonely isolation" (ibid: 152), which strikes a chord with Guy Debord's critique of separation discussed in the previous chapter. Here such isolation acts as a reminder for the lone walker in *LINKED,* who has the opportunity to "share the burden of the past" (Miller, 2005: 163) with others at their own pace, and "reclaim place from the desert of non-

place" (Lavery, 2005: 151). Therefore, within this 'double path' between site and non-site, the listener-walker also explores the tension between place and non-place. Miller in *LINKED* wishes to artistically re-establish this shift by "humanizing space", and his two-pronged approach of using audio from old occupants that is walked through, attempts to reveal how much more grounded a street is in comparison to that of a motorway (Lavery, 2005: 151).

A FILLING OF FOOTPRINTS

LINKED is a non-trip that traverses Smithson's site-non-site dialectic, in which the 'footprints' of each house lost are temporarily filled by the feet of the walker, allowing for the 'walking in' of an old site and the 'walking out' of a present one (Miller, 2003: 2). However, *LINKED* is not concerned with the actual physical resurrection of these buildings, but the narratives and memories that frequented them, resurrecting a "community who in a sense were only brought into being by their premature disappearance at the very moment they found themselves" (Read in Miller, 2003: 5). It features not just one route, but a host of possible routes and pedestrian performances littered between a constellation of audio markers that both guide and lose the walker simultaneously. Notions of a grounded site and its specificity are difficult to relate to in a work in which the site no longer exists, suggesting that the term *non-sited* is perhaps more appropriate.

The editorial tweak in the voices of the original inhabitants from past to present tense aurally encourages the walker to imagine these audio non-sites as a physical site and for a moment perceive memories as actualities. However, these memories do not belong to the walker, and therefore have to be earned through a "pilgrimage", but one of a different kind to that of a visit to Bayreuth or *KA MOUNTAIN* (Miller, 2005: 162). It is an "investment" (Lavery, 2005: 153 and Miller, 2005: 162) in which the walker pays with a "different economy" made prevalent by modernity: that of time (Lavery, 2005: 154)[117]. In *LINKED* time is *spent,* and in exchange the listener is given narratives to 'write out' with their walking, including their own. But this '*ambulant writing*' is immaterial and there is no way of proving that you have walked it apart from by telling others. Butler,

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[117] About "eight hours" (Miller, 2005: 162).

Lavery, Myers and many others have all walked *LINKED* and have tried to capture their *ambulant* writing through their *academic* writing, each presenting another non-trip to a site that cannot be reached. The transmitters are said to have a lifespan of about a hundred years and the longer that *LINKED* remains, the further the non-trip for the walker (Butler and Miller, 2005: 81). The physical route will stay at about four miles[118], but the mental journey that is forged by the links between the heard past and observed present will inevitably lengthen.

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[118] Although some of the transmitters fail intermittently, increasing the 'gaps' between them.

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reasons.

Figure 4.7 Peter Hulton '*Tree*' (2003) Source: Dee Heddon, Dorinda Hulton and Arianna Economou (2003: n.p.)

Exeter, Glasgow, India, California, Oklahoma, Sutherland. All in one square foot, all underneath my feet.

(Heddon, 2007: 48)

AUTOTOPOGRAPHY

My second case study of this chapter acts as a means to examine the process of working on and off-site and how such a transition between places prompted the final performance to become non-sited. In the previous chapter I examined Mike Pearson's *Bubbling Tom,* which concerned the performer restricting his performance space to a square mile of the landscape of his childhood, acting as an autobiographical account of a past landscape remembered through a walk. Here however Dee Heddon was restricted to the selecting of a square *foot,* from which she had to devise a performance, although her pedestrian performance I argue was greater in scale than Pearson's. In this analysis I will examine Heddon's process, through the varying incarnations of *Tree* in both her on-site performances and off-site performances, to illustrate how walking helped facilitate a much more extensive relationship between sites than that found in Robert Smithson's dialectic. In addition to this I will also illustrate how Heddon's

performance not only fuels the unresolved debate as to the nature of 'site' in site-specific works, but also challenges the defining properties of 'pedestrian' in pedestrian performance. Heddon's writing of this performance is a mixture of personal journals written throughout the process whilst in Exeter, where the performance took place, and later more retrospective glances from her new residence in Glasgow. Such a passage of time has not only enhanced the non-sited nature of the work but has also allowed Heddon to highlight further the significance of walking within the performance. Therefore, it is important to note, that this particular analysis, like *Bubbling Tom,* is largely based upon the experience of the performer, due to its emphasis on the devising process and the autobiographical thread running through it.

The origins of the project lay in "a creative partnership between the University of Exeter, echo-arts (Cyprus), and Theatre Alibi" (Heddon, 2007: 40). Dorinda Hulton was the managing director of the project, having become interested in developing models that influenced creative practices (Heddon, 2007: 40). The objective was to "explore the possibility of site for generating personal material" with the additional view to examine "how the performer might retain this sense of site even when the performance was moved to a different site" (Heddon, 2009b: 158). Heddon was one of three actors who, whilst working with four creative artists (including Hulton), were to devise a performance entirely from a square foot of space. Heddon spent nearly three days with each artist, culminating in three different on-site performances shared with the entire team and one final off-site performance in a studio with an audience (Heddon, 2007: 42). This transference from on-site performance to off-site performance has clear resonances with the dialectical relationship between the gallery and the site as illustrated by Smithson's works, yet *Tree,* as I will illustrate, complicates such an idea.

Heddon was approached because of her research interests in autobiography and performance, as observed already in this thesis with her re-performing/re-walking of Pearson's *Bubbling Tom*. Here in a similar vein to that performance, Heddon would be utilising 'autotopography' as a means to examine the influence of place on the writing of the self. Heddon however makes sure to differentiate her own use of the term from others such as art critic Jennifer

González, who "uses it to refer to personal objects – such as photos, tourist memorabilia, etc. – arranged by a subject as physical signs that spatially represent that subject's identity, I take the *topos* literally" 2007: 41 [original emphasis]). Despite Heddon's assertion that she adopts a different interpretation of this term, I believe that with regards to this particular case study, she embodied – at least initially – some of González's principles. Her later studio performance in particular utilised objects from the site itself, in a sense 'spatially representing' it as a secondary layer to her primary means of telling.

A COLLABORATIVE PROCESS

Before work began, Heddon received a series of tasks from the artists which eventually became a part of the performance itself (Heddon, 2007: 43). These tasks related to the skillset of each artist and allowed Heddon to devise material in advance of her sessions with them. The first of these originated from Hulton: "Choose a square foot that has some personal significance to you" (in Heddon, 2007: 43). Heddon's chosen square foot is located at the base of a tree in the gardens of a University of Exeter student accommodation that she was a warden of – a place where she could get some peace (Heddon, 2007: 44-46). Her presence within the work, though, was that of a "catalyst" (2007: 43), and *Tree* was very much a "collaborative process", with her square foot acting as a nexus of interconnected and layered routes (ibid: 42). These 'routes' were as much literal as metaphorical, with her square foot 'on-site' finding resonances 'off-site' as well, in a manner similar to the 'linked' moments encountered by participants of Graeme Miller's *LINKED.* Here Smithson's 'double path' has significance, with Heddon's square foot, and indeed Heddon herself, directing the audience's attention beyond the site and simultaneously back to it. What prompted Heddon to look beyond the site in question, at least initially, was that at the time she did not "feel any deep significance for any place in Exeter," viewing the project as "an escape from the everyday world" (2009b: 163).

The tree adjacent to this area became the focus for Heddon, her research establishing it as a Redwood, "alternatively known as Big Tree […], as Wellingtonia […], and as Sequoiadendron (after the Indian Cherokee,

Sequoyah)" (Heddon, 2007: 46). A mental journey was established between these two sites, leading to the incorporation of "the murderous walk" (Heddon, 2009b: 169) of the 'Trail of Tears', undertaken by Native American Indians in 1838 who were evicted from their land (Heddon, 2007: 48). This walk is the pedestrian performance of *Tree,* but one that does not take place along the actual walk itself, but in a different site on a smaller scale, in a wood in Exeter.

> […] working with each artist enabled me to reconceive this small square of land as being layered and having depth; as existing simultaneously in the present and the past (and also conjuring a future); as being literally here, but also someplace else – in fact, many other places – as being personal but also connected to others, continuously shifting.

(Heddon, 2007: 46)

Akin to the mobility of Smithson's site, Heddon here suggests that the prolonged period of time spent with the site caused it to become displaced, in a similar manner to the merging of listener-walker with the recorded material of *LINKED.* Heddon also established more personal connections to the site born from this particular tree, concerning her father's occupation as a forester in Scotland (Heddon, 2007: 46). She ascertained further threads between Scotland and native America, through the alphabet devised by Sequoyah, inspired by his observing of white settlers reading of books – what he referred to as 'talking leaves' (Heddon, 2003: n.p.). Heddon recounted how she had heard of the Gaelic alphabet being taught through the different names of trees, again establishing another link from her square foot (2009a: 149). This combination of an autobiographical and historical gaze meant that throughout *Tree,* Heddon had one "foot in the 'local'" and the other "in the 'global'" (Heddon, 2009b: 166). A non-trip therefore occurred across *several* sites elsewhere, what Heddon describes as a "'weave' of interconnected routes" (Heddon, 2007: 47), which could be plotted as "tree-father-Sequoia-Sequoiah-Cherokee-trail of tears-Glasgow-Exeter-California-India-Strahnaven-alphabet-Gaelic-childhood" (Heddon, 2009b: 167). Over the course of these three initial on-site performances[119] the material would undergo significant changes, with walking playing a crucial role in ascertaining the appropriate balance between the literal and metaphorical journey Heddon took her audience on.

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[119] Which Heddon later referred to as "routes" (2007: 47).

ROUTE ONE: HELEN CHADWICK (COMPOSER) AND HORST WEIERSTALL (INSTALLATION ARTIST)

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Figure 4.8 Peter Hulton '*Tree*' (2003) Source: Dee Heddon, Helen Chadwick and Horst Weierstall (2003: n.p.)

Heddon's first on-site performance occurred with the assistance of composer Helen Chadwick and installation artist Horst Weierstall. Their initial instructions to Heddon concerned ascertaining the scenography of the site itself, through the recording of ambient and related sounds, a drawing of the site from memory and the collecting of organic material related to it (Heddon, 2007: 44). In discussions with Heddon after their first day working together, Weierstall referred to their negotiations with the site as a "walking through it, seeing the paths", establishing from the beginning a sense of a mental journey that exceeded the literal length of twelve inches by twelve inches (in Heddon, 2003: n.p.).

In their eventual performance, the audience began by following a paper trail of triangles towards the site, each with a word inscribed upon them. Each word was one written by Heddon, inspired by the different sites her square foot inhabited, acting as a homage to the 85 letters in Sequoiah's devised alphabet – 'talking leaves'. Heddon referred to this trail as her "codex on paper", in which

audiences were asked to choose two leaves each from this trail to eventually be added to a similar half-circle of 'leaves' which surrounded the performance space itself (2003: n.p.). Such an action illustrates the temporary nature of the walk, but also how its eventual structure was not one solely orchestrated by Heddon but one shared amongst others.

This half-circle of leaves unfolded throughout the performance, beginning as a bundle threaded along a piece of string attached to the tree (Figure 4.8). Heddon, walking from the tree, extended some string that had been tied to it and passed it to Weierstall who held it taut. Walking back and forth, Heddon slowly plucked each word from the bundle and moved it along the string towards Weierstall. Each word was therefore reiterated spatially, temporarily abstracted from its dense layering. Once completed, Weierstall then walked to one side of the half-circle with the end of the string, taking the 'talking leaves' with him. He and Heddon then retraced their steps, unthreading a word at each stone, placing it underneath. Words such as 'trees', 'chainsaw', 'memory', 'talking leaves' and 'time past' were placed next to one another in a chance order, with walking solidifying their connection as a stream of consciousness.

The string therefore represented the thread that weaved all of these ideas and images together into a route for Heddon and her audience to follow – a "simple and complex performance structure" (Heddon, 2003: n.p.). The 'journey' it plotted illustrated the non-trip as being one forged by lexical and aesthetic links that ranged from the specific (sequoia) to the generic (tree). The latter in particular one could argue allowed the audience to establish their own connections to the project more readily. As I will discuss later, this mixture of the generic and specific is one of the factors that makes *Tree* difficult to categorise within the current lexicon of site-based performance.

Working with composer Helen Chadwick, Heddon explored the almost paradoxical state of "being rooted, whilst still moving/growing" (Heddon, 2003: n.p.). This was experimented with primarily through voice, in which Heddon was asked to sing her name "with all of its variations", prompting a sense of "calling myself to be there", in which she felt "split from myself" (2003: n.p.). There are again resonances here with *LINKED* in which the aural of the here and

elsewhere are layered over one another, in which Heddon, whilst *literally* remaining in one place, could *imaginatively* exist in multiple places.

This was further illustrated in the performance's ending in which the audience were invited to sit under the tree itself. Here they listened to a song sung and devised by both Heddon and Chadwick: "You can find or make a route, my story in your story. Your life is not yours alone. […] You can be here and there" (Heddon, 2009a: 151). Lines such as those above illustrate the emphasis placed on collaboration in the creation of *Tree,* and the inability to accurately pin down any sense of a fixed location, in which the non-sited performer 'can be here and there'.

What this first performance illustrated was the coexistence of abstracted objects and words brought into alignment through the assistance of the walking of the performers and their audience. Heddon's square foot provided a rich source of ideas and images, and here the audience were able to observe and take part in the interconnecting of these by forging textual links, recognised spatially. In the performance, Heddon explained that despite being named after him, Sequoiah would never have seen this particular type of tree due to its geographical location. The only connection they shared was lexical, again illustrating the differences in scale between the metaphorical and literal.

ROUTE TWO: ARIANNA ECONOMOU (CHOREOGRAPHER)

Heddon's second performance of *Tree* occurred in collaboration with choreographer Arianna Economou, whose instructions concerned the body's connection with the site. Whilst in the previous performance, emphasis was placed on sound and the overall aesthetics of the site, here Heddon worked on her "pedestrian" movement (Heddon, 2007: 43). This 'route' in particular raises some interesting questions as to the nature of walking in pedestrian performance.

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Figure 4.9 Peter Hulton 'Tree' (2003) Source: Dee Heddon and Arianna Economou (2003: n.p.)

What if, rather than walking through place, one stops in place? If walking is seen as an implicit protest against the speed by which we (are forced to) live our contemporary lives, an activity in opposition to 'fast transport', then choosing to resist movement altogether might be even more radical.

(Heddon, 2009b: 168)

Heddon's observation of course chimes with other performative events that have become increasingly popular, such as in types of 'flashmobs' in which crowds of people may stand still in a public area for a set duration of time. However, what I feel is of particular interest within the context of *Tree* is that rather than resisting the 'fast transport' of everyday life through a *performative* event, Heddon here is also challenging the motivations for using literal walking in performances themselves, pedestrian or otherwise. Standing still for Heddon, grants the walker the privilege of a heightened awareness of their surroundings, "literally taking a 360 degree perspective" (2009b: 168). In the previous chapter in particular, the temporary occupation of place was an advantage for many of the performers, either by allowing them to visit multiple sites, or simply to sidestep potential legal disputes of loitering and trespassing. In contrast, Heddon describes how, "Standing still, I travel from Exeter to Glasgow to India

to California to Georgia and Oklahoma, to Strathnaven, and 'home' again; from 2003 to 1998 to 1821 to 1838 to 1814" (Heddon, 2009b: 168). Although physically grounded in Exeter she felt able to mentally travel beyond it, her inability to feel at 'home' in Exeter deferring her attention elsewhere, with the vast scale of her gaze compensating for the small area of a square foot.

This initial work for this second performance took place off-site in the studio, in which Economou assisted in naturalising Heddon's movements, before returning to the site. Here Heddon selected ingredients from the previous performance and was instructed by Economou to improvise a structure for this second incarnation. The text itself and the actions ascribed to it became edited and formed a new order, entirely dependent on Heddon's ability to sense "the actions/patterns" of the site itself as she walked by "tuning into time/place/space" (Heddon, 2003: n.p.). Heddon became a 'percipient' in the space, who directs "the process as they go along perceiving the encompassing environment from their bodily encounter within it; while doing so they are making place" (Myers, 2010: 67). The space within the half-circle of stones became for Heddon now a 'Home' space (2003: n.p.).

In the ensuing performance, Heddon's walking filled the space within the ring of stones (Figure 4.9). The shape of her walking initially was that of a figure of eight which, in a similar vein to *Footfalls* referred to in the first chapter, suggests an endless cyclical journey, one that Heddon herself did not initiate but one that she has joined. After her initial walking, she stopped in the centre of the space and began to rock back and forth on her feet as if swaying, "listening to the inner and outer prompts, shuttling between self and other, here and there" (Heddon, 2009b: 171). From here she resumed her walking, leaving the half-circle of stones and turned back to look at the space as an 'outsider' before returning to it once more.

At one point, she 'walked out' the string, holding it above, her statement: "1998. Glasgow to Exeter" suggesting this is the metaphorical journey she is making (Heddon and Economou, 2003: n.p.). There was a sense that although walking literally in Exeter, she imagined herself in Glasgow. The mixture of her densely shaped walking route punctuated by moments of standing still and swaying

suggest that the literal and the imagined are being pulled apart from one another. During the performance, she queried: "How long does it take for a place to feel like home? I'm looking for that place" (Heddon and Economou, 2003: n.p.). Her search was later echoed through a different visual image at the end of the performance, in which two of the triangular 'talking leaves' were placed next to one another in tessellation to form a square. Standing on this with one foot on each word Heddon illustrated a sense of being in two frames of mind, or indeed two places at once within her square foot. However, the neatness of the shape created suggests an amicable coexistence of these two places, as indicated by Heddon's closing line, "Here", suggesting that she has found an answer to her question (Heddon and Economou, 2003: n.p.). Therefore, the emphasis in this particular performance was on movement and stillness, with Heddon becoming more conscious of her different ways of walking, and their ability to imaginatively bring geographically and temporally distant sites together.

ROUTE THREE: DORINDA HULTON (DIRECTOR)

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Figure 4.10 Peter Hulton '*Tree*' Source: Dee Heddon and Dorinda Hulton (2003: n.p.)

Director Dorinda Hulton's influence on *Tree* was in its overall dramaturgy and teasing out of stories from the square foot (Heddon, 2007: 43). Like Economou, Hulton, wanting "to get a distance", began working with Heddon on the text off-site in the studio (Heddon, 2003: n.p.). One of the exercises Heddon completed involved her reciting her text whilst sitting on the floor. For certain lines Hulton would ask her to "walk the trail, and then to sit again" (ibid: n.p.). In a similar manner to the walking and standing still in the previous performance, here Heddon and Hulton decided when walking would take place within the site and elsewhere.

> There are certain choices that are made in relation to matching the material of the text, e.g. circles and routes – in the staging of it. I take the audience on a journey, and this matches the various journeying in the text.

(Heddon, 2003: n.p.)

Returning to the site, Heddon and Hulton went for a walk together, "the space itself, and [their] movement through it became a dramaturgical device for the sequencing of the text" (Heddon, 2009b: 171). Hulton had visited the site in advance by herself, discovering areas of interest surrounding Heddon's square foot (ibid: 171). These included the small grove just beyond[120] and a small tree in a clearing opposite the 'Big Tree'. Heddon suggests that in this instance it was the site itself that led to the structure of the event, as these places of interest selected by Hulton were made without prior knowledge of the text itself (Heddon, 2003: n.p.).

> It was through walking and doing the journey that the journey of the text also began to take shape, what worked in each place, and what then worked in the next place, cognisant of the route, how it had changed, where I had been already, and where I had now reached. Metaphorical and real layer together.

(Heddon, 2003: n.p.)

Walking, here used as a process of devising, allowed Heddon to fine-tune not only the appropriateness of the text and location but indeed the pacing of the text itself and its rhythm in relation to her movement. The longer Heddon spent

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[120] This "reminded her of a Native American landscape in a way" (Heddon, 2003: n.p.).

working in the site, the larger her performance area grew, in which she took her audience to places where the square foot itself could no longer be observed.

Taking on the structure of a promenade performance or guided tour, Heddon led her audience out of the wood and into the grove behind it (Figure 4.10). Here she recounted her tale of the 'Trail of Tears' and produced a handful of feathers which she placed on the ground, followed by a pine cone from the Big Tree. The significance of the walk to this location was therefore cemented for the audience, the juxtaposition of these two objects directing them to the literal journey from the tree and the metaphorical one along the Trail.

Returning towards Big Tree, Heddon and her audience stopped at two locations, each one pinpointed by a pinecone. In the undergrowth, just inside the wood Heddon recounted the Gaelic alphabet as well as a story from her childhood, which concerned the choosing of a Christmas tree. The walk here then shifted from the Trail of Tears in America to a more recent walk in Scotland, a location closer to the Big Tree in Exeter both temporally, geographically and here in this performance, literally. From here the final stopping place was the small tree opposite 'Big Tree' which Heddon here denoted as 'Safe place', an action which has resonances to the area she termed 'Home' in the previous performance. She shook this tree gently, listening to the sounds of the leaves before imparting a 'talking leaf' to each person in the audience.

This particular performance therefore was not so much concerned with the actual site of the square foot itself but the other sites that it deferred attention to, here represented by locations existing just outside of its territory. With each subsequent performance, Heddon's 'site' "opened up", as well as herself, in which she simultaneously travelled from the personal to the global (Heddon, 2007: 49). This sense of expansion ran in tandem with the increasing length of time Heddon spent within the site itself, leading her to later comment that she felt she was able to carry her square foot with her (2009b: 171). It was this that signalled a justification for the piece's transference to the studio space.

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Figure 4.11 Peter Hulton '*Tree*' (2003) Source: Dee Heddon, Dorinda Hulton and Arianna Economou (2003: n.p.)

Over the three preceding performances, Heddon had illustrated the 'mobility' of her square foot and how the literal restrictions of its size did not impose on its infinite potential reach and breadth (Heddon, 2009b: 166). However, the dramatic shift in site for this performance proved to be almost too distancing for Heddon, despite all the work from the material gathered in the previous performances (2003: n.p.). In her journal afterwards she felt that such a transition was easier than she had initially anticipated, however, she queried whether this was because the work was now being situated in a formalised location with its own clearly established rules and conventions (2003: n.p.). This performance, directed by Hulton and Economou over six days, took place in the Drama Department of the University of Exeter, roughly a mile from Heddon's square foot (Heddon, 2009b: 160).

The audience were sat in a circle with four gaps evenly distributed around it, which acted as Heddon's stopping points for the performance (Figure 4.11). In front of the first gap sat Heddon dressed in a waterproof jacket, behind her a

large charcoal picture of a tree and in front of her the square foot marked by four pine cones removed from Big Tree. The stage floor was filled with leaves from the gardens of the hall in which the tree resides, acting as the "physical signs" of González's outlining of autotopography mentioned earlier. Further non-sites included "the sound of birds, recorded at the site" (Heddon, 2009a: 144) and the "sound of a chainsaw cutting a tree, played back very slowly" (ibid: 146).

After pocketing the cones, Heddon walked around the circle, stopping at each gap and recited a part of her text. At the second gap, she discussed the Highland Clearances, producing a handful of feathers – as in the previous performance – to illustrate its resonance with the 'Trail of Tears'. At the next gap there was a small "wood cutting trestle" and in front of it a small sapling in an old shoe belonging to Heddon (Heddon, 2009a: 147). She placed a pine cone from Big Tree next to it, uttering: "Big Tree. Little tree. There's no comparison" (Ibid: 147). This juxtaposition between the small pine cone and the taller sapling illustrates the interchangeable nature of scale in this work. The sapling's presence within one of Heddon's own shoes acted as a visual representation of her assertion that "place and self are deeply imbricated" (2009b: 162).

At one point she walked slowly in a spiral towards the centre of the space, "each circle mirroring [her] own migration" (Heddon, 2009b: 171). This chimes to an extent with the use of labyrinths discussed in the first chapter, in which a journey of substantial length is densely compacted into a small area of space. Heddon then presents a further dialectic here between the contraction of the non-site and the expansion of the site she attempted to 'migrate' to. Whilst walking here, a nonsensical recording of her voice was heard, further suggesting a need for expansion for the audience to comprehend what is being said.

At the final gap was a small square of turf in a wooden tray covered with leaves. Heddon walked with this tray around the circle, handing each member of the audience a leaf. Her view that she could now 'carry' her square foot with her was here reflected visually. It is important to note that Heddon did not make her audience aware explicitly of the origins of the objects in the performance

space[121]. In addition to this, some of her movements, which echoed those of her earlier walks in the original site, were known only to Heddon and perhaps those who observed the performances that preceded this one. Their shared link to the site of Big Tree was never verbalised, its exact location never made clear. She illustrated here a shedding of the autotopographical threads as outlined by González earlier, now no longer needing mementos or objects from the site. *Tree* became entirely metaphorical, and Heddon the primary non-site directing attention to it.

A SERIES OF NON-TRIPS

Heddon's *Tree* is not only an important case study within pedestrian performance studies but within studies of site and its specificity as a whole. First and foremost, like all the non-sited works in this chapter, it is concerned with absence and the challenges of spatial and temporal distances, in which walking acts as a means by which to bring the performer (and audience) closer to sites by walking them into existence. However, *Tree* complicates Smithson's dialectic by plotting a *series* of non-trips (Figure 4.12), in which the 'double path' occurs between multiple points. Her studio performance defers attention to the square foot in front of the tree, but this square foot as a consequence defers attention to other places such as North America and then Glasgow. What made such an arrangement comprehensible, however, was the unifying image of the journey and the mingling of the metaphorical and literal walk. The organic process of Heddon's devising, predominantly from within the site itself, allowed for a stream of consciousness to unfold, in which the connections between the chosen places and images were made with her own autotopographical thread.

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[121] "What wasn't in the piece was my literal connection to the site, the site as my escape" (Heddon, 2003: n.p.).
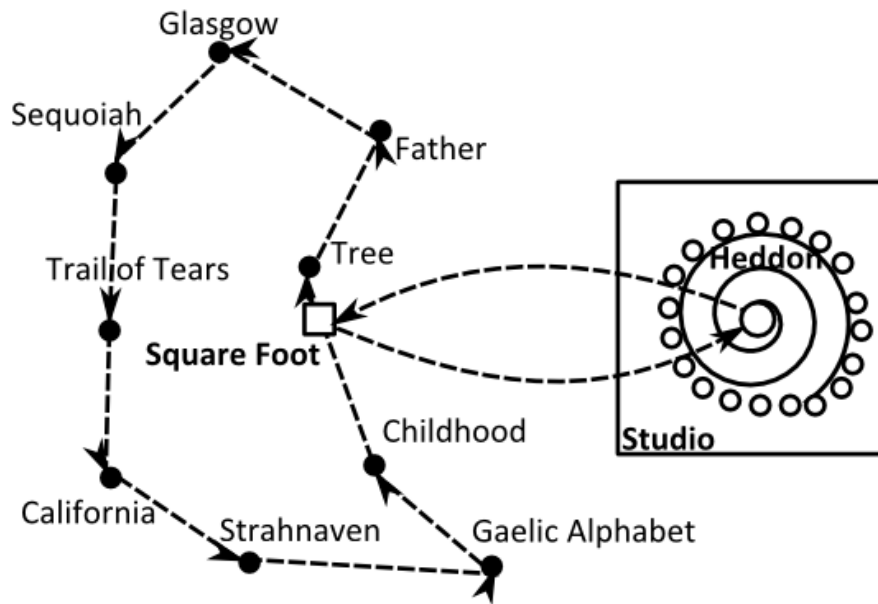
In addition to this, the work necessitates a rethinking of the defining properties of certain site-specific practices. This work, although specific to Heddon's chosen square foot, placed more of an emphasis on other external sites rather than that of the wood in Exeter. This was of course illustrated prominently by the transition from site to studio, in which the rules governing site-specific work (discussed in the previous chapter) are rendered unnecessary. However, the site itself, although intrinsic to Heddon's devising of *Tree,* acted as a means for her to direct her audience's attention elsewhere. With this 'elsewhere' clearly established for herself, she can 'carry' her square foot as a mobile frame. In a sense then *Tree* is site-specific, as the work could not have been devised at all without it[122], however, what was established by Heddon was not so much a site-specific performance per se but a site-specific frame. Such a frame, although initially literal, became metaphorical, in which the longer Heddon occupied the site, the more of an autobiographical thread began to weave itself into the performance, until the square foot became entirely a mental and metaphorical construct of the performer. The use of pine cones to denote its presence in the studio space, acted as an aide memoire for Heddon, to recreate the base

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[122] "To have chosen a different square foot would have been to generate a different performance. Each step one takes literally moves one into a different set of potential narratives" (Heddon, 2009b: 159).

elements of the site to aid her performance. This last performance in particular suggests that with regards to its categorisation *Tree* is situated between 'site-generic' and 'site-specific', a performance that could take place nearly anywhere, but one devised from a specific location. However, such a locating does not capture the nuances outlined above and the manner in which literal and metaphorical walking bridges the here and the elsewhere. Heddon suggests that she and the square foot could be termed as "specific sites" (2007: 49). However, like *LINKED,* I would like to propose that they could be more appropriately termed as 'non-sited', the literal performance acting as a means to bring to the forefront sites that exist elsewhere.

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Figure 4.13 Unfriendly Takeover '*WALK WITH ME*, Frankfurt 2006' (2006) Source: Lone Twin (2006: n.p.)

> Lone Twin leaves a place with words and ideas and objects and movements and attempts to find how to return to that place with those things.

> (Gilbert and Lone Twin, 2011: 140)

INSIDE-OUTSIDE

My final case study builds on the metaphorical walking encountered in *Tree*, here instead drawing from multiple sites that pinpoint a non-trip of a much larger scale than that which Robert Smithson himself intended. Lone Twin, comprising of a partnership between artists Gregg Whelan and Gary Winters, have, since 1997, oscillated between the domains of the theatre and the site, flirting with the thresholds between 'inside' and 'outside'. Although for both Whelan and Winters walking has rather an incidental place in their work[123] – secondary to the primary desire to engage in and collect stories from the people they meet – its

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[123] "For us, the walk caused all sorts of things to happen that perhaps were the primary material. So it may have been the primary catalyst, but it was not the heart of the work" (Whelan in Whelan, et al., 2011b: 133).

enduring presence in their performances is worthy of note. With regards to their "non-chaired" walking work, there are a myriad of examples to choose from (Whelan in Whelan, et al., 2011a: 51). However, I have chosen instead to select one of their works that could be termed 'non-sited' and directs its audience's attention to a number of these former works. Emma Govan et al make comparisons between this work and Michel de Certeau's dictum of walking lacking a place (2007: 125), which for them highlights the "placelessness of the artist" (2007: 125), and David Williams and Carl Lavery liken the artists to that of a "Benjaminian rag and bone man; someone who samples, rearranges, edits and re-deploys" (2011: 20). I wish to assert here that whilst directing attention to walks they have undertaken previously, Lone Twin here 'rearrange' and 'edit' these respective experiences into a unified journey or non-trip for its audience to follow. Furthermore, I argue that due to their continuing desire to perform the stories of people they have encountered on their walks, such performances could be more appropriately termed non-sited. This analysis will seek to determine the varying non-sites that occur within *WALK WITH ME* (2002-2006) and illustrate how, through inventive means, Lone Twin sustain Smithson's dialectic between site and non-site and the psychological journey this entails.

OFF EVEREST

Lone Twin's first performance, *On Everest* (Figure 4.1)*,* took place in a dance studio at Dartington College of Arts in 1997. This piece, referenced in *WALK WITH ME,* was their first non-sited work, consisting of a merging of two places: the aforementioned studio in the South-West of England and a mountain in the Himalayas (Whelan in Whelan, Winters and Williams, 2011: 27). Here a line one three hundredth the height of Everest[124] was marked, and the challenge the performers set themselves was to walk this line three hundred times in an hour and thus reach the 'summit' of the mountain. Upon reaching the 'summit', there is a sense that in addition to watching the performers undertake this feat, the audience joined them on this journey also.

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[124] In an interview with David Williams, Winters stated that the length of the line was "1/400th the height", suggesting it was adapted for different venues (in Whelan, Winters and Williams, 2011: 28).

> There is of course now the matter of our descent, but I think it's best to find our own ways down, at our speed and in our own time. The average person walks roughly a mile and a half a day and so our full descent of Everest's five and a half miles should be complete by Wednesday lunchtime of next week, the more leisurely of us should arrive back at sea level just before 3-ish.
>
> *On Everest* (Lone Twin, 2011: 229)

The metaphorical journey of ascent embodied by Lone Twin in the studio is left with the audience to maintain as they begin their 'descent' upon leaving the theatre[125]. The walk Lone Twin undertook has similarities to the compressed pilgrimage of the labyrinth discussed in the first chapter. An oscillation between physical estrangement and communal journeying[126] occurred throughout, as the only elements drawn specifically from the mountain site was the distance of its walk and the tales of others who had climbed it. Whelan and Winters, like Dee Heddon with the Sequoiah tribe, had never been to Mount Everest, and unlike Smithson had nothing material to bring back from that site themselves (Ladnar, 2011: 238). Their non-sited material was *immaterial*, and it is this immateriality that has allowed them to play with the solidity of the paradigms of site and non-site through walking.

A further thread woven throughout this particular performance was that of altitude sickness and how it may lead to what Winters refers to as a "biological melancholy", in which the further one ascends the mountain, the further back they retreat into memory (Lone Twin, 2006: n.p.)[127]. The differing journeys of the mind and the body resonate through many of Lone Twin's pieces and in *WALK WITH ME,* they become further distilled.

GOOD LUCK EVERYBODY

WALK WITH ME has undergone repeated performances in a number of places, each incarnation adapted slightly to a specific site. This particular analysis is drawn primarily from a performance that took place in Städelschule, Frankfurt in

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[125] "[…] we've taken them up a mountain, and they're left to wander down the mountain on their own" (Winters in Whelan, Winters and Williams, 2011: 29).
[126] What John Hall refers to as an "audience-as-performer/audience-as-persona oscillation" (2011: 217).
[127] Such an observation chimes with Carl Lavery's pedestrian performance lecture *Mourning Walk* in which he talks of having "an appointment to keep in the past" (2009a: 31).

2006. In principle the performance's setup is very simple, consisting of Whelan and Winters stood either side of a large projection screen, behind a microphone on a stand (Figure 4.13). Most of the text is read from a clipboard and there are a small number of props utilised within the performance. Described as a "performance as lecture" (Laing, 2011: 156), *WALK WITH ME* involves the intermingling of accounts of some of Lone Twin's endurance walks in "158 points: twelve kids playing brothers, two MPEGs on a small white laptop, seven made up stories inside that Gary, and some other bits. Good luck everybody" (Lone Twin, 2006: n.p.). The phrase, 'Good luck everybody' immediately implicates the audience in Lone Twin's performance by framing "it in such a way that suggests that even in reading a text there's something at stake that has to do with well-being" (Whelan in Whelan, et al., 2011d: 268). It is a phrase that from the beginning frames the nature of the walking undertaken here as belonging to an expedition, the suggested scale of which contrasting humorously with the small size of the auditorium.

> There is something in continually talking about other places and about the place where you actually are; both are given a certain status. Why are they talking about this town in Norway? Why are they talking about Nottingham? Links to those other places are created for and with people in the place where you actually are, and they accrue a kind of importance.

(Winters in Whelan, et al., 2011b: 127-128)

The principal non-sited component of *WALK WITH ME,* like all of Lone Twin's performances, is that of the stories they 'accrue' from the people they encounter as they walk[128]. For Emma Brodzinski, Lone Twin's perspective as travellers allows them to "gather knowledge, as well as a position from which to report back; and that reporting back is an important element of the work" (2011: 94). Just as their original walks became a way of 'reading' or listening to stories, this metaphorical walk becomes a means for them to re-tell them to other audiences. Such retelling in the context of a performance lecture was aided by the use of video projection, which embodies the showing and telling of an academic paper with the touristic holiday slideshow. Here projections were

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[128] "You can bring back your story, which might just turn into your neighbour's family slide show. Or you can bring back a bunch of stories which talk about people you've met, which for us is more interesting" (Winters in Whelan, Winters and Williams, 2011: 35).

utilised by Lone Twin to present fragments of documented material of previous walks, in addition to lines of text quoted from their performance script or in one instance, utilised as a framing device to dramatically underscore a particular account. The video fragments repeated themselves at instances throughout the performance, and could be paused by the performers at will via a hand remote in order to draw the audience's attention to particular moments.

A WET TRAIL

The first of these walks discussed in *WALK WITH ME* was undertaken in Chicago in 2002, as part of Lone Twin's *The Days Of The Sledgehammer Have Gone* (2000-2005) series. Each walk and the stories gathered would become the material, utilised to "create a show very quickly for that night" (Whelan in Whelan, Winters and Williams, 2011: 36). The distance between site[129] and non-site would be comparatively shorter, allowing the locations and, indeed, in some instances the people in their stories to be later encountered more easily by audience members. To contextualise the Chicago walk three years later in *WALK WITH ME,* both Whelan and Winters attempt to locate the geographical positioning of it in relation to the theatre in Frankfurt by pointing offstage to its rough location. Such a simple action establishes the dialectic of site (Lake Michigan in Chicago) with the non-site (the theatre projection and its accompanying story). By pointing, the distance between two continents is playfully reduced, as if to indicate that the walk took place just outside the theatre itself.

This particular walk was in itself a non-sited pedestrian performance in which Winters collected water from Lake Michigan and took it to a gallery in Chicago where it was then deposited. This walk was repeated until Winters had amassed the equivalent of his own body weight in water. A dialectic was therefore not only established, but the action of walking gave the non-trip between it a physical presence, as, unbeknownst to Winters, Whelan had made a small hole in his container, subsequently causing the former to leave "a wet

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[129] It is important to note that Lone Twin do not perceive themselves as site-specific artists, favouring instead their interactions with the people who frequent place (Whelan in Lavery, 2011: 179). I therefore use the term 'site' to denote the physical location in which these encounters happen and where the non-sited stories presented in *WALK WITH ME* originate from.

trail on the ground between the lake and the gallery" (Lone Twin, 2006: n.p.). Smithson's desire for the gallery audience to seek out the sites for themselves was here made more feasible due to the presence of such a trail, and a noticeable pedestrian performer that they can follow [130]. Furthermore, with each addition of water to the gallery space, the non-sited material is subject to constant revision, becoming an event itself when abstracted from the performer. The audience therefore are at liberty to decide whether to undergo a non-trip or an actual trip: to follow Winters on his journey, or to remain in the gallery space and await his return.

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Figure 4.14 Lone Twin 'The Days of the Sledgehammer Have Gone' (2002) Source: Lone Twin (2002: n.p.)

The physical properties of their chosen non-site for that particular walk (water) resonated through all of the *Sledgehammer* series. At one point in *WALK WITH ME,* projected material appears of footage from another walk from within this series, this time in Lisbon in 2002 (Figure 4.12). Here instead of carrying water back and forth, Whelan and Winters each filled a barrel with water collected

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[130] Lone Twin often wear certain types of clothing that make their presence clearly known while working. In this particular walk, Winters wore a large green waterproof coat, with his body weight written in gallons on the back.

from the River Tagus and then proceeded to kick them along the ground as they walked to the Gulbenkian Foundation Institute (Lone Twin, 2006: n.p.)[131].

When presenting his account of this walk in *WALK WITH ME,* with the footage projected behind, Whelan talks of being able to watch his own sweat drip onto his barrel due to the intense heat and the layers of clothing they had both decided to wear (Lone Twin, 2006: n.p.). Winters then muses playfully on the location of Whelan's sweat in the water cycle, in which water is constantly moving around the earth: "It was raining today when we arrived here in Frankfurt and we wondered if the rain that was falling on this city, maybe this rain has a very sinister or ludicrous past" (ibid: n.p.). He then speculates on whether this rain was once part of the iceberg that sank the Titanic and other humorous incarnations, before extending this idea further to sweat, more particularly the 'ludicrous past' of his own sweat which is presently occurring on stage (ibid: n.p.). A conceptual link of sorts is established between Winters' sweat in the theatre and Whelan's sweat in Lisbon, which befittingly makes the projected material appear porous. The action of walking therefore, a mechanical and phenomenologically rooted process is therefore a suitable means through which to play out an *intangible* process. Whelan and Winters walked-out their sweat in Lisbon, and in the theatre in Frankfurt, present sweat that forms a conceptual and playful link between these two locations. Such an idea implicates (albeit biologically) the audience not only in the performance of *WALK WITH ME*, but indeed all of the Lone Twin performances in the projected material behind Whelan and Winters. By choosing to focus on water, Lone Twin selected something that is constantly non-sited, which, whilst deflecting attention from the gallery to a river or lake through a localised relationship, is actually part of a greater journey – that of the water cycle. Such a journey not only repeats itself but also can only be mapped physically to a certain extent. The rest of it exists as a non-trip, in which points of origin and destination are impossible to grasp.

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[131] There are similarities here with artist Francis Alÿs and his pushing of "a large, heavy oblong of ice through the streets of Mexico city" (Whybrow, 2011: 67).

REPETITION

Repetition is one of the principal motifs of Lone Twin's work and *WALK WITH ME* consolidates this further. The repetition of projected material in an anachronistic arrangement further illustrates here an emphasis on themes and ideas and the conceptual link they sustain, rather than a simple sequential account of Lone Twin's performance history. At times the projections are paused and Whelan and Winters point to specific details, at other instances the projections play out as a backdrop to the spoken text. There are moments of blackness in which nothing is projected, but on the whole Lone Twin manipulate the material as they perform, bringing it to the forefront as required and thus shifting the layered arrangement temporarily. All of the material appears non-sited before it is contextualised by both Whelan and Winters.

For example, the first piece of footage projected in *WALK WITH ME*, is that of Roger Patterson's iconic 'Bigfoot' footage (Figure 4.15), which like *On Everest* is the non-sited material of a site that Whelan and Winters have never visited themselves. The footage is repeated at moments throughout the performance, however, it is only towards the end of the event that Lone Twin actually explain its significance, when Whelan 'interrupts' Winters' anecdote with his own (Lone Twin, 2006: n.p.). Such moments occur elsewhere through different forms, in which the significance of certain lines of text, video clips and actions are woven throughout the performance as secondary threads until brought to the forefront. With so many fragments repeated, with so many threads, *WALK WITH ME* becomes not only a performance about performances but a performance about journeying and the people encountered on these journeys. The audience is initially made privy to these fragments in their most ambiguous form, the subjectivity of which, facilitating a more personal engagement for them in the theatre in Frankfurt, coupled with "a shared pleasure" of "repetition that is fundamental to sociality" (Hall, 2011: 212). Yet, once contextualised by Whelan and Winters, the fragments become disengaged from the audience, diverting their attention elsewhere to another time and place outside of the theatre in Frankfurt. Lone Twin takes the audience there imaginatively, as they did with *On Everest*, but the success of such a non-trip hinges on this initial subjectivity,

in which the audience encounters these fragments 'fresh', as Whelan and Winters did on their own walk.

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Figure 4.15 Roger Patterson 'Patterson's Bigfoot' (1967) Source: Bigfoot Researcher (2011: n.p.)

WALK WITH ME therefore is a performance of multiple threads that are resolved sequentially throughout, allowing both the audience and the performers to "end up in the same place" (Lone Twin in Brodzinski, 2011: 99). Patterson's 'Big Foot' video is revealed to be an examination of a walk impossible for mankind to complete; the projected lines 'pull yourself together', 'get out there', 'pull yourself together', 'go on', 'be yourself', are in fact the words spoken by Winters in a toilet before a performance; the unusual choreographed movement repeated at moments by the performers was in reality a mimicking of a woman in London, miming David Beckham's goal for England in the World Cup; the repeated expressions of love said to be in Danish were later revealed to be extracts from a "lexicographic journey" conducted by a man Lone Twin met in Denmark called Burkhaard (Brodzinski, 2011: 99). Such moments, encountered on a series of walks all over the world are here encountered on one 'walk' by a seated audience. The non-sited material therefore points to specific sites of stories, in which 'walking' acts as both a means to encounter and retrace such moments, through what Winters refers to as a "retrospective logic" (in Whelan, et al., 2011c: 206). Furthermore, in addition to this synthesis of site and non-site, such moments reveal the hybridisation of lecture and

performance by allowing the audience to oscillate between objective and subjective stances of opinion.

TEXTURE OF TRAVEL

In addition to projections, Lone Twin also utilise objects collected from previous walks that act in a similar fashion to that of Smithson's non-sites, here referred to as a "texture of travel" (Winters in Whelan, Winters and Lavery, 2011a: 60). When presenting their account of *Twentyfour Four* (1998) and *Totem* (1997), Whelan produced a map to refer to for the audience. Practically it served no purpose as due to their distance from the performers it would be impossible for them to follow it at all. The same can be said of the laptop which Whelan held up to the audience, which contained a small MPEG video of their encounter with a woman on a walk in London. Not only was the laptop screen too small to be observed clearly, but the same footage it depicted was projected on a larger screen behind the performers. Whelan's desire to show the audience the small white laptop rather than the much more clearer picture of the large projection screen echoes the small television screen the woman watched the football match on within the MPEG itself. Both the map and the laptop, like the pointing to Chicago mentioned earlier, attempt to complicate the audience's own mental mapping of such distances. The comparatively small scale of a square on a map becomes a larger walk of ninety-six hours, whilst a short line becomes a journey of eight days.

The longevity of Lone Twin's site-based work meant that, like a number of the works discussed in the previous chapter, "you can never see Lone Twin's performances in their entirety, what you take with you are only fragments" (Gilbert and Lone Twin, 2011: 140). In *WALK WITH ME,* Lone Twin present their highlights of the highlights, a journey of the journeys within the theatre, a place which for Augusto Corrieri "requires an old-fashioned commitment to a single event" (2011: 144). A dialectical looping [132] is therefore sustained between the object and the projection, what Smithson in his table likens to a mirror and its reflection (in Kaye, 2000: 95). A further instance of this occurs in

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[132] Barry Laing refers to this as a "strange loop that both refers to these previous works and becomes in itself a performance" (2011: 157).

WALK WITH ME, where Whelan refers to Winters talking to himself (Lone Twin, 2006: n.p.). For this, Winters temporarily exits the stage and his disembodied voice is heard through a mobile phone held by Whelan to his microphone: "Pull yourself together. Pull yourself together. Get out there. You can do it. You can do it. Be yourself. Get out there. Be yourself. Pull yourself together and get out there. You can do it" (Lone Twin, 2006: n.p.). This moment typifies this sense of Lone Twin aligning discordant fragments into a linear route. Winters' voice becomes temporarily non-sited, diverting the audience's attention to his existence just offstage (an effect that created laughter for some), but also to the site in which this statement was first uttered – a toilet. This almost paradoxical sensation is not just sustained through the absence of Winters' physical presence but because of the quite longwinded means by which the audience hears his voice. Rather than simply taking his microphone with him offstage, Winters' voice, like Whelan's MPEG, is refracted through multiple devices that dislocate it further from its point of origin, akin to Heddon's repeating of her name in different voices in *Tree*. Such an arrangement is symbolic of the performance's structure as a whole, in which a 158 point journey in the theatre space becomes the product of several journeys stitched together, diverting attention from/towards the theatre space.

Before recounting their walk in Chicago, Winters presents a bottle of water to the audience and shakes it in the air. Initially, one would suppose that this bottle contains some of the water from Lake Michigan itself and therefore cements the conceptual link between the theatre in Frankfurt with the walk in Chicago. However, later in their account of their walk in Norway across the river Glømma, Whelan announces to the audience that they "have some of the Glømma in this little bottle here" and Winters presents the same bottle again (Lone Twin, 2006: n.p.). This simple repetition immediately severs the ties between the non-site and its originally perceived point of origin, before Winters' aforementioned speech about sweat and the water cycle re-establishes such links tenfold. The bottle and its contents then become not only the start of a non-trip to *one* location but like Heddon's square foot, becomes a nexus of an infinite series of non-trips to *multiple* locations.

In the performances mentioned in *WALK WITH ME,* Lone Twin counterbalance the complexities of this network of non-sited stories and objects with pragmatic models (Lone Twin in Govan, Nicholson and Normington, 2007: 123) that form a simple path that allow for "social sculpture" (Williams and Lavery, 2011: 19). In *On Everest* as already mentioned*,* the duo walked out the height of the world's tallest mountain back and forth in a studio; in *Totem* they followed a straight line on a map between two art centres in Colchester; for some of the *Sledgehammer* walks they walked in a circle; In *Twentyfour Four,* they walked every road within one square of a map. Whelan refers to such paths as "a kind of way-finding device" (in Whelan, Winters and Williams, 2011: 30) which is similar to the 'conversive wayfinding' Misha Myers proposes in reference to *LINKED. WALK WITH ME* is a verbalised version of this, in which both performers dissect their own journeys which themselves previously dissected certain places all over the world.

Yet in all of these examples, where necessary, Lone Twin are able to deviate from the predetermined route. In their site-based work, this was often due to simple logistics in which for example, a building would block their path. Such "physical efforts" for Cathy Turner, "draw the attention of passers by, producing a point of entry into the game" (2004: 385). Turner refers to the title of *WALK WITH ME* as a "childlike plea" (2004: 385) which is echoed in their repetition of the lines:

> Go on. Let's stay here. I don't want to leave. I don't want to leave. I don't want to go home. I just want to stay here. Go on. Let's just stay here. I don't want to leave, I don't want to leave, I don't want to go home. I just want to stay right here. Can't we stay here?

(Lone Twin, 2006: n.p.)

These lines are not directed to each other[133] but to the audience, mingling the retelling of a past journey of Whelan and Winters with a present-day plea that implicates the audience in the situation (Ladnar, 2011: 230). Such an appeal suggests not only the presence of a journey which Lone Twin wish to prolong,

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[133] Such as in the *Sledge Hammer Songs* (Lavery, 2011: 180).

but again a journey that the audience themselves are a part of. Like the merging of listener and recording in *LINKED,* past and present are dialectically synthesised through playful and ambiguous means, in which the audience is uncertain as to *where* they are situated in relation to the performers.

[…]

In *WALK WITH ME* very little physical endurance is required for the performers, and both Whelan and Winters provide their audiences with other 'points of entry'. In a similar vein to *YOU-The City,* Lone Twin employ interchangeable names and ellipses in their script, and moments where both performers physically put their scripts on the floor and recount anecdotes more naturalistically to the audience. During the performance of *WALK WITH ME* in 2006, both Whelan and Winters ground the event very much in Frankfurt, making reference to it in their anecdotes and each introducing themselves as originating from a location nearby to the theatre. For Govan et al such a statement "troubles the notion of place", inasmuch as Lone Twin are "both from here and not from here" (2007: 125). They are both located and dislocated, near and far, with their language embodying a mixture of generic observations and detailed anecdotes.

> 26. So this is what we do for the fun of it. 27. And this is a song by Bryan Adams… 28. This is all the people on their way from work. 29. This is the old land, the old country, the old house, the old gang, and all of the old things. 30. And these are some great trees. And that's a wonderful garage for snacks. It's a Sunday and everywhere else is closed. 31. Welcome to … The building standing as it does on land reclaimed from the water in early 198…6. Just after the discovery of … And just before the invasion of …
>
> (Lone Twin, 2006: n.p.)

With regards to their use of ellipses[134], these became pauses which were left to be filled imaginatively by the audience to complete the sentences for themselves. A generic and open-ended statement is left to be appropriated and localised by the audience, in which Lone Twin's "'elsewheres' inhabit and re-imagine everyone else's 'heres' in a strange loop of encounters" (Laing, 2011:

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[134] An idea that originated from their earlier work *Totem*.

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159). Without needing to articulate anything, the audience are made complicit in the performance text itself, through playful means.

At another point, a list of roads names from multiple locations in Britain appears on the projection screen. The significance of these roads is never made clear to the audience, but one could argue that within the context of *this* performance, such a stream of words suggests the ingredients for a route map to be imaginatively completed by them. As Williams and Lavery suggest, Lone Twin "engage in tasks that ask spectators to help them" yet also "give the spectators the power to appropriate the performances for themselves, to enjoy the work on their own terms" (2011: 21). The audience's imaginative bridging of the above ellipses and road names – like Smithson's Monuments – acts as an answering to an invitation, but one that has certain limits. For in actual fact the theatre stage in this instance embodies a dialectical synthesis of performance space and lecture theatre, and such a hybrid locates the audience in the centre of such a bridge. They are made to feel as if they are sharing in a live performance with Whelan and Winters, but such a performance is primarily concerned with an objective and retrospective glance at previous performances that they themselves were not a part of. They therefore consciously remain held within Smithson's dialectic, between past and present, lecture and performance, audience and performer.

THE ELSEWHERE

Lone Twin's *WALK WITH ME* is a complex network of non-sited travel stories encountered on foot, that direct the audience's attention back and forth between the location of the theatre and the sites in which these stories were originally encountered. Although the incredible distances between site and non-sited material would suggest that – like Smithson's dismissal of Richard Long's works (in Toner and Smithson, 1996: 235) – Lone Twin have diluted such a dialectical relationship, I would disagree. As evidenced in *WALK WITH ME*, Lone Twin manipulate the audience's sense of scale and distances between places to such an extent that it appears that through performance a non-trip can be almost limitless in length.
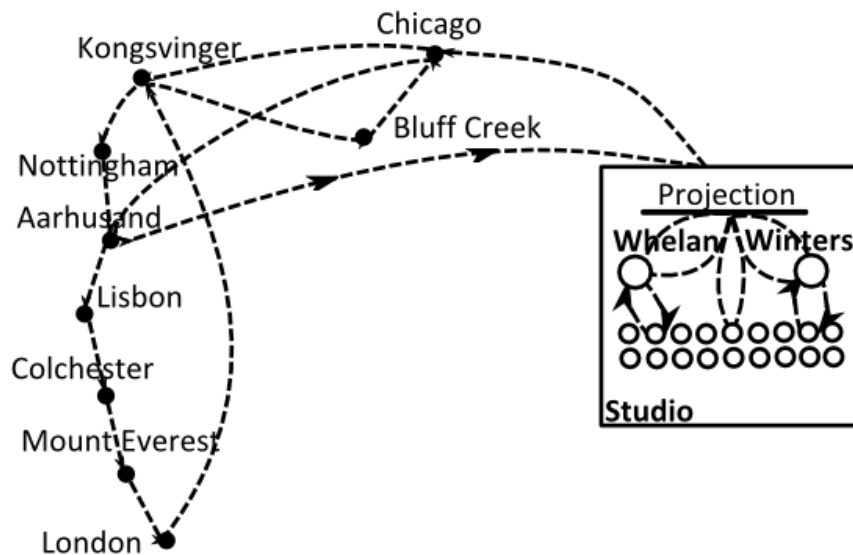
Binding all of these non-sited fragments together is a metaphorical journey of imagining (Figure 4.16), reflected in the language of the performers and the 158 point structure of the performance. The title *WALK WITH ME WALK WITH ME, WILL SOMEBODY PLEASE WALK WITH ME* suggests a plea from the performers that such a journey is of course a fragile one and, like all of the works referenced in the performance, it needs the assistance of the audience to stop it from unravelling. Whelan and Winters speak directly to the audience, concerned with not just allowing them to follow a journey but to feel a part of it also. Yet framed within the context of a performance lecture, the audience is also made to feel conscious of their location in the auditorium, prompting an "audience-as-performer/audience-as-persona oscillation" (Hall, 2011: 217).

At moments, *WALK WITH ME* is a journey of journeys observed by the audience, at others Lone Twin provide 'points of entry' for the audience to join them on this 'walk', by implicating them in the performance. By adapting portions of their text to the location in question and peppering descriptions of places with ambiguous ellipses, they invite their audience into the pedestrian performance and through this allow them to examine the non-sited fragments of a site almost as Whelan and Winters did on their walks. This also allows Lone Twin to anchor the performance in the present, in a specific location without feeling the need to linger too long. This is further illustrated by the fact that they

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do not perceive themselves as being site-specific performers, and such a stance has allowed them to freely manipulate and edit together different narrative threads from multiple locations without feeling the need to contextualise each site too heavily. This is why I believe they are best typified as being non-sited performers, as although very much aware of the paradigms of site, walking allowed Lone Twin in their early works to realise a shared desire to look "somewhere" else (Whelan in Whelan, et al., 2011b: 122). Such a desire has migrated into *WALK WITH ME,* in which, through the frame of the performance lecture, audiences are invited to join in on a 'walk' whilst conscious that they are unable to do so fully. It is a non-trip in the sense that it deflects attention to other places and other walks that have already occurred, but also because the walk that structures it can only exist metaphorically. The audiences are able to visit the places that Lone Twin walked, however, the non-sited material that directs them there is not grounded in specific places but people, and the stories created from these encounters. Audiences therefore can seek new encounters for themselves in a similar vein to Lone Twin, or can retell Whelan and Winters tale of tales to others, thus extending the non-trip beyond their experience in the theatre or studio.
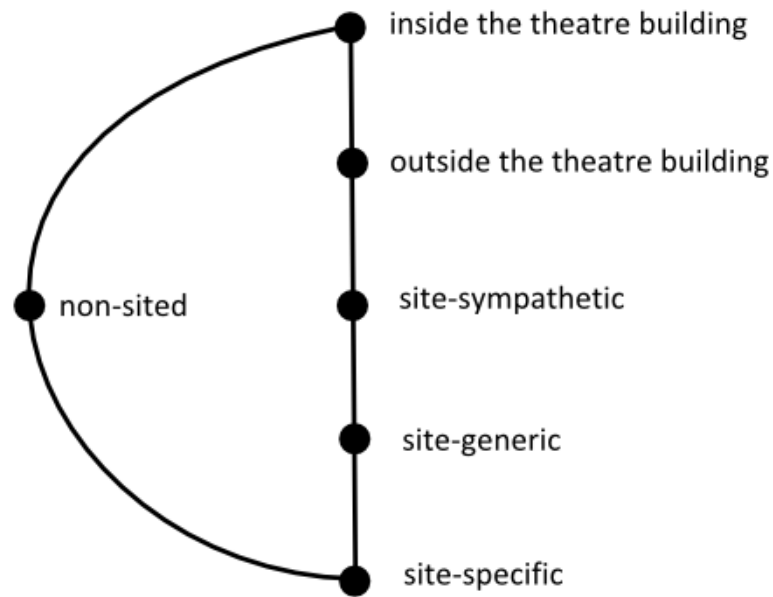
Figure 4.17 'Hodge's 'Continuum' (Hodge 2001: n.p.) with the addition of non-site'

In conclusion, the above analyses present a strong case for an active re-thinking as to how certain site-based performances are categorised. With the addition of the term *non-site* into the lexicon of pedestrian performance studies discourse, some of the debates concerning site and how it is utilised in the devising of a performance are resolved. With reference to Stephen Hodge's 'Sketch for a continuum of site-specific performance' (2001: n.p.) the inclusion of the category, 'non-site' prompts a cyclical linkage between 'site-specific' and 'inside the theatre building' (Figure 4.17). Walking is an essential component in this linkage and in non-sited performances, because it synthesises binary oppositions (such as past and present, here and elsewhere), by plotting a conceptual journey between them. It re-affirms the importance of getting a distance (Heddon, 2003: n.p.) from a site, which counterbalances current paradigms associated with site-based performance and the need to be phenomenologically present in the site performed.

This non-trip is not restricted by notions of temporal and geographical scale, but by the detail of the 'sign-posting' of the non-sited material itself and the physical and imaginative attainability of the site it directs you towards. Like the moment in *WALK WITH ME,* where Lone Twin point offstage in the rough direction of

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Lake Michigan, the non-site is a signpost that presents different ways of not just looking but imaginatively engaging with sites elsewhere. In a similar vein to Robert Smithson's shifting of the 'gallery-as-site' paradigm, what non-sited performances draw their audience's attention to is how the interior environment of the theatre or studio is always a non-site. *LINKED* also embodied this idea, by making London go "soft"; non-siting it in order to more easily bring a past site to the forefront (Lavery, 2005: 154).

However, whilst Smithson's non-sites consisted of decontextualised fragments of rock accompanied by maps, the non-sited material of the performances in this chapter occurred in a variety of forms. In *LINKED,* as already mentioned, due to the absence of any physical traces, Graeme Miller employed immaterial audio non-sites that had their meaning "pulled out completely" (Butler and Miller, 2005: 82). In *Tree,* the meaning-making process Dee Heddon gathered from Big Tree was drawn from her own personal life and historical research. In *WALK WITH ME,* the non-sited material was that of the stories Lone Twin told to their audience through an ordered list.

The act of journeying here is therefore driven by a desire to find meaning in the non-sites themselves, to contextualise them by converting an "array of matter" into "a series of points" (Smithson in Kaye, 2000: 95). Toby Butler speaks of discovering 'linked' (Butler and Miller, 2005: 82) moments in *LINKED,* Heddon creates a lexicographic journey in *Tree* and Lone Twin find points of correlation for the varying stories they relate to their audience. The journey is the structure for all of these pieces, which facilitates a double path of providing points of 'invitation', but also points of 'departure' from an 'interior space' to the sites that the performance is referencing. This 'interior space' may be the theatre or studio building, or it may more subtly be housed within a set of headphones, meaning that the "infraphysical" network Smithson refers to, takes on a variety of forms (in Graziani, 2000: 437).

Furthermore, as evidenced in the works discussed in this chapter, the initial decontexualisation of non-sited material prompts it to 'signpost' to multiple sites, creating not just one 'double path', but a network of non-trips. The ambivalences of some of the aural testaments in *LINKED* coupled with the

absence of the original site, allow for a myriad of 'linked' moments to perpetuate. Heddon refers to her square foot in *Tree* as being a "weave of interconnected routes" (2007: 47) whilst Lone Twin intertwine a number stories about different sites throughout the structure of their performance. It is important to note that, perhaps with the exception of *LINKED,* performing a non-sited performance becomes an act of *revisiting* one or indeed several locations. The audience member witnesses this revisiting, but they too are also invited to join the performer, in a bid to sustain the effect of this "vast metaphor" (Smithson 1996: 364). The act of revisiting becomes bound up with the act of remembering for the performer, prompting the non-trip to take the form of a mnemonic. Walking and the motif of the journey allows for a pragmatic model to facilitate the creation of such a mnemonic, by presenting each site in a sequence to be followed by the performer and audience (Lone Twin in Govan, Nicholson and Normington, 2007: 123).

The key term that has proven pertinent to this type of performance is that of autotopography, which illustrates how autobiographical writing and place are heavily bound up with non-sited performances. Although the non-sited fragments are decontextualised for the audience, place is always made personal for the performer, whether it be in a neighbourhood previously occupied, a tree where someone found peace, or a bridge where new friendships were made. Such a personal connection is unavoidable because it helps strengthen the "arithmetic of belief" needed to forge links with a site of imagination (Read in Miller, 2003: 6). Therefore, as the audience appropriate and recontextualise these fragments for themselves, they are also sharing in an act of re-writing a place personal to the performer through "empathetic witnessing" (Myers, 2010: 60). In *LINKED* this was the "ambulant writing" of the listener-walker, tasked with the remembering of a place now forgotten (ibid: 59). In *WALK WITH ME,* Lone Twin adapted portions of their text to the location in which they performed, in which ellipses in the text became the gaps for 'rewriting' by the audience. All of the performers in the examples in this chapter, speak directly to the audience, Lone Twin's plea 'Walk with me…' having resonance here. The audience relies on the performer to 'point' them towards the site in question, whilst the performer requires an audience to help sustain

the non-trip. This is the 'conversive wayfinding' Misha Myers refers to, in which through a process of imaginative walking, the acquaintance of audience and performer becomes a gradual process in which they share a journey with one another.

The 'double path' therefore does not just prompt the audience's perception to oscillate between non-site and site, but prompts them to take stock of their own location in relation to the performance. Walking and its sense of placelessness allow both the non-site and site to become uprooted, in which the location of the performance itself becomes at times difficult to deduce because, like the non-trip, it spans both domains. The rhythm of walking encourages "a rhythm of appearance and disappearance which challenges the concept of site as a permanent knowable whole" but also of *where* the audience locates themselves (Kaye, 2000: 97). In *On Everest,* Lone Twin's ascent to the summit of Everest suggests a divided consciousness between the auditorium and the famous peak. Heddon speaks of being split from herself (2003: n.p.) with one foot in the 'global' and the other in the 'local' (2009b: 166) and the listener-walker of *LINKED* is forced to reconcile tensions between "two presents" (Myers, 2010: 63). The need for the audience's removal from the site to an "interior space" consequently means that non-sited performances can retain their specificity whilst located in a completely different location to the site that inspired the performance (Smithson in Wheeler, 1996: 221). To reiterate Miller, we "own space because we can tell stories about it", not necessarily from within it, and the act of physically staking claim within one specific site is sidelined in favour of presenting stories about it in multiple locations (2005: 161). Non-sited performance is an inversion of 'site-sympathetic' performance, which involves an "existing text physicalised in a selected site" (Hodge, 2001: n.p.), allowing instead for links between places to be "created for and with people in the place where you actually are" (Winters in Whelan, et al., 2011b: 128).

Although Smithson is adamant that there is a limit to how far the non-site can be distanced from the site, I would argue that in performance such as those in this chapter, notions of scale can be manipulated. In addition to the use of the present tense in the case studies of this chapter, technology has proven to be a useful means by which to distort distances between the non-site and the site. In

LINKED, for instance, the transmitters, through the sound they broadcast, appeared to occupy a much larger area than their material selves, presenting the illusion of a real life place becoming saturated with the sounds of another place. In *Tree,* Heddon experimented with her voice to distance herself from herself, and manipulated audio recordings to suggest the differences in scale of the non-site and the actual site. Lone Twin also used audio, in which a live voice was dislocated from its point of origin and distanced from the stage. Such manipulation of the audience's sense of temporal and geographical scale again upsets the solidity of the site and non-site, in which the distance of the non-trip between them can appear in a state of flux.

Applying Smithson's 'dialectic' to pedestrian performance therefore does not only present us with a means to devise site-based performances for different locations, but also provides a means to rationalise the varying forms of engagement with distant sites and the journeys they entail. Performance facilitates a "subtle layering" between the non-site and site in which both they and the autobiographical threads of performer and audience merge through the structure of a shared journey (Ross in Miller, 2003: 3). Metaphorical and mechanical walking can here exist without the other, providing intersections with the pedestrian performances of the first chapter, and thus illustrating the pseudo-cyclical structure of this thesis.

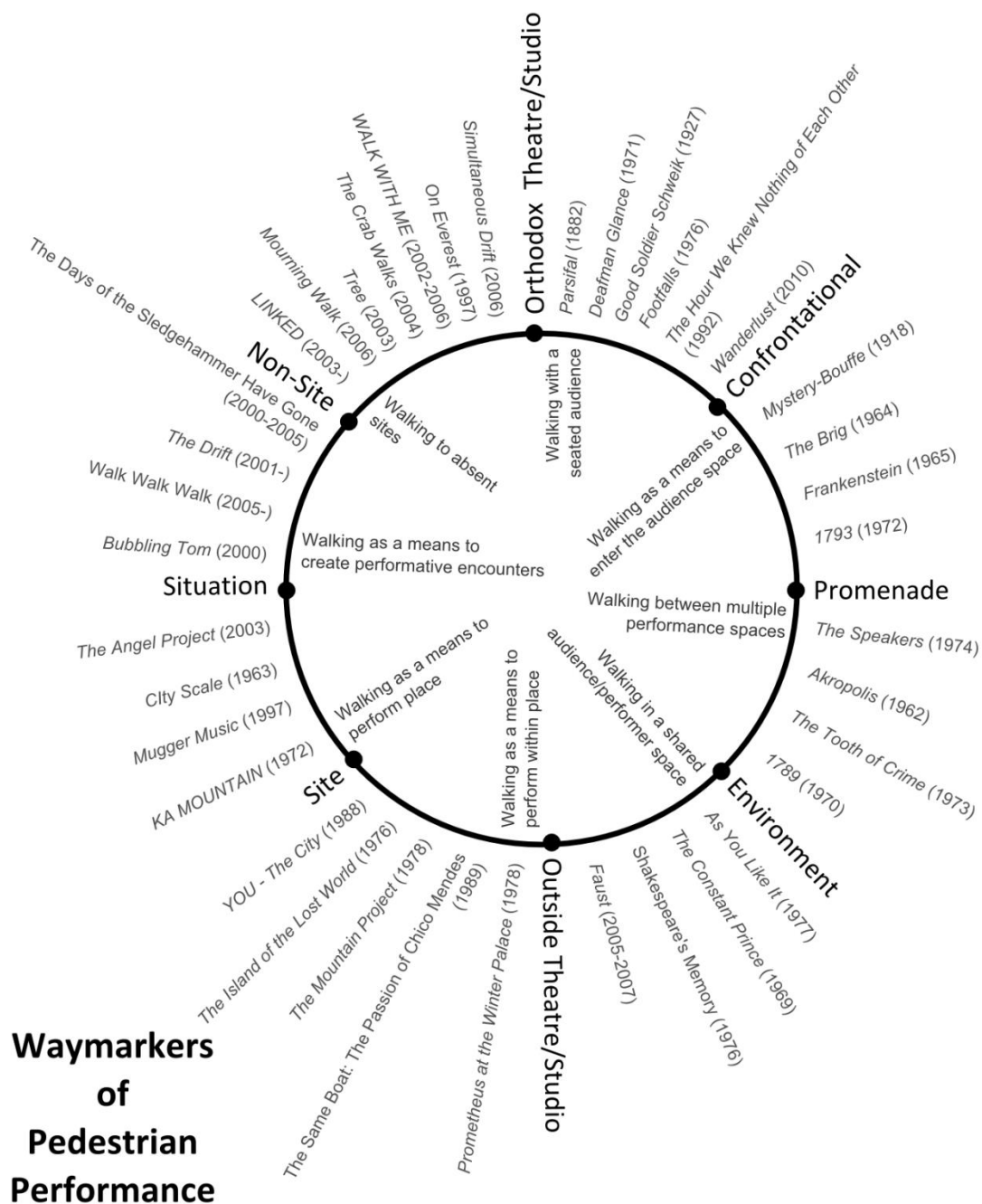# CONCLUSION: REORIENTATION

Figure 5.1 'Waymarkers of Pedestrian Performance'

Is the interdisciplinary operator one who straddles two places, one who maps the tears and rifts, the places where things have come apart, and the overlaps and the joins, the places where things come together? Or has s/he come from elsewhere, arrived as a stranger in town?

(Rendell in Whybrow, 2010: xviii)

STRADDLING TWO PLACES

This thesis has illustrated that the emerging scholarship of pedestrian performance has the potential for expansive development beyond that of studies within site-based performance. Although "perhaps the most popular motif of site-specific practice at the beginning of the twenty-first century" (Wilkie, 2007a: 99), the journey has also established itself as "the master trope of modern drama", having an active presence within the institution of the theatre as well (Chaudhuri, 1997: 53). Through my chosen structure I have sought to evidence a marriage between these often dissonantly perceived modes of performance, in which it is possible to plot a journey of pedestrian performance itself. Such a journey, although featuring a loose chronology, is a subtle one, in which slight alterations in spatial configuration and the audience-performer relationship can allow us to observe the nuanced shift between theatre and performance. The diagram above (Figure 5.1) illustrates how pedestrian performances can be better distinguished from each other through an incorporation of the waymarkers discussed in this thesis. In this final section I will outline the principal points of interest that this research has revealed and the implications this has on current studies into pedestrian performance.

THE AUDIENCE'S JOURNEY

As evidenced in the first and fourth chapter, an audience's seated position within a theatre or studio does not lessen their ability to empathise with a performance. On the contrary, through a manipulation of space and time, audiences can in some instances be given the sensation of embarking upon a journey themselves to places that could never be encountered physically. It is through this temporary suspension of an audience's walking that we can ascertain links between the established pedestrian performances of Dee Heddon, Phil Smith, and Carl Lavery with the works of Richard Wagner, Erwin Piscator, Samuel Beckett, Peter Handke and Matthew Earnest. All have presented the journey within the traditional bifurcated spacial arrangement, and all can be categorised as devisers of pedestrian performances. What distinguishes them is in *how* they present such journeys and to what degree they seek to take their audience on an imaginative journey.

However, this is not to say that an audience's experience of walking does not have a part to play in the reception of such works, as their own journey to and from the theatre itself can heighten the effect of the performance. This may be dependent upon the location of the venue itself, in which audiences travel to unusual locations in order to experience such works. In these instances, the journey staged can act as an extension of this real life journey, compounding the audience's ability to relate to it. Additionally, such an imagined journey requires also a sense of 'return' for an audience, facilitated by their walking from the venue. Lone Twin's *On Everest* is a good example of this, taking the audience to the summit of the mountain before leaving them to make their own descent through their ensuing walking. The rigid theatrical or performance frame can also heighten an aspect of everyday walking, prompting a temporary appropriation of such a frame by the audience on their departure from the theatre or studio.

In addition to exploring the territories of the theatre and the site, this thesis has also examined the types of pedestrian performance that spatially link them. This is where my analyses of promenade and environmental theatre have significance, acting as an area of transition between the theatre and the site. Such early experiments with promenade staging in the 1970s in particular, illustrate how tensions between performer and audience manifested themselves, providing useful information in particular, for the emerging research scholarship of the guided tour in performance studies.

A POROUS TEXT

Another journey this thesis has evidenced is that of the performance text itself and its relationship to the walker. Such a relationship is affected through the aforementioned spatial configuration of the performance and the situating of the audience. For instance, in Wagner's *Parsifal,* with no active participation from an audience, the operatic text was able to be delivered uninterrupted. This was further emphasised by the lengths that Wagner went to in order to retain the seamless flow of events occurring on stage through the 'moving panorama'.

However, such rigidity is impractical for pedestrian performances that require their audience to walk also. Again, promenade illustrates this interesting hybrid

of the restrictive qualities of the orthodox theatre and the freedoms espoused by environmental and site-based performances. How a scripted performance text is utilised in such works is reflected by how the audience is expected to navigate themselves within the performance. A too heavily guided performance may prompt it to lean towards what Richard Schechner would term as 'confrontational', whilst an emphasis on the audience's ability to guide themselves may shift the promenade towards being 'collaborative' and 'environmental'. The first of these can be more accommodating of a dense performance text because it attempts to present a series of single focus points for the audience to follow sequentially. However, as evidenced, particularly by Peter Stein's *Shakespeare's Memory,* audiences may not be as acquiescent in being 'herded' through a performance. Allowing the audience to guide themselves instantly tasks them with the responsibility to seek out a performance. Here the performance text undergoes a process of real-time editing, with a singular plot replaced by multiple acts of *plotting.* In Punchdrunk's *Faust* for instance, the performance text took on other forms, existing as a series of installations in multiple rooms, often absent of performers.

Moving through promenade and environmental performance to site-based works, the performance text becomes even more porous. With pedestrian performances here often taking place within public space, the everyday world has to be accommodated into the flow of the performance. Scripted works such as Fiona Templeton's *YOU-The City,* utilised ellipses and optional lines to ease the flow of their delivery through an active incorporation of the city itself, mediated by the performer. Akin to the self-guided promenade of *Faust,* the improvisational nature of Wrights & Sites' drifting relies entirely upon the site itself to build its performance walks. Text is shared as conversations, shaped and plotted within a collective walking group that filters through the texturology of the site.

However, with a transition into *non-site,* the site itself is removed, with the text acting as a springboard to establish conceptual links with it from elsewhere. Consequently it retains the sense of textual porosity of site-based works, in which the audience has to fill in the gaps themselves, thus implicating them within it. Graeme Miller's *LINKED* illustrates this clearly, as the listener has to

try and walk in a neighbourhood that no longer exists, with only the audio testaments of previous occupants to aid them.

WALKING THE LINE

Borders and boundaries have been an important aspect of this thesis, providing me with the means to discern between the different types of pedestrian performance discussed. Whether material or psychological, these borders establish the territory for the walker, and how they position themselves in relation to such borders affects the nature of their role within the performance.

Within the theatre-based works of the first chapter, such a boundary is clearly defined through a demarcated audience and performer space. The performer is at liberty to walk, whilst the audience is expected to remain seated. For an audience to emotionally or kinesthetically empathise with the performance, they have to psychologically move beyond this frame, whilst clearly divided physically from the on-stage action.

In promenade performance we can observe a polyfurcation of space, in which fixed areas of performance are held within a larger audience space. Audiences can here take pleasure in walking 'between the lines', free to move in places where perhaps the performers cannot. Roaming at a leisurely pace, the audience become *promenaders*, their walking imbuing them with a particular set of characteristics. The spatial arrangement here exists as a series of fixed theatrical frames, unable to be physically crossed still by the mobile audience. However, within environmental theatre the rigidity of such frames dissolves, as the performers, like the audience, are able to roam the space. Performance and audience spaces become here difficult to distinguish, as evidenced by *Faust.* Due to such uncertainty, audiences may adopt a variety of different types of walking, dependent on shifts in pace and focus, assuming roles such as *explorer* and *voyeur.*

In site-based works, the frequent imperceptibility of performance-audience space is met by a more active integration of the place in which it is situated. Theatrical convention is largely sidelined through an intersection of performance with the everyday world. Here, performative framing can be instigated by the

audience, made transient by their walking and the shifting influences of the site. Mike Pearson's *Bubbling Tom* evidenced this through his pointing out of certain locations to be collectively 'framed' by his walking group. The transience of such frames, leads to the creation of multiple sites walked between, the encountering of which giving credence to Claire Doherty's argument for them to be termed *situation-specific.*

However, performance frames can still remain fixed within *site*-based pedestrian performances, as illustrated by Robert Wilson's *KA MOUNTAIN.* Here, the mountain itself and its dressing by the company, created a fixed territory for the performers to temporarily escape from the intimidating socio-economic climate of Shiraz, their walking strengthening its borders.

Within these site-based and situation-specific pedestrian performances, the boundary between the audience and performers themselves exists as a liminal threshold, with walking acting as a symbolic overstepping of such a divide. If this occurs, the audience can accrue responsibilities that are shared with the performer, assuming roles such as *pilgrims, advanced-clients, guides* and *drifters,* each one with a different set of characteristics that are dependent on their walking.

Consequently, the term 'audience' fractures into a variety of different incarnations with the inclusion of walking. What this thesis has illustrated is how these different types of walking are shaped, through the varying material and psychological borders of a performance.

THE UNMAPPED JOURNEY

Through a more detailed examination of the uses of walking in performance, I have been able to illustrate that the term *pedestrian performance* is not specific to a particular mode of staging or even style. Instead I argue that it is an umbrella term which spans theatre and performance, enabling dialogues to occur between scholars within these disciplines. Within the journey between these two points, there exists a series of waymarkers, which allow us to distinguish more comprehensively between the varying ways in which walking has been utilised within performance. In sketching out this landscape I have

here strengthened the links between these waymarkers, using my analyses to more clearly establish their defining characteristics. As a consequence of this, the inclusion of the term *non-site* has been able to be more convincingly argued here, due to this expansion of the field.

With this landscape sketched out, the next stage in my research lies in a more detailed examination of each waymarker. For instance, my research has suggested possible avenues for studies within walking and the journey motif in performer training, in addition to how walking can assist in discerning between site-specific, situation-specific and non-sited works.

With the steady expansion of the Walking Artists Network [135], Walk 21 Conference[136], Sideways walking festival[137], the International Research Forum of Guided Tours [138] and publications and performances from a variety of academics and artists, the interest in the relationship between walking and performance continues to grow. To match this growth, the field itself *also* needs to grow, and in this thesis I have illustrated not just the scale of such a landscape, but a means by which researchers of pedestrian performance can journey through it.

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[135] http://walkingartistsnetwork.org/
[136] http://www.walk21.com/
[137] http://www.tragewegen.be/nl/about
[138] http://irfgt.org/

APPENDIX: MATTHEW EARNEST CONSENT FORM

University of Exeter, College of Humanities

Proposal and Consent Form for Research Projects

Title of Research Project:

Pedestrian Performance: An Unmapped Journey

Name and title of Researcher, and Details of Project:

Kris Darby, PhD Researcher, Drama Department

This is a three year bursary-funded research project which is concerned with a widening of the defining properties of pedestrian performance beyond that of site-specific practice.

This particular project *Wanderlust,* is a case study for the first chapter of the thesis, which examines the use of walking on the theatrical stage. It is a unique project also because it is a stage adaptation of a historical text on walking itself.

Start Date: 26/3/11 End Date: 4/5/11

Definition of invited participants:

Director of the performance.

Data or information to be collected, and the use that will be made of it:

An email conversation about the participant's staging decisions for the production and a copy of the play's script. Quoted material from this email will be used to maintain accuracy, and enhance the researcher's analysis of the production's significance to pedestrian performance research. There is a possibility also that this material will be used in further publications.

How will the information supplied by participants be stored?

Information supplied by participant stored on researcher's personal computer. The play text will not be shared with any third parties.

Contact for further questions:

Kris Darby (*Researcher*)
PhD Researcher, College of
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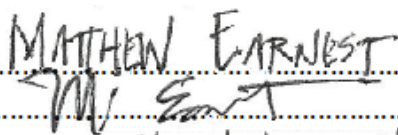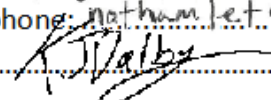Contact in the case of complaint or unsatisfactory response from the above
named:

Professor Graham Ley
Ethics Officer, College of Humanities
Drama Department
University of Exeter
Thornlea
New North Road
EXETER EX4 4LA
01392 724586
G.K.H.Ley@exeter.ac.uk

Consent:

I voluntarily agree to participate, and agree to the use of my data for the purposes
specified above. I can withdraw consent at any time by contacting the interviewer.

Note: Your contact details are kept separately from your interview data.

Printed name of participant:......MATTHEW EARNEST..............
Signature of participant: ....M. Et...................
Preferred contact - email or telephone: nathamlet@gmail.com
Signature of researcher: ....K.Darby...............

One signed copy to be retained by the researcher, and one by the participant.

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