



# RICERCA E PROGETTAZIONE PER LE ARTI PERFORMATIVE

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## **A. Fondamenti di Performance Studies**

# Richard Schechner (1934)

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# PERFORMANCE

Usually people say that a truly artistic show will always be unique,  
impossible to be repeated: never will the same actors,  
in the same play, produce the same show.

Theatre is Life.

People also say that, in life, we never really do anything  
for the first time, always repeating  
past experiences, habits, rituals, conventions.

Life is Theatre.

Richard Schechner, with his sensibility and intelligence,  
leads us to explore the limits between Life and Theatre,  
which he calls Performance. With his knowledge,  
he allows us to discover other thinkers,  
stimulating us to have our own thoughts.

Augusto Boal

# *Performance*

## Un termine chiave della contemporaneità

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The term “performance” has developed in recent years «as a central metaphor and critical tool for a bewildering variety of studies, covering almost every aspect of human activity. Performance discourse and its close theoretical partner, “performativity”, today dominate critical discourse not only in all manner of cultural studies, but also in business, economics, and technology».

[M. Carlson, *Performance. A Critical Introduction*, 2004<sup>2</sup>: ix]

# Performance Studies takes actions in 4 ways:

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1. **object of study**  
[archive/repertoire]
2. **artistic practice**  
[integral relationship between studying/doing performances]
3. **fieldwork as “participant observation”**
4. **engagement in social advocacies**  
[no ideological neutrality]

# Is Performance Studies an Independent Field?

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- ▶ unsettled,
- ▶ open,
- ▶ diverse, and
- ▶ multiple

in its

- ▶ methods,
- ▶ themes,
- ▶ subjects,
- ▶ arts, and
- ▶ persons

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- ▶ a method of analysis,
  - ▶ a way to understand the world in its ceaseless becoming, and
  - ▶ a necessary tool for living.