



Artikel

The Theatrical Life of Documents

A Sniper fixes on his target in *The Pixelated Revolution* | Photo courtesy of Rabih Mroué

The Theatrical Life of Documents

Af Carol Martin

The notion that documents provide incontrovertible evidence has long been in question. Yet documents, in both their material and digital forms, are still well respected and are used as sources of information with consequences for the creation of meaning in historical accounts, in legal procedures, and on theatre stages. Addressing the discrepancy between documents as indications of certainty and documents as troubled signs of the ways in which we construct reality, several recent international theatre productions have staged documents – letters, diaries, photographs, and YouTube uploads – *both* as authenticators of real events and as critiques of our complex relationship to visual culture in an age of reproduction, digital and otherwise. Although recent works have addressed the interface between performance and the archive, the specific use of documents on stage in theatre – in terms of their framing as objects, their status as artifacts, and their implications for the mediums in which they appear – has yet to be thoroughly analyzed.¹

For this reason, a close analysis of the ways in which theatre about real events uses documents as visual evidence to create unique meanings, both in conjunction with and apart from the verbal texts, is needed. Examining how documents are staged enables us to understand how they are used to construct meaning and how we perceive that meaning. The theatrical life of documents may or may not contain anything real, in the sense of actual, physical, factual, or material. What is the document, what is its province, and what kinds of meanings does the way in which it is staged produce? I will address these questions in relation to three international performances: Double Edge Theatre's *The Grand Parade* directed by Stacy Klein (2013), *The Year I Was Born* (2010), and *The Pixelated Revolution* (2011). These three works use documents in three distinct ways: in relation to time, in relation to testimony, and in relation to social media, respectively.

Visual evidence

Acts of seeing are not neutral. As legal theorist Richard Sherwin writes, visual images – animations, digital reenactments, and video, including documentaries, surveillance cameras, photographs, and amateur videos shot from conventional and cell-phone cameras – are used both to prove and to contradict legal testimony and written reports (Sherwin 2011, p. 14). Sherwin's work charts the direction in which the law has been moving in terms of new forms of the courts' use of visual images to make legal determinations over the past twelve years. In the realm of the visual, moving images capture what static images leave out: demeanor, changing facial expressions, tone of voice, and action as it unfolds. Upon appeal, visual evidence is reviewed by judges to assess whether or not it was misconstrued (*ibid.*). Interpretation is a constant variable in the creation of meaning – a variable that repeatedly signals the difficulty of knowing what happened and also what is happening. Meanings are created by the way users match the possibilities of technology with their own experiences (Van House 2009, p. 1073).

1) For a recent iteration of this debate, see Gunhild Borggreen and Rune Gade, eds., *Performing Archives/ Archives of Performance* (Chicago: University of Chicago Press, 2013).

The Theatrical Life of Documents

Visual jurisprudence and theatre about real events that uses the digital presentation of documents takes place in an entirely different context, one that Sherwin, among others, identifies as the “digital baroque”:

*Today, even a cursory survey of popular culture in recent years will attune the observer to the peculiar mood and expressive style of the baroque. Only now we know it as the digital baroque. With the advent of digital technologies that can simulate the real with exquisite precision, we are poised to appreciate that fateful cinematic moment in *The Matrix* when Neo first learns that he has been “living in a dream world . . . a neural interactive simulation that we call the matrix. What we can see, what we can touch, what we smell, in the matrix, is the offspring of a computer code whose algorithmic constructs generate coherent patterns that register directly in the brain”. (Sherwin 2011, p. 18).*

Sherwin’s analysis of visual jurisprudence differentiates visual meaning-making from other forms of making meaning (ibid., p. 2). Visual meanings are accompanied by the shared terror of living in neuro-interactive simulation, which creates the omnipresent uncertainty that “culminates in a loss of confidence in the faculty of representation itself.” This uncertainty is at the core of “both the baroque culture of the seventeenth century Europe and the global digital baroque culture we are living in today” (ibid., p. 4). The anxiety about the inability to really know anything and about the lies that people offer as verity in all areas of life is attended by the use of visual documents to create and corroborate reality. The demand for visual documents as evidence continues unabated, even though such evidence is known to be vulnerable to both interpretation and digital manipulation.

The Grand Parade

In *The Grand Parade* the American director Stacy Klein avoids a literal representation of history by staging the group’s chronology play as a spectacle devised from the company’s range of physical training, which includes trapeze, circus, and dance. At one moment in *The Grand Parade* there is a projection of the front page of the 1906 *New York American* newspaper featuring the headline: “Harry Thaw Kills Stanford White on Roof Garden.”² The newspaper headline confirms real events as the subject of the work. The murder and subsequent trial are depicted as one of the first sensationalized and senseless shootings to take place in the United States. The scene foreshadows what would become in the United States a deadly mix of the “lack of gun control with mentally unstable people.”³ *The Grand Parade* implicitly asks us to consider the persistence of the past in the present and its relationship to the future. The work proposes that the events of the twentieth century are remembered, at least in part, according to how they are documented and played out in various media in the public forum.

In terms of narration, the projection of the newspaper headline collapses several different moments into one. It announces that Thaw’s shooting of White has already taken place. On the stage, however, the shooting is loosely reenacted even as the newspaper announces that it has

-
- 2) Angry about an affair between his wife (the actress Evelyn Nesbit) and American architect Stanford White, Thaw shot White in the back at the rooftop garden at Madison Square Garden. The lengthy trial was dubbed “The Trial of the Century” as it involved the clash of fame, fortune, and blue-blood pedigree, in the case of White, and wealth in the case of Thaw, a Philadelphia millionaire. Thaw, who had a history of mental instability and had led a profligate life, was eventually let off by virtue of insanity.
 - 3) Personal email from Klein, 29 January 2014.

already occurred. The reenactment does not attempt to replicate the original crime scene. Thaw, as played by Matthew Glassman, is rather grungy, not at all the dapper son of a coal and railroad baron. At the same moment the headline is projected and the shooting is reenacted, Nesbit, played by Hayley Brown, seated on a bar stool in a black coat, laments the murder. The announcement of the crime, the reenactment of the crime, and the response to the crime all happen at the same moment. The image of the newspaper spins into view, stays for a moment, and then spins away. No one speaks in *The Grand Parade*. Historical moments are identified by documents—documentary footage, images, and music—and by the relentless and spectacular physical feats of the performers: running, dancing, falling, and flying on trapezes in a manner that infers that history is both of our own making and something that happens to us.

The scenes are the result of the visual and physical inventions of Double Edge's rehearsal process, which has a theatrical ontology very different from documentary realism. The visual style of the production was influenced by the work of painter Marc Chagall. Klein's vertical staging uses the entire height of the theatre as performers emerge from suspended structures, fly on trapeze, and hang from sculptural forms. As with Chagall's soft surrealism, the actors show up in animal masks and are lit by a Chagall-inspired color palette. The dream-like imagery juxtaposed with scenes of war enables leaps of time and contexts that connect disparate events, times, and places. The chronology of the production depends upon the unfolding of events that happened in the twentieth century, but not necessarily as they happened in real time. Projecting the headline in an atemporal manner in relation to the action of Thaw's crime uncouples it from a linear narrative, substituting an overlapping chronology: not cause and effect, reenactment, or re-performance, but a reconstruction of the role of media in historical memory. Part of my personal experience of *The Grand Parade*, for example, was my own memory of the original occurrence of several of the events as I remember them—not from having witnessed them, but from having seen them captured and framed by television. The screen of my own personal memories played out before me as I watched the performance. The first man on the moon, the Kennedy assassination, the Vietnam War, the popular American television program *The Honeymooners* from the 1950's were performed in the present as having occurred in the past, at the same time as they played in my own theatre of memory. Portions of the production situate the story of the twentieth century in the context of tabloid journalism and other forms of popular culture, such as popular dance forms and television. By this means, the work invokes cultural memories that are subjective and associational rather than objective and historical. As much a chronology of memory as a chronology of events, *The Grand Parade* insinuates that we are in a loop of utopian hope, tragic war, heroic actions, and absurd results. The sense of trauma *The Grand Parade* invokes is the trauma of being trapped in a cycle, a cycle of events and a cycle of memory itself.

The projection of the newspaper with its off white color, style of font and overlapping photograph layout, provides the appearance of historical authenticity. The newspaper's authenticity, in turn, emphasizes that the staged shooting that happens happened in real life. The placement of the projection of the front page of the newspaper on a screen above the bar where the shooting is reenacted makes what the actors do legible as reenacted history. The look of the document, the moment of its appearance, and its visual placement all conspire to make a truth claim about what happened, how it happened and where it happened.

The Year I Was Born

The Year I Was Born (*El año en que nació*), devised and directed by Argentinian playwright



*Viviana Hernández in *The Year I Was Born*. Photo courtesy of Lola Arias.*

Lola Arias, deals with the seventeen-year dictatorship (1973–90) of Augusto Pinochet in Chile. The work differentiates between the visual images of the documents and the testimony the performers use to tell their own stories, as they attempt to set the record straight about what happened during those years, and the legacy of trauma that still accompanies national narratives. *The Year I Was Born* was developed in a workshop Arias conducted in Santiago, Chile. Arias had brought to the workshop her production *My Life After* (*Mi vida después*, 2009), about a group of young people born during the Argentinian dictatorship (1976–83) reconstructing the lives of their parents with documents such as photographs, letters, and film. *The Year I Was Born* follows the same pattern as *My Life After*, except with Chilean stories. In both works, Arias selected performers with different relationships to the politics of their countries: some had parents in the military, others had parents who went into exile, some had parents who were guerrilla fighters, others had parents who were supporters of the dictatorship, some had parents who were disappeared, and still others had parents who were apolitical. All eleven performers were part of the production “because of their family stories, their documents, and their will to share their life experiences” (Program note, Anon., 2014). About the production, Arias writes:

El año en que nació is a piece in which the performers are telling their own family stories: they are reconstructing and imagining the past. The piece is like a big reenactment in which the performers take the role of their parents to reconstruct historic events: the day of the military coup, the day of the arrival of the Pope, the days of the blackouts. They also stage their own personal stories: Alexandra reconstructs the killing of her mother who was from the guerrilla [a guerrilla fighter], Leopoldo reconstructs the work of his

father as a policeman during the dictatorship, Soledad reconstructs the exile of her parents to Mexico. The performers are like stunt doubles of their parents, willing to act the most dangerous scenes in their life. (Ibid.).

Arias uses the word *reconstruct* to refer to the investigative journey the performers had to undertake in relation to the lives of their parents and their own autobiographical narratives. *The Year I Was Born* undermines the construction of a “grand narrative” by staging and juxtaposing many small, personal narratives about what happened in Chile. All the performers described the location of their parents on 11 September 1973; the day Salvador Allende’s government was overthrown. As they did so, a photograph of the seat of government, projected on a large, upstage central screen, was decorated with plastic toy soldiers to show the locations of conflict and simulate widespread panic. On stage left, openly displayed, stood the table where the photographic images were constructed. The performers narrated and sometimes dramatized the documents to emphasize that the events they were speaking about had happened to their parents and in some cases to themselves. The images authenticated the stories the performers were telling, with official documents, news articles, letters, and old photographs projected on the screen via a live-feed camera.

The Year I Was Born did not entirely adhere to a documentary sensibility. Some events in the lives of the performers and their parents were used as catalysts for stage action. In reenacting the Pope’s visit to Chile, for example, the performers set up a central table for a feast to show the excitement people felt and how they celebrated the papal visit. Social and political metrics resulting from the theatre games used to make the work charted different demographics and opinions. At one point, the performers lined up according to skin color, family income level, and then their parents’ political affiliations. As they argued about who was more of a revolutionary or who was tighter with the military, family pride was set against the families’ relationships with the dictatorship. The informal performance style gave the work a sense of improvisation more than of reconstruction or reenactment. The work’s primary assertion was that this was a performance by real people telling stories about actual events that happened to them and their families.

Family photographs, notes and letters were presented as self-evident sources of information that the performers used to make assertions and to tell stable stories about the individuals depicted in them. One important exception was the story of Viviana Hernández looking for the identity of her father. As Hernández showed a succession of photos, she talked about her search for her father. The projected photos changed as new narratives emerged about who her father might be. Each photograph in succession was presented as “the one,” as her real father, and was followed by a kind of digital execution as each one was dashed off the screen. Not him, not him, not him. Before the photos were swept off the screen, however, the performer managing them from the table drew on them — glasses, a moustache — as if to elide their documentary status with a deft strike of the pen in a manner that made caricatures of the men in each successive image. Sweeping from one image to the next was not unlike the definitive gesture used with a mobile phone or tablet to move images across the screen from one to the next. Finally, when Hernández read a portion of her father’s trial, it became apparent that execution was precisely the subject. Hernández’s real father, or so she said, was in prison for murder. He was a police officer convicted of killing two militants.

With her succession of images of men who might have been her father, Hernández provided a series of full stops in the pursuit of truth. At any moment in the world of the performance, Hernández could have ended her search. Arias conceived the fault line between fact and fiction in this production as following the difference between visual evidence and testimony. “You can call it documentary theatre because the play is based in documents, facts from the past,” Arias

The Theatrical Life of Documents

said. “But I call it theatre. The performers reconstruct the life of their parents through their own family photo albums, letters, tapes . . . But there is also a lot of fiction in it. They do reenactments of scenes from the past, based on what someone told them or blurry memories... The past is also a fiction that changes every time we transform it into a story to tell to others.”⁴ The overlap between fact and fiction reflects not only the recurring overlap and interplay between “theatre” and “reality,” and the blurred boundary between the stage and the “real” world, but also the difference between visual and oral testimony. Arias’s description of the testimony in *The Year I Was Born* identifies some of the problems of testimony. Testimony is “based on what someone told them or blurry memories.” Anybody can say anything. As an indication of truth, testimony has always been subject to the discerning judgment of others. By implication, Arias attributes testimony to fiction, as the reenactments in *The Year I Was Born* are based on stories, on what amounts to hearsay, and they respond to the demands of theatre. Yet, testimony is also an embodied form of narrative evidence that passes from person to person, not unlike theatre itself. Not so with the projected images of documents.

Arias’s description of documents aligns *The Year I Was Born* with documentary theatre “because the play is based in documents, facts from the past.” The performers’ reconstructions of their lives through their personal photo albums, letters, and tapes are presented as the factual basis of the work, foreclosing the “she said, he said” indeterminacy proposed in Bertolt Brecht’s essay “Street Scene” (Brecht 1964, p. 121-29). The implicit assertion is the testimony stabilized by the visual evidence in the form of projected documents. That is, until we encounter Hernández’s story. At the core of *The Year I Was Born* is Hernández’s successive dismissal of the documentary evidence of photographs of men who might be her father.

In the case of Hernández, there is only her assertion that the man in the final photo is the same as the man who is her father. There is no other claim of authenticity—no blood test, no comparison of physical features, and no final confirmation from her mother. Narrative closure is the dramatic structure that provides the truth. The images of men Hernández never met are like the ghost of Hamlet’s father. The images of men who might be her father appear and disappear in Hernández’s story in relation to her own ontological insecurity. This is a journey she has to take and one for which she pays dearly as her search destroys her relationship with her mother. Claudia La Rocco commented in a *New York Times* review that Arias’s approach can seem “relentlessly neat and safe about the framing of these complicated lives.”⁵ This is only partly true. Hernández’s story reframes the others by providing a foreground of uncertainty and dramatizing the risk of finding out who one really is.

Hernández’s story also uses image technology in ways that are embedded in people’s daily lives. The pixelated image of a man’s face projected on a screen becomes the man Hernández was looking for. There is no context for the image apart from Hernández’s narration, which amounts to a narrative interpretation of identity in which we are asked to believe. In testimony, the narrative takes precedence over everything else. That the photograph is socially and even politically constructed is not discussed. Who took it, when, and for what purposes? As spectators, we might attribute a failure of identity to the projected black-and-white photograph: This is the man who did not let his daughter know who her father was. Or we might think he was protecting her from his reputation as a murderer. The photograph is part of the organized display of the performance but not that of

4) See http://brightonfestival.org/news/an_interview_with_lola_arias/ (accessed 14 January 2014).

5) Claudia La Rocco, “Talking about Their (Iron-Fisted) Generation,” *New York Times*, 12 January 2014.

a family photograph album. The image stands alone in the same way that Hernández stands alone, without either parent in her life, even as she stands in a room full of people listening to her story. Her search is concluded, but her ontological insecurity remains.

At the end of the performance, the performers attempt to predict who will win the next election in Chile. In this move, the hope that the generational trauma can be healed gives way to the cruelty of abiding human folly. Each performer gets an electric guitar out of the school lockers lining the back of the stage, plugs it in, and blasts the audience with loud, abrasive music. Finally they lay down their guitars and exit the stage, the lights go down, and we are left sitting in an imageless, deafening darkness that upends all the stories that were told with a deafening auditory dissonance. In the end, *The Year I Was Born* proposes a troubled relationship between generational trauma and the experience of historical and political reality.

The performers in *The Year I Was Born* are in many ways trying to access the experience of their parents through the reconstruction of memories created via material artifacts projected on a screen and shown in conjunction with the first-person narratives of the children. The journey in the performance is the journey of the children in search of both memory and memory's role in the creation of history.

Documents may or may not be used as parameters of truth in theatre. They can refer to powerful forms of memory, both individual and collective. Remembering can be traumatic. Documents can both connect us to and sever us from real and imagined communities. Either way, they are powerful and are powerfully used in theatre. They are not, however, simply indicators of truth. They imply moments in time without representing them in their entirety. The ways documents are used in theatre typically omit relevant details about their creation and archival provenance, details that inform the kinds of meanings that were being created at the inception of the document, details that might indicate provenance and authenticity or lack thereof.

The Pixelated Revolution

A discussion of the authenticity of visual documents is exactly what Lebanese performance artist and theatre-maker Rabih Mroué attempts in *The Pixelated Revolution* (first performed 2011). He achieves this by differentiating between images of the demonstrations in Syria originating from Syria's official news channel and those originating from protesters' videos uploaded to YouTube – videos Mroué identifies as originating outside governmental and institutional regulation.

Seated at a downstage-right, white table with a laptop computer, Mroué began his lecture-performance by stating: “The Syrian protesters are recording their own death.”

So I found myself inside the Internet travelling from one site to another, looking for facts and evidence that could tell me more about death in Syria today. I wanted to see and I wanted to know more, although we all know that this world, the Internet, is constantly changing and evolving. It is a world that is loose, uncontrollable. Its sites and locations are exposed to all sorts of assaults and mutilations, from viruses and hacking procedures to incomplete, fragmented and distorted downloads. It is an impure and sinful world, full of rumors and unspoken words. Nevertheless, it is still a world of temptation and seduction, of lust and deceit, and of betrayal. (Mroué 2012, p. 19-35).

At the same time, Mroué posed the question: “How should we read these videos?” Mroué's answer to this question was the subject of the performance and took the form of a proposal that we consider the videos as evidence of a new kind of visual aesthetic.



Newspaper image displayed in The Grand Parade. Photo courtesy of Double Edge Theatre.

One video that Mroué narrated to guide spectators in the new aesthetic was just 1 minute 23 seconds long.⁶ He pointed out a sniper on a low floor of a building in a residential neighborhood. Another shooter was on a high floor of another building across the street, holding his mobile phone and filming what was happening outside. The video began with the sound of a gunshot, followed by a rapid succession of images of rooftops, balconies, walls, windows, and different buildings, until the eye that was the camera spotted the sniper lurking behind a wall. The sniper came into full view with his military rifle aimed at the camera. The image shook. The sniper fixed on his target, the man with the mobile phone camera. The lenses of their eyes seemed to meet, and then the sniper matter-of-factly fired. The eye, the man, the mobile phone fell to the ground as the image spun toward the ceiling. Mroué translated the voice of the cameraman, who had been hit, as saying, “I am wounded, I am wounded.” Then silence. The image stopped.

According to Mroué, a clear image can become official, eternal, and immortal, or a clear image is antagonistic to truth. Mroué’s performative assertion is that the spontaneously made and minimally produced YouTube videos of the Syrian demonstrations documented what was happening with deliberate aesthetic devices resulting from politically savvy survival techniques of those not in power. His “fictional list of advice and directions on how to film demonstrations” was created from an analysis of the YouTube videos Syrian protesters had uploaded on the Internet. The list included: shoot from the back to hide the identity of protesters; carry banners backwards so cameras shooting from the back can see what they say; take long shots from afar so as not to reveal the identity of the protesters; film faces of assaulters; write the date and place of the manifestation; don’t use music; use only real sounds; film on location in the here and now; do not use tripods; use hand held cameras; do not use special lighting; place the strap of the camera

6) <http://www.youtube.com/watch?v=Q0pFYXHy9CY&feature=related> (accessed 27 January 2012).

around your neck in case you have to run. Authenticity, the list implicitly reasons, can exist only separate from official organizations and sanctioned sources.

Mroué shifts aesthetic consideration of the visual image from what it shows to what it does not show in a way that bridges legal and aesthetic considerations. Sherwin asks: “How do we know we have gotten right the truth and justice claims that visual digital images make in particular cases?” (op. cit., p. 6). Mroué does not provide an answer to this question. Two assertions exist in his work: first, that YouTube videos are important authenticators; second, that YouTube videos are merely the product of power. Both types are propaganda, but for different causes. In the YouTube videos Mroué analyzed, it was as if the protesters were posting transparent videos with unique aesthetics authenticated by the platform of their delivery. In the videos he did not show, those of the official media, Mroué’s attitude was that the videos were corrupted by their cultural provenance, situated as they were in the institutions of power. He acknowledged that the manipulated and the unmanipulated exist side by side on the same platform, though with different aesthetic devices signaling not only the real intentions of the creators but also the troubled relationship between aesthetics and authentication. However, Mroué did not literally give us the evidence to make up our own minds.

The provenance of art has long been a subject of great concern in relation to different systems of value. Certainly this is also true of documents, both material and digital. What Joseph Roach called the “hermeneutics of suspicion” about the relationship between the aesthetic of the image and the manipulation of power is not new. As Roach pointed out in 1989, several modes of thought, including Marxism, feminism, and psychoanalysis, articulate suspicion about how culture enacts power, especially in its institutionalized forms. Mroué’s analysis falls right in line with this sensibility (Roach 1989, p. 155-68).

Conclusion

As I was completing this essay, I received an email from Chad Elias, an art historian at the University of York. Writing to alert me to his research specifically on Rabih Mroué, Elias provided a link to the Tate Gallery online, where the BMW Live Performance Room was launched as “the first artistic programme created purely for live web broadcast,” on 27 February 2014. In the postscript to his study of another work of Mroué, *Three Posters*, Elias cited the French art critic and former Tate curator Nicholas Bourriaud on art in the digital era as: “no longer a matter of elaborating a form on the basis of a raw material.” Digital editing software, according to Elias, makes manipulation inevitable, especially in the form of montage and the insertion of additional visual or audio material including special effects (ibid.). Such is the theatrical life of documents used in theatre about real events. Documents are “live” and simulated, manipulated in both form and by context, subjected to special effects, and made to perform specific ideas.

The documents in the works I discuss here have been manipulated in both subtle and blatant ways. In *The Grand Parade*, the front page of the *New York American* newspaper of 1906 was projected from above and in front of the screen through a software program that enlarged the typeface and ran the projector, audio, and video through a computer. *The Year I Was Born* used a visible live-feed camera to show material documents that, in the case of Viviana Hernández, were implicitly presented as the “real thing” and then almost immediately revealed as not being the real thing at all. *The Pixelated Revolution* used YouTube, an online viewing platform that shifted centralized one-way visual communication to a decentralized platform with open access. The documents were digital files that can be uploaded and downloaded, recirculated and

The Theatrical Life of Documents

digitally manipulated, by anyone with a computer. The truth claims of the way the respective performances used documents included the occurrence of a particular historical event, a depiction of psychological and ontological uncertainty, and as evidence of murder in the context of a new aesthetic of digital documentation. In all three productions, the documents are already treated, constructed, and manipulated. Sometimes overtly presented as such and sometimes not.

Understanding digital documents as part of the loss of confidence in representation is what unites these three productions. Taken together the documents used in these productions served both as authentication and as a means to critically engage the ambiguous associations between documents and truth in what Sherwin calls, “the age of the digital baroque.” That projected photographs, letters, maps, newspaper headlines, and YouTube videos are all positioned as documents and documentation but in different ways and with different aims signals the instability of the kinds of meanings that documents can produce. Documents can as easily provide evidence of the corruption of both the real and the digital as they can provide honest portrayal. This ambiguity about the provenance of documents is not only responsible for a loss of confidence in representation, but also leads to the very type of consciousness that digital forms has created.

Troubled epistemology is not new to theatre. As the digital world is a part of our means of documentation, documentation has become much more than a record. Documents now form part of our neural dreams, populated with shadows of the real, with meanings, memory, and history. We are living parallel lives suspended between the virtual and the real. The difference between waking and sleeping, between being live and being recorded, between being present and being a projection of presence, is ever more provocative and compromised. The entanglement of the live and the digital in relation to the documents presented on stage demands the presence of an audience to collaborate in the construction of meaning and as a vital part of the process of the production and determination of claims about truth in relation to material evidence.

Litteratur

Anon., 2014. Program note from the performance of *The Year I Was Born* at the Under the Radar-Festival in New York City, January 2014.

Brecht, Bertolt, 1964. “The Street Scene”. In: *Brecht on Theatre*. Trans. John Willett. Frankfurt am Main: Suhrkamp Verlag.

Elias, Chad, 2014. “Postscript: The Digital Afterlife in Mroue’s Artistic Works”. <http://www.tate.org.uk> (accessed 28 February 2014).

Mroué, Rabih, 2012. *The Pixelated Revolution*. *TDR: The Drama Review*. 56:3. Fall 2012.

Van House, Nancy, 2009. “Collocated Photo Sharing, Story-telling, and the Performance of Self”. In: *International Journal of Human-Computer Studies*. Nr. 12.

Roach, Joseph, 1989. “Theatre History and the Ideology of the Aesthetic.” *Theatre Journal*. 41, no. 2.

Sherwin, Richard, 2011. *Visualizing Law in the Age of the Digital Baroque*. New York: Routledge.

Carol Martin

Carol Martin

Professor of Drama at Tisch School of the Arts, New York University, and affiliated faculty at NYU Abu Dhabi. Her recent books include: *Theatre of the Real* (Palgrave/Macmillan, 2013) and *Dramaturgy of the Real on the World Stage* (Palgrave/Macmillan paper 2012, cloth 2010). Her essays and interviews have appeared in anthologies, academic journals, and the *New York Times* and have been translated into Turkish, French, Polish, Chinese, Romanian, and Japanese. She is the General Editor of "In Performance," a book series devoted to performance texts and plays published by Seagull Books, and a Contributing Editor to both *TDR* and *Assaph: Studies in the Theatre*.
