

**THE THEATRICALITY OF THE NEW PERFORMANCE  
THROUGH THE VIRTUAL AUTOPSY OF THE LIVING  
BODY IN A POSTDRAMATIC ERA.  
A PERFORMANCE OF SCIENTIFIC ARGUMENTS  
AND TECHNOLOGY**

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## BIO

**Alba Stanciu** is an associate professor at the Department of Drama and Theatre Studies at Lucian Blaga University of Sibiu, where she teaches theoretical courses on contemporary performing arts, dance history and aesthetics. She graduated the Gheorghe Dima Academy of Music from Cluj-Napoca and an M.A. in Philosophy of Culture and Performing Arts at Babes-Bolyai University of Cluj-Napoca. In 2011 she received the PhD in Philology with the thesis *Don Juan. The Donjuanism. Theatricality and Mannerism*. She is the author of: *Ritual and Image in Contemporary Dance* (LBUS Press, 2016), *Body, Space and Gesamtkunstwerk. From the Space of Choreography toward the Architecture of Movement and Body* (LBUS Press, 2018), *The New Performance. Collaborative Strategies and Interdisciplinary Compositions* (LBUS Press, 2020), focused on the theoretical approach of theatre, opera, choreography and their performative evolution during the 20th and 21st centuries as a result of cooperation between visual arts, theatrical reforms and avantgardes. She also publishes essays and theoretical studies. Institutional Affiliation and Contact: Lucian Blaga University of Sibiu, Faculty of Letters and Arts, Department of Drama and Theatre Studies. 12 Banatului Street, 550011, Sibiu, Romania. [alba.stanciu@ulbsibiu.ro](mailto:alba.stanciu@ulbsibiu.ro)

## ABSTRACT

The challenges posed by the potential of representability that relies on "ocular experience", which regards the visual component both material and virtual as well as the performer's body viewed as a form, are underlined by several aspects. Starting from the limits and their subsequent transgression, regarding the presence of the human body in a scenic perimeter, the involvement of performance artists - who interfere with new and shocking methods, such as: nudity, aggression of the flesh, cosmetic surgery, permanently scientifically argued - is subjected in recent decades, to an interesting process of mixing with the texture of the space, traversing simultaneously the body image modification with the evolution of image, from the pure geometric form present in the avangards of the early 20th century to the virtual transparencies of the postdramatic period. In this process, the position of the voyeur and his need for catharsis is decisive, which entails varied references either artaudian or actionist, in order to justify the growing interest in displaying the body, beyond any aesthetic restriction, from nudity to surgical intervention into its living substance. In this context, the performance artists who subjects their body to the most invasive procedures (the case of the french artist Orlan) significantly contributes to the semantic amplification of the image and the potential of representability.

## KEYWORDS

performance, body, image, voyeur, actionism, postdramatic, representability

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Viewed as an intrusion into the mental, affective, and above all visual universe of contemporaneity, the complexity and abundance of references that characterize the new performance appear as mirrors of the current era. Undoubtedly, the stimuli cultivated by performance, primarily by the visual component conditioned by terms such as “ocular experience”, lead towards superimposed levels of the audience’s affects, processing in various ways these architectures which are at the same time visual and sensitive, implying a “dualistic nature of human experience”<sup>1</sup>. This phenomenon focuses on representation and afterwards representability, and determines an interesting path of the visual texture of the performance, from *mimesis* to *semiosis*, the latter being compatible with one of the most used terms of the postdramatic theater. Invoking a crucial moment for the journey of contemporary art, defined by the shaping of an inedite attitude through which it is possible to describe the physiognomy of a performance, created by the virtual universe of digital art, the issue of underlining the representability is “inherent in this temporal process, remaining in irreconcilable tension with all fixed representations, which it traverses”<sup>2</sup>. This point is supported by the perspective of the visual practitioner of the stage, who uses the chromatic, virtual material oriented by the contemporary arts, but the most pronounced impact is created by the substance of the living body, offered by the performance artist.

The study’s subchapters explore ideas about how representability is extended. They begin by examining the construction and reception of the performance image. It acts as a visual and emotional stimulus for the viewer, or *voyeur*, who is constantly seeking intellectual or emotional *catharsis*. The encounter with the performer’s body in various forms, including nudity (which still remains a taboo), requires arguments about the artist’s sacrificial role, as described by Antonin Artaud. This justifies the actionist or extreme forms used by performance artists, which

are processed through technology’s tools of amplification or sublimation.

### **The semantic alteration of representation. The discourse of the geometric form**

Neither a debate nor a reasoning regarding the start of the process of dismembering the body and merging it with space cannot avoid the period of the early 20th-century and the avanguards (Bauhaus), followed by the müllerian “marriage between man and machine” mentioned by Lehmann who also insists upon the “couplings between organic and machinic”<sup>3</sup>. From this point of encounter between man and space, mixture which “continues under the banner of new technologies and takes hold of the human body in a comprehensive manner”<sup>4</sup>, a decisive moment of contemporary performance is outlined due to the play of forms-concepts starting from “representation” and its opponents: representability and “unrepresentability”. This process is triggered by the interest in rendering on the stage, a both absent and abstract reality, recovered and reassembled through universal references.

Arguments from the area of visual arts theory are pertinent, complementing the new performance approaches, invoking ideas such as the polysemic image associated with the name of Picasso, mentioned by Michael Hatt as “a direct consequence of the idea of differential meaning. An image means one thing in one context, something else in another”<sup>5</sup>. Up to the emphasis on the body, the visual side of the performance favours the space as its natural starting point. This interest is clearly the “engine” for both encoding and simplifying the image, by finding alternative architectures that essentialize the material formula of the stage, in order to stylize and process through form, the philosophical or metaphysical support of the performance. This method is circulated from the incipient stage of theatricalization, argued by attempts such as “extending music into space,” which links the beginnings of virtual reality in the scenic perimeter, the reforms of Adolphe Appia and the symbolism of the

mid-20th century, continuing later with the opera from Bayreuth staged by Wieland Wagner. This is the moment when the transparency of the scenic space, the “black void” associated with George Tsyypyn’s scenography, becomes the proper perimeter for the imaginary, including psychoanalytic valences, favoring deliberately unstable configurations that culminate in surrealist formulas, which leap into the abyss of the unconscious, evolving into a continuous stimulus of visionarism.

Therefore, the disagreement between representation and representability can thus be indicated with the above mentioned avanguards of the early 20th century, with the directors who adhered to building a performance as their own creation, who become performance authors. Likewise, the Bauhaus moment, which proposed a mode of aggressiveness towards representation for its time, continuously stimulates the imaginary through the blend of geometry and the scientific side of form: “They were feeling their way toward a grammar of visual experience. They translated the landscape and the human form into cylinders, spheres and cubes. Or better yet, created new bodies and landscapes out of cylinders, spheres and cubes [...] The costumes went well with figure drawing classes where human bodies were rendered as diagrams”<sup>6</sup>. The German experimental center which culminated in this direction in the 1920s and partially 1930s, therefore had one of the most important influences in this direction, subsequently demonstrated by the activity from Black Mountain College and the American avant-garde in the mid-20th century. The non-academic allure, which, distilling itself over time, has become a quasi-academic model, leads towards the most relevant theoretical structures of contemporary art. These aspects have guided the construction of theoretical systems<sup>7</sup>, generated advanced studies that justify and stimulate interdisciplinary connections and research, which maintain the favorable attitude towards the extensions of representability.

### **From the principles of visual art to the amplification of the ocular experience**

The alteration of representation that leads to an essential and fundamental intensification carried out in parallel with the aggression of taboos, generates a phenomenon that instigates the display of those “hidden” things, interpretable, unstable, creating debates from various perspectives. It is an eminently intellectual but also sensory stimulus generated by the excesses of the artists in the area of *performance art* that provoke any stage resistance. Interdisciplinary artists combine the exploration of the body with scientific investigations, change of interest which is explained by the analysts David Callahan and Anthony Barker<sup>8</sup>, through “the seemingly endless appetite for hero figures whose identities and bodies are unstable and improvable”<sup>9</sup>. The metamorphosis of the body is drawn scenically through fantasies focused on “body transformation narratives”<sup>10</sup> justified by “the influence and reproductive systems research, a galaxy of fantasy fiction featuring magic, wizardry and witchcraft, and loosely dystopian scenarios in which bodies are experimented on, altered and transformed...”<sup>11</sup>.

Undoubtedly, the body in the contemporary performance is viewed as an image, which fulfills the connection with its visual existence in a space. From this point until the sphere of Lehman’s postdramatic theater, the virtual preponderance establishes a new type of objective: “The image as representation gives us [...] the feeling of being always on the track of something else [...] hunters in search of the lost treasure [...] «in the picture», we are on the scent of a secret”<sup>12</sup>. The references to Hans Thies Lehmann, to the infusion of multimedia strategies into the new performance—as a basic argument of postdramaticity and inherently of representability that multiplies the image and modifies the coordinates of representation—orient the valences of theatricality towards investigating the potential of any image resource, constructing the “presence of absence”, the invisible, intangible, immaterial universe that already preoccupied the interest of the

authors of an important direction of 20th-century drama and stage directing.

In consequence, the representation is subject to a path dictated by changes occurring in visual arts, pertinent to its application in performance. The rules of the image indicated by Heinrich Wölfflin in the pages of his work *Principles of Art History*<sup>13</sup> could be possible approaches for representation. For a while these theories were compatible with the evolution of the stage image. In the 20th century theatricality inevitably adhered to new landmarks, multiplying the dimensions of meaning, based on an inevitable link between image and the consistency of the theatricality of the performance. This allows references to the “history of vision”<sup>14</sup>, overcoming on its way the *mimesis* and advancing towards *semiosis*, the limits of Riegl and Wölfflin’s theories. From this perspective, the contemporary art history becomes the first key to deciphering the spectacle in the 20th century, outlining the broad directions of “representability” entirely dependent on the involvement of the visual component, on the possibilities developed in experimental centers and laboratories (Societa Raffaello Sanzio or Performance Studies/ Tisch School of Art), where interdisciplinarity becomes one of the main activating factors of representability, influencing the aesthetics of the new performance. The mutual contamination of thinking and artistic disciplines—which fights through hostile positions towards stable, fixed and ossified landmarks of representation—have irreversible consequences on the perception and role of the body in an artistic perimeter, even more so in choreographic spectacle but also in current theater that uses the most varied expressive and technical resources.

The artist’s body is viewed through the two key terms, which essentially indicate the process of theatricalization, moving from “representation” (approaching the image from a formal point of view, the external side) to “representability” (the juxtaposition or fusion between the potential of the image—in this case the body and the limits of its exposure with its the infinity of meanings

represented by context, messages, values). This opposition argues the direction of modern, postmodern and later postdramatic art, supported by the statements of theorists such as Alfred H. Barr and Clement Greenberg (the latter active in the ‘50s - ‘60s). The ‘70s are decisive through visual studies—*Bildwissenschaft*—a perspective motivated by the change in the image of the spectacle involving the body of the *performance* artist: “When we talk about body in the arts today it is usually in an anti-thetical manner [...] the body is discussed as an essence, a kind of «prima causa», which is modified by diverse layers of cultural encoding [...] The body always comes to represent something else, an aspect of power, an ideological position, a sexual principle, or an infringement of this principle. In this vision, the body is always conceived as an historical construct.”<sup>15</sup>. From the direction of *performance art*, its provocations always increases the theatricality, often culminating in a visual aggression on the viewer’s sensitivity, extending its limits. The involvement of technology through which the priority of body remains, but its form is dismembered, undergoing both a physical and mental process, is also remembered and outlined by Lehmann’s theoretical statements, which indicate: “Theatre is first of all anthropological, the name for a behavior (playing, showing oneself, playing roles, gathering, spectating as a virtual or real form of participation), secondly it is a situation, and only then, last of all, is it representation”<sup>16</sup>.

#### **The voyeur’s experience, the danger of apathy and the need for catharsis**

The encounter between the viewer and the spectacle, its impact on him created by the narrative and its constitutive elements where the body and the image are essential, continuously push the boundaries of “representability”, which has the obligation to diversify the relationship between the voyeur and the above mentioned hidden universe. Theatricality speculates what cannot be shown. Obviously, in the absence of this *crescendo*, the viewer’s

*catharsis* faces the risk of flattening the performance experience, a situation that has worried several moments in the history of the spectacle throughout the 20th century, forcing the emergence of reforms. These aspects condition the extension of the potential of representability, the recourse to elements of shock, to the aggression of traditional stage restraints, exceeding the stage prohibitions regarding the exposure of the human body. Invoking also in this context “the efficacy” of artaudian descent –encouraged by the freedoms of visionarism, by virtual space—its effect on the spectacle often transforms it an anatomical theatre in which the biological architecture of the body is scientifically displayed. The new position of the voyeur’s perspective is directed by the performance dramaturgy given by the symbolic (and not only that) autopsy of flesh and living substance. The body is subject to recomposition through distorted forms, biological decomposition, subject to physical pain, motivated by the philosophy of the inevitability of death and the decomposition of matter, an idea indicated by Hans Thies Lehmann who repeatedly appeals to Heiner Müller’s statements: “The theatre, however, consisting of a shared time-space of mortality, articulates as a performative act the necessity of engaging with death, i.e. with the (a)liveness of life”<sup>17</sup>. In this sense, the creations of performance art—Live art (a term imposed in 1994, in *Contemporary Theatre Review*) are the most relevant examples, attitudes that start again from the experimentalism of the 1960s, which reformulate the procedures of artistic composition with essential effects in the performance and especially choreography (Carolee Schneemann and Judson Dance Theatre), the representability evolving through the concepts of interdisciplinarity, through images with divergent meanings.

Moving towards the virtual image, with its involvement in performance, it offers a sublimated experience to the spectator placed in a protected position, without brutal effects on his sensitivity. The implication of interdisciplinary laboratories advances continuously the mixture between body and space, toward

a representability through mixed discourse (Josef Svoboda). This tendency is accentuated in an accelerated manner (Johannes Birringer), through relationships and connections between the human body and detached scientific encounters with its image (Romeo Castellucci) preferentially virtual. For example, Robert Lepage, through his interdisciplinary research, relies on the affiliation of the body to scenic design, generating an aesthetic linked to the fluid potential of representability, to a dramaturgy distilled from the interaction and fusion of the body with space.

Therefore, the *catharsis* of the voyeur is conditioned by various resources, by the phenomenon of immersion, by the technology directed towards the manipulation of the affects of the one who looks at the human body. He enters protected into the universe of taboo, experiencing visceral consequences, expressed or conceptualized by the possibilities of the image and digital artistry.

#### **Artaudian resonances and “postdramatic images of the body”.**

The combinatory strategies of displaying the body in relation to space outline the philosophy of contemporaneity, bringing forth images compatible with current events, promoting an aesthetic of impurity, caused by the previously mentioned interdisciplinarity and by the continuous experimental dimension. In this context, the performance artist’s thinking brings into discussion, in various ways, the main taboo of the scene, the human body: “The body or face in video is enough—for itself and for us. By contrast, an air of (productive) disappointment always surrounds the presence of real bodies. It is reminiscent of the air of mourning that, according to Hegel, surrounds the ancient Greek sculptures of gods: their all too complete and perfect presence allows for no transcendence of materiality to a more spiritual interiority”<sup>18</sup>. Also, the assertion of Allucquere Roosa, author of *The War of Desire and Technology*, emphasizes the body as the “matter” of representability, following that the mental and sensitive forces and space are transformed into image and reference, a true “narrative” or collage on which,

subsequently, performance art artists build their discourse. They process this “secret universe” visually, carnally, immersively, valorizing the need to go “beyond the image”, invoking the beauty of what is beyond representation, bringing symbols such as the “tears of the body” invoked by Jan Fabre or forms of the liquefied or mineralized body of the type of Romeo Castellucci’s investigations. These necessarily uncomfortable formulas of representability are motivated by Lehman as being protected by theatricality: “Theatre per se is already an art form of signifying, not a mimetic copying”<sup>19</sup>. The artistic openings offered by performance art subject the body to a surgical procedure that defies the old taboo, superimposes the sacred and the sacrilege, transforms the carnal substance either into mineral or liquefied material (Romeo Castellucci), or into vegetable or organic substance (Jan Fabre).

The most obvious intervention of recent arts is stimulated by the juggling with artaudian references justified by sacrifice, agony, sacredness. The artaudian theater of cruelty and the superposition of these ideas with “virtual reality” maintain the necessary sacrifice of the actor’s body in scientific form, in favor of an affective type of performance efficacy, in the manner in which Chris Salter expresses this approach: “there was a call to return to a purely human-centered notion of theatrical performance by way of the ritualistic and shamanistic transformation of the (sometimes literally) naked human body in front of a live audience”<sup>20</sup>. In ways compatible with the later actionist strategies, the body and nudity become offered to the contemplation and visual-synesthetic experience of the voyeur extracted from passivity, who is transformed into an active participant, absorbed in the totality of the performance. The aggression of the artist’s body in a performance processed by technology becomes a practiced method.

Mixtures of the most diverse solutions, from artaudian resources to the most recent multimedia techniques justified by interdisciplinarity, are also demonstrated by artists inspired by the actionist excesses that stimulates one of the branches of the

*Flemish wave* of the 1980s, with valuable, although not immediate, consequences for the physiognomy of contemporary art. This tendency represents a suitable area for exploring scenic taboos, where the body supports a necessary overcoming of its visualization in a superficial or even trivial way<sup>21</sup>, which amplified the potential of representability, thanks to the appeal to the physical material of the performer, Performances in which the body is injured, blood is displayed, it experiences a real suffering are created. The emotion of the audience is directed through a “willed” strategy, which goes beyond any stability of representation, without altering the priority of the body, in the line in which Luc van den Dries mentions the concept of the “sublime body”. Invoking the leitmotif “Theatre is the most anthropomorphic art form”<sup>22</sup>, the importance of the image of the performer’s body is evident, which oscillates between taboos, theatrical models imposed by the directing: “The body transcends its own boundedness through the collective ritual of theatre, or it reaches its transcendental elevation of its boundedness by means of ecstasy, exhaustion or pain”<sup>23</sup>.

#### **Orlan, from “unrepresentability”<sup>24</sup> to “image-new image”**

Contemporary performance is undoubtedly dependent on the strategies used by the performance artist, which is why the need to understand this eminently interdisciplinary current represents the essential step for decoding recent theatricality. Before the spectacle, but essential for its physiognomy, the fascination with the strangeness of representing an “unrepresentable” universe becomes the leitmotif of the performance artist in the 1960s, the phenomenon unfolding in abundance starting with the North American perimeter. The mixture between artistic attempts of this type and postmodern philosophical ideas, increasingly concerned the female characters at the forefront of the avant-garde. These approaches are justified by feminism and other aspects of gender studies, in which the most obvious theme brought is the female identity. The impact created by the American artist Carolee

Schneemann triggers performative formulas that concern the potential of the body's representability.

In a different register, but starting from analogous beginnings, the french artist Orlan – who moves from artistic forms defined by the old norms of representation (graphics and painting) to openings of representability (the use of one's own body) – proposes before the 1980s photographic images, fixed by the theme of her own body used as a standard. During the 1960s, the french artist makes her appearance in the forefront of artistic life with photography, with the “body-sculpture” her dominant concept in photography, followed by artistic maneuvers that expand the possibilities of displaying the human form within the artistic perimeter. Images appear that include working with a mask, supported by symbols such as the “body without identity”, later evolving towards its anatomical mutations and composite forms. Orlan starts from posing on a pedestal (religious themes) to positions in which the form is hybrid, unrecognizable. “The body sculpture” or “the body that emerges and liberates from the frame” are themes that make up the collection *Les tableaux vivant* (1977), emphasizing the relationship between the female body and the palette of relationships imposed by its existence in society, coordinated by its norms. It is an obsessive theme in the era of feminism, the artistic image becoming the result of a critical look at the landmarks of beauty, of femininity built by the western art, the artist using new resources of the image: installations, photography and performance art, permanently emphasizing the predominance of the male gaze from which femininity is constructed. References are the key to decoding the representability associated with Orlan's art, thus motivating the deformation, the experimentation with the modification of the constructed image (the stage of “baroque photography” with christian references: White Madonna vs. Black Madonna). The selection of the photographer artist is decisive, she establishes “what is real and what is not real in photography”. Continuing with the “ephemeral sculpture” defined by the eroticism

of the exhibition, the strategy that culminates in the collection “the reincarnation of Saint Orlan” is involving the formula “beyond the body” or “image-new image” (1990-1993), obtained by mutilating the carnal component, the living matter, that ensures biological functioning (the image of aesthetic surgery).

Orlan triggers contradictory disputes that question the relationship between feminism and masochism. From the representability of the previous stage, her photographic art and the variants of the artist Orlan are symbolic manifestations which appear and “document” her character, “accumulate data” guaranteeing the “durability”<sup>25</sup>. It is pertinent to invoke the term “unrepresentability” referring to the artist whose poetics is outlined by “creating multiple derivatives that refer more to the absent artist that create an infinite present [...] instead of pursuing an eternal presence ... creating leftovers such as the jars with suds and other by-products”<sup>26</sup>, where is indicated the relics (the body fragments). The religious references, the taboos related to them, and the living body whose modification is on display (cosmetic surgery), all establish subtle references to the artaudian artist destined for sacrifice. Representability becomes “non-representable”<sup>27</sup>, a concept that offers liberties of equally rational and sensory interpretation from the part of the audience who must “get hold of her internal processes when performing—the series of actions now being transformed into series of numbers, dismembering the artist into scientifically reaped data [...] this also provides further space for reflecting on the idea of a present absence of the artist”<sup>28</sup>.

For Orlan, the image, the body and the way in which it is processed, is motivated by the change of her feminine image, the recognized key of his poetics whose objective is to surpass any disciplinary boundary. Her artistic approach appears an equivalent to Lehman's intentions that signal the virtuality of the new, postdramatic performance.

### Conclusions

The conclusions of this study represent the consequence of two levels of investigation, based on the two key terms, representation and representability, which define the diversity of expressive manifestations in performing arts, which also raise questions regarding the possibility of expressing the still existing taboo in western art and of course, contemporary performance. Unlike previous decades, the recent performance which include the body exposure has an obvious relaxed attitude concerning using the nudity and other aggressive stage methods. The display of the human body and of the stage situations defined by its presence in either immoral or degrading poses removes the fear of repercussions, the artist invoking more than ever the lack of constraints in art. The “abolition” of stage restrictions becomes a solution of appreciation and a stimulus of the audience’s curiosity. From this point, the artist’s body becomes subject to procedures compatible with the abysmal permissiveness, and combinations with the surreal immaterial space, adaptable to any visual relationship, configuring the “absent presence”, resorting to themes such as identity and dehumanization, due to its hybrid, duplicated, multiplied form.

Without invoking the intent to exhaust the examples that discuss the increasing opposition between representation and representability, the image of performance, that links those antagonistic terms, depends on highlighting the above mentioned most important components, space and of course, body. Its presence or absence in the history of theatre or the style of the staging in which it appears remains the great provocation of the contemporary performance, amplified by the intensification and the symbiosis created between living, carnal matter and the virtuality of multi-media images, which continuously support and stimulate the representability.

### ENDNOTES:

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2. Hans-Thies Lehmann, *Postdramatic Theatre* (Routledge, 2006), 173.
3. Ibid., 162.
4. Ibid.
5. Michael Hatt, *Art History: A Critical Introduction to its Methods* (Manchester University Press, 2006), 208.
6. William Smock, *The Bauhaus Ideal Then and Now* (Academy Chicago Publishers, 2004), 62.
7. Erika Fischer-Lichte, *The Transformative Power of Performance, A New Aesthetics*, (Routledge, 2008).
8. Antony Barker and David Callahan, *Body and Text: Cultural Transformation in New Media Environments* (Springer International Publishing, 2019).
9. Ibid.
10. Ibid.
11. Ibid.
12. Lehmann, *Postdramatic Theatre*, 171.
13. Heinrich Wölfflin, *Principles of Art History, The Problem of the Development of Style in Early Modern Art* (Getty Research Institute, 2015).
14. Ibid., 94.
15. Luk Van den Dries, “The Sublime Body” in *Bodycheck: Relocating the Body in Contemporary Performing Art*, ed. Maaïke Bleeker, Steven De Belder, Kaat Debo, Luk Van den Dries and Kurt Vanhoutte, *Critical Studies 17* (Rodopi, 2002), 71.
16. Lehmann, *Postdramatic Theatre*, 171.
17. Ibid.
18. Ibid.
19. Ibid.
20. Chris Salter, *Entangled, Technology and the Transformation of Performance* (MIT Press, 2010), 57.
21. Kresimi Purgar, *The Palgrave Handbook of Image Studies* (Palgrave MacMillan, 2021).
22. Luk Van den Dries, “Introduction” in *Bodycheck: Relocating the Body in Contemporary Performing Art*, ed. Maaïke Bleeker, Steven De Belder, Kaat Debo, Luk Van den Dries and Kurt Vanhoutte, *Critical Studies 17* (Rodopi, 2002), 1.

23. Luk Van den Dries, "The Sublime Body", 71.
24. Sarah Whatley, *Art and Dance in Dialogue: Body, Space, Object* (Springer International Publishing, 2020), 151.
25. Ibid.
26. Ibid.
27. Ibid.
28. Ibid.

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