

Performing Arts in the Age of Globalization: The Visible and the In-visible

Master Thesis
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Declaration of Authenticity

I confirm that this dissertation is all my own work and does not include any work completed by anyone other than myself, except where due reference has been made.

Amsterdam, the 30th of August 2013.

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Abstract

The aim for this study is to identify relationships between globalization and the theory of appropriation in performing arts. The purpose is to discover the positive and the negative influences of globalization in relation to artistic ownership and authenticity. It will draw on a case study from the theatre work of Robert Wilson and his experimental opera 'The Life and Death of Marina Abramovic'. The analysis of the findings may be useful in direct future research on performing arts, cultural studies, and post-modern critical theory.

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Key Words: Performing Arts (Dance and Theatre), Globalization, Post-colonialism, Post-modernism, Authenticity, Artistic Ownership

Inclusion Criteria: Identity, Orientalism, Appropriation, Post-structuralism, Semiotics, Critical Theory, Technology

Exclusion Criteria: Politics and Law, Religion, Ethnography, Race, Psychology, Education, Gender Studies, Media Studies

Introduction

Globalization can be defined as a system where regional societies, economies and cultures have become integrated to a large global network of trade, technological innovations, transportation and communication. Arts have been increasingly influenced by popular culture* and the notion of authenticity has been challenged as a result of global emigration and development.

This study will attempt to reveal a number of positive and negative influences of globalization on performing arts. It will explore the complex systems of arts, globalized cultures and the representations of non-western performing arts which influence stereotypes in Western culture.

As global citizens of this new great historic milestone, we can watch the war in Afghanistan and the civil war in Syria from the comfort of our living rooms. Furthermore, internet makes possible all kinds of human interaction; from e-mail correspondence, purchasing all kind of commodities, spreading ideas and bringing social changes as the events of the Arab Spring, to child pornography, cyber - bullying and online blind dating.

*Popular culture refers to the notion of 'totality' in ideas, attitudes and images.

Moreover, in my view globalization in arts is a process where geographically distant art events make significant impact on local collective and individual life by bring heterogenic arts forms under a hybrid arts umbrella. Throughout my experience as dance practitioner, researcher and social activist, I realized that performing arts address an ongoing tension between, non - Western dance disciplines and formal dance training techniques. In Western dance education, the formal training of Ballet is considered to be 'academic' dance technique. According to the enter requirements of dance academies in Europe, auditions in Ballet technique are required. In addition, for professional dancers to apply for auditions to major European dance companies, they need to demonstrate an excellent knowledge in Ballet technique. On the other hand, African dance, or even dance improvisation have not be perceived with the same respect as Ballet. In my view the formation of contemporary dance technique is a hybrid genre of dance which in its foundation uses the notion of appropriation by taking elements of ballet, modern dance, martial arts, African and Asian dances among others. It is not pure as dance form, although it is recognizable as 'academic' dance technique as well. What about African dance or Indian dance? In their pure form of dance technique, they cannot be consider as 'academic' although elements of these dance traditions can be appropriated and then as new (contemporary) dance forms, receive the status of 'academic' dance. Inevitably, I will consider contemporary dance as a cultural product of globalization. Furthermore, there are challenges to overcome for the not Western dancers, choreographers, theater makers and scholars; how would be possible to protect, promote, and further develop the concepts of their dance/theatre aesthetics which are distinctive Asian, Latin American or African in terms of identity?

Focusing on the confrontation between global politics, popular culture and interdisciplinary productions in performing arts, this thesis will attempt to

draw the hidden culture which incorporates arts to global cultural markets. It will explore the complex systems of media globalized cultures and the representations of non – western cultures in Western performing arts. The study will assert that cultural and often hidden racial differences and the notion of ‘otherness’ are inscribed in the methodology that western dance uses in order to create, perform, be perceived and be appreciated. Western forms of non – western cultures, to use also the contemporary term, from the global south, are not considered aesthetically attractive. In addition to that they are perceived as primitive and have been given a significant less artistic value. The contemporary world of dance and theatre, is rather predominate by Western based artists and theoreticians whose ideological comments are driven by racial notions of Western arts superiority and imperialistic beliefs of post-colonialism.

Motivation and Interests

In this thesis, I would like to investigate the subject of identity and performing arts into my own cultural background and to the forces which brought me to the point of writing from this particular angle in history. I was born in Athens, Greece in a middle class family. My physical body carries in the memories and the hybrid genetic material, including ancestors from Greece, Italy, Spain, Turkey, Mongolia and Jewish heritage, respectively. Thus, with this kind of cultural complexity, I consider myself as migrant, and as regards to the notion of globalization, everybody is a migrant which in I. Kant’s terms has the right of free movement in the world. An argument which the united Western societies try to undermine by blocking the borders and make the movement of non – Western migrants, a rather impossible task. Furthermore, I am coming from a family background of leftwing intellectual parents and I was exposed since very early age to the urge of social movements, the struggle of trade unions, the unresolved issues of leftwing parties in

Europe and the unbearable presence of pain of political and economic migrants and refugees from sub-Saharan Africa, Middle East and Southeast Asia. Throughout the years, I became sensitive towards global issues, not only with regards to political and human rights concerns but also towards into an integrated cultural, artistic, philosophical and spiritual level. Furthermore, I developed a keen sensitivity towards human suffering and the universality and how much inter-connected the world is which lead to study creative arts psychotherapy, later on in life.

I was always interested in researching the lucidity of the human nature in philosophy, social and cultural studies, in performing arts and in visual arts, respectively. My interest in the notions of globalization, cultural identity and authenticity in arts was of importance long before starting professional studies in arts. My engagement as an active social actress in promoting and protecting human rights, intellectual rights, and the rights of being 'different' brought me to express my views by conducting this research, from the specific place and time in history and culture which I embodied and present throughout my choices in life. I observed that most of the choices that I made in my life were driven from the same source; drawing meaning from the vivid experience and trying to find the essence of transparency and immanence in human existence. Nevertheless, based as artist, activist and thinker in the global North, and particularly in the Netherlands, I never dismiss the context of my prospective, opportunities and life privileges by being European, white skin, female, middle-class, educated, full body functional ability, and relatively young individual. From the prospective of being artist, there was always an interest in learning and practicing non - western dance forms and traditional body related practices including, Butoh theatre dance, Indonesian movement and meditation by Suprpto Suryodarmo, the practice of Chi-Kung and Aikido, traditional Senegalese dance and the Latin-American-dances of Tango,

Salsa and Samba among traditional Greek group dances and the Greek form of Belly dance which could be also consider as national Greek dance regarding the Arabic influences which Greece has for centuries as the imitated gateway to Middle East and North Africa and from the cultural consequence after four hundred years of Turkish occupation in the country. As reflective practitioner, I found of great importance to write about my own history, the choices and external factors which lead me to write about globalization in performing arts, artistic authenticity and ownership.

Through my experience, I came to an understanding that people do not know who owns the intellectual rights of production and promotion of art work. However, the notion of ownership in art making as well as the intellectual property and cultural ownership are essential in my work as artist and human rights advocate, therefore I found it of great importance to address such issues in my research. I think that is partially a game of power, the choices which many artists are going thought; what works well, who will be selected, what artistic notion will be presented and how? Another important notion which I draw upon my passion to conduct this research has to do with; who has access to information and how such information will be used or misused? How can the emotional state, values, ethics and aesthetics of an audience (of any age and economic background) influence how an artist creates, behaves, what creative processes are involved and what artistic work will be displayed on the markets?

Performance Studies

Performance studies theorist, theatre director and scholar Richard Schechner expresses his concerns regarding globalization, artistic ownership and the American avant-garde theatre. The avant-garde

tradition in contemporary American theatre is very prosperous according to him; the embodied practices of contemporary dance have changed over time as there are less markets and audience to appreciate the art of dance. According to Schechner (2011), in theatre productions the same ideas, themes, and techniques are circulated but that circulation is rather static. The performing arts audience is rather small compared to cinematography/video, music, and internet/media audience. The performing arts festival and especially with regards to theatres companies which follow word markets of North-America, Europe, and much less of Asia and Australia, respectively. There are smaller markets linked to Latin America which are usually considered as undesirable by theatre companies due to little economics of many countries of the continent. Moreover, the Sub-Saharan Africa either directly or through African American influence provides artists in performing arts as well in music and literature without yet participating in the festival and venues touring circuit, with except from venues in South Africa which in my view, as country is much influenced by the West, due to Dutch, English and German colonization, white racial superiority and the side - effects of the apartheid*.

In addition, he argues that festivals and venues are often supported by governments and in some cases from the private sector because they are regarded as tourist attraction. In his essay 'The Avant-garde and Global Systems' (2011), he expresses the notion of globalization in avant-garde theatre:

"This global avant-garde has been tested in the market; it has a following in the press and public. It draws on global resources artistically as well as economically. At the level of Robert Wilson, the Wooster Group, Pina Bausch, Sasha Waltz, Heiner Goebbels, Sankai Juko, etc – can one speak of a radical politics? Yes, these artists are probably on the Left personally but in their artistic practice, in terms of venues, audience and effects on the political world, this Left is apolitical, a stylish rather than workers Left" (R. Schechner, 2011: 40). _____

*Apartheid is a political system of racial segregation in South Africa.

Furthermore, the theatre director, performer, film maker and theorist Pippo Delbono is looking in the future for what is known in performing arts studies as postmodern theatre.

He is looking for a theatre which reconnects with the history/places before it becomes consumed and globalized, with the essence of the theatre which is linked to story tells told by ordinary people, to the commedia dell' arte and the street theatre performance from which postmodern theatre drew originally its inspiration, acting techniques and accumulating energy:

"I think the theatre is dead because it no longer speaks with the body, the body that has accepted the standards of dump beauty while forgetting another kind of beauty, a different beauty. I am thinking of a theatre that will make me fall in love with bodies again, a theatre that dances, that doesn't only speak with words, a theatre for the deaf, the blind the uncultured. A theatre of resistance against a world that is dying a slow cultural death" (P. Delbono, 2011: 28).

In the globalizing world, originality in performing arts is distinguished only up to the point where it has the ability to generate capital. The performing arts must entertain and bring pleasure in a manner which is usually defined by the media and showbiz, and nevertheless they must form part of the systematic cultural industry. In my opinion, a performing artist who creates art driven by his/her artistic urge, is an individual thinker, who is also a member of his/her artistic community which is under the pressure of globalization and s/he is absorbed into the politics of the entertainment which is under the pressure of globalization and s/he absorbed into the politics of the entertainment industry. Furthermore, the creative mind is characterized by its ability to be innovative, individualistic and unique. Therefore, originality in creation comes from the natural ability of the artist to be different and distinctive from the pack.

Moreover, regarding the notion of authenticity, dance and theatre techniques, and traditions from the global South can be transported and adapted into Western performances, which become profitable through funds available in venues. The questions that need to be addressed are; what do the countries of origin, communities and cultures from where those techniques and 'raw' materials have initially been produced, receive for their contribution? Are they recognized and share equal intellectual rights as the Western art producers? What is art in the first place? Arguably, I assume that art is made by someone; it is the intellectual property of an artist. In this regards, the notion of authorship is defined by James Boyle in Rustom Bharucha's book "*The politics of Cultural Practice: Thinking through Theatre in a Age of Globalization*", (2000), not by the mastery of previous rules, but by transforming of a genre, the revision of an art form to 'something' new. In my view, the new author composes that, by deconstructing the original elements of the art form and reconstructing a notion/a technique which has non elements and characteristics of its original art creation and cultural heritage. Supplementary exploration of the notion of ownership and authenticity in the globalized world, which form the milestones of my interests, will be presented in the course of the research.

This study will also attempt to reveal a number of positive influences of globalization in performing arts. As a cross-cultural event dance can bring together people from different races, genders, ages, ethnicities and socioeconomic backgrounds. According to Shapiro dance has the power to reshape the effects of globalization and not only be shaped through globalization:

"Dance, like other forms of art, provides a space in which we can touch the transcendent and experience new possibilities that are outside of the life we take for granted; it is a space that encourages and nurtures the ability to imagine different ways of feeling and being in the world.

And it is the human body that makes dance concrete. To think of dance in a way that makes the global leap without an appropriation of others' experiences, assuming a hierarchical stance of cultural superiority or arrogance, calls for a sense of global aesthetics." (S. B. Shapiro, ed. "Dance in a World of Change: Reflections on Globalization and Cultural Difference", 2008: 254).

As Shapiro argues, dance has the power to transcend human experience and bring compassion and acceptance; on the contrary, in the age of globalization, people and cultures which are different from the main superior Western culture in some cases are rejected. Through my reading the following question rises; since dance brings people together, how can dance and theatre overcome the cultural challenges and promote diversity within the global arts unity? The goal will be to both celebrate differences and give emphasis to the dimensions of commonality or inclusion that replace all these differences.

Research Question(s)

Aims and Intentions

The main objective of this study will be to comprehend the cultural process of globalization in arts and especially in performing arts. It will explore the notions of authenticity in dance, and creative ownership in the global network of arts and communication. Globalization in performing arts might be a social problem with serious consequences for the artists, art communities, and the society as a whole. Through the cultural integrations, it develops new systems of values, morality and esthetic appreciation. Understanding the processes and challenging factors faced by artists, art scholars, private and governmental institutes and communities will be an important step in preventing social ignores isolation and cultural distortion particularly for non - Western cultures and their societies.

Furthermore, by addressing its positive effects and highlighting its negative consequences and achievements, a small contribution can be made towards a more tolerant and democratic society. A society which will promote performing arts as a medium to educate and raise the consciousness of human nature rather than simple use it as commodity, entertainment or as a way to culturally control humanity.

My research question is formulated as:

What role does artistic ownership play concerning performing arts in the era of globalization?

Sub – questions:

1. How can the creative ownership of Western and non-Western dance and theatre form(s) be protected?

2. What is the effect of globalization in contemporary dance and theatre?

The research thesis will include several components as the following: a literature review of the international literature on performing arts, and cultural studies and in particular from the angle of the theories of appropriation and post-colonial theory, Orientalism specifically. The literature search will provide contextual information for the qualitative analysis through literature, internet searches and contacts with other researchers and experts in dance and theatre via e-mail correspondence and visitations, where it is relevant. Primary, it will present how the current study will create new knowledge in the existing literature. In addition, it will provide validation for the choice of methods employed in the analysis.

For this research study, I consider adopting the qualitative approach as it combines inquires in the fields of social science, humanities and applied arts, the main research areas of my study.

In addition, I will utilize phenomenology in order to understand the subjective reality of the phenomenon of globalization in performing arts, post-modern critical theory in order to understand human behavior and I will touch on semiotics in order to grasp the symbolic meaning behind the actions which people develop in order to communicate. In particular the theatre work of Robert Wilson will be used as a case study and my interpretation of his work includes a semiotic framework. Finally, I will investigate theories of post-structuralism which gives emphasis on plurality and deferred of meaning by highlighting that any text (dance can be perceived as text as well), is open to an unlimited ways of interpretation.

Theoretical Framework

For this thesis, I have chosen to make use of the following theoretical frameworks: in the field of cultural studies, the framework of post-structuralism and semiotics in relation to the new formation of signs due to globalization and from the field of phenomenology an analysis from the prospective of critical theory. In the intersection of post – structuralism and post – colonialism with respect to globalization, I found of great importance the contribution from Foucault (2006), and Said (1985). For Foucault discourses produce knowledge and knowledge is power and consequently power produces reality and finally the new discourses of reality produce ‘the truth’ of our post-modern life. According to the professor of cultural studies John Storey (2006), Foucault’s argument of the discourse which leads to the chain reaction of knowledge - power – reality – new discourse – truth, is well presented in the following quote:

“What Foucault calls ‘rituals of truth’ and ‘regimes of truth’ do not have to be ‘true’, they have to be thought of as ‘true’ and acting on as if ‘true’. If they are believed, they establish and legitimate ways being ‘in the true’ ways of sharing the ‘common sense’ of a discourse. . . . Discourse is not just about the imposition of power. As Foucault (2006: 352) points out, “*where there is power there is resistance*”. (J. Storey, 2006: 102).

In Said's view the West has 'power' interests on the East and the term Orientalism has constructed a body of 'power – knowledge'. According to J. Storey (2006), referring to the discourse of power in the theories of Foucault's and Said's, he claims: " *E. Said demonstrates Foucault's claim that the 'truth' of a discourse depends less on what is said and more on who is saying it and when and where it is said*", (2006: 103).

The rationality behind the selection to chose the work of Robert Wilson in relation to globalization, is driven from my belief that the meaning and interpretation of an art work, even life itself is subject to a variety of readings depending on the personal, the social, the cultural, and the spiritual background of the reader at a specific time in history. In case of Wilson's work, our need for acceptance of post – structural values of art is undeniable connected with our need of consuming art and the roles which as humans unconsciously wish to project through the 'hyper-reality' of performing arts. The notion of 'hyper-reality' is well presented in Wilson's work.

Post-structuralism rejects the notion of a structure upon which any meaning can be definite. The meaning of an artistic context is always in process where meaning can be received as a pause in the flow of endless interpretations. Thus, meaning in any context even in perceiving and reading a dance work can be very subjective. According to Barthes in his essay '*The Death of the Author*' (1977c), argues that a text is a multi-dimensional space in which a variety of meanings constantly blend and clash, and only the reader can temporary bring a sense of unity. In addition, in my view, another post-structural theorist, Jacques Derrida (1973), invented the notion that the meaning changes, it is never fully present, it is present and absent at the same time.

Such notion comes to add to the traditional model of Saussure's semiotics, by describing the divided meaning of the sign which means according to Derrida that the meaning of the sign is to defer and differ.

For Saussure (1974), in his book "*Course in General Linguistics*", the notion of 'difference' can be in relation to space, where meaning is made in relation between the signs. In Derrida's notion of 'difference' (*différance*, a word invented by Derrida) is temporal and the meaning depends on differences in the relations to 'what was before and after' on the sequence of the relationships among the signs. This notion identifies similarities with Foucault's and Said's intersection of 'power – knowledge' discussed previously. I arrived to this conclusion by deepening my research of my chosen theoretical frame work into the theory of post-structuralism in relation to semiotics in order to justify my argument that globalization provides a basic structure in the creation of cultural semiotics. Cultural semiotics refers to the creation of new signs which constantly reshape their own image under the quick developments of social structures due to globalization. Furthermore, the notion of post-structuralism in relation to identity and self will be always challenged by questioning the experience of consciousness and the symbolic certainty of the sign in the new globalized united culture. Professor of English and American literature and language Homi Bhabha (1994) claims:

"This image of human identity and, indeed, human identity as image – both familiar frames or mirrors of selfhood that speak from deep within Western culture – are inscribed in the sign of resemblance as Rorty writes, is part of the West's obsession that our primary relation to objects and ourselves is analogous to visual perception. Pre-eminent among these representations has been the reflection of the self that develops in the symbolic consciousness of the sign". (H. K. Bhabha, "*The Location of Culture*", 1994: 49).

In my understanding, Bhabha's views, interrogating identity under the scope of post-colonial theory, which is rather not resolved within the dialogue where the notion of authenticity of identity has been reflected on a 'smoky mirror' as he has symbolically expressed. The reflection would be never clear; it would be rather an interpretation of an unclear and uncertain cultural identity which is constantly deconstructed caused by globalization.

It is of importance to discuss post-colonial theory in relation to artistic ownership and authenticity in performing arts in the era of globalization. The debate of artistic ownership in connection with post – colonial studies has been illustrated with artistic productions of performing artists in Diaspora, where hybrid cultures are fused, creating distinct performances by challenging the 'pure' artistic creation of their host countries in the West. It is a notion which is well explored by Bhabha's term 'the third space'. Alongside, the problematic issues of authenticity and ownership in performing arts, the notion of inter-textuality, deconstructing and reconstructing cultures and art forms, will be further challenged and debated. According to Lina Hutcheon, at her book "*A Theory of Parody: The Teaching of Twentieth-Century Art Forms*", (1985), the notion of inter-textuality rejects the role of the author and can be only emerged in the eye of the beholder. Further research regarding inter-textuality in relation to theoretical framework will be conducted and presented in chapter 2 about: Orientalism and the Theory of Appropriation and chapter 3 about: Authenticity and the notion of Artistic Ownership in Performing Arts.

Case Study: the Work of Robert Wilson

Robert Wilson is one of the leading American theatre directors who revolutionized the art of theatre by making visual communication in his

work more essential than words and text since 1969 in the US. He also shares the title of choreographer, playwright, lighting and stage designer, performer, and visual artist. He studied architectural design and he worked in education as creative art teacher for children with special needs. His productions create a universal stage where the traditional set boundaries between theatre, dance, opera, music and visual arts are blended into a new artistic form. According to M. Shevtsova (2007) and her book "*Robert Wilson*", he achieves that by cutting across the ordinary text based theatre praxis and thus creating a new interdisciplinary art form. In my view, his collaborative and innovative work shares the essence of globalized performing arts, as he is interested in non-text based theatre and he aims to shine the intercultural importance of devising body and its oriented process. In his work, he examines the physical reality of theatre, the interplay of bodily value and the essence of drawing material by using symbols and theatre practices from non-Western cultures. His work is hybrid on its form by putting into praxis performing traditions from Eastern cultures. Wilson's admiration not only for Japanese, but also for Balinese classical theatre led him to study the traditional dance work of Suzushi Hanayagi and his 'Jiuta-mai school', Kabuki and Noh theatre among Western theatre tradition like Comedia dell'Arte, opera and modern dance. In spite of the touch of Orientalism in Wilson's theatre making, and his East-West intercultural performances, Wilson is not interested in framing exoticism and the mystical of the Eastern cultures. He makes appropriate and sometimes inappropriate use of cultural traditions in order to serve his own universal theory of 'copy and paste' theatre traditions with the aim of creating his own multi-media disciplinary theatre work.

Furthermore, Wilson has been also portrayed as a superficial, non-charismatic artist who serves the values of globalization in performing

arts, by undervaluing the importance of non - Western theatre and dance traditions. With regard to the theory of appropriation, Wilson produces art by allowing the reconstruction of other forms of performing arts particularly from the Asian Theater traditions and by allowing the inappropriate use appropriation to be materialized in many aspects of his work without giving acknowledgment to the real meaning behind.

Conclusions

Performing arts have the ability to reshape concepts of globalization in their practices and overcome the western cultural superiority of harmonious, heterogenic and in some cases manipulative Western aesthetics. At the social and political level, the private sector and governments of the Western world need to balance their approaches. One way of doing that is by taking appropriate steps to deal with cultural and social injustice, as well as human rights matters, elements of society which are more important than the financial gains and art industry. In addition, by utilizing democratic approaches towards a more social, political, cultural, artistic, and ecological balanced world, the human existence will be assisted in reaching higher states of human consciousness. Furthermore, I came to the conclusion that the political, social, and cultural descent of globalization which influences the artistic processes and products, relies not only in the origins of the notion of the new global civilization, but rather relies in the history of colonization and its development to post-colonization. Through my research on globalization in performing arts and the notion of authenticity/ownership, my ultimate vision once I will complete this study would be to draw attention to the global problem of the missing meanings on debates regarding cultural anthropology and cultural interaction and intercultural

theatre and dance which emerge only at the surfaces of cultures, and in particularly cultures from the global north in relation to cultures from the global south. At the meeting point of the cultures, meanings and values are misread and signs are misappropriated not only due to global markets and financial growth but as a result of the outcomes of the historic development which took place from the time of colonization till our days and still influence our existence, communication and articulation of life, genders, races, classes and nations entirely.

Chapter 1

Cultural Studies, Identity and Performing Arts in Globalization

The first chapter of the thesis focuses on an introduction of current literature review regarding identity, culture* and performing arts and how they have been influenced by globalization. Each of the three sub-divisions explores the notion of cultural identity, history and cultural studies, and the dance and theatre practices from the prospective of Western and Eastern thinkers.

1.1 Global Identities

Performing arts in the contemporary era of globalized arts has reached the point of desperate creativity and desperate involvement in arts and life due to the loss of traditional involvement. The point of desperation in creativity and in performing arts involvement refers to the point at which the artist finds him/herself creating and performing without any artistic innovation, without inspiration and systematic research on a particular theme. Artists need to be active in the art science by participating in venues, keeping their name circulate, to be 'in', networking, and by having contracts in order to commission an artistic project ordered by governments or private institutes. Under such circumstances their work could not be unique and authentic. In some cases they try to be creative by using material from other creators whose work has already been performed or lanced with success. By applying the theory of appropriation they create 'something new' which pretends not to undermine the legitimacy of the original material.

*The definition of culture is expressed as the ideal state of human perfection in relation to universal values. In addition, culture refers to the body of intellectual work and practices of human experience throughout the history of humankind.

This is partially one of my arguments regarding my research of R. Wilson's theatre work where he is challenging himself, just as he challenges the audience on a deeper level. By borrowing performance practices from the East theatre tradition, his work transcends the human condition by deconstructing the text, by working from semiotics the study of symbols and their interpretations to semantics which is the branch of linguistics concern with meaning. The loss of traditional involvement means a sense of loss in humanistic values and attributes of non-western performing arts.

The rapid assimilation of dance disciplines under the international dance-umbrella is represented by the term 'world dances' which is the 'new dance canon', often perceived as exotic/folkloric dance forms that sometimes are accompanied by less positive connotations. The new global performing arts techniques borrow ideas from the field of Anthropology by stating that cultures are different although equal. The artists and representatives of the new genre have not really been fully aware of the fact that the melting of dance disciplines and performance techniques is a result of the colonial and post-colonial era.

Throughout my research, I came to the conclusion that the term identity has not single meaning. In performing arts, the dancer and the actor perform characters and non-dramatic events on stage. They attempt to display how spectators are involved with each other off stage, in life. Performing arts are more than just dancing and role playing; it is the process of creating the self, creating an identity, connecting with the collective unconsciousness. Performing arts is life-like and life -like is performing arts-like. According to the professor of dance Marta E. Savigliano, the metaphors of the dancing body in every civilization embodied the culture and the archetypal of the human behavior and esoteric knowledge throughout the history of humankind.

*"The 'primitive', as a placeholder of difference on the scale of progress and civilization, served as a justification for conquest and for the ensuing studies. Race figures prominently as an organizational tool in these collections, and its biological, psychological, and social moorings often slip into one another by way of 'cultural' and observations on 'cultural difference'. . . . If 'culture' and later on 'ethnicity' display 'race' (and 'tribal') as the paradigmatic units of anthropological study, the biological/social ambiguity is retained and unresolved. Heredity and descent, and their close, murky link to 'tradition' make a quasi automatic connection to the racial-ization of cultures and racism". (Marta E. Savigliano, in the book of Leigh Foster, S., ed. In *Worlding Dance*, 2011: 173).*

However, the complexity of performing arts as a form of cultural, racial and national expression, challenge the ways in which people transmit customs, attitudes, values and beliefs through arts and the channels of social movements. As the dance scholar Ivancica Jankovic argues at her essay 'On the Quest for Preserving and Representing National Identity', in the book "*Dance in a World of Change: Reflections on Globalization and Cultural Difference*" (2008), there is a strong belief that the social and the historical contextualization of dance as an art form is of great significance in small countries like former Yugoslavia, her country of origin, and in particular in Serbia which has struggled to preserve its own cultural identity. In my view, the similar notion of preserving and transforming the cultural identity of colonized countries in the post colonial era, requires a constructive critique of the foreign influences by measuring the degree of assimilation of these positive and negative influences into the existing cultural framework. In case of former Yugoslavia, I might consider the imperialistic influences of the former Soviet Union which has misused the theory of Marxism by producing fear, anxiety, misbelieve and abuse of human rights and especially has mishandled the lives and destinies of creative and innovative intellectuals and artists in the Soviet Union itself and the former countries of the 'Eastern socialistic - block', respectively.

The notion of identity and culture in our post-modern times explores the formation and the deformation of the cultural sphere which addresses the question of ownership, authenticity and autonomy of cultures and the process of the autonomous person, the artist and intellectual as creator associated with this process. The second aspect of globalization indicates a greater cultural movement and complexity. Cultural complexity refers to a group of sociopolitical structures namely norms, similarities in behavior pattern for instance of people of Africa-Diaspora or of migrants from the Eastern Europe, whose values are interrelated and dominated by the social heterogeneity in the Western countries of residences. The notion of complexity in our times is not grounded in the processes which occur in a single state or in nation's states, like the European Union alone. However, complexity would be about developing a global society whose power will be created from the economical and technological development. In chapter 2 with the title 'Orientalism and the Theory of Appropriation', I will explore in depth the themes of cultural complexity, and heterogeneity, respectively.

In my research, I found that an important part of the process which is directing the development of globalization needs to be understood in relationship with the movement of people around the world. Many people are living between cultures. H. Bhabha has well expressed this argument with the notion of 'third space', which has been discussed in a previous section. Migration is one of the key elements in understanding the development of the new nations and the formation of globalization. It is not only the integration to a large global network of trade, technological innovations, transportation, communication and artistic fusions; it is rather the movement of people from different geographical origins, which made the creation of new cultural identities possible, and the struggle in understanding the 'otherness' and the creation of the following debates;

what is authentic/real identity, what is pure artistic innovation, and how the cultural heritage of a nation can stay untouched from the cultural storms and tornados of globalization? I will consider that the global culture in the very first sense is a form of communication, it is a space made possible through an interactive field where different cultures meet and clash in a great complex playground. The process of globalization suggests the efforts and effects of two and even more cultures. According to the professor of sociology Mike Featherstone:

"Heterogeneous cultures become incorporates and integrated into a dominant culture which eventually covers the whole world. The second image points to the compression of cultures. Cultures pile on top of each other in heaps without devious organizing principles. There is too much culture to handle and organize into coherent belief systems means of orientation and practical knowledge the world becomes a singular domesticated space, a place where everyone becomes assimilated into a common culture." (Mike Featherstone, "Undoing Cultures", 1995: 6).

Furthermore, technological developments such as rapid transportation enable the meeting of different cultures by binding the inter-social and multicultural identities into a unified social time and space by being connected to the new global level of communication and understanding. In addition, telecommunication and multi-media such as internet, mobile phones and satellite television/radio, designed to have dialogical and interactive capacities, enable distant cultures across the globe to have access at a wide range of material in their private computer and television monitors in their living rooms, class rooms, and offices but also in public spaces such as squares, public libraries and city parks.

However, heterogeneity in culture defines a cultural declassification where non-Western cultures are pulled to wider economic markets in order to

serve cultural productivity influenced by post- structuralistic ideas. These ideas reject the notion that meaning concrete or abstract has a single interpretation, or a single existence; in case of performing arts there is no artist-author, instead every individual gives a new meaning and a new existence from the previous existing art form. Subsequently, to develop our understanding of cultural sphere the notion of autonomy and particularly the artistic autonomy reveals that by aiming at achieving greater artistic autonomy (higher in cultural meaning), the proximal relationship within those sectors in culture are directly tied to productivity for the popular markets. Inescapably, those markets of the mass consuming culture such as MTV channel, fashion industry, internet shopping and food consuming culture, influence the way that people communicate, perceive and appreciate arts and life, in general. Furthermore, such relationship is neither static nor fixed; it would be best understood as a process, a method of creating the product, the need of the consumer and the ability to project a form of cultural message, rather to say a sign, a symbol in this predominant visual based global culture.

1.2 Rethinking History

The notion of homogeneous national cultures is challenged and refined by Homi Bhabha (1994), and his work in post-colonial theory and post-structuralism. Bhabha's major idea is that of hybridization* which describes the creation of new cultural forms from multiculturalism. He is not seeing colonialism as a theory tied to the past; nevertheless he researches how its causes, effects and cultures, still intrude on the present and transform our understanding of cross-cultural relations in the era of globalization.

*Hybrid refers to the notion that 'something' is made by combing two or more different elements.

"The enunciation of cultural difference problematizes the binary division of past and present, tradition and modernity, at the level of cultural representation and its authoritative address. It is the problem of how, in signifying the present, something to be repeated and translated in the name of tradition, in the guise of a pastness that is not necessarily a faithful sign of historical memory but a strategy of representing authority in terms of the artifice of the archaic." (H. K. Bhabha, *"The Location of Culture"*, 1994: 35).

Hybridization describes the creation of new cultural forms. In my view, there is a sense of hybridism in many forms in performing arts. Likewise, deepening my research in literature review, in the genre of post – colonial theatre there is to a great extent, supportive evidence to resist the notion of globalization in the trans-cultural explorations of Peter Brook, Jerzy Grotowski and the work of Eugenio Barba explores in great extent the pre-expressivity in cultures. Finally, in case of Patrice Pavis, he is researching the notions of trans-cultural, ultra-cultural and pre-cultural which share a common ground regarding the artistic, historic and political struggle in theatre and in history of the humankind.

According to the cultural theorist, Stuart Hall (1993), in his article 'Cultural Identity and Diaspora', there is a different way to think regarding identity and culture. This way defines identity and culture in terms of one united culture, a shared, a collective culture where the notion of 'selves' is imposed and consist from people who share the same cultural identity and common politico- geographical history. With regards to this view, the cultural identities reflect common historical shared experiences of most colonized nations, their people, have very rich historic backgrounds; they are coming from another country, they have struggles to emerge as identities, to be, to transform, to become. In my view, there is no such notion as 'one identity' in our times; it is about who the person will

become, how the individual will use the experiences of been suppressed from another cultural identity/ cultural ideology, of gaining new knowledge through this social conflict and by dealing with the constantly juggling with his/her own 'otherness', and by not really belonging somewhere. This new identity which emerges from such process shapes the global identity of the post colonialism. My argument in that sense would be that globalization is another form of post colonialism which still is much evident in performing arts like the 'Theatre of the Oppressed' by Augusto Boal and in addition, the choreographic work of the native American director Santee Smith and her dance company 'Kaha:wi Dance Theatre' based in Canada, which perform, and reconstruct Native North - American dances and by having strong community involvement with all different ages performing in her group and attend as her audience. She challenges the Western perception in relation to what has been concerned (from the West), as primitive dance. As native North - American dance form, her work projects the values, morals and aesthetics before Canada's colonization by the British and the French who have systematically destroyed the Native American culture, philosophy and lifestyle. In regard to Native American arts, the European post - colonization projects them as folkloric and primitive and their status which belongs to the 'old history' of the country has not much to contribute to the modern culture of the empowered (white) society of Canada.

Stuart Hall (1993) underpins well my argument with the following quote:

"Cultural identity, in this second sense, is a matter of 'becoming' as well as of 'being'. It belongs to the future as much as to the past. It is not something which already exists, transcending place, time, history and culture. Cultural identities come from somewhere, have histories. But, like everything which is historical, they undergo constant transformation. Far from being eternally fixed in some essentialised past, they are subject to

the continuous 'play' of history, culture and power. Far from being grounded in mere 'recovery' of the past, which is waiting to be found, and which when found, will secure our senses of ourselves into eternity, identities are the names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past".

(S. Hall, 1993: 394).

In my research, I found that Hall's and Savigliano's discourse of cultural identity and 'power', has a link with the post-colonial theory and the development of neo - capitalism who expands the structures of globalization in society and in performing arts, respectively.

According to Savigliano (2011):

"Much like Global Culture, World Dance can be subjected to unsettling debates regarding its 'reality' of actual 'existence' out there, beyond academic and marketing arenas. Politically concerned scholars have to wonder also about the field's productive or expressive relationship to late capitalism's socio-economic and political structures".

(M. E. Savigliano, "Worlding Dance and Dancing Out There in the World", In *Woldering Dance*, 2011: 63).

Savigliano argues that performing arts in the global world represent particularly dance as it is designated for a specific market for the consumption of dances which fascinate with their difference the consumers which are preoccupied with the esthetics of cosmopolitan values. In a way, the genre of dance which defines world dance, defines the opposition of Western dance forms; in a way it is a fusion of dance forms which challenge the aesthetics and pedagogies of 'academic' dance or European folk dance. West culture view classical and traditional dances from Asian and African descended as hybridized and ethnic dances. Simultaneously, it appears as 'new' and as 'old' art form which is available for manipulation. The element of 'newness' allows experimentation and wherever is possible exploitation, and the element of 'oldness' provides the security of knowledge in the art craft. Furthermore, non-Western

dance and theatre forms are created and maintained by indigenous communities of anonymous artists. In contrast in Western performing arts traditions like medieval theatre text, ballet and even contemporary dance, the production of art is made by individuals who are identified as authors of a dance technique or a movement in performance studies whose intellectual rights define the notion of ownership and authenticity in performing arts. Although there are intellectual rights and property laws in every nation, it is clear in my understanding that they serve as tools of globalization. Paradoxically, through the research I am wondering; who will protect the traditional knowledge not only with regard to performing arts but also in medicine (acupuncture, indigenous herbs and yoga) and human history? The history is usually written by those who won the battle/ the war, in terms of Western colonization, the history of the world is written in my view by the Europeans who have conquered and destroyed cultures in Africa, Asia, 'Latin America' (another construction of colonization in particular Spanish and Portuguese) and Australia. Since the majority of the researchers, academics and scientists who conduct studies in arts, medicine, ecology and history are originated from Western countries, a specific colorization of the findings will be expressed in order to serve their personal and cultural interests.

According to Anthea Kraut in her essay "Race-ing Choreographic Copyright" since 1976, there is a legal development regarding copyrights protection for the art of choreography in the United States:

"...choreographic works are eligible for copyright so long as they 'original work(s) of authorship are fixed in any tangible medium of expression', that is film, videotape, or any of several notational systems". (Anthea Kraut, "Race-ing Choreographic Copyright", In *Worlding Dance*, 2011: 78).

For the professor of political science, Joost Smiers (2003), to claim originality in arts is absolutely impossible. In his book "*Arts under Pressure: Promoting Cultural Diversity in the Age of Globalization*",

he opposes of originality, intellectual property and the notion of copyright. He argues that even the phenomenon of plagiarism is difficult to identify in our post-modern times. In order to support his argument, he provides an interesting quote of the philosopher Jacques Soullillou (1999):

“The reason it is difficult to provide proof of plagiarism in the field of art and literature is that it is not enough only to show that B has been inspired by A without quoting his or her sources, but you also have to prove that A has not been inspired by someone else . . . [if] it could be proved that A has been inspired by and, as it were has plagiarized from an ‘X’ who is situated earlier chronologically, A’s case disintegrates”.
(J.Soullillou, 1999: 17).

In my view, throughout the history and especially in the era of globalized arts, the incorporation of ideas and works of arts from the predecessors is a common practice. In regard to this notion, artists used partly or have even borrowed concepts and entire art pieces from other artists. That brings in question the concept of originality and the search of authenticity in ideas of copyright and intellectual property. Arguably, it is evident in the history of visual arts that art movements have borrowed from the previous ones.

1.3 Performing Arts

Throughout the research, there is a profound understanding that dance is usually offered as symbol and laboratory of the global multicultural harmony, by producing culture and artistic products for the global arts markets. However, the sense of hybridism transcends performing arts into an affectively vital expression of the lived body, and in order to be expressive, the artist needs to manifest him/her self toward the world. Expressiveness through dance and theater technique is still required for the physical and emotional growth of the artist.

The concept of art technique in cultural industry of globalization is identical with technique as matter of craftsmanship.

Technique is concerned with its internal organization of the object itself. In case of performing arts technique is the method of articulating the performer's body in relation to emotions, the intellect in connection to the inner kinesthetic awareness and external physicality. In dance, a good example could be the guided imaginary of Skinner Release Technique which assists the body to develop a natural alignment and production of movement phrases by releasing muscle and joint tension and moving organically, following the flow and the momentum of the natural body intuition and inner knowledge. In theatre another good example would be the emotional training technique of Richard Schechner, also well known as the 'Emotional Rasaboxes Training' which prepares the actor to deepen into the emotional research of the authentic expression of the character within the text and to embody the physical components of the character.

Performing arts is an ephemeral art form which is determined by the history. Such notion can bring fundamental changes in the physical execution of choreography as well as the changes in artistic context, and ownership of the piece. Arguably, I would like to highlight that in case of Ballet, many original productions have been changed and that happened during the process of reconstruction; it occurred because many ballet pieces were performed by another ballet dance company which followed a particular ballet school, in another geographical, country-continent, in another time frame. In case of the romantic ballet piece of 'Giselle' which was performed for the very first time in 1841, probably, it would be performed differently in 2013 from the Russian, Kirov Ballet and from the New York based American Ballet Theatre, performing in a dance festival in London or on the contrary in a performing arts festival in Abu Dhabi. The original Vaganova's arabesque of 110 degrees would be probably reduced to 90 degrees arabesque, as there is no immediate aesthetic need for high

arabesques, as the bodies of the dancers as well as the interpretations of the piece have developed another direction due to the artistic interpretation of the choreographer, the ballet master and the artistic director of the company as well as due to the aesthetic demands from art venues, dance festivals and the consuming mentality of the media and the spectatorship.

The presence of an original form in performing arts is a necessary condition that fuels the concept of intellectual rights and authenticity. In the whole notion of authenticity the idea of reconstructing a ballet piece or a contemporary dance piece cannot justify the intention of the theatre director, choreographer, performer even light designer and stage director for their direct respect and honest reproduction towards of what was authentically made as piece on the first place for the following two reasons: First, the process of reconstructing a theatre-dance piece is less independent of the original source. Secondly, in my view the technical reconstruction has the potential power to hazard the original movements, technique, context, and concept of a dance piece. In a way, I consider that almost every ballet reconstruction from the Classical and Romantic to Neo-classical and Contemporary Ballet falls into a relatively new category in contemporary art theory, a concept name identical to the theory of appropriation. The most sensitive nucleus in a dance and in a theatre piece is its authenticity. Furthermore, the authenticity of an art piece is the essence of all the elements that are transmissible from its beginning to its testimony in history. In my view, this testimony relies on the authenticity. The original art product, in case of a sculpture, a movie film, a novel, or a dance piece has a certain honesty and authenticity which is subscribed in its own history.

Above all, I agree with philosopher, social and literary critic Walter Benjamin (2005) as regards the notion of ownership and originality in his following argument:

“The uniqueness of a work of art is inseparable from its being imbedded in the fabric of tradition. This tradition itself is thoroughly alive and extremely changeable. An ancient statue of Venus for example stood in different traditional context with the Greeks, who made it an object of veneration than with the clerics of the middle Ages who viewed it as an ominous idol. Both of them, however, were equally confronted with its uniqueness, that is its aura. Originally, the contextual integration of art in tradition found its expression in the cult. We know that the earliest art works originated in the service of a ritual- first than magical, than the religious kind. It is significant that the existence of the work of art with reference to its aura is never entirely separable from its ritual function. In other words the unique value of the ‘authentic’ work of art has its basis in ritual, the location of its original use value”.

(W. Benjamin, ‘The Work of Art in the Age of Mechanical Reproduction’, Guins, R., Cruz, O. Z., (eds), In “*Popular Culture: A Reader*”, 2005: 100).

Questionably, I came to some uncertain conclusions; what is the notion of ‘pure art’? Did art deny its function in the perimeters of its use or its ritualistic identity? The research lead me to an important insight: to question the authenticity in performances, it makes really no sense; Authenticity requires investigation and a pure heart to look at the whole function of arts. Performing arts in globalized era has been used to practice the politics and especially the practice of politics of the post colonial mentality and superiority of Western word which is hidden behind the good practices and the hegemonic sphere of globalization.

1.4 Conclusions

Identity is a complex and problematic theme, especially in our contemporary times of restless interpretations, and linguistics innovations. In my understanding, identity is a product which can be never completed, somehow it might appear as a reflection on Bhabha's 'smoky mirror' of the hegemonic cultural assimilation; it is constantly in process of 'becoming' and very often has been presented in performing arts and especially in dance under the scope of theories of representation. In the global united world, cultural differences question the past, the present, and the future of post-colonial theory, of religion and spirituality, of law and justice, of values and norms, of art and art-like. This study attempts to reveal, as I wrote earlier on the sub-title of my main title; "*Performing Arts in the Age of Globalization: The Visible and the In-visible*", the hidden past by touching the present of post-colonialism on its hidden sides in theory from the perspective of cultural and social studies and from the perspective of praxis in performing arts. Furthermore, Western nations need to rethink, accommodate, and sometimes be confronted with their post-colonial history by encountering the national, cultural, native and indigenous post-colonial migrants and post wars refugees. The themes of self and 'other' in arts and in social life will be constantly under an on-going negotiation in order to define cultural hybrid-ties. Finally, performing arts in the globalized world have the privilege to explore multiple cultural traditions and art practices. The responsibility for such exploration relies not only on the artistic interest of the artist, arts communities, institutes, venues and art policy makers but additionally on 'how' the artist with his/her unique cultural hybrid identity makes good use or mistreats such a privilege.

Chapter 2

Orientalism and the Theory of Appropriation

Chapter 2 will explore the notion of Orientalism, the theory of appropriation and post-structuralism in relation to postmodernism in order to give some insights into the theme of globalization in performing arts. In my research, I found of great importance to address the notion of Orientalism in relation to globalization in performing arts and in particular in the work of Robert Wilson which in my view makes great use of Eastern theater traditions by combining the postmodern concepts of appropriation and deconstructivism with reference to neo – capitalistic movement in arts, generated by the accumulation of global capital. Globalization is developed through the historic process of post-colonization. Orientalism has a significant place in post – colonial theory and in this part of my study; I will attempt to give some insights in one of my sub-questions of the research: *"What is the effect of globalization in contemporary dance and theatre?"*

2.1 Orientalism and Post-structuralism

The notion of Orientalism has been expressed since the late eighteenth century in the field of anthropology, cultural studies, colonial/post-colonial studies, and art history. Orientalism interrogates and underpins the establishment of Western colonial power over the East.

By Said's (2003) definition, Orient is a European notion of Orientalism which is the term which describes the relationship between West and East and in particular Europe with North Africa, Middle East, and Asia. In his theory Said describes that Western culture strength and influence the identity by going against Orient. How does Orientalism relate to the study of globalization in performing arts and in particular in the work of Wilson? This argument will be elaborated in Chapter 4, regarding Wilson's work.

Furthermore, the artistic representation of otherness by European artists has played a significant role and shifts the focus of cultural criticism in our days from the aesthetic to the political. Orientalism has been first presented as movement in art history and in particularly in the work of French painters of the romantic era like Antoine – Jean Gros (1771 – 1835), Jean – Auguste Ingres (1780 – 1867), and Eugène Delacroix (1798 – 1863). Due to Napoleon’s invasion of Egypt, the European colonization of North Europe and Middle East which last from 1799 to 1815 has inspired many artists and it appears as one of the first factors in the development of Orientalism *.

According to Said in his book "*Orientalism*", the Orient is the Western cultural ideology which dominates, reconstruct and has great authority over cultures of the East.

"I have begun with the assumption that the Orient is not an inert fact of nature. It is not merely *there*, just as the Occident itself is not just *there* either. We must take seriously Vico’s great observation that men make their own history, that what they can know is what they have made, and extend it to geography: as both geographical and cultural entities – to say nothing of historical entities – such locales, regions, geographical sectors as "Orient" and "Occident" are man-made. Therefore as much as the West itself, the Orient is an idea that has a history and a tradition of thought, imagery and vocabulary that have given it reality and presence in and for the West. The two geographical entities thus support and to an extent reflect each other". (E.W. Said, 2003: 4 – 5).

Moreover, throughout my study on globalization, I came across the parallel relationship between post-structuralism and post-colonialism. In my view, there is an inevitable connection between globalization, post-colonialism and Orientalism in relation to the philosophical movement of post-structuralism. _____

*Source from: Janson, H. W., Janson, A. W., (eds), (2004). "*History of Art: The Western Traditio*", revised sixth edition, Upper Saddle River NJ: Pearson – Prentice Hall.

There is a discourse which presents the 'Orient' as primitive, a unique genre with its profound truth which the Russian author and painter Alexander Shevchenko glorifies and I happen to disagree for the reason of dogmatism, and misleading messages, which he presents. Messages and notions which lead me to choose the topic of globalization in performing arts by attempting to present issues of cultural, social and political misrepresentations and unethical treatments of cultures.

" ... Neo-Primitivism which takes the Orient as its origin is not the repetition, the popularization of the Oriental which inevitably renders all art forms banal; no it is entirely original. The Orient is reflected in Neo-Primitivism to a great extent, for instance in the interpretation, the traditions; yet, but our own national art plays a large role. (Just as when children create art.) This primitive art which is unique in its genre, is always profound the true, created where our Asiatic origin can be found in all its plenitude and true, created where our Asiatic origin can be found in all its plenitude. Nor is Neo-Primitivism a stranger to Occidental forms and we declare openly: Asia has given us all the depth of its culture, its primitive nature, and Europe has in its turn added some traits of its own civilization. Thus Neo-Primitivism is born of the fusion of Oriental traditions and the forms of the Occident". (C. Harrison and P. Wood eds., Article of Alexander Shevchenko, 2003: 102).

Shevchenko's argument of neo - primitivism, in my view serves well the notion of Western cultural superiority who understands the 'otherness' rather as an exotic, prehistoric and only the use of the theory of appropriation brings modernity acceptance and balance. I disagree with such views, although I found of great importance to present them.

An inspiring contribution to Orientalism in performance studies and in particularly in dance has been made by the theatre director and journalist Deirdre Mulrooney. In her book, "*Orientalism, Orientation and the Nomadic Work of Pina Bausch*" (2002), there is an extended exploration of Orientalism, a view much different than Said's notion of Orientalism.

The difference lies in the author's choice to place Orientalism in relation to post – colonial theory. The theoretical framework which Mulrooney uses, offers a sort of Lacan psychoanalytical view of Bausch's work in relation to post – modernism and post – colonial theory. According to her writings, Orientalism is manifested in an anonymous form of authority. Bausch worked with the Tanztheater Wuppertal questioning the Oriental narrative by emphasizing the genesis and the manifestation of interpersonal relationships. Her dance theater work attempts to transform the notions of despair, death and deconstruction of Nazism which according to the author is another form of Orientalism and German imperialism that shares the same notion of superior race and culture. Additionally, Mulrooney's research reveals the reasons which Orientalism applies to Bausch dance-theatre work. Bausch's work goes inside the ambivalent content of Orientalism and transforms its inner content outwards by deconstructing the Western mechanism of perception.

“Edward Said's “*Orientalism*” is an imposition of form which has no relation to content, i.e., from the outside-in. It is the paradigm of appropriation, like Western conceptions of the Orient. It deals in recalcitrant racial ideological and imperialist stereotypes concerning the East, and furnishes an intellectual construct for dealing with everything that is remotely ‘other’. Orientalism is a way of seeing that is not seeing. It is paranoiac and cowardly, self-congratulatory and reactionary. Its foundation lies in the constructed polarities of ‘East’ and ‘West’, and the imprisonment of these terms in a language founded on fallacious binary opposition and the naturalised sign. Bausch physical vocabulary in contrast is much more ambivalent and open sign-systems which are based in the paradigm of binary opposition. The patriarchal grid can only be dismantled physically, for to express something verbally (as Artaud pointed out) is to betray it”. (D. Mulrooney, 2002: 41 – 42).

Furthermore, she argues that Orientalism is the superstructure of imperialism and colonialism and has an authoritarian character; it is trapped into a system of signs which represent Western cultural conventions. Arguably, in my view by comparing Orientalism with Bausch's work, the German dance/theatre maker exposed throughout her work the significant expression of the physical and human manifestation of non-dogmatically authoritarian characters. In a way Orientalism is an imperialistic ideology which according to psychologist E. Fromm has its roots and dynamics in fascism itself and the superiority of one race, one culture above another race, culture, and society which form a link with the psychological analysis which Mulrooney attempts in her study.

"In contrast to the psychology of fascism in which the will to power, the triumph of the will and unquestioning obedience rule, it is only through an admission of weakness and a shedding of all established (authoritarian) preconceptions that the real living Orient can ever be encountered . It can only be effected by a responsive consciousness aware of the fact that the 'other' is as decentred, disseminated and dynamic as is the subject consciousness itself. It cannot be appropriated, and can only be glimpsed fleetingly. This is enabled by the unique quality of a theatre performance because 'the essential thing in theatre is not the external form but the possibility of vital correspondence with the present moment'* (i.e. Experience which hits you before you can categorise it)". (D. Mulrooney, 2002: 43 – 44).

2.2 Performing Arts, Postmodernism and Appropriation

Said in his work is interested in language and literature rather than dance theatrical text and theatre practices. Playwrights like Wole Soyinka with his work in the Nigerian theatre, Badal Sircar and Girish Karnad in regards

*Basarad Nicolescu, "Peter Brook and Traditional Thought" Banu, Georgres, (eds), *Les Voices de la Creation Tréatrales*, Vol.13, (1985) 359-384, (pp.360).

to their works in Indian theatre, Jack Days in the Aboriginal theatre and Derek Walcott in his work in the Caribbean theatre present narratives, histories and theatre plays that they have been largely appropriated from the Western 'superior' culture. Due to globalization, information and in consequently performing arts as a form of communication have the ability to travel freely and fast reaching great audiences.

However productions from the Orient or from the global South cannot travel due to lack of finance, but also because there is no interest for. There is no market, festivals or venues to welcome such productions in order for them to be appreciated from the performing arts discourse.

In regard to this argument, I am looking forward to see the emerging playwrights from the global South to produce theatre in the West by keeping their Oriental essences intact. In my view is one thing to produce and it is another thing to recreate, revisit with the same clarity and respect as it has been written. Furthermore hypothetically thinking, probably there are artists like Robert Wilson who exist in non-Western countries although they might never have the financial means to become "Wilson's" in their own country. Perhaps what made Wilson so charismatic and popular was the fact that he was born 'in the right place at the right time'. By being borne in a cultural imperialistic country like USA and by beginning his carrier in the '60s where the movement of experimental theatre and postmodern era in performing arts was at its pick time.

In my view, there are real manifestations in the intercultural theatre and dance while they touching on postmodernism and art appropriation which make use of earlier art objects and traditions. The use of styles, motifs and entire images is taken into the account. Throughout the development of art history, artists have borrowed from the art traditions of the past but as the theory of appropriation suggests in popular culture, appropriation has take place systematically in our days. In my view, appropriation in arts can be seen as a sign of cultural crisis, where the context and the process of remaking is stressed over aesthetics and the historical context of the art tradition which postmodernism is using in order to give new context. Furthermore, another main characteristic of postmodernism is the constant merging of different art forms. In visual arts, there is no longer clear difference between paintings, photography and sculpture as new art forms were created from the early 1960, by the name of installation art and performance events.

Moreover, the merging of traditional text based theatre, physical theatre, contemporary dance techniques, opera, video and new technologies form the construction of postmodernism in performing arts. Wilson's work is a vivid example of that paradigm. In addition his work includes the merging of visual arts on stage by making juxtapositions of art traditions from the Western and the Eastern cultures by challenging audience perception. He replaces the traditional stage design and lighting design by bringing sculptures, installations and the architectural use of light in order to create unique spaces on stage.

Likewise, theater and dance use appropriation and deconstruction, such as the case of theatre directors like: Andrei Serban who is influenced by Peter Brook, Les Breuer who is much influenced by Beckett, Grotowski, and Brecht. In my view, the most important input has been perhaps made

by Richard Schechner and the movement of Environmental Theater and his book with the same title, first published in 1973. In addition, choreographers who work under this notion are: Merce Cunningham, Lucinda Childs, Andrew de Groat, and Anna Teresa de Keersmaeker among others. It is important to acknowledge the postmodern influences of music composers like John Cage, Lukas Foss, Philip Glass and Wim Mertens who use(d) methods of appropriation and deconstruction in their works.

Like postmodernism, the notion of deconstructivism in arts makes use of appropriation in order to create something new by putting different, unfamiliar to each other elements together instead of taking them apart. According to deconstructivism, a term which combines constructivism and deconstruction, all creations made, share an idea of laboratory stage; everything is ephemeral, an idea which opens the prospective of unlimited flexibility in the process of creation, its content and its manifestations. In deconstruction, facts are not what count. In a way reality is a mental construction and its meanings are determined by its context. As a result, everything is inter-textual and unknowable, including one's thoughts, experiences and feelings. Everything is purely subjective and open to any interpretation. That notion brings my research back to the exploration of Orientalism, and in particular to post-colonial theory.

2.3 Postmodernism and Post-colonial Theory

Postmodern theory as post-structuralism and post-colonial theory, share the prefix 'post' which from its nature can indicate relationships with something which comes from the past. In a way, the term post in any form indicates that one action has completed and another one has just begun. For instance post-structuralism comes from structuralism

(structure + realism), and gives the assumption that post-structuralism puts an end to structuralism. Although the prefix 'post' indicates an end, it indicates equally that one action follows another one in a coherent way, by being affected under the influence of the action beforehand. This notion, in my understanding, is a development and a structure to build upon. A similar paradigm can be applied to the relationship of postmodernism and modernism, respectively.

It is a matter of relationship, a relationship which in performing arts and in particular in theatre has been well expressed by the theatre critic Jon Whitmore. With regard to postmodern theatre, he expresses the notion "*carries modernist principles beyond anticipated boundaries or . . . rejects modernist principles altogether*" (Whitmore, 1994).^{*} Likewise, social aspects of post modernism can be seen in the influence of political and economic dynamics.

^{*}Jon Whitmore (1994), In the book of Mark Frontier "*Theory/Theatre: An Introduction*", (2010: 174).

An example of such notion has presence in our postmodern lives which are much influenced by technological changes occurring at a much faster pace compared to modern times. Mark Fortier expresses an interesting argument between the social relationships of modern and postmodern times. He wrote in his book "*Theory/Theatre: An Introduction*", (2010, first published in 1997), that in modern times the personal freedom and individuality have faced the struggle of civil and human rights movement, and the need to confront aspects of racism, fascism, homophobia and gender equality. Such was a revolutionary notion for their time, and have been highlighted through major events in history like the genesis of feminist movement and the overcoming forces of what was left-over from slavery and colonization, along way with the social events in France and in particular in Paris in May of 1968 which gave the rise of the manifestation of transparent, and democratic values in the Western societies.

In postmodern time, personal freedom and individuality is taken for granted. In my view, by researching the social and cultural aspects of globalization in performing arts, I observe that it is not so much individuality and the creation of something 'new', something 'post' as appropriation in arts takes place systematically and as global markets of the West dictate what 'new' is, how much will be shelled and for how long 'the new' will remain 'new'. Thus, in regards to this notion the importance of 'new' even in what concerns the performing arts will be inevitably affected. Theatre and dance in postmodern world has a relatively minor importance due to technology, everything is theatrical-zed. An individual can watch theatre and dance performances posted on 'Youtube' and 'Vimeo', s/he even can take dance classes online from dance instructors who live thousand kilometers far and who carry on a cultural identity which cannot be embodied through internet and chat rooms on 'Facebook'.

However, there are also positive images of technology in postmodern era. The most important factor, in my view is that knowledge is accessible to everybody through technology and media. Movement classes can be followed online and research thesis in performing arts can be posted, spread knowledge and influence the creation of new knowledge. In addition, professional relationships in the field can be formed through online jobs post/applications, and network connections like 'Linkedin' and 'Facebook', and residencies opportunities. Furthermore, journals and books in performing arts can be purchased or even in some cases is possible to download them for free and Universities worldwide with departments specialized in performing arts post advertisements for their potential students. What strikes me the most is the fact that anybody has the possibility to be 'artist' for a while; such notion brings equality among individuals and in particular to young people who due to technology like computer/internet, television, interactive media and film/video can experience arts, be educated in performing arts and appreciate performing arts as a whole. However, some of them, they might never experience watching a theatre piece in a 'real' theatre or be in a dance studio and taking a dance/movement related class, although they will know (in their own way), what theatre and dance is about. For other young individuals the encounter with performing arts through technology might create an interest to be more engaged in the world of performing arts by participating not only 'online'.

Several of these issues are well addressed in Johannes Birringer's book "*Theatre, Theory, Postmodernism*", (1991). Birringer expresses his concerns over the marginalization of the performing arts in postmodern world. He sees neo-liberal capitalism as another form of globalized capitalism and as a result of technological innovations which glorify social, cultural, artistic and economic displacements in the history of human kind.

Furthermore, he argues that the "*dispossessed body*" (preface, pp.xii-xiii) of the performer has been alien to himself/herself and there is no need for it to be continuously exploded. Additionally, Birringer invites theatre to resist the postmodern imprisonment and "*to create a theatrical connection to postmodern culture*", (preface, pp.xiii).

" . . . I think it is also possible to argue that the current crisis in our relationship to the avant-garde's hyperproduction of multimedia images arises more directly from the real contradictions in both the more sophisticated and the un-reflexive attempts among our next wave collaborators to pose the body of the performer as a part of the new totalizing, technological space. While *Einstein* and comparable large-scale works produced by Wilson, Foreman, Chong, Rauschenberg, and others since the 1970 seem to have pushed architectural and sculptural space construction towards a form of heteroperspectival sceneography that treats the performer's body as just another plastic sign in larger configurations . . ." (J. Birringer, 1991: 188).

In his conclusions, Birringer expresses his concerns about the future of performing arts in the following quotation:

" . . . the practices and countermodels I have described allow us to think that the theatre cannot be absorbed by the Spectacle of a technological culture as long as it can still experience and reperform the contradictions produced by this culture. Such performances are the rehearsals for which we are responsible". (J. Birringer, 1991: 228).

Post-colonial theory attempts to present the contemporary world, by analyzing the results of the Western imperialism beginning in 1700, worldwide and in particular of European (English, French, Spanish, Portuguese, Belgium, German and Italian) invasions in the new world (Africa, Americas and Asia – Pacific). As regards to the post-colonial theory Fortier (2010) argues in his book "*Theory/Theatre: An Introduction*", with reference to the impact of western imperialism with the following quotation:

“The term post-colonialism implies both a situation coming after colonialism and a situation in the heritage or aftermath of colonialism: both an ongoing liberation and an ongoing oppression. Like feminism, post-colonialism aims to give voice to an oppressed group by understanding and critiquing the structures of oppression and articulating and encouraging liberation and revolution Unlike much postmodern theory, post-colonial theory often combines individual emotional commitment and outrage with a defiant optimism”. (Fortier, 2010: 193).

The well known work of Edward Said is a great milestone in post-colonial studies and in history as a whole. His work has begun with a critique regarding the notion of Orientalism. In his later work the author presents an acceptance towards the complicated and compromised relationships among heterogenic cultural identities and the hybridity in many of the cultures which have occurred due to previous displacements and current sociopolitical migration. Another great theorist, Homi Bhabha who is much influenced by Said’s thoughts, in his work presents concerns about the linguistic, symbolic, stereotypical and metonymic structures of colonialism and its discourses of power and racial superiority in the postmodern world. In regards to intercultural theatre the work of playwrights and theatre directors like Augusto Boal and the Theatre of the Oppressed, Rustom Bharucha, Wole Soyinka, Eugenio Barba, Phillip Zarrilli, and Peter Brook are of great importance among cross-cultural work of choreographers like Trisha Brown and Denisa Reyes based in Philippines.

Performing arts in post colonial cultures face difficulties on a greater scale. The main problematic area is financial support and lack of resources. Theatre and dance productions from the global south are mainly community – based art. They present stories of the rich traditions of their countries and/or stories from the post colonial experience. I am wondering; where are the indigenous playwrights who write contemporary theatre pieces? Where are the dramaturges and performers from those

countries of the developing world? In my thinking performing artists and writers from the global south migrate to countries of the West where they have sources to create and to earn a better income and gain professional satisfaction and recognition. As Edward Said argues in his book "*Culture and Imperialism*" (1993), the experience of Orientalism and imperialism throughout the history brought a complex fusion of interconnected experiences between cultures by creating the belief to the people that they are exclusively Western – Eastern, white – black, natives or migrants. It is rather a static notion according to Said; as identity is so connected to the culture which it comes from, identity has been influenced from colonialism and post colonialism. His beliefs are that there is a need to transcend the static notion of identity and consequently to transcend the theater itself. In my view theatre is all about the identity, I do not mean necessarily the actor – character of the classical European and American theatre. According to Brian Crow and Chris Banfield in their book "*An Introduction to Post – colonial Theatre*" (1996), where they examine the notion of identity in the post colonial globalized era, each individual identity is in dialogue with the collective identity which has been formed by the history of the colonialism. They authors present well their ideas by utilizing Said's quote at the end of their argument:

“. . . we may be enabled to see how what we have come to accept unquestioningly as 'our' identity, 'our' tradition, 'our' cultural essence have in reality been formed through interaction with others, since *'it is the case that no identity can ever exist by itself and without an array of opposites, negatives oppositions'*., (E. Said, 1993: 66).

2.5 Conclusions

This chapter presents a good overview of the theoretical components of my research on the influences of globalization in performing arts by exposing the interconnectedness among postmodernism, post-structuralism, semiotics and the notion of deconstruction in art theory. The research highlights the significance of the theory of Orientalism and the theory of appropriation. In my view, the research sub-question is well investigated and insights have been presented. The findings indicate that the sociopolitical impact in performing arts due to globalization appears to have great historical influence even though the negative sides are much more prominent and I will explore them even further in the course of the research. The positive result is that due to globalization the technological innovations influence educational parameters and perceptions over possible outcomes in relation of how knowledge has been used and will be used in the future.

Chapter 3

Authenticity and the Notion of Artistic Ownership in Performing Arts

This chapter will investigate the notion of artistic ownership, authenticity in arts in relation to globalization in performing arts, the theory of appropriation and the work of theatre director Robert Wilson. This chapter will attempt to answer the research questions which I have discussed in the introduction.

3.1 Artistic Ownership in Performing Arts

The notion of artistic ownership and authenticity in theatre and in dance led me to choose the topic of globalization in performing arts and gave me the motivation to attempt to answer my research question “*What role does artistic ownership play concerning performing arts in the era of globalization?*” In our contemporary art world usually theatre makers, choreographers and playwrights are financially supported by private and public institutions or non-profit organizations. Their work receives funding and most of them are involved in commissioned projects. The following questions arise: Do performance artists own their own creations? Or are they art-employees who give up ownership of their own work to organizations that commission or financially support their work? It is difficult to draw the line regarding the intellectual rights of the artists in the ephemeral work of theatre and dance.

The argument with regards to who profits when we are researching intellectual property in performing arts is well presented in the case of the intellectual rights in the dance works of Martha Graham. In 2000, it was a public conflict in the US regarding the intellectual rights of Graham’s

dances in relation to the contract which she agreed upon, when she sold her dance school in 1954 to the foundation under the name 'Martha Graham Center for Contemporary Dance'*

In my view further research regarding artistic ownership and intellectual rights in performing arts needs to be conducted in order for the value of the artistic products or ideas to be kept in connection with the creator, the choreographer and the theatre maker. In addition professional artists in performing arts need to be more involved in negotiating the conditions of work they create in order to protect and promote their intellectual rights, especially in our global times where art can be easily manipulated by appropriation. The post-modern American choreographer Yvonne Rainer articulates well the notion of globalization in performing arts in the following quotation:

"Globalization has kind of nasty implications today as well as idealistic ones and it's difficult . . . There was a time in 1960 when the avant-garde that I was a part of, was appropriated by the government to send minimalistic artists and especially sculptors – under the US auspices all over the world. And these artists were accused of being in the service of a kind of US imperialism." (Notes from a discussion at Yale University, 'Movement in Age of Globalization: A Panel', 2008: 2-3).**

It is difficult to explore further Rainer's argument about globalization in performing arts due to lack of sources, even though I found her views significant to present. However, I am also interested in what kind of experience does the audience take with them? In my research on Robert Wilson's work, I came to the conclusion with regards to the themes of artistic ownership and authenticity that the experience that the audience

*For more information regarding Martha Graham and 'Martha Graham Center for Contemporary Dance', please visit the following website: www.openjurist.org.

**Yale University Notes, (2008) 'Movement in the Age of Globalization: A Panel', A discussion with Yasmeen Godder, Opiyo Okach and Yvonne Rainer at the Yale University Gallery, moderated by Thomas F. DeFrantz, as part of the Festival of International Dance at Yale.

will perceive – what the audience will take as knowledge, as sensory input, as embodied wisdom by witnessing Wilson’s work- is of great significance in the development of their humanity, thinking and performing arts appreciation. Furthermore, it is not about what kind of acknowledgment the theatre traditions will receive neither how they will promote their intellectual rights; it is about the value, the unlimited value of the theatre experience, the important value of the finance in a production, and the significant value of human history which is emerging with many faces in the globalized world.

Likewise, with regards to the notion of authenticity and spectacularization of art which is predominant in relation to globalization and the notion of artistic ownership, art is seen as being transformed into capital. This idea is well expressed by the Marxist and Critical Theorist Guy Debord’s (1967)*. According to Debord, spectacle in a form of theatrical act is “*capital accumulated to such degree that it becomes an image*”. This process has become intensive especially in the last three decades due to globalization where media, entertainment and communication are the dominant ideology in cultural policy making in Western societies.

In the postmodern theatre the Asian theatre in general and in particular in the work of Wilson has been a source of inspiration. His work uses elements of Noh Theatre. According to the French poet and dramatist Paul Claudel “*Le drame, c’est quelque chose qui arrive, le No, c’est quelqu’un qui arrive*” which translates in: “*The drama is something that happens, the Noh is someone who arrives*” ** (Hans – Thies Lehman “*Post-dramatic Theatre*” (2006: 58). Noh Theater is about appearance instead of plot, it is more a performance than a representation. Noh Theater’s ceremonial character offers material to support Wilson’s work.

* Foster, H., Kraus, R., Bois, Y., A., and Buchloh B., H., D., “*Art since 1900: Modernism, Anti-modernism, Postmodernis*”, (2007: 656).

** Mallarmé, S., (*Euvres complètes*, Paris: Pleiade, 1970: 1, 167).

However, in my view his inspiration from the East or use of the Orient is partly experienced by the Western audience. Wilson uses the visual and aesthetic form of Asian theatre tradition without going into depth about the traditions which such systems of knowledge have embodied. It is a knowledge which is appropriated to make something new which is easy to digest by the Western audience.

3.2 Authenticity and Appropriation

By definition the word authentic means that 'something or someone' is real, original, genuine, trustworthy and reliable, (Barrère and Santagata, 1999). It is closely related to the word authorship which is the notion of ownership. In etymological terms the word authentic comes from the ancient Greek word(s) of '*authentikos*' which is constructed from the word '*authos*' - which is originated from the word '*eauthos*', and its meaning is 'self'. In my understanding, I interpreted 'self' as 'to be yourself' in other words to be honest, original, real and to be present. The notion of 'being present' in my view is the most essential element in performing arts and creates a transcendental mutual experience by connecting the spectator and the performer.

The term appropriation defines the use of already created art or intellectual property by 'someone', an artist who is not the original author of the art piece. The artist by manipulating the meaning, form, concept, and/or image of the original piece, s/he recreates a new image and gives new meaning by establishing 'new' intellectual rights.

In my view, with regards to the critical framework of modern writers like the literary critic and philosopher Walter Benjamin, in the era of globalization, technological innovations undermine the notion of authenticity in performing arts; the ability to recognize the difference between the real and the fake, between the authentic and inauthentic is

relevant. Benjamin (1973) argues that in our post modern world, there is a shift in the notion of art; in a stage where media like film, video, and photography reproduce and transmit art in a great scale consequently there is great dominance on people thoughts, aesthetics and cultural stereotypes as popular art. Furthermore, I support the idea which has been expressed by the marketing professor Russell Belk (1996) who argues that consumers prefer an access to 'replica' in arts rather than the more demanding and inaccessible original in arts and in aesthetics. Moreover, Maud Derbaix's and Allan Decrop's (2007) study on authenticity in performing arts was an inspiring source for my research. They have attempted to research the notion of authenticity in consumer's artistic and cultural experiences and in particular in performing arts. In addition, Umberto Eco (1986) argues that post-modern people prefer to live in a hyper - reality; the notion that reality is relevant, not specified and flexible. For others such as the social theorist Mike Featherstone (2007) performing arts in the globalized world are blurred as a result of popular culture and finally, the performing arts theorist Nick Kaye (1994) argues that globalization questions the foundation of performing arts which is the following: authenticity, purity, meaning and originality. In my view authenticity in arts, and in life more generally, is socially constructed. It seems that 'reality shows' on the TV channels, share per-formative elements; I think that there is no such thing as 'reality' in the reality shows. Similarly, performing arts attempt to appeal to the popular aesthetics by using practices of false entertainment in order to reach the audience rather than engage with them.

The notion of globalization, cultural identity, artistic ownership and authenticity is well expressed by Benjamin Ogden's essay (2009) in the following quotation:

“The wealthy European eats beside a starving mass, one that he cannot or does or refuses to acknowledge if globalization has brought once disparate societies closer together – not only geographically through travel and cosmopolitanism, but through a culture of new media in which images of suffering are everywhere – it has done little to either rectify gross inequalities or to generate a form of empathy that might be parlayed into action. The impossibility for a kind of internalized psychic comprehension of ethical absurdity stands firm, even as the role of progress and privilege in perpetuating squalor and stagnation glows red-hot. Ultimately, physical and geographic proximity are always inversely accompanied by an insurmountable difference, a heightened contrast between bourgeoisie wealth, bourgeoisie blindness and third – world slum culture. The contingency between privilege and poverty may be available to an objective spectator, but not necessarily to those participating in this imbricated worldwide drama.” (B. Ogden, 2009: 64 – 65).

In my view such notion presents simultaneous approximation and distance among people and their humanity, compassion and ethical sensibility. In a way, humanity and ethical sensibility are also evident in Wilson’s theatre work. In his world, humanity has its own ethical responsibility.

In my opinion, globalization is the amplification of capitalism which disturbs the notion of objective history through media and technology. The notion of subjective plurality suggests that formation and in particular performing arts formation is in constant negotiation with reality, cultural identity and artistic appropriation in order to achieve a sense of belonging and authorship. Homi Bhabha (1994) captures the notion of globalization in his following statement:

“The non – synchronous temporality of global and national cultures opens up a cultural space – a third space – where the negotiation of incommensurable differences creates a tension peculiar to borderline existencesWhat is at issue is the performative nature of differential identities: the regulation and negotiation of those spaces that are continually, contingently, ‘opening out’, remaking the boundaries, exposing the limits of any claim to a singular or autonomous sign of difference – be it class, gender or race”. (H. Bhabha, 1994 : 312).

In that regard, I think that the notion of 'third space'* developed from the formation of less bonded communities, with their identities being the products of a transnational world due to migration rapidly promoted by globalization, is a space that creates a sense of 'unreal' from where inauthentic patterns of collective mentality operate by encouraging appropriation in dance and theatre – making. In this 'third space' there is no authentic art creation, no community art based involvement, there is no space for meaningful experiences, gratification and connection among individuals and the society as a whole. Arguably, even in the case of performing artists whose creativity emerges from the uniqueness of their identity and the strong characteristic of individualism, under the scope of globalization they develop ephemeral homogeneous art communities and art works.

Furthermore, from my personal experience as dancer and dance maker, I arrive at the conclusion that roles which are involved in both performing and creating in a dancing career and the notion of artistic ownership need to be explored. There are many approaches which choreographers take into consideration in order to create. Artistic choices are made according to the dance – training, curiosity, artistic skills, and intellectual competence of the choreographer. However, in my opinion the personality of the choreographer alongside excellent communication skills, and a democratic attitude of leadership are equally essential to the dance training and artistic abilities of the choreographer. According to professor of dance studies Jo Butterworth (2009) in her essay '*Too many cooks? A framework for dance making and devising*', the Didactic – Democratic framework model which she designed and developed, presents her

*The definition of 'third space' by H. Bhabha (1994), refers to a 'space' which is subvert by its own presence, it is a singular homogeneous national narrative of migrant people oppressed by the history of the post – colonialism.

research of the different potential roles of the dance artist – practitioner and the processes by which both choreographers and dancers are involved in dance making.

“Within the Didactic – Democratic model, a dance artist – practitioner is defined as an experienced, multi – skilled individual: a dancer who may also choreograph and teach, a teacher who may also choreograph and dance, or a choreographer who may also dance and teach. The inference is that the dance artist – practitioner learns the basic principles and attributes of the model’s differing roles in training, develops them in practice, and is able to apply them variously and relevantly through choice and opportunity. Choreographers may learn rather unconsciously to play these roles, but one specific value of the model is to make them more conscious about the choices they make”. (J. Butterworth, 2009: 178).

In my view, the process of dance creation fundamentally involves appropriation. Before movements are gathered into a series of coherent movement phrases, choreographers gather material from the dancers. The process of gathering material is generated by improvisational jams or even guided imaginary or structure movement tasks. In addition, set up movement phrases dancers need to explore and interpret, alongside with psychosomatic techniques like ‘Body – Mind – Centering’ and acting skills which are more demanding nowadays, in our postmodern art making milieu. The style and the work philosophy of each choreographer may differ. Arguably, I am questioning in the process of dance making, what kind of movement processes need to be incorporated into ownership and where the ownership of a piece lies, and upon what kind of creative and intellectual related agreements? Despite the collaborative methods between choreographers and dancers, usually the status of the choreographer as the ‘original’ creator of the piece is acknowledged by the audience and the dancers as well. In a certain manner, it is accepted by the dancers that the intellectual property of their movement vocabulary

alongside with their artistic inputs, after a certain period of time and after their dance scores have been processed and assessed, they both belong to the choreographer and to the 'repertoire' of the company. In few cases worldwide the artistic inputs of the dancers are acknowledged and appreciated; good examples of such practices are the choreographer and artistic director William Forsythe and the theater maker and multidisciplinary artist Jan Fabre among few others.

However, there is no legitimacy as to where the line gets drawn regarding what belongs to the dancers and what belongs to the dance maker. In my opinion, the power of interaction, collaboration of ideas and inspiration usually works both ways; dancers may inspire the choreographer and/or get inspired by his/her ideas, style and technique.

3.3 Conclusions

The relationship between globalization, appropriation, artistic ownership and authenticity in performing arts is as complex as it is relevant and dependent on the history, geography and economics of each country. It is hard to draw a line about how the countries of the global south can protect and promote their intellectual rights. As a researcher, I have noticed a significant lack of evidence in regards to writings on the subject.

Chapter 4

Case Study: Robert Wilson

'The Life and Death of Marina Abramovic'

This case study will present the work of the American avant-garde theatre director Robert Wilson and in particular his latest work, the opera - theatre piece 'The Life and Death of Marina Abramovic' which I had the pleasure to attend in the summer of 2012 at the Koninklijk Theatre Carré in Amsterdam, in the Netherlands.*

4.1 The Piece and its Roots

The performance 'The Life and Death of Marina Abramovich' is the biography of the performance art pioneer artist Marina Abramovic, originally from Serbia, and currently living in New York. The piece was created in 2012 after two years of rehearsals and it was produced by Manchester International Festival and Teatro Real Madrid in cooperation with Holland Festival, de Singel-Antwerp, the Salford City Council, and the Theatre Basel/Art Basel. The premier took place at the Lowry Theatre in Manchester in July of 2011. Abramovich's biography was well presented in the performance. The themes of pain, loss and confrontation were equally well presented since they were the major themes the artist encountered in her entire life. The credo which the artist developed throughout her career was (and still is), that performance art is real while theatre and dance are an illusion. In my view, both performing arts and performance art which was formulated as a postmodern form of visual arts have their own artificiality and their own truth, equally.

*The creative team are the following: performance artist Marina Abramovic, acteur Williem Dafoe, singer/ music composer Antony Hegarty, dramaturg Wolfgang Wiens, lighting designer AJ Weissbard, costume designer Jacques Reynaud and associate director Ann - Christin Rommen. The set design was mainly creation of Wilson himself and his assistant Annick Lavalée - Benny. Duration of the performance: 2, 5 hours.

4.2 Description of the Piece

The first part of the piece begins with Abramovic and two performers wearing Kabuki-like death masks while three Doberman dogs scavenging for food across the stage. After this opening scene a platform on the right side of the stage, on the right side of the orchestra rises. The actor Williem Dafoe sits in the middle of stuck of newspapers wearing a green partisan's soldier uniform. The actor's white make up, red lips, purple/blue eye shadow and red wig make him appear like a demonic clown. Dafoe changes his voice from American English to English with a Serbian accent, his voice triggers comic, serious, child-like and even threatening tones. He describes in the first part of the piece the life of Marina Abramovic in Serbia; she lived till the age of 29 in dysfunctional family with her abusive and controlling mother. Abramovic plays the role of her mother, rather motionless, with staccato movements, observing with an authoritarian look the actions of the other performers, walking with sharp footsteps and arms crossed over her chest in disapproval during the whole length of first part. The singer Antony with his songs brings out the emotional struggle of Abramovic. As the lights fade out Abramovic reveals her real face by tacking out the white Kabuki-like mask and all the performers come together dancing, doing acrobatics and after a while the scene changes and they appear as soldiers weaving flags while the orchestra plays militaristic and ceremonial songs. The Serbian folk singer Sveltiana Spajic dressed in a traditional dance costume dances and sings a repetitive and minimalistic sound. In the end of the first act, Abramovic enters the stage on the back of an enormous wooden worse. She carries a flag while the actor Dafoe speaks through a bullhorn. This scene brings themes of nationalism, militarism and imperialism alongside with Abramovic's manifesto of post-modern performance art.

After the Intermission

In the second part after the intermission, the life of Abramovic is focused more on her performance career and her relationship with her soul mate, fellow performer artist Ulay (his real name is Frank Uwe Laysiepen, from Germany). In 1987, their love and professional relationship has been brought to an end after spending 13 years together. They decided to walk, each one 2,500 km across the Great Wall of China and they met halfway to say the final 'goodbye'. This scene from her life, Abramovic describes it to Dafoe in details while they both sit on the floor dressing in partisans uniforms while other performers in the back of the stage walking very slow across the space like fading memories. The second part of the piece is not so chronological structured as the first one. The actor Dafoe does not following any narrative; he presents events, reading from shreds of papers, usually repeating himself. It seems as if the energy of a heartbreaking love destroys the structure and the logic of the piece. Furthermore, the angel – like figure of the singer Antony looks to be the embodiment of love and compassion, offering her comfort, support and understanding through his lyrics and also through his gestures; for example he places very often his hand on her shoulder and by raising his arms on the sky, it seems like a gesture of forgiveness. In the second act, many performers appear on stage, projecting themes from Abramovic artistic life; a travestied performer seems to refer to the masochistic side of Abramovic, a nude female performer who probably represents the raw, direct and honest approach that Abramovic used in her performances, a woman having in her arms a baby puppet goat is inspired by a performance of Abramovich and represents the pureness and ritualistic elements which the artist used in her work. Furthermore, many clown – like performers performing throughout the whole piece represent probably the child – like approach of the artist to life. However, the symbol of the clown could also be Wilson's strategy to balance off the drama, pain and

horror of Abramovic life with spontaneity, humor, joy, playfulness and happiness. Elements which are not much present in the life of Abramovic. In the last act, Abramovic rises in the middle of the stage while the orchestra plays religious music. In the closing scene of the opera, Abramovic is raised to the sky.

4.3 Analysis – Interpretations

There were many impressive moments through the whole piece; in the beginning there were three real black Doberman dogs scavenging the stage for food among three performers (one was Abramovic herself), wearing a porcelain mask of Abramovic's face and were lying on three separate tables (symbolically could be interpreted as coffins), and the clown – like actors who could represent the loss of innocence and playfulness in Abramovic's childhood life due to her abusive mother.

Furthermore, the actor Williem Dafoe wearing a red wig with a white painted face inspired by Eastern theatre traditions narrates Abramovic's chronological life gathered from old newspapers. He stands on a small elevated platform which rises up from the area of the orchestra, and is part of the main stage.

In my eyes, it looked like the actor through his use of that small platform which I interpreted as bridge, linked the space and time between the audience and the stage, between the real and the illusion, between the present and the past, between image and text. The first impression which struck me the most was the Grotesque atmosphere alongside the ritualistic allegorical representation of real and artificial animals and the archetypal signs/symbols of mother, priest, soldier and angel.

The performer and music composer Antony Hegarty was singing fragile and ethereal arias. Looking neither like a man nor a woman; he is androgynous. His music communicated emotions that were not present in

Abramovic's face mask and the immobility by the use of self control, artistic determination and psychological trauma. Alongside Antony's voice the Serbian performer Svetlana Spajic was singing Serbian songs and patriotic lyrics. Williem Dafoe performance was really exceptional; he blended the tragic, the comic and grotesque elements in his role. He often had long monologues that gave Abramovic's consciousness, a presence and a voice. The light and set design included high contrast lighting, minimal props and video projections of the last two decades of world history, probably in order to highlight moments from the life of M. Abramovic.

Abramovic's work as performance artist is direct, intense and sometimes dangerous referring to cases of self mutilation. Throughout her performances since 1970s she has challenged audience's physical and mental conceptions and boundaries as humans. Although Abramovic is not a classical actress, her performance in Wilson's piece was outstanding, and especially while she played her abusive mother which brought elements of domestic violence and issues with attachment and her love life. Moreover, in my opinion, the piece addressed political issues through its video projections of fragments of former Yugoslavia civil war and the transition to socialism and its later collapse of ex-Yugoslavia states.

In a way, there is a kind of irony in the title of the piece 'The Life and Death of Marina Abramovic'. Abramovic's action to manufacture her own death on stage, in my view, it seems a bit ambivalent with regards to the originality of the message which she would like to share and the truth of the choices in life and in her art which contradict her image and transcend her to a unique artist in her artistic genre. Throughout her life, the artist has been dedicated to the notion of presence. I am interested in how the notion of 'her' presence appears during the course of the piece.

Still, I am searching what the notion of presence means in her work and in performing arts as a whole. Presence is the most powerful element in theatre and dance.

Furthermore, the audience was engaged to a trip into her inner world. The artist is dedicated in her art of being present although Wilson's performance deals with the past, with the memories of her life, and she creates as co-collaborator of the piece, a grotesque and surreal environment on stage. In the final scene of the opera, Abramovic is elevated to the sky, a rather cathartic experience; in my view such realization is relatively personal. Nevertheless, Wilson's work creates diverse effects; the audience experiences a sense of realization which rises from the use of archetypal images, the architectural use of space and the applications of deconstructive images and text which triggers each individual's subconsciousness.

4.4 The Director and his Vision

The performance 'The Life and Death of Marina Abramovic' transgresses the boundaries of opera, theatre, dance, pantomime, circus, performance art, and visual arts by creating a hybrid mass production of globalized theatre ready to be consumed by the international audience. There are questions which 'The Life and Death of Marina Abramovic' raises and are of importance in creating an understanding regarding theatre: How does the piece generate and communicate meaning? What elements of the piece can create appreciation? How does Wilson use popular culture and the movement of performing arts towards assimilation due to globalization? Wilson structures his work in spatial terms by using the theory of appropriation and borrowing from the traditions of Eastern theatre, painting and cinema. His background as visual artist gives me a good base to build up his vision of postmodern theatre alongside his use

of cinematographic techniques. The art of cinematography and the industry of making movies are more popular than performing arts. The positive outcomes of globalization in movie making and the huge needs for entertainment from greater audiences worldwide have been used as great references for Wilson to make the opera 'The Life and Death of Marina Abramovic'. Such heterogenic material has been well used and controlled by the director. Furthermore, referring to another well know Wilson's production 'Einstein on the Beach', the music composer Philip Glass quoted the following:

"Artists today see their work as firmly rooted in the culture of our time. This started with Andy Warhol. Pop art taught us to take a very American vocabulary and turn it into an idiom of the fine arts. In the early sixties, the idea that the vernacular of popular culture could become the language of high art was unimaginable. The aesthetics of pop art affected people like Wilson and myself. We were beneficiaries of that". (A. Holmberg, 1996: 20).

Likewise, space for Wilson is an important element even more powerful than the text. For Wilson space continuously evolves, defines and redefines itself. The use of negative space (the empty space which surrounds humans, object and the nature) is crucial for the director in order to create visual composition and to generate visual meaning. He explained his notion of spatial composition in the book "*The Theatre of Robert Wilson*" (1996), with the following:

"I'm visual artist, I think spatially. Most directors would have been analyzing the text with you, discussing what it means. . . . I don't work that way. I have no sense of direction until I have a sense of space. Architectural structure is crucial in my work. If I don't know where I'm going, I can't get there". (A. Holmberg, 1996: 77).

For Wilson simple architectural lines generate visible meaning which is therefore symbolic. The success in the opera 'The Life and Death of Marina Abramovic', is the fact that the director brought visual images to a symbolic level by using archetypical images like the mother, angels, nude bodies and animals (animalistic and ritualistic approach of imagery) and making them resonate in the consciousness of the spectator.

His dramaturgy cannot be approached unless the audience learns to read images; theatre, dance cinematography and music which is processed by the mind differently than the text, language and literature. His non linear theatre expresses in a way a sense of poetry by introducing the unexpected and by bringing beyond the familiar personal, collective and social structures.

Furthermore, in this piece, Dafoe's narrative interjections take place when the curtains are closed. In my opinion such inter-scenic event is a well know strategy of Wilson, encountered in previous productions of his, aiming at manipulating time and audience perception in order for the scene to be changed. Another of Wilson's creative strategies is to work with an art celebrity like Marina Abramovic whose career and personality triggers spontaneous interest from the audience, researchers and academics from different art fields.

As Abramovic expressed working collaboratively with Wilson:

"We start the whole thing with a funeral, a black funeral, very dark, and then we go through four stages of life, and then we end with a white funeral, and the white funeral is dissolving light as the spirit is going transcendent, somewhere else. So far earth to spirit, life contained by two funerals, one physical, one transcendental. During the play I am three Marinas. I play only one, but visually you will always see three. I want to have three bodies one real and two fake, and then we bury them in the

three different places where I have lived the longest: Belgrade, Amsterdam and New York Bob is also thinking of having Wiliem Dafoe narrate the piece to make it abstract; it's a female storey, but being narrated by Dafoe gives it another perspective. We take the personal life, transform it, and make it universal". (M. Arent Safir (ed), 2011: 294).

Furthermore Wilson's preference for slow motion movements, geometric walking patterns, ritualistic rhythmical repetition and by directing the performers to walk across the space parallel to the downstage, creates an illusion by bringing the body of the actor from the stage to the image. The meaning of the body of the performer has been appropriated by creating a deconstruction of actor's corporality. In that sense the audience, identifies not the unique physicality of the performer and personality of each individual but it gets driven by the distinctive energy, and the intensity of the presence which that body experiences. Erika Fischer – Lichte (2008) claims that Wilson's work creates by his 'obsession' with the power of the image new semiotics and new ways of viewing theatre.

"Wilson's method was successful to the extent that the actor's bodies and their characters indeed did not constitute a unified entity" (E. Fisher – Lichte, 2008: 85).

4.5 Conclusions

The work of Wilson, 'The Life and Death of Marina Abramovic' displays an image - text which links my thoughts with my argument about the power of the image in meaning making in performing arts in times of globalization. In relation to my research questions in regards to authenticity and artistic ownership, I found that the director is authentic in his choices and his way creating a hyper – real illusion for his audience. Regarding artistic ownership, it is still hard to draw a definite line on my argument 'who owns what'. Additionally research needs to be conducted to explore that phenomenon. In a personal level, by experiencing as a spectator this performance, it was an uplifting experience and helped my

understanding in the incorporation of theatre and dance technique in my work as dance practitioner. In addition, in my view the first part of the piece was more interesting to me than the second, probably due to its formal narrative structure.

Conclusions

Globalization affects the way performing arts are practiced, distributed and promoted. Dance practices and theatre traditions of a particular country inevitably will change when they will be practiced in a new country far from the original cultural source. Artistic ownership and authenticity in performing arts play significant role in relation to globalization. The structural approach of globalization in performing arts attempt to eliminate the artist by giving ultimate power to the audience.

Focusing on an art through an artist, it seems like focusing on a very intrapersonal time and space outside of which an art work can have only a singular meaning. On the other hand, by focusing on a performing piece from the interpreted lenses of the reader and in particular the audience, performing arts scholars and theorists and the culture which all these individuals represent limit the meaning and purpose of the art product by the reader's history, biases, culture, philosophical and social-economical framework. I think that such notion is well expressed in globalization which requires unconsciously the marginalization of arts under the universal umbrella of cultural exchange, adaptation and appropriation. Possibly, globalization in performing arts creates cultural sensibility and can bring art pieces, concepts and artists in proximity with the spectator.

In a personal level, I have discovered that through this study, I was questioning my preconceptions about my own sense of culture identity and belonging and how that notion is ultimately translated in the way that I make art and talk about it in relation to my identity as global citizen.

Furthermore, through Wilson's performance 'The Life and Death of Marina Abramovic', I have discovered the discourse of post-modern theory and

globalization, are well embedded in our life. In my view, in relation to identity, all colonized and oppressed people have not lost their identity. The identity as always is in discourse with its surroundings, with the culture in which it was raised or the cultures which it visited as migrant worker and political refugee or even as a cultural side-effect of the culture. A culture which has been imposed on the individual due to post colonialism and global imperialism. There is a notable transformation of the notion of identity due to the influence created by the mixing of different cultures and their juxtaposition and coexistence in performing arts. It is an influence which in its essence finds support and gets further amplified by the impact of globalization.

Furthermore through my research, I came to the conclusion that central in globalization is the notion that financial success is very close to the notion of cultural imposition of the West. The research on Orientalism and the theory of appropriation helped my understanding in regards to historical process of human tragedy. Orientalism made an important link in the course of history with the Western imperialism and it has a significant place in the development of colonialism, post colonialism and neoliberal – capitalism.

In addition, globalization is based on material goods and materialistic values; however I do not fully agree that commodities are equally to the cultures. In my view, people are not passive in their choices. They have the ability to be critical thinkers and with their own choices, and from their position of social – economic struggle the genesis to form new pathways in consuming, in aesthetics, in making arts, and meaning drawing from the moral state of all humanity in times of globalization, is created. Globalization is the meeting point of both heterogenic and homogenic

forces and attributes where the local meets the global. The impact of the meeting generates the creation of new products, and creates new needs and ideologies. The local will influence the global with almost the same force that the global influences the local, respectively. In performing arts this meeting consequently creates new hybrid techniques, new venues and a more demanding audience. In the era of globalization due to the power of the media and communication, in case that members of the audience do not like a theatre or dance piece, by writing a short critic or an article, individual spectators (other competitive artists or over-empowered academics) have the power to determine the future of a production, (to make it or to tear it down), to give new directions, new meanings and to generate (or not) capital.

Additionally, I have noticed that when we turn our attention towards an analysis of the artistic identity and we examine the cultural identity in an era strongly influenced by the force of globalization we immediately come across the existence of an uncertainty. An uncertainty that reaches from basic question regarding the notion of identity to analytical questions concerning the place where the essence of identity is to be found as well as legal questions as to what belongs where or to whom. The influence of globalization can further on be seen in the way our society has changed and transformed and how the political and economic parameters have also been adapted in order for them to comply with the forces and norms that rule a globalised society.

Regarding artistic identity and ownership we might say that it is difficult to talk clearly about their limits or properties, especially in our era where the lending of foreign elements has become the norm in many artistic practices. Especially regarding performing arts we notice a greater difficulty in articulating the notion of artistic ownership due to their innate

nature and material characteristics. The limits of originality as well as the notion of originality seem to have expanded in order for works of appropriation to be able to get included, accepted and considered as legitimate. In this process, I have discovered how the limits in some cases appear as having been vanished altogether. In other words it appears as if the legitimacy held by originality is slowly evaporating or even disintegrating. The impact of globalization manifests and affects various levels of the human existence. Apart from influencing culture and its people it also affects the cultural manifestations made by men. Performing arts, dance and theatre being an essential part of a culture get also affected, perhaps to a great or substantial extent, by alterations brought forward by globalization and post – colonial historic attributes.

The research showed the strong bond that exists between globalization and post-modernism, post- structuralism, semiotics and the notion of deconstruction. Moreover, I have realized that the impact of appropriation, making the distinction between original and non-original, authentic and inauthentic if not impossible, it is very difficult and it is something that we must take under serious consideration when we are looking at the way the art world functions in general.

The work of Robert Wilson fits well inside the era of globalization and its numerous manifestations. It is especially the notion of appropriation that helps us make sense of his work but most importantly, it is a notion that lends his work legitimacy and allows him to borrow elements from other cultures and ending presenting something new, a creation of his own.

The interest of this research lies in having a closer look at the repercussions this process carries along with it for the notion of artistic ownership. It has been chosen to lay the focus on the impact which

globalization and technological developments brought by as well as their influence on artistic creations. The broad influence affected not just artistic creations and performing arts but also cultures due to the coexistence of different people and the sharing and exchanging of ideas and traditions.

Finally, globalization has given us the possibility as well as the privilege to explore many traditions and make use and incorporate foreign elements sometimes by altering them and making them our own, thus creating something new. It looks like a process where a transformation takes place. Something new might be manifesting and at the same time something old gets transformed. What I might express, it seems to be happening during the process of transformation is a loss of a culture, of an identity and of a creative work. The process could be perceived as a mixture of old and new where along the acquirement of something new, we are faced with a problematic relationship towards the old. And questions related to this relationship make the current research fascinating and intriguing to pursue further by trying to make interesting connection between artistic manifestations in our era that make use of a plethora of borrowed elements. Relevant questions concerning the nature of this relationship could be: How do we translate and give interpretations about this relationship and the creation that emanates from the union? Is it a nostalgia of a past that slowly gets obliterated or is it the right of the old to be acknowledged?

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