

# CONTENTS

<b>“I Write for the Black Box of the Stage”: Jérôme Bel and Theatre</b>	1
<i>Notes</i>	13
<i>References</i>	14
<b>Modern Subjects</b>	15
<i>The Medium Specificity of Dance: Objectifying Dance Modernism</i>	15
<i>Moving from the Inside Out: The Creation of An Inner Scene</i>	18
<i>Moving from the Outside In: The Objectivation of Movement</i>	24
<i>The Seeing Problem: New Modes of Reception for Dance</i>	28
<i>The Time Problem: Transcendence and Duration</i>	31
<i>Between Imagination and Memory: Repetition</i>	36
<i>Between Institutionalisation and Emancipation: The New Dance</i>	40
<i>Notes</i>	52
<i>References</i>	53
<b>Subjects of Discourse</b>	55
<i>Theatricality and Dance</i>	55
Nom donné par l’auteur (1994): <i>Establishing the Discourse ‘Jérôme Bel’</i>	56
<i>Between Art and Aesthetics: Conceptual Dance</i>	65
<i>Between Site and Non-site: The Empty Stage</i>	68
Xavier Le Roy (2000): <i>The Author-Function</i>	73
<i>Between Materiality and Signification: Theatricality</i>	82

<i>Notes</i>	98
<i>References</i>	99
<b>Subjects of Knowledge</b>	103
<i>Absence as a Critical Category</i>	103
Jérôme Bel (1995): <i>Absence and Phenomenology</i>	105
<i>Shirtology</i> (1997): <i>Absence and Semiotics</i>	116
<i>The Last Performance</i> (1998): <i>Absence and Deconstruction</i>	124
The Show Must Go On (2000/2001): <i>Absence and Psychoanalysis</i>	138
The Show Must Go On 2 (2004): <i>Absence and Comedy</i>	158
<i>Notes</i>	166
<i>References</i>	168
<b>Critical Subjects</b>	173
<i>Dispositifs of Power: From Group to Solo Work</i>	173
Véronique Doisneau (2004) and Cédric Andrieux (2009): <i>Speaking Subjects</i>	177
<i>Staying in One's Place: Technologies of Subjectivation</i>	180
<i>Critical Strategies of Desubjugation with Butler and Foucault's Virtue</i>	186
<i>Critical Strategies of Desubjugation with Freud's Fantasy</i>	191
<i>Critical Strategies by Acknowledgement, or: The Emptiness Looks Back</i>	197
Lutz Förster (2009): <i>The Joys of Being a Dancing Subject</i>	200
Pichet Klunchun and Myself (2004): <i>Post-colonial Contact Zones</i>	204
<i>Notes</i>	220
<i>References</i>	221
<b>Subjects at Risk</b>	225
<i>Risking the Performance: From Solo to Group Work</i>	225
Cour d'honneur (2013): <i>Risking the Many</i>	228
3Abschied (2010): <i>Risking Death</i>	237
Disabled Theater (2012): <i>Risking In-difference</i>	244
Tombe (2016): <i>Risking the Institution</i>	263
<i>Notes</i>	266
<i>References</i>	267

<b>Dance in Its Post-medium Condition</b>	271
<i>Notes</i>	280
<i>References</i>	280
<b>Index</b>	281



<http://www.springer.com/978-1-137-55271-6>

Jérôme Bel

Dance, Theatre, and the Subject

Siegmund, G.

2017, XII, 286 p. 18 illus., Hardcover

ISBN: 978-1-137-55271-6

A product of Palgrave Macmillan UK