Intermediality and politics in theatre and performance
Dapp, G.S.

Citation for published version (APA):
Dapp, G. S. (2013). Intermediality and politics in theatre and performance

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: http://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
# Table of Contents

## Summary

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
</tr>
</tbody>
</table>

## Samenvatting van het academisch proefschrift

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
</tr>
</tbody>
</table>

## Introduction: Intermediality and Politics in Theatre and Performance

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
</tr>
</tbody>
</table>

- The Concept of Media
- Intermediality and Theatre
- Intermediality and Politics

## Writing on Intermediality and Politics: Findings of the Individual Chapters

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>46</td>
</tr>
</tbody>
</table>

- Chapter 1: Rimini Protokoll – A Communitarian Approach to the Politics of Intermediality
- Chapter 2: Christoph Schlingensief’s 'Bitte liebt Österreich – erste europäische Koalitionswoche' - Antagonism, Provocation, and the Contingency of an Intermedial Performance
- Chapter 3: liquid skin – Intermedial Thresholds of the Human Being, Technology, and Media

## 1 Rimini Protokoll – A Communitarian Approach to Intermediality

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>54</td>
</tr>
</tbody>
</table>

- Company Background and General Methods

## Karl Marx: Das Kapital, Band 1 – An Economics of Intermedial Policity

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>65</td>
</tr>
</tbody>
</table>

- Mise-en-scène and Dramaturgy: Das Kapital as an Object of Inquiry into the Lives of the Experts
- Deconstructing The Perception Process
- Performing Modes of Perceiving Mediality
- The Politicity of 'Value': Intermediality as a Paradigm of Communal Heterogeneity?
- An Open Invitation

## Mnemopark: Redefining Reality and Liveness in Intermediality

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>100</td>
</tr>
</tbody>
</table>

- Structure and Dramaturgy
- Mediality and its Thresholds: Liveness in an Intermedial Environment
- The Intermedial 'Fold': Staging an 'Inside-Outness' of the Intermedial Perspective
- Equality and Difference: The Problem of Media Interaction
- Crafting an Intermedial Performance Environment, or: “Outsourcing Creativity”

## Cargo Sofia X: Tele-Technology, Globalization, and Culture

<table>
<thead>
<tr>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>130</td>
</tr>
</tbody>
</table>

- Mise-en-scène and Dramaturgy
- Transportation – More Than Tele-Technology
Bibliography........................................................................................................................................315
Media, Performances, and Websites..................................................................................................330
Rimini Protokoll ..................................................................................................................................330
Schlingensief .......................................................................................................................................331
Igneous ...............................................................................................................................................332
Illustration Index
Figure 1: Set of Karl Marx: Das Kapital, Band 1 ...........................................................................66
Figure 2: The Shannon-Weaver model of communication.................................................................72
Figure 3: Microphones amplify the voices of the experts.................................................................74
Figure 4: The performative act of burning money produces significational ambiguity..................80
Figure 5: Illustrating the concept of 'use-value' in a book exchange................................................90
Figure 6: The set of Mnemopark ........................................................................................................100
Figure 7: Human and animal experts ................................................................................................104
Figure 8: Intermedial realm between Bollywood and Mnemopark ..................................................105
Figure 9: Visible chroma-key setup in the flash-back moments .......................................................109
Figure 10: Figurines prêt-à-porter and catalogue as distribution of the sensible..............................122
Figure 11: Max Kurrus is trapped in the white model landscape representing the future .............124
Figure 12: Truck / audience space of Cargo Sofia X ..........................................................................130
Figure 13: Opening sequence Cargo Sofia .........................................................................................131
Figure 14: Performances of the singer as a 'conscious' medial expert ..............................................139
Figure 15: Family photos as an incursion of mediality ....................................................................140
Figure 16: Europa-Park and food as indicators for a mediality of globalization ..............................142
Figure 17: The containers next to the Vienna Staatsoper during the 'Aktion' (Ausländer Raus! movie
stills) ................................................................................................................................................174
Figure 18: Schematics of the mechanisms creating a threshold between theatricality and
performativity .......................................................................................................................................205
Figure 19: A woman as a re-appearing external participant (Ausländer Raus! movie still) ............211
Figure 20: Container with 'Ausländer Raus!' sign (montage by Paul Poet) ......................................216
Figure 21: Bystander calling for the killing of asylum seekers (Ausländer Raus! movie still) .........238
Figure 22: The cover plate for Hobbes' Leviathan illustrating the concept of Society as a body .......240
Figure 23: Schematics of the structure ...............................................................................................262
Figure 24: Spiral structure of performance and analysis ...................................................................264
The images from Rimini Protokoll's productions are being used by the kind permission of Rimini Protokoll.

The images from the DVD “Foreigners out! Schlingensief’s Container” (2002) are being used by the kind permission of Paul Poet.

The images from liquid skin are being used by the kind permission of Suzon Fuks.