

**Sleep, Transform and Practise Posthuman Relationality:
Towards an Understanding of Introspective Theatre through *Fremdkörper* (2021)**

Master's Thesis



Fremdkörper. Photographed by Annaleen Louwes.

Martina Janičková

Student number: 8483884

Supervisor: Evelyn Wan

Second Reader: Liesbeth Groot-Nibbelink

MA Contemporary Theatre, Dance and Dramaturgy, 2023

Utrecht University

“In a dream, you saw a way to survive
And you were full of joy.”

- Boogaerdt/Vanderschoot

Fremdkörper (2021)

Abstract

This thesis aims to form an understanding of introspective theatre through the analysis of *Fremdkörper* (2021), a performance devised as a sleeping ceremony by the Dutch artist duo Boogaardt/Vanderschoot. This research builds on Silvia Battista's study on posthuman spirituality in contemporary performance and her conceptualization of introspective theatre. I posit this research in the current posthumanist feminist debates that aim to decenter "the human" and advocate for transversal interconnections. I begin by examining Battista's work to explore the possibilities of conceptualising introspective theatre located in posthumanist thinking. To expose the posthuman potential of introspective theatre, I establish four dramaturgical tools of such theatre: introspective technology, immersion, atmosphere, and posthuman relationality. The investigation of these tools renders visible the overarching framework between these tools - the practice of posthuman ethics. I create an understanding of introspective theatre as an experimental space wherein theatre-makers engage the spectators as participants to practise posthuman ethics and modes of being together. Through the case study of sleep, I set up a more substantial discussion on the use of introspective technology. From a posthumanist perspective, I reconfigure sleep as a sacred act in its own right and expand Battista's theory by analysing daily practice; forming a foundation for the analysis of *Fremdkörper*. I explore the ways sleep in *Fremdkörper* is not just represented but actively practised as a modality of introspection. I argue that through sleep as introspective technology, *Fremdkörper* allows a way of relating to the other through a process of self-reflection. *Fremdkörper* makes explicit how cultivating post-anthropocentric care in performance begins inside the body and inner perception of the spectator. I argue that *Fremdkörper* reveals that the employment of introspective technologies creates an experimental environment for practising affirmative ethics. Based on this, I claim introspective theatre as an arena for practising post-anthropocentric care that emerges from practising introspection, wherein the agency is not limited to human agency.

Acknowledgements

First and foremost, I want to thank my supervisor, Evelyn, for your infinite patience, and trust, for pushing me to write better, and for your words: “Hang in there! You can do it.”

Thanks to Suzan Boogaardt and Bianca van der Schoot for creating such an inspiring and healing piece of artwork.

Thank you, Annika and Danae, whom I met along this journey, for making the art you do, and for all the things I learned from you.

Thanks to my wonderful family and friends, for being supportive, patient, and understanding when my texts and calls were few as part of the process. I would not be here without you.

Shoutout to my sister Pauli for making me laugh when I needed it the most.

And, most importantly, thank you Stef for everything; for your never-ending love and support, for reminding me of my strength and worth, and for unapologetically loving naps and sleep - but being willing to stay up all night with me during the writing.

Table of Contents

Introduction	6
0.1 Introspective Theatre, Sleep and Fremdkörper (2021)	8
0.2 Theoretical Framework and Methodology	9
Chapter 1: On The Possibilities of Introspective Theatre	15
1.1 Finding Introspective Theatre	15
1.2 Introspective Technologies	18
1.3 Immersion and Atmosphere	23
1.4 Posthuman Relationality	26
Chapter 2: On Sleep as Introspective Technology	30
2.1 Turn to Sleep	30
2.2 On Sleep as Introspective Technology in Performance	33
Chapter 3: Fremdkörper (2021) and Introspective Theatre	39
3.1 Fremdkörper and Sleep as Introspective Technology	41
3.2 Fremdkörper's Atmosphere and Immersion	46
3.3 Fremdkörper's Posthuman Relationality	49
3.4 Fremdkörper as Introspective Theatre	53
Conclusion	57
Bibliography	61

Introduction

“Whatever the chaos and the limitations in our life, we are still free to choose which version of reality or story about the world we value and want to serve.”

- Suzan Boogaerdt and Bianca van der Schoot

Over the last couple of years, we seem to be worn out from bouncing from crisis to crisis; racial inequality, Covid-19, global warming, shortages of energy, economic turmoil, and war. There is evidence that these challenges have resulted in heightened emotional fatigue and stress, resulting in a mental health crisis. The effects of this crisis may differ across various communities since people have varied access to resources, or have had pre-existing issues, nonetheless, there seem to be greater efforts than ever to address mental health issues by encouraging seeking mental health support, practising self-care, and improving interactions with others in safe spaces.

The need for healing and slowing down has been also acknowledged in contemporary art practice, recognizable in the growing interest in the relation between our mental and physical architectures, both in theoretical and practical spheres. In 2021, Kunstinstituut Melly in Rotterdam inaugurated their project *84 STEPS* which has been featuring artistic projects that interpret personal and social mental health. In 2022 in the same building, TENT showcased Boogaerdt/Vanderschoot's *Travelling Without Moving* exhibition where different rooms were devised as different sanctuaries. And around the same period, a performance called *8:METAMORPHOSIS* by Nicole Beutler Projects, a contemporary dance opera-ritual that dreams of a new future amidst the planetary crises, toured around the Netherlands and received a huge appraisal. The inspiration for this performance was drawn from ecological thinking, psychoanalysis, and Tibetan Buddhism, among others. At the heart of these exemplary initiatives seems to be the exploration of how healing practices can help transform

how we relate to each other and the world in the context of crises. These and other recent artistic explorations appear to embrace practices that are related to mental health care; meditation, breathing exercises, sleeping, dreaming, or introspection.

All of this is embedded in a bigger context, that of the Anthropocene - a geological epoch where human actions impact other species and life on Earth. Considerations of the outcomes of the Anthropocene are rising within the academic inquiry. The discussions are many times situated within the realm of Posthumanities which constitute a transdisciplinary field of knowledge production that critically addresses current relations among humans, technology, non-humans, and the environment. Notable posthumanist thinkers include Rosi Braidotti, Karen Barad, Donna Haraway, and Francesca Ferrando. Posthuman critical theory sits at the intersection between posthumanism and post-anthropocentrism, and, as Braidotti describes, it faces a challenge to develop a sustainable notion of vitalist materialism and enlarge the scope of “ethical accountability along the transversal lines of post-anthropocentric relations.”¹ Consequently, Karen Barad’s agential realism and its notion of posthumanist performativity embrace a diverse politics of agency that step towards a more ecologically conscious ethicality.²

In light of these posthuman discourses, I have been led to contemplate how we can use post-anthropocentric posthuman ethical principles in our day-to-day practices. Francesca Ferrando considers such pragmatics of existence in relation to posthumanism and argues that the answer to understanding what it means to be posthuman in our existence is spirituality, seeing it as a “genealogical source of the posthuman” that allows us to investigate

¹ Rosi Braidotti. “Posthuman Critical Theory.” In *Posthuman Glossary*, edited by Rosi Braidotti, and Maria Hlavajova, (Bloomsbury Publishing Plc, 2018), 339. *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/uunl/detail.action?docID=5226228>.

² Elisa Fiore. “Posthumanist Performativity.” In *Posthuman Glossary*, edited by Rosi Braidotti, and Maria Hlavajova, (Bloomsbury Publishing Plc, 2018), 360. *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/uunl/detail.action?docID=5226228>.

technologies of existence.³ In the theoretical discourse on posthumanism, performance, and spirituality, prolific is the work of Silvia Battista, a scholar and an artist, who analyses certain performative artistic practices and proposes how such analysis enables a more secular, monistic, post-dualistic, posthuman understanding of spirituality.

0.1 Introspective Theatre, Sleep and *Fremdkörper* (2021)

Silvia Battista in her work recognizes posthuman spirituality and coins the term ‘introspective theatre,’ considering performance as an interpretative lens to blur the boundaries between art, religion, and science. She recognizes introspective theatre as theatre that facilitates an internal performance in the mind of the audience - “in the possibility for involving participants in journeys”.⁴ After seeing *Fremdkörper* (2021) by Boogaerdt/Vanderschoot, which invites their audience to contemplate the powers of sleep and dreams, I was fascinated by how the performance addressed the current (and future) state of planetary affairs through a gentle introspective form of a sleep ceremony. I have been left wondering as to what the possibilities of considering sleep as an introspective practice that helps us reconsider and reconcile with the current global crises are. With *Fremdkörper*, I saw the possibilities to further investigate Battista’s introspective theatre as entangled with posthumanist ethics discourse.

Fremdkörper by artist-duo Suzan Boogaerdt and Bianca van der Schoot⁵ was developed in 2021, amidst the pandemic of Covid-19. At first glance, the space of *Fremdkörper* evokes associations with an emergency hospital or a hospice filled with human-sized puppets. It is a transitional space where the meeting with the human-sized

³ Francesca Ferrando, “Humans Have Always Been Posthuman: A Spiritual Genealogy of Posthumanism,” in *Critical Posthumanism and Planetary Futures*, ed. Debashish Banerji and Makarand R. Paranjape (New Delhi: Springer India, 2016), 243, https://doi.org/10.1007/978-81-322-3637-5_15.

⁴ Joannie Magill. “Stories of the Firefly: Silvia Battista’s ‘Performance of the Inside,’” *The State Of The Arts*, www.thestateofthearts.co.uk/features/stories-of-the-firefly-silvia-battistas-performance-of-the-inside/.

⁵ Further on in this thesis referred to as BVDS

puppets - sleepers creates a ritualistic farewell to the old patriarchal society in which we have lost contact with our body and our environment, and prepares the way to a possible new form of existence.⁶ The performance piece was devised in reference to the older practice of Greek ritual sleeping temples and the belief that we as humans share a greater consciousness. As a visitor, you are invited to participate in a sleeping ritual in which a virtual voice from the future — 'The Female System'—takes you as a guide into the dreams and visions of the sleepers.

Fremdkörper is a performance conceived and developed around the concepts of dreaming and sleeping which serve as the focal point for a fusion of culturally distinct fields of human action, particularly performance, spirituality, science, and philosophy. This performance was mostly inspired by different hypnosis sessions found on YouTube, Tibetan Buddhism, and research on dreaming temples in Ancient Greece.⁷ *Fremdkörper* is part of their series called Future Fossils in which they contemplate theatre-making and its role in the era of the non-human.⁸ This provides insight into the theoretical framework BVDS worked from when conceptualising *Fremdkörper*. The performance does not only stage a sleeping ceremony of the past but questions how humans, non-humans, and environments can relate to each other now and in the future.

0.2 Theoretical Framework and Methodology

I decided to revolve this research around *Fremdkörper* for two reasons. The first is the belief that a performance devised as a ceremony between humans and non-humans provides insight into the possibilities of introspective theatre as a site that can unfold posthuman post-anthropocentric ways of knowing and relating. Secondly, I see the potential to continue

⁶ “Fremdkörper – Boogaerdt/Van Der Schoot,” <https://bvds.nl/en/production/future-fossils-2/fremdkorper-2/>.

⁷ Ibid.

⁸ Ibid.

Battista's research on the understanding of introspective technologies through Michel Foucault's framework of technologies of the self - so the practices that the self adopts to attain self-transformation. While Battista looks at spiritual practices through Foucault's lens, *Fremdkörper* allows us to examine daily practice - sleep - as such introspective technology. I argue that through the use of sleep, the performance proposes posthuman post-anthropocentric perspectives; and these perspectives are activated through the narrative that has frequently the impression of a guided meditation, which along with other rituals with the incense, sage tea, tuning fork, and the possibility to lie down, encourages the viewer to an immersive and participatory experience. Therefore, I claim that *Fremdkörper* proposes a form of introspective theatre where the agency is not restricted to the human agency only and where a self/spectator is proposed to contemplate and practise posthuman ethics. Thus, in *Fremdkörper* two specific territories come together: introspection and posthumanism.

My literature survey suggests that an assemblage of posthumanism, spiritual practices, and contemporary performance is scarcely discussed in academia, with the exception of Battista, and so it appears crucial to fill this gap in understanding the significance of spiritual/introspective practices within posthuman performances. By embedding this thesis in the posthuman ethics discourse that explores and experiments with alternate ways of relations, I aim to follow the project of Battista and expand the discussion on how performances can become spaces where posthuman modes of existing are co-created and practised together. I choose to analyse the performance from the posthumanist perspective because it is a growing body of philosophical territory that can be enriched by an analysis of an introspective performance. After all, such analysis sheds light on the matter/spirit, and body/mind binaries and helps us better imagine how such binaries can be dismantled not just semantically but specifically through the soma.

I situate this research within the realm of posthumanist feminist interdisciplinary inquiries into contemporary understandings of the “human”. The posthuman theory is a “generative tool to help us rethink the basic unit of reference for the human in the bio-genetic age known as Anthropocene”.⁹ It is an instrument that departs from the previous anthropocentric viewpoints to explore how to engage affirmatively with the present, as well as articulate alternate representations of subjectivity. This theoretical discussion is related to New Materialism which tackles the very question of materiality and matter. New Materialism also challenges “some of the most basic assumptions that underpinned the modern world, including its normative sense of the human and its beliefs about human agency”.¹⁰ To frame the research with the posthuman and new materialist theories, I work with the following concepts: Rosi Braidotti’s concept of ‘the posthuman subjectivity’ and ‘posthuman ethics,’ Karen Barad’s ‘agential realism,’ and Francesca Ferrando’s ‘posthuman spirituality.’ These posthumanist concepts and theories help me conceptualise how in *Fremdkörper* the body/mind split and ocularcentrism are challenged, how the “Man” is destabilised, and finally, how it shows us to think about sleep differently.

Within the performance studies, some scholars and theatre-makers have investigated a comparable field of research, arguing that theatre should be conceived of from a post-anthropocentric point of view; theatre academics such as Elinor Fuchs, Carl Lavery, or Maaïke Bleeker, to name a few, have conducted studies in this area. While taking their writing into account, I am gravitating towards the study of Silvia Battista in her book *Posthuman Spiritualities in Contemporary Performance* because I want to take her research on introspective theatre further through the analysis of *Fremdkörper*. Her research is used to frame introspective theatre and establish the tool of introspective technology. To account for

⁹ Rosi Braidotti. *The Posthuman* (Hoboken, NJ: Polity, 2013), 5.

¹⁰ Diana Coole and Samantha Frost. “Introducing the New Materialisms.” In *New Materialisms: Ontology, Agency, and Politics*, ed. Diana Coole and Samantha Frost (Duke U Press, 2010), 4.

the participatory and immersive aspects of introspective theatre, I work with the notions of immersion as conceived by James Frieze, Josephine Machon, and Carl Lavery, found in the book *Reframing Immersive Theatre: Pragmatics and Politics of Participatory Performance* by James Frieze et al. Moreover, as I establish the atmosphere as one of the pillars of introspective theatre, Sarah Lucie's work on the notion of the intra-active atmosphere is also considered. Where necessary, I substantiate the main theories with other authors.

To contextualise sleep, I turn to various philosophical and sociological bodies of work that focus on sleep from different perspectives. S.J. Williams in his book *The Politics of Sleep* grapples with the nature and status of sleep in the contemporary developed world, and these insights are used to better understand today's role of sleep.¹¹ Since BVDS were inspired by ancient Greek sleep ceremonies, a book by Sidarta Ribeiro *The Oracle of Night* is also used to put this history of dream incubation and introspection into context. Since I look at the entanglements of sleep and contemporary performance, I predominantly work with the journal *Performance Research* and its issue on sleep from 2016 as it gathers vast research and writings on sleep in relation to performance, dramaturgy, spectatorship, and philosophy. Additionally, I have already referred to the ambition of conceptualising sleep as introspective technology based on the concept of technologies of the self conceptualised by Michel Foucault, and so his writings on this topic are also utilised.

In line with these territories, my main research question is the following: *How is the performance Fremdkörper by Boogaerdt/VanderSchoot a form of introspective theatre?*

To answer my main research question, I will be using qualitative research methods. The first and second chapters will present literature research from the fields of philosophy, cultural studies, feminist studies, posthumanities, social studies, and performance studies. In

¹¹ Simon J. Williams, "Restless Times: Wired Awake in Fast Capitalism?," In *The Politics of Sleep*, by Simon J. Williams (London: Palgrave Macmillan UK, 2011), 1, https://doi.org/10.1057/9780230305373_1.

the third chapter, I will do a performance analysis of the main case study - *Fremdkörper* by BVDS from 2021. The performance is analysed through the lens of the four pillars of introspective theatre established in the theoretical discussion of the first two chapters. The lens functions as a tool to dramaturgically and scenographically analyse this performance and its elements. The analysis is informed by my attendance at the performance in 2021 in Utrecht as well as its iteration as an installation in 2022 in Rotterdam. Besides primary literature sources, secondary online sources such as articles, reviews, and interviews were used.

In the first chapter, I will cultivate an understanding of introspective theatre. Therefore, in this chapter, it will be fundamental to define what introspective theatre is. To locate introspective theatre in posthuman awareness, I will establish four dramaturgical elements of such theatre: introspective technologies, immersion, atmosphere, and posthuman relationality. All in all, this chapter addresses the first sub-question: *What are the possibilities of an introspective theatre located in posthuman thinking?*

In the second chapter, I will start by contextualising sleep and its history, politics, and ethics. To anchor sleep in performance practice, I will continue by mapping how sleep is regarded within the field of performance studies and explore how sleep can be configured as a dramaturgical tool - introspective technology. Through this exploration, I will locate the act of sleeping in posthuman theory. Hence, this chapter will answer my second sub-question: *How can the use of sleep as an introspective technology broaden the understanding of introspective theatre, and how might this relate to debates about the posthuman condition?*

The final chapter will focus on the analysis of *Fremdkörper*. In this chapter, I will activate the theoretical findings from the first two chapters and locate them in actual performance practice. I will start by looking at the context surrounding the performance.

Further on, I will dissect the methods that were used in this specific performance to stage introspective theatre. The final sub-question to be explored in this chapter is therefore the following: *How does Fremdkörper inform an understanding of introspective theatre?* In the conclusion I will reflect on this research, the outcomes of the analysis, and dream of future possibilities.

Chapter 1: On The Possibilities of Introspective Theatre

In this chapter, I will explore the possibilities of introspective theatre that is located in posthuman thinking. The motivation to sketch these constellations derives from the work of Silvia Battista who investigates posthuman spiritualities in performance. Hence, I will firstly examine Battista's writings to understand how introspective theatre can be conceptualised, and where relevant I broaden the debate through other authors. Then, to further expose the posthuman potentiality of introspective theatre, I will draw out four dramaturgical elements of such theatre: introspective technologies, immersion, atmosphere, and posthuman relationality. I claim introspective theatre as a productive experimental space where theatre-makers and participants can intimately practise posthuman modes of existence as defined by Rosi Braidotti.

1.1 Finding Introspective Theatre

The use of theatre (from the Greek: θέατρον, *theátron* - "place to contemplate") to enhance social unity and support inner healing has its roots in the origins of theatre in numerous civilizations. Existing research on the history of theatre pinpoints the origins of this art form in the evolution of rituals in which the main values and spiritual tenets of a particular civilization were proclaimed.¹² Dramatising sacred ceremony is a common factor at the beginning of theatre, and, therefore, it can be said that since its inception, the theatre has served the purpose of group healing and reproduction of community values.¹³ In Ancient Greece, the sacred rites were transformed into theatre performances, or as Nadja Berberovic writes, "shaman became the actor, the participants became the audience, the sacred altar

¹² William Morgan and Per Brask. "Towards a Conceptual Understanding of the Transformation from Ritual to Theatre." *Anthropologica* 30, no. 2 (1988): 176. <https://doi.org/10.2307/25605509>.

¹³ Angelo Miramonti. "HEALING AND TRANSFORMATION THROUGH ART: THEATRE FOR RECONCILIATION." *Educazione Aperta*, no. 6 (2019): 41. https://www.researchgate.net/publication/347943071_HEALING_AND_TRANSFORMATION_THROUGH_ART_THEATRE_FOR_RECONCILIATION_In_Educazione_Aperta

became the stage.”¹⁴ The connection between theatre and healing/purification and between theatre and morality continued to run through the history of Western theatre, up until the twentieth century.

Since the emergence of postdramatic theatre in the second half of the twentieth century, the notions of care, community, and healing have continued to interest both scholars and theatre-makers. In terms of recent studies, notable is the book *Performing Care* (2020) edited by Amanda Stuart Fisher and James Thompson which explores the relationship between socially engaged performance and care, or the book *Conscious Theatre Practice* (2021) by Lou Prendergast in which contemplative practices are applied to performance. My proposal of the model of introspective theatre builds on, and extends, these debates by configuring the notions of care within the framework of posthumanism. I claim that introspective theatre becomes an arena for practising post-anthropocentric care that emerges from practising introspection, wherein the agency is not limited to human agency and a self/participant engages “in constant dialogue with a plurality of internal and invisible agentic actors or actants.”¹⁵

The notion of introspective theatre is coined by Silvia Battista in her book *Posthuman Spiritualities in Contemporary Performance* through the analysis of the performance *CAT* by Ansuman Biswas. In the book, Battista proposes an interpretation of spirituality through performance and theoretical lenses of performance studies, phenomenology, posthuman theories, religious studies, and radical hermeneutics. She aims to ground spirituality in materiality, experimentation, creativity, imagination, and the paradoxical.¹⁶ She observes that the creative process employed by the artists she analyses is approached as “a means of

¹⁴ Nadja Berberovic. “Ritual, Myth and Tragedy: Origins of Theatre in Dionysian Rites.” *Epiphany: Journal of Transdisciplinary Studies*, Vol. 8, no. 30 (2015): 37. DOI:10.21533/epiphany.v8i1.117.

¹⁵ Silvia Battista. *Posthuman Spiritualities in Contemporary Performance: Politics, Ecologies and Perceptions* (Palgrave Macmillan, 2018), 120.

¹⁶ Battista, *Posthuman Spiritualities in Contemporary Performance*, 1.

self-restraint and experimentation with levels of consciousness often associated with spiritual experiences.”¹⁷ Jerzy Grotowski developed theories of ‘art as vehicle’ whereby art is conceived as “a practical means and also the form for processes of a spiritual nature.”¹⁸

Battista similarly views certain performances as vehicles for offering encounters that straddle the line between discovery, creativity, experience, and imagination, showing the performance of those intangible, undetectable human and non-human ‘others’ who are typically overlooked and eliminated from our areas of perception. The notion and cultural construct of perception and its subsequent analysis are the pillars of Battista’s analysis. So how exactly do we, as a society, consider the mode of perception that happens within - the introspection?

According to a ‘simple theory of introspection’ by Declan Smithies, introspection is a “distinctive way of knowing that one is in a certain mental state, which one has just by virtue of being in that mental state.”¹⁹ However, introspection has been a subject of philosophical discussion for thousands of years and has also been regarded differently throughout the years and locations. As neuroscientist Sidarta Ribeiro observes, *The Iliad* and *The Odyssey* represent a shift in mentality wherein a new introspective mentality is presented, one which can “still hear the voices of gods but starts to construct a powerful internal dialogue” for imagining the future and thereby allowing them to shape it.²⁰ Moreover, Ribeiro notes how such self-realisation or seeing into one’s being are deeply rooted in the East through Buddhism, Zen, Tantra, or Taoism, while in the West, introspection still meets with resistance and scepticism. In other words, “we are almost completely blind when it comes to our

¹⁷ Ibid, 3.

¹⁸ “Art as Vehicle,” grotowski.net, December 20, 2020, <https://grotowski.net/en/encyclopedia/art-vehicle>.

¹⁹ Declan Smithies. “A Simple Theory of Introspection,” in *Introspection and Consciousness*, ed. Declan Smithies and Daniel Stoljar (Oxford University Press, 2012), 260, <https://doi.org/10.1093/acprof:oso/9780199744794.003.0010>.

²⁰ Sidarta Ribeiro, *The Oracle of Night* (London: Penguin Random House, 2022), 62.

internal organs and processes.”²¹ By exploring modes of perception, the possibility to reflect on the different kinds of visibilities is offered.

Introspective theatre, then, can be an experimental laboratory where the dominant models of seeing are questioned and contrasted with other ways of knowing; an introspective way of knowing that challenges the apparatus of perception, on discursive and material planes. In introspective theatre, the theatre-makers establish a different order of ‘sight’; depending on the practice employed, it can “mobilise, enlarge, expand or contract the image of reality,” challenge the inside/outside dichotomy, and explore the viability of both finitude and infinitude in day-to-day existence - constantly mindful of the fragility, partiality, and imperfection of all perspectives.²² In introspective theatre, the audience’s inner worlds are focused on and the entanglement of the inner and outer environments is stressed. The question that arises is how can theatre-makers establish such an experimental laboratory within the theatre space. The first of the four dramaturgical tools I propose within this thesis is introspective technology

1.2 Introspective Technologies

My motivation to designate introspective technology as the first pillar of introspective theatre derives directly from Battista’s research. Her reworking of Michel Foucault’s technologies of the self serves as the basis for her examination of posthuman spirituality in performance. She suggests performance as “the locus for experimenting with technologies of the self and types of experiences in introspection ... in ways that are different from both the dominant scientific model and the religious creeds from which the practices of inspiration

²¹ Ibid, 364.

²² Battista, *Posthuman Spiritualities in Contemporary Performance*, 194.

originated.”²³ Therefore, in order to define introspective technology, we first need to account for Michel Foucault’s notion of technologies of the self.

During his lifetime, Michel Foucault studied sexuality, insanity, technologies of domination, power, discipline, and regulation. Towards the end of his life, however, he started to concern himself with “the hermeneutics of technologies of the self in pagan and early Christian practice.”²⁴ In the case of both, technologies of domination and the self, “we are faced with technological apparatuses and methodologies that do not necessarily imply the employment of machinery, but rather, from the etymological meaning of the Greek term *tekhologia*, the application of systematic treatments.”²⁵ Foucault recognised four major types of technologies that humanity applied to itself: technologies of production, technologies of sign systems, technologies of power, and technologies of the self.²⁶ Through genealogical investigation of methods for the care of the self, he defined technologies of the self as those technologies which

permit individuals to effect by their own means or with the help of others a certain number of operations on their own bodies and souls, thoughts, conduct, and way of being, so as to transform themselves in order to attain a certain state of happiness, purity, wisdom, perfection, or immortality.²⁷

Following this definition, we can claim that treatments that can be classified under the category of technologies of the self not only include stillness, breath work, meditation, or inward contemplation but also Instagram filters, piercings and tattoos, or avatars. What makes Foucault’s framework useful is that it allows one to look at the tools and practices, and

²³ Ibid, 15.

²⁴ Michel Foucault, et al., eds., *Technologies of the Self: A Seminar with Michel Foucault* (Amherst: University of Massachusetts Press, 1988), 17.

²⁵ Battista, *Posthuman Spiritualities in Contemporary Performance*, 9.

²⁶ Foucault, *Technologies of the Self*, 18.

²⁷ Ibid, 18.

their cultural contexts, individuals enact to shape and transform themselves - how they practise the ethics of the self.

But how we shape who we are, how and what we perceive, or how we know and navigate the world, is informed by society. Foucault attends to different practices - psychological, medical, penitential, educational - and how through them a certain model of humanity was developed, and how now this idea has become normative, self-evident, and supposedly universal.²⁸ Therefore, we embody and are constituted by the discourses that make up our culture. Battista sees the question of “embodying a cultural script”²⁹ as crucial, as it directly relates to the role that technologies of the self may play in helping to untangle the self from some of the predetermined patterns and the part that performance can play in this process. Battista argues that the possibilities for such untangling, and thus self-transformation, are to be found in embodied forms of subversive enactments³⁰ that, by manipulating the material elements informing who we are and what we know, “aim at breaking the script to which the self is subjected.”³¹ And such enactments are to be found within the introspective theatre.

As Battista observes through the work of Buddhist scholar Alan Wallace, many different introspective traditions “consider ontological relativism to be the fundamental nature of reality.”³² What arises, then, is the possibility that the employment of introspective technologies in performances can offer the audience an opening towards a kind of undifferentiated and plural sense of self, and can also modify “the modalities by which the self orients itself in the world.”³³ Performance creates space for such experimentation with

²⁸ Martin Rux. “Truth, Power, Self: An Interview with Michael Foucault.” In *Technologies of the Self: A Seminar with Michel Foucault*, edited by Luther H. Martin, Huck Gutman, and Patrick H. Hutton (Amherst: Massachusetts Press, 1988), 15.

²⁹ Battista, *Posthuman Spiritualities in Contemporary Performance*, 6.

³⁰ As conceptualised by Judith Butler.

³¹ Battista, *Posthuman Spiritualities in Contemporary Performance*, 8.

³² Battista, *Posthuman Spiritualities in Contemporary Performance*, 9.

³³ *Ibid*, 9.

introspective technologies, and Battista suggests conceiving these performances as scientific laboratories, wherein “a dynamic looping process of perceptual alteration that transforms the way the subject perceives the self and the surrounding environment”³⁴ occurs. This is a cyclical reflexive movement - outside - inside - outside. This process affects and destabilises the perceptual-motor field, which the self uses to position oneself in a particular context where the inside/outside and I/you dichotomies permeate the interaction between the subject and the object.³⁵

Visuality in theatre has been already researched prominently in the work of Maaïke Bleeker who in her book *Visuality in Theatre: The Locus of Looking* (2008) argues that to comprehend the role of visuality in theatre, we must attribute ‘the locus on looking’ to the body where all of the senses are activated, and through which meaning is composed.³⁶ Bleeker’s analysis shows the limitations of the disembodied Cartesian subject who is staged in a non-relational way in front of the audience/seer and rather proposes a relational teatro-corporeal visuality. Defining introspective technology as a specific tool to address the spectator, however, can help us understand those instances when a performance dislocates the spectator’s body and prompts them to look ‘within.’

Through introspective technology, “the gaze of the spectators is turned both without and within”³⁷ to encourage considerations on how the gaze on ourselves and of the other are intertwined. This enables a view of oneself as intertwined with life in all of its broad and endless manifestations, both within and beyond. The stressed interconnectivity stems from Battista’s employment of new materialist and posthuman approaches to rework technologies of the self. As she writes, Karen Barad’s proposition that the Cartesian condition of division

³⁴ Ibid, 17.

³⁵ Ibid, 21.

³⁶ Maaïke Bleeker. *Visuality in Theatre: The Locus of Looking* (Palgrave Macmillan, 2008), 6.

³⁷ Battista, *Posthuman Spiritualities in Contemporary Performance*, 191.

between the external, solid entities of “the observer and the observed is a temporary, flexible state rather than an ontologically fixed given”³⁸ is instrumental in explaining how staging technologies of the self encourages “the spectator to reimagine their relationship with themselves and other ‘materialities’, and propose a kind of theatre and performance that is introspective.”³⁹ Accordingly, it is plausible to reason that introspective technologies, then, stem from an understanding of technologies of the self through a posthuman lens.

Introspective technologies are therefore certain self-reflexive activities that a theatre-maker adopts to engage the spectators in self-reflection, so introspection, to tap into visions of possible posthuman subject positions based on relationality and transversal interconnections.

While Battista focuses on introspective technologies deriving from spiritual or religious practices, I argue for a more expanded use of such technologies which can include daily practices like sleep, which is a case study I will further analyse in subsequent chapters. Along these lines, we are prompted to consider the ethics of the self as the ethics of the posthuman self. In other words, we are able to contemplate what practices and tools can be employed by posthuman subjects to enact self-transformations. Transformations are deemed crucial by Rosi Braidotti who sees the transformations of the negative “into a collective affirmation of the possibilities of alternatives”⁴⁰ at the core of posthuman ethics. Introspective theatre sets the right conditions to engage in these practices and understand them as techniques of posthuman modes of existence.

As I conceive of introspective theatre as a model of theatre-making, I recognize the need to draw out specific tools necessary to stage this theatre. Whilst my conception of such theatre is founded upon Battista’s research anchored in her reformation of technologies of the self, I suggest dissecting this overarching concept of technologies into particular elements. In

³⁸ Ibid, 190.

³⁹ Ibid, 191.

⁴⁰ Rosi Braidotti, “Affirmative Ethics and Generative Life,” *Deleuze and Guattari Studies* 13, no. 4 (November 2019): 479, <https://doi.org/10.3366/dlgs.2019.0373>.

this way, we can attend to specific dramaturgical and scenographical components of introspective theatre, moving along the axis: the spectator - the theatre space - the context. The components are relational rather than separate, but moving along this axis helps better understand the role of each tool. In this way, introspective technology is the first tool that refers to the perception and body of the spectator. But the spectator is relationally embedded in a scenographic environment that supports the employment of introspective technology. I argue that to facilitate an environment wherein introspection is possible, a specific *atmosphere* must be formed. The following two tools - immersion and atmosphere - will be now explored to better understand how the space in introspective theatre is shaped.

1.3 Immersion and Atmosphere

Regarding performance in the twenty-first century, the term “immersive” has faced numerous forms of use. James Frieze in the book *Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance* writes how theorists oppose immersive theatre to ‘traditional’ theatre, and that “the binary of progressive/traditional has often worked in tandem with other binaries: sensory/rational, haptic/optic, agency/passivity.”⁴¹ However, as Frieze observes, there is a need to release the discussion of participatory performance from these restrictions imposed by oppositional logic. In general, immersive experiences are conceived as separate events, or bubbles, that exclude the outer world. Josephine Machon similarly indicates how immersive theatres merge the act of immersion - being submerged in a medium that is different to our ‘known’ environment - with a profound engagement in the activity in that medium, where all senses are engaged and manipulated.⁴² This is created

⁴¹ James Frieze. “Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance” In *Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance*, ed. James Frieze (London: Palgrave Macmillan UK, 2016): 2, <https://doi.org/10.1057/978-1-137-36604-7>.

⁴² Josephine Machon. “On Being Immersed: *The Pleasure of Being: Washing, Feeding, Holding*” In *Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance*, ed. James Frieze (London: Palgrave Macmillan UK, 2016): 29-30, <https://doi.org/10.1057/978-1-137-36604-7>.

through skilful handling of scenography, sound, action, and duration.⁴³ For introspective theatre, however, I argue for thinking about immersion in the line of thought of Carl Lavery. Lavery underlines that, from an ecological standpoint, the issue with existing discussions on immersion is that they all make a too strong assumption about human agency that thus denies the fact that “we are always already participating in the world to the extent in which we are always already immersed in it.”⁴⁴ Inasmuch as you are always immersed in a world through an embodied engagement via visual, physical, aural, tactile, olfactory, and haptic sensations. Therefore, the objective is not to “create participation or immersion (or both) as intentional acts”⁴⁵ but vitally uncover how we are always already immersed. An immersion in scenographic environments does not mean being overwhelmed by the scenography but, in a more post-anthropocentric view, immersion entangles one with the environment and activates deeper engagement and self-reflection. While introspective technology manipulates the vision and renders self-reflection, tapping into the immersive, participatory, and multisensorial aspects of our daily actions and environments produces interdependencies within and beyond the body.

The introspective theatre can create a certain atmosphere (and so atmospheric scenography), which invites the spectator to be more aware of their sensations in a self-reflexive manner. Gernot Böhme defines atmosphere as an interobjective event, or “something that proceeds from and is created by things, persons or their constellations.”⁴⁶ Sarah Lucie frames this definition with new materialist thinking, suggesting how atmosphere can be understood through Karen Barad’s concept of ‘intra-action.’ Barad’s notion of intra-action suggests that entities are always entangled and mutually co-constituted by their

⁴³ Ibid, 31.

⁴⁴ Carl Lavery. “Participation, Ecology, Cosmos” *Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance*, ed. James Frieze (London: Palgrave Macmillan UK, 2016): 304 <https://doi.org/10.1057/978-1-137-36604-7>.

⁴⁵ Ibid, 305.

⁴⁶ Gernot Böhme. *The Aesthetics of Atmospheres*, ed. Jean-Paul Thibaud, (London: Routledge, 2017), 19.

interactions. Lucie conceives of atmosphere as “a phenomenon or event that occurs through actions of the agencies contributing to the intra-action.”⁴⁷

In introspective theatre, by attending to the atmosphere as an intra-action, the theatre-maker can account for the audience’s material presence and the material nature of the affects. Whilst I consider introspective technologies as an address of the spectator, the atmosphere would adhere to the scenographic strategy within the introspective theatre. With introspective technologies, the proposal is to look within; the atmosphere, on the other hand, can ground the audience and bring forward the communal aspect of participation. However, in light of Lucie’s theory, the atmosphere is not created by the theatre-maker, rather it is understood as something that emerges through the intra-action between the human audience and performers and non-human materials. While taking into account the more common post-anthropocentric scenographic thinking through matter,⁴⁸ I argue for thinking of atmospheric scenography because it amplifies the goal of introspective technology to engage with a variety of invisible agents. The atmosphere is likewise intangible yet agentic and emerges from intra-activity between different materialities, and this awareness is necessary to set up introspective theatre.

By thinking of immersion and sensoriality through the atmosphere, I suggest how introspective theatre presents an opportunity to tap into the dismantling of the inside/outside, material/immaterial dichotomies. Through introspective technologies, the participants can examine their own experiences, feelings, and values in connection to the environment by looking inward. But it is through atmospheric scenographies that participants are encouraged to consider their position within the greater ecological system through introspection. I have argued that introspective technologies dislocate the body of the participant in a way that their

⁴⁷ Sarah Lucie, “Atmosphere and Intra-Action: Feeling Entangled Agencies in Theatre Spaces,” *Performance Research* 25, no. 5 (July 3, 2020): 22, <https://doi.org/10.1080/13528165.2020.1868833>.

⁴⁸ Explored by Marianne van Kerkhoven in *Listen to the Bloody Machine* (2012)

vision is obscured. Use of immersion that attends to other senses thus engenders self-surrender to inner processes.

Introspective technology, immersion, and atmosphere are therefore the first three pillars of introspective theatre. Moving along the aforementioned axis, these tools enabled us to account for how the spectator and the environment are configured within such a theatre. Firstly, introspective technology paves the way towards an awareness of the plurality of the self and the other within by engaging the spectator in self-reflection. Reciprocally, the immersive and atmospheric scenography opens the spectator towards a vision of how such plurality within the self is possible by being entangled “with life in all of its expansive and infinite manifestation/s.”⁴⁹ In other words, participants are invited to be more aware of how our thoughts and visions co-constitute the interconnected existence. We can observe how the premise of the argument is rooted in post-anthropocentric posthuman visions of existence. The connecting thread between the discussed tools is the notion of transversal interconnectivity as advocated by posthumanism. In light of this, and moving further along the axis, the last tool I propose is the contextual arena of introspective theatre - posthuman relationality.

1.4 Posthuman Relationality

The concept of posthuman relationality describes how the lines between human and non-human beings are fundamentally blurred and how human existence and identity are profoundly intertwined with the non-human. Posthuman relationality contests the notion of anthropocentrism and stresses the connections and interdependencies among humans, non-humans, animals, technology, and the environment. I have already invoked the concept of ‘intra-actions’ as conceived by feminist theorist and physicist Karen Barad. This concept is part of their theory of ‘posthumanist performativity.’ Barad asserts that “agency is a matter of

⁴⁹ Battista, *Posthuman Spiritualities in Contemporary Performance*, 191.

intra-acting; it is an enactment, not something that someone or something has.”⁵⁰ The notion of intra-action, in contrast to ‘interaction,’ suggests that “relata do not preexist relations; rather, relata-within-phenomena emerge through specific intra-actions.”⁵¹ This challenges the positioning of materiality as a given or as an effect of human agency and, rather, emphasises the distributed nature of agency among human and non-human actors. Within new materialist studies, Jane Bennett calls for a viewpoint that recognizes the vitality of matter and things and their affect on both human and non-human existence.⁵² Both theorists propose the need to account for the material and its role in how we perceive and discursively form ourselves and the world.

These and other posthuman and new materialist theories permeate performance studies as the necessity to reconfigure all-too-human dramaturgies is becoming recognized. Augusto Corrieri, therefore, asserts that it is “not a question of ‘staging’ or ‘representing’ Anthropocene, but rather understanding, experimentally and provisionally, how this epoch and its emergent paradigms are changing representation for good.”⁵³ We need to move performance away from anthropocentric bias, and reorient it “towards ecological relations.”⁵⁴ In posthuman theatre, “artists let go of preconceived notions of what things are supposed to be able to do, and open up to what things evoke, allowing things to matter.”⁵⁵ The action is situated in “a more-than-human, networked mode,”⁵⁶ and the entanglement of human bodies within environments is stressed.

⁵⁰ Karen Barad. “Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter.” *Signs* 28, no. 3 (2003): 826. <https://doi.org/10.1086/345321>.

⁵¹ *Ibid*, 815.

⁵² Jane Bennett. *Vibrant Matter: A Political Ecology of Things* (London: Duke University Press, 2010), viii.

⁵³ Augusto Corrieri, “The Rock, the Butterfly, the Moon and The Cloud. Notes on Dramaturgy in an Ecological Age,” *The Practice of Dramaturgy. Working on Actions in Performance*, ed. Konstantina Georgelou, Efosini Protopapa and Danae Theodoridou (Amsterdam: Valiz, 2017): 250.

⁵⁴ *Ibid*, 250.

⁵⁵ Christel Stalpaert, Kristof Van Baarle, and Laura Karreman, “Performance and Posthumanism: Co-Creation, Response-Ability and Epistemologies,” in *Performance and Posthumanism*, ed. Christel Stalpaert, Kristof Van Baarle, and Laura Karreman (Cham: Springer International Publishing, 2021), 13, https://doi.org/10.1007/978-3-030-74745-9_1.

⁵⁶ *Ibid*, 16.

The notion of the entanglement between humans, non-humans, and environments has been already weaved through all three aforementioned pillars of introspective theatre. Therefore, I propose posthuman relationality as the large-scale focus of introspective theatre. Firstly, introspective technology produces a perceptual experience that questions separation. Here, the body, “in its complex material constituent,” becomes the starting point through which the self “activates the possibility of discovering a self that is constituted by a plurality of human and non-human relationships.”⁵⁷ In introspective theatre, the body is regarded as the site of phenomena that the internal eye can observe but not control, which can heighten the sense of otherness within. The objective is to render palpable the possibility to begin to recognize all the non-human agencies and elements interior to humans and our experiences. Immersion and atmosphere are used to heighten such recognition and extend it to an acknowledgement of relationality outside the body.

I argue that by employing a specific introspective technology in an immersive theatre space a becoming of an atmosphere occurs wherein the notions of dispersed agency, disintegrated binaries, and responsiveness and embeddedness in the environment are generated. To adopt the perspective of entangled networks of relations and reject the ‘cultural script’ of anthropocentrism can be overwhelming and complex. That is why I conceive introspective theatre as an experimental space where humans can practise inclusive, ecological, and ethical ways of relating to the world communally, in a self-reflexive manner.

Francesca Ferrando, a posthumanist thinker, advocates for the awareness that self-transformation corresponds to the transformation of the entire plane of being, or, in other words, that micro-politics are macro-politics.⁵⁸ The conditions within the introspective theatre can open a potential space of transformation where the spectator contemplates new ideas and relations. Introspective theatre is a space where, in a new materialist fashion, matter/discourse

⁵⁷ Battista, *Posthuman Spiritualities in Contemporary Performance*, 8.

⁵⁸ Ferrando, “Humans Have Always Been Posthuman: A Spiritual Genealogy of Posthumanism,” 253.

dichotomy is challenged by actually practising the theory of posthuman relationality. In other words, introspective theatre is a model of theatre-making wherein a certain introspective technology is adopted to practise posthumanism as a philosophy of life. To demonstrate how a theatre-maker can approach a certain practice or daily activity as introspective technology, in the following chapter, I will analyse sleeping through the lens of introspective technology, and how such configuration can be located in posthuman theory.

Chapter 2: On Sleep as Introspective Technology

In this chapter, I will start by mapping the socio-cultural status and history of sleep in the context of contemporary sociological and philosophical research. Then, I will analyse sleep through the lens of performance studies to conceptualise sleep as a possible introspective technology. Through such conceptualization, I will be able to locate sleep in posthuman theory. I approach this chapter as an example of research a theatre-maker could do to frame a certain practice as introspective technology. Here, I specifically choose sleep as my case study to set up a discussion that will further unfold in the last chapter on *Fremdkörper* which I argue uses sleep as introspective technology.

2.1 Turn to Sleep

To look at what we know about the status of sleep, and how these ideas and explanations changed over time, I turn to sociologist Simon J. Williams and his accounts on sleep. As mentioned earlier, already ancient civilizations, both Eastern and Western, came up with various ideas about sleep.⁵⁹ Theories of sleep were articulated at the time of Ancient Greece by many great thinkers. The associations between sleep, night, and death were established at the beginning of Greek mythology as Hypnos, the Greek god of sleep, and Thanatos, the god of death, are twin brothers, sons of the goddess Nyx, the Night.⁶⁰ These connotations are present in the iconography of the Italian Renaissance, and Maria Ruvoldt observes a connection between sleep and the divine.⁶¹ The next major landmark within sleep theories were the deliberations of René Descartes and his view that the brain exists in two states: waking and sleeping, with sleep resulting in a waking person when their “forceful

⁵⁹ Due to the fact that this thesis is situated in the context of Western research, as well as the scope of this paper, I will look at how sleep has been understood within the history of Western thought.

⁶⁰ Ribeiro. *The Oracle of Night*, 6.

⁶¹ Maria Ruvoldt. *The Italian Renaissance Imagery of Inspiration: Metaphors of Sex, Sleep, and Dreams* (New York: Cambridge University Press, 2004), 12.

spirits” were exhausted.⁶² Further on, the nineteenth century is sometimes referred to as the “age of sleep theories,” with the emergence of ‘vascular,’ ‘chemical,’ ‘neural,’ and ‘behavioural’ theories, among others.⁶³ Overall, there has been an overarching historical dichotomy of viewing sleep as either a passive or active process.

In the twentieth century, significant identifications occurred; in the 1950s - the rapid eye movement (REM), in the 1970s-80s - the ‘circadian cycle’, and in the 1990s researchers have established that sleep is a dynamic action, not just the absence of waking, but rather a unique and complex brain activity.⁶⁴ These findings enabled us to break from characterising sleep negatively - so as the absence of vital processes. Hence, sleep is a highly active state, whose intricacy outweighs any binary logic that pits sleep against waking. Therefore, sleep has been the source of vast speculation and debate, leaving us with a history of changing ideas and proof that sleep is socially constructed. It has been looked at from many different points of view, but as research in neuroscience progresses, today, we generally do not consider sleep as a loss of consciousness to the outside world, but rather as a complex ‘busy’ activity that is far from restful inactivity. Although we now know much more about sleep, a mystery around it also persists, which has only increased popular and scientific interests. Sleep continues to be one of those mysteries of life; universal, unifying, and differentiating at the same time. And as Carolyn Ellis notes, even though we spend one-third of our lives sleeping, “we know little about how people actually experience sleep - how they sleep together, the rituals that direct their practices, and the meanings they attach to sleeping.”⁶⁵

⁶² Simon J. Williams. “Changing Theories and Explanations of Sleep: From Ancient to Modern Times,” in *Sleep and Society*, by Simon J. Williams, 0 ed. (Routledge, 2013), 11, <https://doi.org/10.4324/9780203000885-5>.

⁶³ Ibid, 13.

⁶⁴ Ibid, 16-19.

⁶⁵ Carolyn Ellis, “Sleeping Around, With, and Through Time: An Autoethnographic Rendering of a Good Night’s Slumber,” *Qualitative Inquiry* 23, no. 4 (April 2017): 288, <https://doi.org/10.1177/1077800416672698>.

Even though Williams, in an interview from 2013, proclaimed that sleep “remains a neglected or marginal matter within the social sciences and humanities even now,”⁶⁶ Ric Allsopp observed in 2016 that sleep “as a topic of scholarly and popular concern over the last decade has seen a growing number of publications in the fields of medicine and neuroscience, as well as the social sciences and philosophy.”⁶⁷ Now, in 2023, it is evident that sleep emerges as a fruitful area of research, examined by its myriad connections with particular contexts, geographies, and histories.⁶⁸ In the popular culture, books like *Why We Sleep* (2018) by Matthew Walker or *My Year of Rest and Relaxation* (2018) by Ottessa Moshfegh, Netflix’s series *Headspace: Guide to Sleep* (2021), and Max Richter’s album *Sleep* (2015), among others, are all reflections of a far-reaching obsession with sleep in contemporary life. We can deduce that this is an echo of the role of sleep in today’s capitalist society.

In his book *The Politics of Sleep*, Williams argues that in the so-called fast capitalist era, sleep is both a ‘problem’ in its own right and a ‘prism’, or “point of articulation for the mobilisation of a variety of other concerns and anxieties” about life in the contemporary age.⁶⁹ As the importance of spending time effectively and productively has expanded throughout the late capitalist era, sleep has started to be seen as an obstacle to progress and something that should be done in the shortest time possible. Sleep is, therefore, part of a tension between the dominant ideologies of capitalism that neglect sleep or other recent discourses that suggest a ‘sleep crisis’ and promote, what Williams calls a ‘sleep-positive’ agenda.⁷⁰ At first sight, calls for paying more attention to healthy sleep may appear to go

⁶⁶ Simon J. Williams and Matthew Wolf-Meyer, “Longing for Sleep: Assessing the Place of Sleep in the 21st Century,” *Somatosphere: Science, Medicine and Anthropology*, (2013), 3, www.somatosphere.net/2013/03/longingfor-sleep-assessing-the-place-of-sleep-in-the-21st-century-part-1.html.

⁶⁷ Allsopp, “On Sleep,” 2.

⁶⁸ Jean Ma. “Apichatpong Weerasethakul and the Turn to Sleep,” in *At the Edges of Sleep*, by J. Ma, (California: University of California Press, 2022), 10, DOI: <https://doi.org/10.1525/luminos.132.a>.

⁶⁹ Simon J. Williams. “Restless Times: Wired Awake in Fast Capitalism?” in *The Politics of Sleep: Governing (Un)Consciousness in the Late Modern Age*, by Simon J. Williams, (London: Palgrave Macmillan UK, 2011), 19, <http://link.springer.com/book/10.1057/9780230305373>.

⁷⁰ *Ibid*, 19.

against the 24/7 market's logic. However, such calls reaffirm the idea that one needs to be rested and fit so that one can be productive and efficient.

Even though the pandemic of COVID-19 may have restored some opportunities for sleep, Ribeiro notes, in a capitalist fashion, it is the sleep health industry that thrived from it, with a recently estimated value of between thirty and forty million dollars.⁷¹ So, it appears that sleep enters the debates either when it becomes a problem in itself - lack of sleep, sleepwalking, or insomnia - or when it becomes a reference point to articulate larger socio-cultural, economic, and political problems and anxieties. In the sea of research on how to combat insomnia, what the healthiest duration of sleep is, or how technology affects our sleeping regimes, it becomes clear that a 'turn' to sleep that recognizes its value in positive terms and as a spectrum is necessary. As will be discussed in the following section, the artistic turn to sleep is underway, and as sleep moves from the margins to the centre, we are faced with the task of reevaluating sleep's importance and function;⁷² perhaps not just as a remedy to exhaustion or a metaphor for large-scale anxieties induced by capitalism, but rather as a state of enjoyment, sacredness, resistance, refusal, or renunciation. I am intrigued to explore this through the lens of performance practice.

2.2 On Sleep as Introspective Technology in Performance

Once the context has been established, we can start investigating how sleep can be employed in performance as an introspective technology, a self-reflexive practice through which the spectator can tap into posthuman ethics based on relationality and transversal interconnections. When it comes to employing sleep in performance, a recent history of contemporary performance art and theatre provides a number of well-known examples where

⁷¹ Ribeiro, *The Oracle of Night*, 12.

⁷² This is observed by scholars across the fields of critical sleep studies as well as post-qualitative feminist new materialist studies.

artists explored sleep, such as Andy Warhol's film *Sleep* (1963) or Marina Abramović's *Dream-Bed* (2005), among many others.⁷³ Since sleep is considered as containing or bordering worlds that inform our waking lives, "to perform sleep is perhaps to be caught or suspended at the thresholds between the waking and sleeping worlds."⁷⁴ Simon Morgan Wortham in *The Poetics of Sleep* considers how we can think of sleep not only as a physiological state but more "subtly and complexly" as a "state of consciousness"⁷⁵ and that what happens during sleep "is not simply a matter of pure physiology outside consciousness, but has to do with an alternate state of consciousness."⁷⁶ Allsopp interprets then that the arts can be understood as "forms of public dreaming" that "traverse the threshold between consciousness and unconsciousness" and form a "liminal state."⁷⁷

Once we look at the definition of the word 'liminality,' we find out that the term was coined by an anthropologist Arnold van Gennep and refers to an intermediate ritual phase, a phase of transition during which a person is neither what they were nor what they will become.⁷⁸ Guided by this definition, at the start of the process of configuring sleep (or any other practice) as introspective technology, we can posit sleep at such a liminal phase in order to creatively explore what sleep has meant and what will sleep become. This can raise critical questions about how and why we approach sleep the way we do. The questions that can arise are why we consider sleeping a more private activity, and not a communal one, why we view good sleep to be a continuous eight-hour experience, and not a segmented one, why we know so little about its lived experience, or why we do not approach it as a sacred resistant activity.⁷⁹ This helps us to critically evaluate the power dynamics, societal expectations,

⁷³ See Rick Allsopp (2016).

⁷⁴ Allsopp. "On Sleep," 2-3.

⁷⁵ Simon Morgan Wortham. *The Poetics of Sleep* (Bloomsbury, 2014), 6.

⁷⁶ Ibid, 9-10.

⁷⁷ Allsopp. "On Sleep," 3.

⁷⁸ Ian Buchanan, "Liminality," in *A Dictionary of Critical Theory* (Oxford University Press, 2010), <https://www.oxfordreference.com/display/10.1093/acref/9780199532919.001.0001/acref-9780199532919-e-409>

⁷⁹ For example, Carolyn Ellis (2017) shows how an autoethnographical analysis of sleep and its embodied, emotional, relational, and communal aspects can raise such and other questions

histories, or self-imposed disciplinary practices related to sleep, as well as establish creative points of entry into further exploration of sleep as an introspective technology.

Since the concept of introspective technology derives from Foucault's notion of technologies of the self, those practices that can allow the self to shape and transform oneself, we are prompted to consider how to employ sleep to showcase its transformational power to the audience outside of the terms set by the waking neo-liberal self. Speaking of Foucault, in his historical analysis of technologies of the self, he recognizes the interpretation of dreams as a technique in the examination of the self.⁸⁰ Interpreting dreams was crucial in Ancient Greece because dreams served as prophecies of future events. Edward McGushin in his essay on the role of the dream in the ethics of the self, in which he studies Foucault's work on dreams, writes that a "Foucauldian theory and practice of the dream acknowledges that there is no absolute division between sleeping and waking, between dreaming and rational thought and perception."⁸¹

In the 24/7 culture that values wakefulness, Crary asserts how "paradoxically, sleep is a figure for a subjectivity on which power can operate with the least political resistance and a condition that finally cannot be instrumentalized or controlled externally – that evades or frustrates the demands of global consumer society."⁸² In Foucauldian terms, it is in a wakeful state that the self is governed and disciplined, and sleeping and dreaming represent an obstacle and even a threat. Sleep can overtake you and go against the sovereign subject of reason and objectivity. In this way, sleep is a powerful technology, but not in the sense of recharging one for more productivity, but because it proves that the neo-liberal ideal of wakefulness "is a fantasy about subjectivity and its capacity to be sovereign over its own

⁸⁰ Foucault, *Technologies of the Self: A Seminar with Michel Foucault*, 38.

⁸¹ Edward McGushin. "Dream and the Aesthetics of Existence: Revisiting 'Foucault's Ethical Imagination,'" *Philosophy & Social Criticism* 47, no. 8 (October 2021): 995, <https://doi.org/10.1177/01914537211042619>.

⁸² Jonathan Crary. *24/7: Late capitalism and the ends of sleep*, (London and New York: Verso, 2013), 24.

nature and over the world.”⁸³ As McGushin writes, “Dream and imagination displace the waking sense of reality and rationality and immerse us in a limit experience, at the edge where thought struggles with and inverts, distorts, parodies the operations of power.”⁸⁴ Therefore, it is even challenging to apprehend sleep through humanist paradigms, as it is a space of altered perception and conceptions of language, “governed by different logical functions - emotional, experiential, and persuasive.”⁸⁵ Hence, the intersections between sleeping, performance, and posthumanism are identifiable, and introspective theatre can be a possible creative space for their meshing.

That performance offers a productive territory to examine limit experiences and transitional states that sleep and dreaming induce is investigated by Sam Trubridge who writes that sleeping in public encourages dreaming as a fluid movement between external and internal realities, thus uniting dreaming with the environment. This connection between dreaming and a landscape alludes to the possibility that dreaming in public/outdoors may help “shift our relationship with the environment, with nature or with the ‘other’ to produce a deeper empathic or experiential understanding” that is not possible when we confine sleeping in a bedroom.⁸⁶ For introspective technology, I also argue for practising a certain activity, here sleep, in a communal manner wherein all materialities - spectators, human and non-human performers - participate. In this way, a post-dualistic understanding of the existence and the non-separation between the inner and outer worlds is presented. As Jean-Luc Nancy describes, in the process of falling asleep, “More than anything, I myself become indistinct. I no longer properly distinguish myself from the world or from others, from my own body or from my mind, either...A simultaneity of what is one’s own and not

⁸³ McGushin, “Dream and the Aesthetics of Existence,” 994.

⁸⁴ *Ibid.*, 996.

⁸⁵ Ted Hiebert. “Lucid Sleeping: A Meditation on Nightmares, Bubbles and Incantation,” *Performance Research* 21, no. 1 (January 2, 2016): 36, <https://doi.org/10.1080/13528165.2016.1138765>.

⁸⁶ Sam Trubridge, “Dream Analysis: Private Journeys in Public Thoroughfare,” *Performance Research* 21, no. 1 (January 2, 2016): 75, <https://doi.org/10.1080/13528165.2016.1138772>.

one's own occurs as this distinction falls away.”⁸⁷ Thus, sleep is a condition that blurs boundaries and provides a look into post-dualistic experiences through its liminal characteristics.

Inducing a sleepy state in the audience has already been explored by artists and scholars. Katharina Rost provides an interesting framework of ‘drowsing in theatre performances’ through which she observes that current immersive and participatory performances allow, or even demand, other forms of attention and perception: alertness, drifting off, (self-)awareness, distraction, or relaxation.⁸⁸ Indeed, in a context of capitalist efficiency, sleepiness “can attain a critical, almost political dimension because it can be evaluated as a form of resistance to the pressure of highest receptivity.”⁸⁹ With the conceptualization of introspective technology, I argue for employing sleep to deliberately direct the perception inwards to activate not only self-awareness but self-reflection/introspection. This means reconfiguring sleep as a sacred/spiritual embodied practice since such practices ground one's body and invite them for internal inspection through which a direct embodied experience of plurality can be attained. Such experience is foundational to delving deeper into posthuman ethics of interconnectedness.

When discussing sleep in relation to the spiritual, we can also tap into the ancient and religious beliefs in the sacredness of sleeping and dreaming for inspiration and further understanding. In mystical traditions, sleep has been connected to spiritual encounters and divine communication. In Ancient Greece, there were ritual temples where Greeks practised dream incubation, and Judaism, Christianity, and Islam all mention lucid dreaming as a technique to communicate with God, while Hinduism and Buddhism see it as a means

⁸⁷ Jean-Luc Nancy and Charlotte Mandell. *The Fall of Sleep*, (Fordham University Press, 2009), 7, <http://www.jstor.org/stable/j.ctt13wzwn3>.

⁸⁸ Katharina Rost. “Drowsing in Theatre Performances: Lulling the Audience's Attention through Sonic Means,” *Performance Research* 21, no. 1 (January 2, 2016): 110, <https://doi.org/10.1080/13528165.2016.1138780>.

⁸⁹ *Ibid*, 112.

towards self-awareness.⁹⁰ Spiritual sleep comes in many forms, such as astral projections, lucid dreaming, or yoga nidra. As I will demonstrate in the final chapter, BVDS take the Ancient Greek temples as a source of inspiration, and so these and other traditions may also be an invaluable source when setting up introspective technologies. But we can also designate sleep as spiritual in its own right through the framework of posthumanism insofar as we accept that spirituality is “an open-source technology of existence, offered to anyone, anywhere.”⁹¹

From a posthuman perspective, sleep as a sacred practice can be viewed as “a technique which offers hybridization in a context where essentialism has been employed to configure fixed categories and hierarchies.”⁹² The connected existential quality of sleep brings forth how it can be used to destabilise such a state of things. From this view, sleep enables practising posthuman ethics. Braidotti writes that at the heart of her research project lies posthuman ethics that “respects vulnerability while actively constructing social horizons of hope.”⁹³ Intriguingly, sleep is one of the body’s most vulnerable states, almost calling for protection, which makes the body appear the most object-like. When configured as introspective technology, the vulnerable and object-like aspects of sleep can be embraced as affirmations of our transversal ties to other humans and non-humans, broadening the understanding of introspective theatre as a site where posthuman compassion and protection can be generated.

⁹⁰ Jessica Baron. “Spiritual Sleep,” *Spirituality+Health*, May 18, 2021, <https://www.spiritualityhealth.com/can-spiritual-sleep-help-you>.

⁹¹ Ferrando, “Humans Have Always Been Posthuman,” 253.

⁹² *Ibid*, 253.

⁹³ Braidotti, *The Posthuman*, 122.

Chapter 3: *Fremdkörper* (2021) and Introspective Theatre

In this chapter, I will analyse *Fremdkörper* by BVDS from the posthuman perspective in order to expose the possibilities of introspective theatre. To introduce the performance, I will first contextualise the kind of world *Fremdkörper* composes - its characteristics and dynamics - and how it relates to the notion of introspection. This is followed by the exploration of the four dramaturgical tools that, as I have proposed in the first chapter, constitute introspective theatre, namely; introspective technology, immersion, atmosphere, and posthuman relationality. I will argue that *Fremdkörper* makes explicitly evident that introspective theatre is founded upon posthuman and affirmative ethics, as proposed by Rosi Braidotti. Van der Schoot underscores the collective's effort to think through the theatre as a place "where you practise things together" - to consider performances as 'proposals' rather than 'statements' - thus offering a way of affirmative thinking through the theatrical apparatus as means of thinking through the present as a process of becoming.

In 2021, amidst the pandemic of Covid-19, artist-duo Suzan Boogaerdt and Bianca van der Schoot developed a performance piece called *Fremdkörper*. Entering the space, you are informed that you can walk around and sit down whenever you are ready. A hospice or emergency hospital comes to mind when you first enter *Fremdkörper*'s environment. In the space, you are confronted with 70 human-sized "breathing" puppets, so-called Incubated Seekers, or sleepers, lying in their single beds, wearing heavy-layered clothing. At either the bedhead or bed end there are chairs wherein more human-sized puppets with the appearance of nurses or caregivers sit. In between the beds, there are free chairs for the spectators. Bordering the space, you can spot two human performers in similar caretaker costumes, some more figurines with animal masks on, and empty beds. If you choose to continue walking around and observe the space in more detail, you can notice the numerous objects each

sleeper has on their bed or around the floor. These objects include face masks (which some sleepers also wear), stuffed animals, scraps from books, hand-written notes, stones, medicine boxes, towels, toilet paper, phone cases, toothbrushes, or shoes, among others. In the middle of the space, there is a tall black speaker.

Once all of the audience members take their seats, a loud gong fills the space. After that, a female virtual voice - 'The Female System' - welcomes you as follows:

On behalf of the Female Future Foundation,

we would like to welcome you to the New Center for Sleep and Consciousness

This temple is a place for healing dreams.

A place where Incubated Seekers sleep,

and dream to receive divine information from the Great Goddess, for the process of collective healing and transformation.

Today we will accompany the Incubated Seekers.

In order to sleep deeply and to open new levels of reality, our collective loving attention is invaluable.⁹⁴

You are instructed to raise your hand if you feel the desire to lie down, in which case the human caretakers come to you and walk you towards a bed. Another gong occurs, followed by a feedback loop which slowly transforms into a low vibration. The ritual begins as the sleepers recount their dream visions by communicating with the Female System. These channelings are interchanged with other separate ritualistic acts: singing; collective chanting; humming; breathing. Human caretakers execute three more comparable acts in between the channelings: a ritual with sage tea, a ritual with smoke from sage, and a healing ritual with tuning forks. Throughout the performance, the Female System asks two more times if you

⁹⁴ Boogaerdt/Vanderschoot, *Fremdkörper*, script.

still wish to lay down in bed, in case you have not chosen to do so yet, and if there are free beds, you can still experience the performance laying down. After the last gong, the Female System thanks you for being there and informs you that you may leave the room at your own pace. *Fremdkörper* ends.

3.1 *Fremdkörper* and Sleep as Introspective Technology

The mysteries of sleeping and dreaming have continuously enchanted people since the very beginnings of civilizations. Theories of sleep were articulated at the time of Ancient Greece by many great thinkers. Alcmaeon, Hippocrates, Plato, and Aristotle all contributed to the debates on sleep. The ancients held the belief that getting ready for sleep and its otherness was essential. Going to sleep in an improper state increased the probability of having bizarre dreams. Plato claims:

someone who keeps himself healthy and temperate will awaken his rational element before going to sleep and feast it on fine arguments [...]. As for the appetitive element he neither starves nor overfeeds it, so it will slumber and not disturb the best element [...] but will leave it alone, just by itself and pure, to investigate and reach out for the perception of something – whether past, present or future – that it does not know. [...] This is the state in which he most readily grasps the truth...⁹⁵

Ancient Greeks, therefore, already connected sleep to health and well-being. In Greece, marvellous temples were built for Asclepius, the god of medicine, which would be visited by people in search of healing and divine guidance. According to Ribeiro, each person in the temple was “subjected to a ritual of dream incubation (*egkoimesis* in Greek, *incubation* in Latin), with instructions to go to sleep in the temple in order to foster the receiving of a

⁹⁵ Plato, *Republic*, 571d-572-a., quoted in Edward McGushin, “Dream and the Aesthetics of Existence: Revisiting ‘Foucault’s Ethical Imagination,’” *Philosophy & Social Criticism* 47, no. 8 (October 2021): 994, <https://doi.org/10.1177/01914537211042619>.

divinatory vision.”⁹⁶ Sleep and dream revelations were placed at the heart of medicine and politics in ancient Greece. ‘Great dreams’ were those “epic journeys through the interior of the self, capable of expanding the limits of existence and inspiring important changes in the course of events.”⁹⁷

This ancient approach to sleep is one of the main pillars *Fremdkörper* was built on. We can see the parallels between the patients in ancient Greece who sought cure and divine guidance and the Incubated Seekers “who dream to receive divine information.”⁹⁸ However, while the Greeks were in their dreams visited by Asclepius, in *Fremdkörper* the Seekers seek information from “the Great Goddess.”⁹⁹ Great Goddess is the concept of an almighty goddess or mother goddess, or a matriarchal religion. As BVDS share, they “use the white male bodies as a means to bring up the knowledge of Mother Earth, or the subconscious.”¹⁰⁰ Indeed, all of the Incubated Seekers resemble white males. While alluding to the fact that we have “descended from dreaming peoples since the dawn of time”¹⁰¹ and paying homage to the ancient Greek practices, *Fremdkörper* presents a critique on patriarchy which was not only rooted in the social and political organisations of ancient Greece but continues to manifest in contemporary Western society. In *Fremdkörper*, the god is replaced with the goddess, and while it is still a white man who is undergoing the incubation, he receives a message that probably no patient in ancient Greece ever had: that it is time to transform from a patriarchal, and thus anthropocentric, society into a new one. The critique is augmented by the decision to use non-human puppets to represent white males. They are objectified but, affirmatively, they are also agential within the performance, affecting the audience and underlining the proposal

⁹⁶ Ribeiro, *The Oracle of Night*, 56.

⁹⁷ Ibid, 97.

⁹⁸ Boogaardt/Vanderschoot, *Fremdkörper*, script.

⁹⁹ Ibid.

¹⁰⁰ Aybala Carlak. “Slapend Wijzer Met de Voorstelling Fremdkörper | Het Parool,”

<https://www.parool.nl/kunst-media/slapend-wijzer-met-de-voorstelling-fremdkorper-ba069dd4/>. Translated by me.

¹⁰¹ Ribeiro, *The Oracle of Night*, 349.

of the performance: to seek alternatives to anthropocentrism. On a wider scale, ancient Greek temples prove that Western knowledge was founded upon dreaming, introspection, and intuition, but over the course of history, these modalities got to be replaced by reason and scientific observation. In short, *Fremdkörper* thus questions the ‘cultural script’ of the Humanist ideals of man, knowledge, and power based on the premise of human-centeredness.

I argue that the way BVDS reconstruct ancient Greek sleep temples in relation to a critical assessment of anthropocentrism sets up the foundation for using sleep as introspective technology. Introspective technology, as I have demonstrated in the previous chapters, is a dramaturgical tool to engage the spectator in a specific self-reflection that renders possible practising posthuman ethics and relationality. In *Fremdkörper*, the self-reflective process is initiated by the Female System. At the beginning of the ceremony, after she welcomes you, she declares the following:

This ceremony will be like a guideline to dive into a new reality and honour the day that just passed.

To make a transition between the two worlds

You’re in the right place

The true juncture between the two worlds is the body

Your body is the boundary and the link

Trust your body

This is where you start

Now, breathe.¹⁰²

This utterance establishes a relaxing, self-aware state that unfolds throughout the whole performance. You are guided to be more aware of your bodily sensations which grounds you

¹⁰² Boogaerdt/Vanderschoot, *Fremdkörper*, script.

in your own matter. As you breathe in, prompted by the guidance, the sleepers collectively breathe in with you. To focus on one's breath is reminiscent of mindfulness meditation and therefore this may be the moment when you close your eyes or soften your gaze, as research shows that during meditation practice, people usually keep their eyes closed.¹⁰³ There is no overarching storyline or action that would occur in front of your eyes, no focal point other than the incorporeal voices of the system and the sleepers, and so, ultimately, throughout the whole performance, one's gaze starts to naturally soften, like when falling asleep, as everything around stays more or less motionless. Or you may feel invited to close your eyes by looking at the eyes-closed Seekers. Ultimately, if you have chosen to lie down, your vision becomes even more obscured as you are positioned at the borders of the space. Such a compositional set-up, then, alludes to the feelings of falling asleep - "an increasing process of letting go of tension, expectation and intention."¹⁰⁴ By exposing these choices, we can claim that sleep is employed as introspective technology because the strategic choice to suspend sight, to reduce our reliance on the visual, "deconstructs conventional performance spectatorship"¹⁰⁵ and shifts perception inward. Moreover, through the audio narrative, the more prevalent view of sleep as a purely physiological state is challenged by reconstructing it as a sacred practice through which one can gain knowledge.

One essential means BVDS use to evoke sleep as a sacred practice is, therefore, sound. By having your visual attention scaled down, your other senses become heightened. During the ceremony, the sound plays a pivotal role. In Jean-François Augoyard's and Henri Torgue's encyclopaedia of sonic effects, 'envelopment' is described as "the feeling of being surrounded by a body of sound that has the capacity to create an autonomous whole that

¹⁰³ Alessio Matiz et al., "Spontaneous Eye Movements during Focused-Attention Mindfulness Meditation," *PLoS ONE* 14, no. 1 (January 24, 2019): e0210862, <https://doi.org/10.1371/journal.pone.0210862>.

¹⁰⁴ Rost, "Drowsing in Theatre Performances," 111.

¹⁰⁵ Battista, *Posthuman Spiritualities in Contemporary Performance*, 101.

predominates over other circumstantial features of the moment.”¹⁰⁶ The authors even compare it to “bewitchment”¹⁰⁷ which, in the context of *Fremdkörper*, can be read as the spiritual power of the sound. Besides the narrated parts, the interchanging auditory elements of the performance include sounds of gong, breathing sounds, humming, chanting, singing, low vibrating sounds, and meditative, slow, repetitive sequences of tones. Sleep is applied as an introspective technology since the pattern of the sound design is evocative of a ‘sleepfaring,’ a notion from Jim Horne’s theory of sleep, which “highlights the assumption that whenever we fall asleep, we pass through diverse phases of decreasing consciousness and self-awareness.”¹⁰⁸ Like sleep, the sound design is divided into different lighter (humming, breathing, low vibrations) and deeper (gong, chanting, singing) sequences. And like sleep, the soundscape envelopes you and takes you on a journey of different forms of attention, imagination, reality, and fiction.

Through the performance apparatus, sleeping becomes a shared practice during which “the public or the world outside enters and unsettles an interior domain.”¹⁰⁹ In *Fremdkörper*, both humans and non-humans are part of the sleep ceremony, the “shared enactment of withdrawal”¹¹⁰ that allows for “other modes of perception and sensitivity.”¹¹¹ This renders possible a greater contemplation on the present-day view of sleep within a late capitalist context. The way sleep is practised in *Fremdkörper* is undoubtedly unconventional to how people in neo-liberal society sleep. As a participant, you take part in a sleep ceremony with thirty humans and seventy non-human sleepers; unlike the way most of us sleep; so privately,

¹⁰⁶ Jean-François Augoyard and Henri Torgue. *Sonic Experience: A guide to everyday sounds*, (Montreal: McGill-Queen’s University Press, 2005), 47.

¹⁰⁷ *Ibid*, 47.

¹⁰⁸ Jim Horne, *Sleepfaring: A journey through the science of sleep*, (Oxford: Oxford University Press, 2006), 128, quoted in Katharina Rost, “Drowsing in Theatre Performances: Lulling the Audience’s Attention through Sonic Means,” *Performance Research* 21, no. 1 (January 2, 2016): 112, <https://doi.org/10.1080/13528165.2016.1138780>.

¹⁰⁹ Trubridge, “Dream Analysis: Private Journeys in Public Thoroughfare,” 78.

¹¹⁰ Crary, 24/7, 126.

¹¹¹ Rost, “Drowsing in Theatre Performances,” 113.

in confined spaces, maybe with one partner or a pet. In the context of viewing sleep as either a nuisance or a necessity in order to be even more productive and efficient, employing sleep as introspective technology in performance proposes sleep as a sacred, relational act that does not separate us from our bodies, our minds, our wakeful state, other humans, and non-humans. This interconnectedness is very crucial as it underpins my argument that introspective theatre is an experimental space with a large-scale focus on posthuman relationality. I argue that in order to understand how such a sense of interconnectedness is gained, we also need to examine the space in which the introspective technology is employed. To attend to visible and invisible materialities that constitute the environment, we shall explore the next two tools: atmosphere and immersion.

3.2 *Fremdkörper's* Atmosphere and Immersion

To attend to a performance's atmosphere is perhaps reminiscent of attending to the weather; its affective and (im)material proportions can cause different first impressions of the environment. In the space that *Fremdkörper* occupies, the lighting is dim and the whole room seems a bit cold. The sense of coldness is accentuated by the sleepers who appear to wear lots of layers, caps, gloves, and scarves and are covered with blankets. Intersecting the aural guided journey of the sleepers, three distinct rituals executed by the human caretakers occur; namely, a ritual with sage tea, a ritual with sage incense, and a ritual with a tuning fork. Thus, as a spectator, you are invited to participate in a multisensory immersive experience. To understand the atmosphere of *Fremdkörper*, we must address these three ritualistic modalities.

Whether you are sitting or laying down, next to every chair and bed is one thermos and one or two cups. You might feel invited to pour the tea inside of the thermos throughout the performance, or you might wait, in which case, the human caretakers pour the tea for you

between the second and third channelling. The tea you smell and taste is sage tea. Sage's scientific name, *Salvia*, comes from the Latin word *salvere*, which means “to heal,” “to save,” or “be in good health.”¹¹² This aromatic herb's long history of promoting health and spiritual benefits dates back to the ancient Egyptians, Romans, Greeks, and Indigenous societies.¹¹³ Current research suggests that sage can help with problems with memory and thinking skills, and may be also useful for sore throat or sunburn, among many other conditions.¹¹⁴ Crucially, sage might cause sleepiness and slowed breathing.¹¹⁵ Drinking sage tea may be considered an inner cleanse, which can be deemed as an important step in the context of the performance's proposal to transform. In *Fremdkörper*, the role of the sage tea is to further ground the participant in their body by attending to their olfactory, taste, and haptic sensations. Introspection of the inner environment is established as you observe the journey of the tea within your body. Its warmth is calming and assuring, and in juxtaposition to the cold environment, unfolding one's awareness.

As you drink your tea, the human caretakers walk around the space, smudging the environment with the burning sage. The sacred smudging tradition of white sage comes from Native American cultures, but nowadays, the smudging of different kinds of sage has a widespread appeal.¹¹⁶ The smoke from the sage is regarded as cleansing; it washes over you and cleanses you from any negativity. Thus, it is an embodied practice wherein your sense of smell is heightened. In *Fremdkörper*, we might read this as the next step in the process of transformation - one of purification. The performance thus conflates these different modalities, which all aid the overarching introspective mode of participation.

¹¹² “Salvere - WordSense Dictionary,” <https://www.wordsense.eu/salvere/>.

¹¹³ Alyssa Girdwain, “5 Sage Benefits, According to an Herbalist,” *Well+Good* (blog), April 26, 2020, <https://www.wellandgood.com/sage-benefits/>.

¹¹⁴ “SAGE: Overview, Uses, Side Effects, Precautions, Interactions, Dosing and Reviews,” accessed June 19, 2023, <https://www.webmd.com/vitamins/ai/ingredientmono-504/sage>.

¹¹⁵ Ibid.

¹¹⁶ Girdwain, “5 Sage Benefits, According to an Herbalist.”

The last ritual occurs after the third channelling; a ritual with tuning forks. Sound therapy is an ancient practice rooted in various cultures. Tuning forks are a powerful tool for vibrational healing. The importance of vibrational healing lies in the belief that the human body and its energy system are composed of vibrations.¹¹⁷ Tuning forks work by restoring balance to the body's energy system via the use of their distinctive sound waves and frequencies.¹¹⁸ In *Fremdkörper*, after two rituals that offered inner and outer cleansing, tuning forks finish the ritualistic triad by restoring the body's harmony.

These three healing modalities facilitate the participant's immersion in the experience by attending to all of the senses, to the audience's material presence. Although bodily awareness is already induced by the sound design and the specific direction of the gaze inwards, these three rituals intensify the participatory and introspective experience. With Lucie's framework of "atmosphere as intra-action,"¹¹⁹ in mind, I argue that the affective force of these modalities intra-acting with the materialities of the bodies, human and non-human, results in an atmosphere of interconnections. These interconnections become manifest through the shared sense of, on the one hand, security and, on the other hand, vulnerability which sleep can generate. The atmospheric sense of safety emerges through the ceremony and, specifically, through the multi-sensory rituals aimed at healing and balance. Whether you believe in the healing properties of these alternative therapeutic tools or not, because the performance grounds you in your body from the beginning, you are prepared to attune to your embodied knowledge and intuition. By having the human caretakers take further *care* of your embodied knowledge, and of your senses, the feelings of safety are generated. This is only possible, however, through the intra-actions across all modalities and materialities, including

¹¹⁷ Griff Williams. "Tuning Forks for Healing: A Comprehensive Guide to Sound Therapy - MindEasy," April 3, 2023, <https://mindeasy.com/tuning-forks-for-healing/>.

¹¹⁸ Ibid.

¹¹⁹ Lucie, "Atmosphere and Intra-Action," 17.

the sound-sleeping Seekers, who, like humans, are also engulfed in the smoke from sage and vibrations from the tuning forks, as well as attended to by their own caregivers.

The second aspect of the atmosphere of interconnections is a sense of vulnerability. Whereas rituals like smudging the sage or allowing for the frequencies of tuning forks to harmonise your body require a certain kind of surrender to the process, it is through the notion of sleeping, that vulnerability becomes tangible. Pigott notes how sleep is one of the human body's most vulnerable states; "the image of sleep is an affirmation of the vulnerability of the body to the world around it, to malevolent and instrumentalizing agencies."¹²⁰ Sleep reveals the body at its most abject- and object-like nature and this is accentuated in *Fremdkörper* through the choice of puppets. Sleep is a state of vulnerability that calls for protection, which brings us back to a sense of safety that is thus generated. The intra-activity of the atmosphere is recognizable because a room full of puppets in beds without the additional humans, sound design, discursive narrative, and rituals cannot generate the same atmosphere. Looking through the lens of Lucie and Barad, we can say that all humans and non-humans are agents in the atmospheric intra-action. The notion of intra-action by Barad and their theory on posthuman performativity relate to a larger framework of posthuman thought and ethics. Braidotti asserts that "shared ties of vulnerability can generate new forms of posthuman community and compassion,"¹²¹ and with this affirmation, I am guided to further investigate how *Fremdkörper* develops posthuman relationality and ethics.

3.3 *Fremdkörper*'s Posthuman Relationality

When it comes to staging posthuman relationality, in *Fremdkörper*, it is detectable at both, material and immaterial planes. The notions of interconnections are verbalised by the Female System on numerous occasions throughout the performance. Such utterances include;

¹²⁰ Michael Pigott, "The Image of Sleep," *Performance Research* 21, no. 1 (January 2, 2016): 100, <https://doi.org/10.1080/13528165.2016.1138776>.

¹²¹ Braidotti, *The Posthuman*, 69.

“The whole in one, That’s stacked in each and all, Did you finally gather our unity of energy?” or “I is another,” and, ultimately, when she instructs the Seekers “perform the next step: To Become One.”¹²² Although poetic and open to interpretation, a sense of unity in one way or another is communicated, which, in this context, I identify as evocative of posthuman notions of interconnectedness. This sense is heightened when we realise that it is a virtual voice, a technological device, speaking of such relationality. As Braidotti recognizes, “the boundaries between the categories of the natural and the cultural have been displaced and to a large extent blurred by the effects of scientific and technological advances.”¹²³ The choice to channel the wisdom of the Great Goddess through the virtual voice of the Female System highlights the agentic power of technologies and subverts the nature/culture divide. Unlike the notions of transhumanism, which advocate for human enhancement through technology, in the posthumanist view, technology can help us adopt post-dualistic perspectives to become posthuman subjects.¹²⁴ In *Fremdkörper*, the new insights are not coming from one transcendental source ‘above,’ but rather, they are generated through the intra-actions between the technological device and Incubated Seekers.

Hence, other material agents that make the spectator aware of notions of posthuman relationality are the sleepers. On a discursive plane, the audience is invited to explore interconnectedness when the seekers invoke the following:

There is no division. There is surrender.

There are oceans recognizing we are water

There are skies recognizing we are air

Calling us to join in.¹²⁵

¹²² Boogaerdt/Vanderschoot, *Fremdkörper*, script.

¹²³ Braidotti, *The Posthuman*, 3.

¹²⁴ *Ibid*, 2.

¹²⁵ Boogaerdt/Vanderschoot, *Fremdkörper*, script.

But the sense of relationality also emerges through the material qualities of the sleepers. Mara Mandradjieff argues that a puppet is perceived by many as an inanimate object, classifiable as ‘nonhuman’ matter or ‘dead’ material.¹²⁶ From the new materialist perspective, such perception is, however, troubled when we consider puppets that take human-like forms. Within the new materialist framework, I claim that *Fremdkörper* demonstrates ways the relation between sleep and puppetry can lead to crucial inquiries about binary distinctions between humans and nonhumans. The material connection between humans and non-humans is heightened when one realises that in *Fremdkörper*, the theatrical space is “a death house for patriarchy; [it is] a clinical environment where the old disappears to make room for the new.”¹²⁷

Here, I specifically refer to Jane Bennett’s concept of vital materialism and the view that matter is an agential force; it is vital and self-organising. Respectively, “thing-power” is recognized as “the ability of inanimate things to animate, to act, to produce effects dramatic and subtle.”¹²⁸ In *Fremdkörper*, the notion that all matter, including the inanimate matter of a puppet (or a corpse), holds some kind of vitality is underscored. As a vibrant matter, the Seekers affect the environment of the performance, and their affective force does not only come across due to their human-like appearance but, viscerally, through their staging as ‘breathing.’ Their chests expand and contract, while the etheric, biophysical sound is amplified. By evoking the human body, a kind of reciprocal relationship is established wherein you are not only prompted to consider the human-like qualities of the puppets but alike consider the non-human-like qualities of your own body.

¹²⁶ Mara Mandradjieff, “Reimaging Human Bodies and Death with Vibrant (Dark) Matters and Puppetry,” *Dance Chronicle* 44, no. 2 (May 4, 2021): 133, <https://doi.org/10.1080/01472526.2021.1927431>.

¹²⁷ Mary Lems. “Theatermakers Boogaerdt en Van der Schoot: Hoe maak je van toeschouwers deelnemers?,” NRC, June 2, 2021,

<https://www.nrc.nl/nieuws/2021/06/02/hoe-maak-je-van-toeschouwers-deelnemers-a4045818>. Translated by me.

¹²⁸ Jane Bennett. *Vibrant Matter: A Political Ecology of Things* (Durham: Duke University Press, 2010), 6.

Scholars have already theorised, in one way or another, the puppet's ability to evoke the body. Puppetry scholars like Bell have claimed that watching puppets reminds humans of their own mortality, for with puppetry, "we see, in a way, an encapsulation of our own trajectory of existence: from inanimate matter, through life, back to inanimate matter."¹²⁹ Although the notions between death and puppetry have been explored by scholars before, I argue, that when looked at from a posthuman and new materialist perspective, we can understand that *Fremdkörper's* use of puppetry and immersion exposes the line between humans and non-humans as unstable and proposes a vitalist approach to life and death. This proposal within the performance is possible by employing introspective technology, in this case, sleep, as a communal practice between the audience and performers, between humans and non-humans. As Pigott observes, "sleep is the state where we appear to come closest to death without dying."¹³⁰ While puppetry already "exposes human objectness,"¹³¹ through the employment of sleep as a shared practice, *Fremdkörper* makes us aware of human vulnerability to external and internal forces in a corporeal way. *Fremdkörper* pushes and challenges the material divide between humans and non-humans by staging the death of hyper-realistic white men-like puppets. Such notions of moving away from the humanist ideas about the human and the world are at the core of posthuman theories.

Braidotti argues that we need to re-think death as another phase in a generative process, thinking of death as a part of the productive death-life continuum. Such a view manifests in the last step of the ceremony that the Female System calls "To Become One" to which the sleepers collectively answer with the following chant: "Therefore I behold death since it teaches me how to live."¹³² I claim this part of the performance suggests a vital

¹²⁹ John Bell. "Death & Performing Objects," P-Form, no. 41 (1996): 19, quoted in Mara Mandradjieff, "Reimaging Human Bodies and Death with Vibrant (Dark) Matters and Puppetry," *Dance Chronicle* 44, no. 2 (May 4, 2021): 133, <https://doi.org/10.1080/01472526.2021.1927431>.

¹³⁰ Pigott, "The Image of Sleep.," 100.

¹³¹ Mandradjieff, "Reimaging Human Bodies and Death with Vibrant (Dark) Matters and Puppetry," 138.

¹³² Ibid.

materialist perspective of death. Such a perspective on death propels the re-thinking of posthuman life beyond the old boundaries of death; it is death as an event, in the sense of awareness of finitude, that has already taken place, and that connects us trans-individually, trans-generationally, and eco-philosophically.¹³³ Braidotti asserts that death marks “the becoming-imperceptible of the subject as the furthest frontier of the processes of intensive transformation or becoming.”¹³⁴ Death is not viewed as an endpoint; Braidotti emphasises the ongoing interconnectedness between the dead and the living. In her own words, death is “a creative synthesis of flows, energies and perpetual becoming.”¹³⁵ It is not an oblivious denial of horrors of death, but rather an assertion of “the vital powers of healing and compassion.”¹³⁶ This is an affirmative approach to death that sees it as part of the cycle of becoming, or another form of interconnectedness. *Fremdkörper* adopts the affirmative view of death. Towards the end of the performance, after chanting “Let us imagine a corpse”¹³⁷ several times, the Female System and all Incubated Seekers arrive at a conclusion that: “Perhaps blood is a root, perhaps kin is a seed,”¹³⁸ recognizing the continuum between life and death, acknowledging death as another form of “a vital relationship that links one with other, multiple forces.”¹³⁹ Such awareness of death is sustainable, and as Braidotti asserts, sustainability “does assume faith in a future.”¹⁴⁰ Therefore, it allows *Fremdkörper* to invite the spectator to envision alternative futures outside of alarming, post-apocalyptic language.

3.4 *Fremdkörper* as Introspective Theatre

We are becoming posthuman subjects, but at this point in theory and life, we are still figuring out what that actually entails. I claim *Fremdkörper*, and introspective theatre at large,

¹³³ Braidotti, *The Posthuman*, 135.

¹³⁴ Ibid, 136.

¹³⁵ Ibid, 131.

¹³⁶ Ibid, 132.

¹³⁷ Boogaerd/Vanderschoot, *Fremdkörper*, script.

¹³⁸ Ibid.

¹³⁹ Braidotti, *The Posthuman*, 137.

¹⁴⁰ Ibid, 138.

to be a space for experimenting and exploring to be posthuman in a way of “combining ethical values with the well-being of an enlarged sense of community, which includes one’s territorial or environmental inter-connections.”¹⁴¹ Of course, the posthuman discourse has proliferated within artistic and scientific practices, and in the context of the performance field, both scholars and theatre-makers have been exploring the ways of (un)doing and thinking that challenge anthropocentric worldview.¹⁴² *Fremdkörper* renders visible that with introspective theatre, however, theatre-makers are able to pragmatically explore together with the participants what it means to be posthuman in micro-practices of everyday life. The performance considers and explores sleep as “an introspective configuration of spectatorship constructed by directing self-attention within.”¹⁴³ In contextualising sleep within a performative framework, BVDS promoted the notion that sleep creates an interior, embodied state of spectatorship which sets up the potential of recognizing the plurality of agentic forces that constitute the self. *Fremdkörper* showcases how it is possible to engage the spectator for such an awareness to proliferate. While Battista conceptualises the notion of introspective theatre through an analysis of a performance which uses the technology of Vipassana meditation and, thus, suspends the sight of the spectator altogether, *Fremdkörper* rendered possible an expanded conceptualization of introspective theatre wherein other daily practices, in this case, sleep, can be employed to initiate introspection in the spectator that fosters relational thinking.

By incorporating introspective technology, which derives from practices that adhere to the ethics of the self, a theatre space becomes a communal event for practising affirmative ethics. Affirmative ethics rests on

¹⁴¹ Ibid, 190.

¹⁴² Stalpaert, Van Baarle, and Karreman, “Performance and Posthumanism,” 2.

¹⁴³ Battista, *Posthuman Spiritualities in Contemporary Performance*, 120.

an enlarged sense of a vital interconnection with a multitude of (human and non-human) others by removing the obstacle of self-centred individualism and anthropocentrism on the one hand and the barriers of negativity on the other. It assumes a new- materialist philosophy that rejects dualistic oppositions and posits all subjects as differential modulations of a common matter. ¹⁴⁴

Affirmation is then that ethical enhancement that cultivates what increases your capacity to relate. ¹⁴⁵ As a result, the introspective theatre becomes an arena to practise affirmative politics which combines critique with creativity in the pursuit of alternative visions and projects. ¹⁴⁶ Indeed, what is peculiar about *Fremdkörper* is that it also proposes to envision futures wherein we seem to have extended cognition through which we can tap into the shared consciousness of humans and non-humans. Yet, this vision is not a solid statement but rather an invitation that is brought up through the exploration of untapped possibilities for bonding, community building, and empowerment. I argue that the entanglement of the vitalist materialist approach to scenography and attention to the material presence of the audience together with the employment of self-regulating techniques can create a productive affirmative theatrical space that, thus, makes up, introspective theatre. Amongst all the crises and anxieties, introspective theatre can affirmatively ground the audience in their materiality, provide a sense of community, and activate technologies of the self; and this may be the first step of the process of becoming-posthuman. As the Female System affirms, such transformation need not be scary:

¹⁴⁴ Rosi Braidotti. "Joy, Ethics Of." In *Posthuman Glossary*, edited by Rosi Braidotti, and Maria Hlavajova, (Bloomsbury Publishing Plc, 2018), 221. *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/uunl/detail.action?docID=5226228>

¹⁴⁵ Rosi Braidotti. "Affirmative Ethics and Generative Life," *Deleuze and Guattari Studies* 13, no. 4 (November 2019): 474, <https://doi.org/10.3366/dlgs.2019.0373>.

¹⁴⁶ Braidotti, *The Posthuman*, 54.

Perhaps you can ease into

Ease out

Inhale and exhale

Perhaps you can

Be

At ease.¹⁴⁷

¹⁴⁷ Boogaerdt/Vanderschoot, *Fremdkörper*, script.

Conclusion

It has been three years and three months since WHO declared Covid-19 a pandemic, and two years since BVDS developed their performance *Fremdkörper* amidst this crisis. Although our systems are no longer flooded with images connected to the pandemic, as it has receded from our daily view, the echoes of what the world was going through are present in the details of *Fremdkörper*; images of hospital-like spaces, face masks, rolls of toilet paper, nurses have all made their way to our shared consciousness. Now, after the numerous lockdowns, the general discourses still invoke the mental toll such a state of the world had on people. As Braidotti asserts, COVID-19 made palpable that “exhaustion and fatigue - a recurrent sense of hopelessness or impossibility - have become prominent features of the contemporary psychic landscapes, across the urbanized over-developed world.”¹⁴⁸

In this context, *Fremdkörper* poses alternative and healing modes of *becoming* in contrast to the digitally-mediated, ocular-centric, separated, and hopeless forms of being engendered by the crisis. The initial motive of this thesis was to explore the healing properties of *Fremdkörper* whilst accounting for the over-arching posthuman themes. Battista’s research on posthuman spirituality in performance and introspective theatre became an invaluable source and a starting point for this research. The central research question in this thesis was: *How is the performance Fremdkörper by Boogaerdt/Vanderschoot a form of introspective theatre?*

Firstly, I have examined the theoretical underpinnings of the conceptualization of introspective theatre, beginning with the work of Battista. Battista’s understanding of introspective theatre provided me with an interrelated territory to form the grounds of my research topic and sub-question of what the possibilities of an introspective theatre located in

¹⁴⁸ Rosi Braidotti, “‘We’ Are In This Together, But We Are Not One and the Same,” *Journal of Bioethical Inquiry* 17, no. 4 (December 2020): 465, <https://doi.org/10.1007/s11673-020-10017-8>.

posthuman thinking are. The first chapter of this thesis mirrors this theoretical journey, as it has allowed me to break open the posthuman underpinnings that I have recognized in introspective theatre. The possibilities of introspective theatre located in posthumanist thinking are four dramaturgical tools I developed by dissecting Battista's expanded approach to technologies of the self into more particular elements, namely; introspective technology, immersion, atmosphere, and posthuman relationality. Establishing this rendered visible the overarching framework between these tools - the practice of posthuman ethics. This analysis showed that introspective theatre is an experimental space wherein the employment of introspective technologies and atmospheric scenographic thinking makes the self/spectator aware of posthuman relationality on different scales - interior and exterior - that are not separate.

In the second chapter, I have set up an extended discussion on the use of introspective technology through the case study of sleep and how it can expand the understanding of introspective theatre. The discussion showcased that sleep as a daily practice can be employed as introspective technology even though it is not a practice sourced from spiritual or religious contexts, thus broadening the initial understanding of introspective technologies as proposed by Battista. Through posthuman reading, sleep emerged as a sacred act on its own, opening up the possibility to consider it as a relational and entangled practice and, therefore, part of posthuman ethics.

In the last chapter, I activated the concept of introspective theatre and the related dramaturgical tools through an analysis of *Fremdkörper*. This analysis anchored the theoretical concepts and explored the ways sleep in *Fremdkörper* is not just represented but actively practised as a modality of introspection. From a thinking through sleep as introspective technology, *Fremdkörper* allows a way of relating to the other through a process

of self-reflection. It showed that cultivating post-anthropocentric care in performance begins inside the body, and inner perception, of the spectator. The research showcased that the employment of introspective technologies creates an experimental and safe environment for practising posthuman ethics. Rather than adopting a post-apocalyptic or fragmentary approach to address the decline of the ‘human’ and dualistic thinking, introspective theatre showcases a post-anthropocentric approach that is “aimed at affirmation of hope, rooted in the ordinary micro-practices of everyday life”¹⁴⁹ to explore sustainable transformations. I have worked to create a dramaturgical approach to self-ethics that enables the theatre-maker to reassess them as posthuman ethics. This was possible by redefining the concept of technologies of the self as a dramaturgical tool of introspective technology.

However, I also recognize the vastness of themes explored which resulted in some themes and concepts being not fully developed. By focusing on introspective theatre, a more substantiated discussion of posthuman spirituality - a central concept of Battista’s research - was not possible. Moreover, the scope of this thesis prevented further discussion on the importance of examining theatre as a site for practising affirmative ethics as a means to creatively explore possible futures. At the very beginning of this journey, I was intrigued and inspired by Braidotti’s accounts on the pandemic wherein she declared that we have to resist the wave of collective and personal despair, the hardship of the socio-economic consequences of COVID-19, and, rather, embrace the awareness of all that was wrong with the old world and develop different ways of caring, a more transversal, relational ethics that encompasses the non-humans.¹⁵⁰

Further research could investigate locating *humility* and looking for it within the *posthuman*. Etymologically, humility comes from the Latin *humilis* “lowly, humble,” literally

¹⁴⁹ Braidotti, *The Posthuman*, 192.

¹⁵⁰ Braidotti, “‘We’ Are In This Together, But We Are Not One and the Same,” 466.

“on the ground,” and from *humus* “earth.”¹⁵¹ Examination of how introspective theatre is a place where the notion of humbleness is present could be done. *Fremdkörper* showcased how *grounding* the body is an effective (and affective) means to affirm the spectator that their own matter has real effects in the world. Future research could address how the employment of affirmation and humility can help us pursue alternative visions and to transform ourselves within the arena of theatre.

¹⁵¹ “Humility | Etymology, Origin and Meaning of Humility by Etymonline,” <https://www.etymonline.com/word/humility>.

Bibliography

- Allsopp, Ric. "On Sleep." *Performance Research* 21, no. 1 (January 2, 2016): 1–5.
<https://doi.org/10.1080/13528165.2016.1138756>.
- Augoyard, Jean-François and Henri Torgue. *Sonic Experience: A guide to everyday sounds*.
 Montreal: McGill-Queen's University Press, 2005.
- Baron, Jessica. Spirituality+Health. "Spiritual Sleep," May 18, 2021.
<https://www.spiritualityhealth.com/can-spiritual-sleep-help-you>.
- Battista, Silvia. *Posthuman Spiritualities in Contemporary Performance: Politics, Ecologies and Perceptions*. Palgrave Macmillan, 2018.
- Barad, Karen. "Posthumanist Performativity: Toward an Understanding of How Matter Comes to Matter." *Signs* 28, no. 3 (2003): 801-831. <https://doi.org/10.1086/345321>.
- Bell, John. "Death & Performing Objects," P-Form, no. 41 (1996): 19, quoted in
 Mandradjieff, Mara. "Reimagining Human Bodies and Death with Vibrant (Dark) Matters and Puppetry." *Dance Chronicle* 44, no. 2 (May 4, 2021): 133–50.
<https://doi.org/10.1080/01472526.2021.1927431>.
- Bennett, Jane. *Vibrant Matter: A Political Ecology of Things*, London: Duke University Press, 2010.
- Berberovic, Nadja. "Ritual, Myth and Tragedy: Origins of Theatre in Dionysian Rites." *Epiphany: Journal of Transdisciplinary Studies*, Vol. 8, no. 30 (2015): 30-38.
 DOI:10.21533/epiphany.v8i1.117.
- Bleeker, Maaïke. *Visuality in the Theatre: The Locus of Looking*. Performance Interventions. Basingstoke [England] ; New York: Palgrave Macmillan, 2008.

Boogaerdt/Vanderschoot, *Fremdkörper*, 2021.

Böhme, Gernot. *The Aesthetics of Atmospheres*, edited by Jean-Paul Thibaud. London: Routledge, 2017.

Braidotti, Rosi. "Affirmative Ethics and Generative Life." *Deleuze and Guattari Studies* 13, no. 4 (November 2019): 463–81. <https://doi.org/10.3366/dlgs.2019.0373>.

Braidotti, Rosi. "Posthuman Critical Theory." In *Posthuman Glossary*, edited by Rosi Braidotti, and Maria Hlavajova, 339-342, Bloomsbury Publishing Plc, 2018, *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/uunl/detail.action?docID=5226228>.

Braidotti, Rosi. "Joy, Ethics Of." In *Posthuman Glossary*, edited by Rosi Braidotti, and Maria Hlavajova, 221-224, Bloomsbury Publishing Plc, 2018, *ProQuest Ebook Central*, <https://ebookcentral.proquest.com/lib/uunl/detail.action?docID=5226228>.

Braidotti, Rosi. *The Posthuman*. Hoboken, NJ: Polity, 2013.

Braidotti, R. "'We' Are In This Together, But We Are Not One and the Same." *Journal of Bioethical Inquiry* 17, no. 4 (December 2020): 465–69. <https://doi.org/10.1007/s11673-020-10017-8>.

Buchanan, Ian. "Liminality." In *A Dictionary of Critical Theory*. Oxford University Press, 2010. <https://www.oxfordreference.com/display/10.1093/acref/9780199532919.001.0001/acref-9780199532919-e-409>.

Carlak, Aybala. "Slapend Wijzer Met de Voorstelling Fremdkörper | Het Parool."

<https://www.parool.nl/kunst-media/slapend-wijzer-met-de-voorstelling-fremdkorper~ba069dd4/>.

Coole, Diana, and Samantha Frost. "Introducing the New Materialisms." In *New*

Materialisms: Ontology, Agency, and Politics, ed. Diana Coole and Samantha Frost, 1-43. Duke U Press, 2010.

Corrieri, Augusto. "The Rock, the Butterfly, the Moon and The Cloud. Notes on Dramaturgy

in an Ecological Age," *The Practice of Dramaturgy. Working on Actions in Performance*, edited by Konstantina Georgelou, Efrosini Protopapa and Danae Theodoridou. Amsterdam: Valiz, 2017. 239-251.

Crary, Jonathan. *24/7: Late capitalism and the ends of sleep*. London and New York: Verso, 2013.

Ellis, Carolyn. "Sleeping Around, With, and Through Time: An Autoethnographic Rendering of a Good Night's Slumber." *Qualitative Inquiry* 23, no. 4 (April 2017): 287-99.

<https://doi.org/10.1177/1077800416672698>.

Ferrando, Francesca. "Humans Have Always Been Posthuman: A Spiritual Genealogy of

Posthumanism." In *Critical Posthumanism and Planetary Futures*, edited by Debashish Banerji and Makarand R. Paranjape, 243-56. New Delhi: Springer India, 2016. https://doi.org/10.1007/978-81-322-3637-5_15.

Fiore, Elisa. "Posthumanist Performativity." In *Posthuman Glossary*, edited by Rosi

Braidotti, and Maria Hlavajova, 359-360. Bloomsbury Publishing Plc, 2018. *ProQuest Ebook Central*,

<https://ebookcentral.proquest.com/lib/uunl/detail.action?docID=5226228>.

Foucault, Michel, Luther H. Martin, Huck Gutman, and Patrick H. Hutton, eds. *Technologies of the Self: A Seminar with Michel Foucault*. Amherst: University of Massachusetts Press, 1988.

“Fremdkörper – Boogaerdt/Van Der Schoot.” Accessed June 4, 2023.

<https://bvds.nl/en/production/future-fossils-2/fremdkorper-2/>.

Frieze, James. “Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance.” In *Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance*, ed. James Frieze, 1-26. London: Palgrave Macmillan UK, 2016. <https://doi.org/10.1057/978-1-137-36604-7>.

Girdwain, Alyssa. “5 Sage Benefits, According to an Herbalist.” *Well+Good* (blog), April 26, 2020. <https://www.wellandgood.com/sage-benefits/>.

grotowski.net. “Art as Vehicle,” December 20, 2020.

<https://grotowski.net/en/encyclopedia/art-vehicle>.

Hiebert, Ted. “Lucid Sleeping: A Meditation on Nightmares, Bubbles and Incantation.”

Performance Research 21, no. 1 (January 2, 2016): 31–36.

<https://doi.org/10.1080/13528165.2016.1138765>.

Horne, Jim. *Sleepfaring: A journey through the science of sleep*, (Oxford: Oxford University Press, 2006), 128, quoted in Katharina Rost, “Drowsing in Theatre Performances: Lulling the Audience’s Attention through Sonic Means,” *Performance Research* 21, no. 1 (January 2, 2016): 112, <https://doi.org/10.1080/13528165.2016.1138780>.

“Humility | Etymology, Origin and Meaning of Humility by Etymonline.”

<https://www.etymonline.com/word/humility>.

Kerkhoven, Marianne van, and, Anouk Nuyens. *Listen To The Bloody Machine*. it&fb i.s.m. HKU Press, 2012.

Lavery, Carl. "Participation, Ecology, Cosmos" *Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance*, ed. James Frieze (London: Palgrave Macmillan UK, 2016): 303-316. <https://doi.org/10.1057/978-1-137-36604-7>.

Lems, Mary. "Theatermakers Boogaerd en Van der Schoot: Hoe maak je van toeschouwers deelnemers?," June 2, 2021. <https://www.nrc.nl/nieuws/2021/06/02/hoe-maak-je-van-toeschouwers-deelnemers-a4045818>.

Lucie, Sarah. "Atmosphere and Intra-Action: Feeling Entangled Agencies in Theatre Spaces." *Performance Research* 25, no. 5 (July 3, 2020): 17–23. <https://doi.org/10.1080/13528165.2020.1868833>.

Ma, Jean. "Apichatpong Weerasethakul and the Turn to Sleep," In *At the Edges of Sleep*, by J. Ma, (California: University of California Press, 2022): 1-19. DOI: <https://doi.org/10.1525/luminos.132.a>.

Machon, Josephine. "On Being Immersed: *The Pleasure of Being: Washing, Feeding, Holding*" In *Reframing Immersive Theatre: The Politics and Pragmatics of Participatory Performance*, ed. James Frieze (London: Palgrave Macmillan UK, 2016): 29-42, <https://doi.org/10.1057/978-1-137-36604-7>.

Magill, Joanie. The State Of The Arts. "Stories of the Firefly: Silvia Battista's 'Performance of the Inside.'" Accessed May 16, 2023. <https://www.thestateofthearts.co.uk/features/stories-of-the-firefly-silvia-battistas-performance-of-the-inside/>.

Mandradjieff, Mara. "Reimaging Human Bodies and Death with Vibrant (Dark) Matters and Puppetry." *Dance Chronicle* 44, no. 2 (May 4, 2021): 133–50.

<https://doi.org/10.1080/01472526.2021.1927431>.

Matiz, Alessio, Cristiano Crescentini, Anastasia Fabbro, Riccardo Budai, Massimo Bergamasco, and Franco Fabbro. "Spontaneous Eye Movements during Focused-Attention Mindfulness Meditation." *PLoS ONE* 14, no. 1 (January 24, 2019): e0210862. <https://doi.org/10.1371/journal.pone.0210862>.

McGushin, Edward. "Dream and the Aesthetics of Existence: Revisiting 'Foucault's Ethical Imagination.'" *Philosophy & Social Criticism* 47, no. 8 (October 2021): 987–1000. <https://doi.org/10.1177/01914537211042619>.

Miramonti, Angelo. "HEALING AND TRANSFORMATION THROUGH ART: THEATRE FOR RECONCILIATION." *Educazione Aperta*, no. 6 (2019): 40-60. https://www.researchgate.net/publication/347943071_HEALING_AND_TRANSFORMATION_THROUGH_ART_THEATRE_FOR_RECONCILIATION_In_Educazione_Aperta.

Morgan, William, and Per Brask. "Towards a Conceptual Understanding of the Transformation from Ritual to Theatre." *Anthropologica* 30, no. 2 (1988): 175-202. <https://doi.org/10.2307/25605509>.

Nancy, Jean-Luc, and Charlotte Mandell. *The Fall of Sleep*, (Fordham University Press, 2009), <http://www.jstor.org/stable/j.ctt13wzwn3>.

Pigott, Michael. "The Image of Sleep." *Performance Research* 21, no. 1 (January 2, 2016): 94–100. <https://doi.org/10.1080/13528165.2016.1138776>.

Plato, *Republic*. United States: Hackett Publishing Company, 2004, quoted in Edward McGushin, “Dream and the Aesthetics of Existence: Revisiting ‘Foucault’s Ethical Imagination,’” *Philosophy & Social Criticism* 47, no. 8 (October 2021): 994, <https://doi.org/10.1177/01914537211042619>.

Ribeiro, Sidarta. *The Oracle of Night*. London: Penguin Random House, 2022.

Rost, Katharina. “Drowsing in Theatre Performances: Lulling the Audience’s Attention through Sonic Means.” *Performance Research* 21, no. 1 (January 2, 2016): 110–14. <https://doi.org/10.1080/13528165.2016.1138780>.

Ruvoldt, Maria. *The Italian Renaissance Imagery of Inspiration: Metaphors of Sex, Sleep, and Dreams*. New York: Cambridge University Press, 2004.

Rux, Martin. “Truth, Power, Self: An Interview with Michael Foucault.” In *Technologies of the Self: A Seminar with Michel Foucault*, edited by Luther H. Martin, Huck Gutman, and Patrick H. Hutton (Amherst: Massachusetts Press, 1988), 9-15.

“SAGE: Overview, Uses, Side Effects, Precautions, Interactions, Dosing and Reviews.” <https://www.webmd.com/vitamins/ai/ingredientmono-504/sage>.

“Salvere - WordSense Dictionary.” <https://www.wordsense.eu/salvere/>.

Smithies, Declan. “A Simple Theory of Introspection.” In *Introspection and Consciousness*, edited by Declan Smithies and Daniel Stoljar, 259–94. Oxford University Press, 2012. <https://doi.org/10.1093/acprof:oso/9780199744794.003.0010>.

Stalpaert, Christel, Kristof Van Baarle, and Laura Karreman. “Performance and Posthumanism: Co-Creation, Response-Ability and Epistemologies.” In *Performance and Posthumanism*, edited by Christel Stalpaert, Kristof Van Baarle, and Laura

Karreman, 1–47. Cham: Springer International Publishing, 2021.

https://doi.org/10.1007/978-3-030-74745-9_1.

Taylor, Carol A., and Asilia Franklin-Phipps. “Sleep and Sleeping.” In *A Glossary for Doing Postqualitative, New Materialist and Critical Posthumanist Research Across Disciplines*, by Karin Murriss, 118–19, 1st ed. London: Routledge, 2021.

<https://doi.org/10.4324/9781003041153-59>.

Trubridge, Sam. “Dream Analysis: Private Journeys in Public Thoroughfare.” *Performance Research* 21, no. 1 (January 2, 2016): 72–78.

<https://doi.org/10.1080/13528165.2016.1138772>.

Williams, Griff. “Tuning Forks for Healing: A Comprehensive Guide to Sound Therapy - MindEasy,” April 3, 2023. <https://mindeasy.com/tuning-forks-for-healing/>.

Williams, Simon J. “Changing Theories and Explanations of Sleep: From Ancient to Modern Times.” In *Sleep and Society*, 0 ed., 19–46. Routledge, 2013.

<https://doi.org/10.4324/9780203000885-5>.

Williams, Simon J., and Matthew Wolf-Meyer. “Longing for Sleep: Assessing the Place of Sleep in the 21st Century.” *Somatosphere: Science, Medicine and Anthropology*, (2013): 1-24,

www.somatosphere.net/2013/03/longingfor-sleep-assessing-the-place-of-sleep-in-the-21st-century-part-1.html.

Williams, Simon J. “Restless Times: Wired Awake in Fast Capitalism?” In *The Politics of Sleep*, by Simon J. Williams, 1–25. London: Palgrave Macmillan UK, 2011.

https://doi.org/10.1057/9780230305373_1.

Wortham, Simon Morgan. *The Poetics of Sleep*. Bloomsbury, 2014.