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Making the Representation Real: The Actor and the Spectator in Milo Rau's 'Theatrical Essays' *Mitleid* and *La Reprise*

Exceptional in demonstrating the political engagement emerging in twenty-first-century performance is the corpus of the writer and director Milo Rau, whose practice is distinguished by its (re)meditation of the real. With detailed reference to *Mitleid* (2016) and *La Reprise* (2018), this article examines Rau's self-reflexive strategies in (re)presenting testimony or an event as a means not of depicting the real, but of making the theatrical representation itself real in order to change the world rather than merely to portray it. The article focuses in particular on strategies relating to the actor-character and spectatorship. Rau's interest in the positions of the actor and spectator illuminates issues that have arisen in the discourse of theatre witnessing and in recent scholarship on dramaturgical approaches and spectatorship in contemporary political performance. Essentially, Rau makes the performer's habitus transparent, and challenges the spectator's reflexivity, effectively rebutting the largely unchallenged assumption that characters who perform witnesses necessarily leave little room for the spectator to be a performing witness. Stuart Young is Professor of Theatre Studies at the University of Otago. His recent publications include the co-edited *Ethical Exchanges: Translation, Adaptation, Dramaturgy* (Brill Rodopi, 2017), while his practice-led research into Theatre of the Real includes *The Keys are in the Margarine: A Verbatim Play about Dementia* (2014).

Key terms: political theatre, Theatre of the Real, witnessing, testimony, re-enactment, repetition.

*It's not just about portraying the world anymore. It's about changing it. The aim is not to depict the real, but to make the representation itself real.*¹

*How can theatre create a public space in which actors and spectators take responsibility for what they do and see?*²

THE SWISS-BORN writer and director Milo Rau has built up a substantial and varied corpus of work that includes essays and films as well as theatre. Starkly differentiated from what he describes as the 'meta-critical . . . post-dramatic theatre' prevalent in continental Europe, and Germany in particular, during the last thirty to forty years,³ Rau's stage productions are characterized by a strong political commitment exemplifying the engagement that Andy Lavender, among others, identifies as emerging in twenty-first-century performance.⁴ For Rau, theatre is *the 'space in which our actions . . . become political'*.⁵

Rau's artistic interests have been significantly influenced by his studies in Paris with sociologist and cultural theorist Pierre Bourdieu. His work bears the imprint of Bourdieu's analysis of social structures and cultural practices, emphasis on reflexive practice, and insistence that theory or philosophy has practical, political application. Rau also attributes to Bourdieu his 'addiction to reality'.⁶ Largely under the auspices of the International Institute of Political Murder (IIPM), which he established in 2007, and generally in collaboration with other European theatre companies, Rau has created and staged a series of plays that focus on recent socio-political events and conflicts in a range of international contexts, principally across Europe but also in central Africa.

Strongly rooted in the Real, those plays involve the re-enactment or reconstruction of events, testimony, tribunals, documents, and media artefacts. Meticulously detailed, some

entail 'hypernaturalistic' re-enactments, while others reconstruct events more loosely.⁷ Rau's Ghent Manifesto, which he promulgated upon taking up the appointment of artistic director of the Royal Netherlands Theatre (known as NT Gent) on 1 May 2018, states, however, that 'the aim is not to depict the real, but to make the representation itself real';⁸ re-enactment is not a product but a practice.⁹ What particularly interests Rau is the relationship between the original event or artefact and its repetition, a point signified by the title of his 2018 play *La Reprise* [*The Repetition*].

The play's epigraph, a statement from Søren Kierkegaard's *Repetition*, points to the purpose of that repetition:

Repetition and recollection are the same movement, except in opposite directions, for what is recollected has been, is repeated backward. Whereas the real repetition is recollected forward.¹⁰

Repetition backwards means remembering; repeating forwards moves beyond facts, to address 'the "why"'.¹¹ In the reconstructions of events in earlier works, Rau focused primarily on probing 'what really happened'. With more recent work such as *La Reprise*, he also explores 'why it happened'. There are two aspects to this 'Why?'. The first is the 'social reality', while the second is 'philosophical', asking whether it is possible to 'question' reality onstage in such a way as to produce some kind of political engagement.¹² Rau understands theatre to be 'a medium for . . . presenting the present'.¹³ Therefore, through the mediation – or, according to Suzanne Knittel, 'remediation' – of the real, Rau seeks to impress upon audiences the continuing significance of events from which they might otherwise feel removed: by time, geography, culture, or media hype.¹⁴

As *La Reprise* exemplifies, Rau's work has recently become more self-reflexive and, he acknowledges, it has even taken a postdramatic turn,¹⁵ as he has re-evaluated his practice and addressed an array of crucial questions about the capabilities of theatre, including how to reconstruct an event on stage, how to play a character, and how to represent violence.¹⁶ With detailed reference to *Mitleid: Die*

Geschichte des Maschinengewehrs [*Compassion: The History of the Machine Gun*] (2016) as well as *La Reprise: Histoire(s) du théâtre (I)*, this article examines Rau's self-reflexive strategies in (re-)presenting testimony or an event particularly in relationship to the actor-character and to spectatorship. It is axiomatic for Rau that theatre is a public space in which both actors and spectators take responsibility for what they do and see.¹⁷

Rau's interest in the positions of actor and spectator illuminates issues that have arisen in the discourse of theatre witnessing, which has developed in Theatre Studies and Performance Studies during the last thirty years. The re-emergence of documentary and verbatim theatres since the 1990s has highlighted the role of the actor-character as a performing witness, who testifies to her own or another's story or experience; indeed, that theatre is sometimes known as 'theatre of witness'. Meanwhile, spectatorship theory has led to substantial commentary on the concomitant concept of the spectator-as-witness, who is affected by, and is possibly implicated in, the representation of events onstage. Because the conception of both types of witness(ing) derives largely from trauma studies, the discourse around them tends to focus on a taxonomy – primary and secondary degrees – of witnessing for both actor-character and spectator, and on ethical issues, such as the appropriation and aestheticization of the suffering other and his/her story; the legitimacy of using actors as proxies for the other; the consequent, possible deception perpetrated on the spectator in the ostensible encounter with the other, including the engendering of a questionable empathetic identification;¹⁸ and, therefore, the manipulation of the spectator's 'response-ability' to the other.¹⁹

Witnessing; the Actor and Spectator

Although these are valid ethical questions in a theatrical context, trauma studies and witnessing theory have proved somewhat problematic in analyzing theatrical performance and spectatorship. The propensity to overstate the differences between primary and secondary witnessing creates, as Caroline Wake notes, a

dubious binary and a correspondingly questionable hierarchy.²⁰ The valorizing of the primary witness, who experienced the original event, as the more authentic voice means that mimetic representation of the witness(ing) by another – ipso facto a secondary witness – is construed as an ethically problematic practice. Such mimetic representation both ‘blur[s] the distinction’, and also ‘posits a *truthful* relation’, between the world and its image, between reality and theatre.²¹

The differentiation between primary and secondary witnesses also reflects – and perpetuates – the dubious assumption that there is something inauthentic about the actor and her craft – that what she does necessarily involves ‘some element of posturing or deception’.²² Moreover, as Carole-Anne Upton remarks, such an assumption postulates a ‘binary opposition between . . . “real people” and “actors” [that is] usually false and misleading’.²³ In turn, misgivings about the legitimacy of representing the testimony of another have been deemed problematic for, and potentially injurious to, the other species of witness – the spectator. If the actor is an illegitimate witness, the recipient of her second-hand testimony in turn becomes a false witness.²⁴

Proponents of witnessing theory have also been exercised by the issue of whether it is possible to transform the spectator into a ‘performing’ or ‘active’ witness,²⁵ that is, in Diane Taylor’s definition, ‘an involved, informed, caring, yet critical’ spectator’.²⁶ Such a notion rests on a dubious distinction between active and passive spectatorship. That distinction derives from an understanding of the phenomenon of witnessing whereby someone who bears witness to an event is an active witness, whereas a person who observes or hears that testimony witnesses passively.²⁷ However, as Wake observes, the idea of the passive spectator is ‘a contradiction in terms’.²⁸ Spectatorship is inherently active,²⁹ ‘an activity that’, according to Erika Fischer-Lichte, ‘potentially transfers the spectator into a liminal state and thereby enables transformations’.³⁰ Nevertheless, in terms of their response to an account or trauma they witness, it may be appropriate to ask if spectators

in turn are impelled to take (some) responsibility for the other.

Notwithstanding the commonalities in their framing and their overlapping concerns, the discourses of witnessing regarding the actor-character and spectator have remained largely separate, as Wake notes.³¹ This is surprising given that the encounter between the actor-character and the spectator is fundamental to the theatrical experience. Where there is intersection between those discourses, the encounter with actor-characters who perform witness in verbatim and documentary theatres is seen as discouraging the spectator from engaging critically – that is, encouraging passivity and ‘lessen[ing] the likelihood of converting the spectator into another performing witness’³² – or even traumatizing the spectator.³³ Based on her analysis of DubbelJoint Productions and JustUs Theatre Company’s *Binlids* (1997), Karine Schaefer maintains that characters who perform witness leave ‘little room for the audience to find their own interpretation of an event. Essentially, the characters are undertaking the interpretive work for them.’³⁴ Meanwhile, from her analysis of Developing Artists’ production of *Queens of Syria* (2016), whose cast comprised Syrian refugees, Liz Tomlin maintains that theatre in which ‘real people’ testify to their experiences ‘closes down the potential for two-way dialogic engagement between spectator and performer due to the absence of character’.³⁵

Theatrical Essays

Mitleid and *La Reprise* offer rich, instructive material for examining issues of witnessing, including the intersection of the two discourses of witnessing and the scope for dialogue between performer and spectator. Consequently, they also illuminate productive strategies for representing (elements of) the Real onstage and for achieving political efficacy. Rau describes both plays as theatrical ‘essay[s]’.³⁶ *Mitleid* is a semi-documentary play that takes its cue from the inundation of refugees into Europe during the summer of 2015; it situates that crisis in a larger geopolitical context by shifting the focus to the Central

African wars of the 1990s and their aftermath. Meanwhile, *La Reprise* re-enacts a notorious murder that occurred in Belgium in 2012. Outside a gay bar in Liège, Ihsane Jarfi, a thirty-two-year-old gay Arab man got into a car with four young men, who subsequently beat him brutally and left him naked and dying on the edge of a forest, in the pouring rain. Jarfi's body was not discovered until two weeks later. His abductors were convicted of murder.

In *Mitleid*, Rau addresses the question 'What does it mean to show witnesses on stage?' by exploring the figure of the actor-character as primary witness, who (re)presents her own testimony.³⁷ The play comprises two separate narratives, one of which bookends the second, central one, which is particularly complex because it commingles fact and fiction. Through the juxtaposition of the two speakers and their stories, Rau critiques the conventional representation of types of onstage witness and witnessing in European fact-based theatre. In *La Reprise*, he complicates the role of the character as performing witness. Most obviously, the actors are secondary witnesses: they reconstruct an event in which they played no part, representing people who participated in, or were affected by, that event.

However, as occurs in *Mitleid*, and indeed generally in Rau's work, the actors also appear as themselves, that is, as primary witnesses. This crucial precept of Rau's practice seems both to offer a way of obviating hierarchies of witnessing and also to answer the question of the legitimacy of using a theatrical surrogate for the original testifier.

The actors' role as primary witnesses in Rau's productions also signifies their participation in creating the play itself. Indeed, Rau expects his actors to share in the task of devising the play and production.³⁸ The third tenet of the Ghent Manifesto is that 'authorship is entirely up to those involved in the rehearsals and the performance, whatever their function may be'. The dual responsibility as primary witness and co-creator signifies both the actor's agency and her status as a social being. The notion of the actor as a social being whose life experience shapes her work can be traced

to Brecht, although, as Philip Auslander remarks, Brecht does not 'detail' how the actor is to translate that experience into performance.³⁹

In his practice, Rau foregrounds and examines the habitus of the actor-collaborator, that is, in Bourdieusian terms, he makes transparent the cultural-historical context and forces that produce an individual's practices as well as the individual's engagement with, and (re-)production of, those practices.⁴⁰ Developing from Bourdieu, specifically in relation to theatre practices, Maria Shevtsova points out that habitus generates an individual's 'disposition', which becomes inseparable from habitus and which also gives a particular practice – not only 'theatre' – its socially identifying character. She explains that 'by disposition Bourdieu refers to such things as outlook, expectation, selection, evaluation, and acquisition of knowledge and insight through exposure to art and culture generally'; and she demonstrates here, as elsewhere, how such predilections accumulated within varying social contexts are embedded in the *active* actor-spectator collaborative interaction.⁴¹ This emphasis on agency sheds some light on Rau's emphasis on the actor-collaborator.

Rau's reflexive strategies in relation to the actors in turn serve to highlight the spectator's position, to which the performers in *Mitleid* and *La Reprise* draw explicit attention, and which the plays' dramaturgy and *mise en scène* emphasize through various metatheatrical devices. Thereby Rau challenges the spectator's reflexivity and responsibility, and so helpfully illuminates recent scholarship, notably by Liz Tomlin, on dramaturgical approaches and spectatorship in contemporary political theatre.

Mitleid

Produced by Berlin's Schaubühne in collaboration with Prospero (a European theatre network comprising ten partner companies), *Mitleid* premiered in January 2016. It toured extensively throughout Europe as well as further afield, and remains in the Schaubühne's repertoire. A 'meta-piece' of 'self-inquiry of the theatre', *Mitleid* is an essay on 'basic

concepts of theatre',⁴² as well as representing for Rau a 'critical inventory' of some of the questions that he had been asking in his work over the previous ten years.⁴³ In terms of theatrical practice, those questions include: 'How does identification work? What does exhibiting suffering mean? Who sees *who* suffer? . . . What is representation on stage and what is catharsis?'⁴⁴ In terms of broader socio-political and philosophical analysis, they include the extent to which such circumstances as the economic policies of the West cause the misery that Rau's work documents, and the nature of good and evil.⁴⁵ Therefore, the play constitutes a critique of 'the political theatre of commitment'; in it Rau explores the degree to which theatre can be 'more than a narcissistic artistic practice'.⁴⁶

Whereas Rau's earlier productions, and indeed *La Reprise*, often involve re-enactment – the artistic reconstruction of real historic events – *Mitleid* features the recounting of personal testimony and remembering. Rau's dramaturg Stefan Bläske describes its form as a departure for Rau the 'purist': *Mitleid* is a 'hybrid', combining elements of 'pure documentary theatre' with 'trashy postmodernism' and 'psychological empathy';⁴⁷ in other words, more conventional, fictional theatrical elements are incorporated into the representation of the real. The play's short title surely alludes to the western dramatic tradition, since '*Mitleid*' can be translated as 'pity', a foundational Aristotelian concept, an allusion reinforced by the play's references to *Oedipus*. Through his approach, Rau challenges the prevailing mode of 'ironic dramaturgies' that Tomlin, drawing on Lilie Chouliaraki, identifies in recent political theatre and performance and finds counterproductive.⁴⁸ Predicated on cultivating audience identification with dramatic subjects as a means of inciting political action in the spectator, those dramaturgies 'occlude . . . "the other" from both the stage and the critical consideration of the spectator'.⁴⁹ Consequently, they consolidate 'the postcolonial power imbalance and global inequity that makes the humanitarian imaginary necessary in the first place'.⁵⁰

Two Witnesses

The collision between the documentary and the fictional in *Mitleid* is evident both in the contrast between the play's two narratives and also within the larger, more complex story, told by Ursina Lardi, who is the vehicle for the 'ironic' dramaturgical strategy. Lardi is positioned as actor, aid worker, commentator, witness, and the apparent point of identification for the audience. Also a well-known film actor, Swiss-born Lardi has performed at the Schaubühne (and other leading Berlin theatres) since 2004, and has been a prominent member of the company's ensemble since 2012.

The persona that she presents in *Mitleid* is in part herself, but also has a constructed backstory as a Swiss development worker. Her narrative derives largely from interviews and research that she and Rau conducted, in response to the 2015 migrant crisis in Eastern Europe and Central Africa, as well as from Rau's own experiences over the previous ten years in Rwanda, the Congo, and Burundi, including encounters with 'many' NGO workers.⁵¹ Lardi's travels in September 2015 along the route taken by migrants and refugees, from Turkey to the Greek islands and then Macedonia, provide the cue for her to visit – or revisit – the Congo and Rwanda, where ostensibly she spent two periods from 1994 to 1996 on aid missions, working as a teacher, and where she witnessed horrific atrocities. Lardi actually has experience as an aid worker of sorts: before she trained as an actor, she qualified as a teacher, and did an internship in Bolivia.

The second story, that of Consolate Sipérius, represents the migrant-refugee experience. It frames Lardi's story and prefigures the shift from contemporary Europe to Central Africa. Whereas Lardi's narrative is a collage of others' testimonies with some autobiographical elements, Sipérius's is evidently very much her own: at the age of four and a half she witnessed her parents being massacred, along with her entire Hutu village in Burundi, in 1994. Adopted by a Belgian couple and transplanted to their small city near the

French border, she grew up acutely aware of her racial difference.

Ironically, although Sipérius emerges as the more authentic voice and witness in *Mitleid*, Lardi enjoys most of the limelight, not only as a white European aid worker, but also as a performer. In the latter role, she evidently also represents a wider coterie of 'extremely self-centred intellectuals, artists and opinion-makers', including Rau 'myself'.⁵² Accordingly, she expressly raises issues that the play explores. Generally speaking from a lectern centre-stage, Lardi gives Rau's theatrical essay the form somewhat of a lecture. She begins by observing, perhaps wryly, that 'what one calls documentary theatre' is one of the 'easy exercises' in European theatre. However, when attempting the 'more complicated . . . moderately difficult' task of educating 'the masses', theatre amounts only to simplistic slogans, such as 'We must help the refugees'.⁵³

Lardi: The Ironic, Metatheatrical Commentator

Although the format of the play directly acknowledges the audience – both Sipérius and Lardi deliver their testimony as monologues – Lardi also draws attention to the spectators' presence and their engagement with the performance: 'I perceive each one of you. . . . I'm present, completely. And you? What are you thinking of? What are we doing here?'⁵⁴ Together with the lecture format, these confronting questions serve to enhance Lardi's status and authority. Meanwhile, the ironic inflection of her narration shapes the attitude of the audience, constructing what Chouliaraki calls the 'ironic spectator',⁵⁵ who, Tomlin explains, is part of a 'like-minded and . . . privileged' community that is aligned with the speaker, and who, moreover, is disposed to collude in the speaker's objectification of the other.⁵⁶ Lardi's somewhat sardonic description of her impressions of a 'camp' on the Greek-Macedonian border entices the audience to share her deprecation of the asylum-seekers: 'the "camp" is more like an extremely well organized village of tents. With little covered stalls almost overflowing

with food.' A bus arrives as if it might be 'from Berlin or Cologne'. Its occupants 'all have a hipster look. Well dressed, smart, with beards and gel in their hair'.⁵⁷

They all want to go to Germany or France and study engineering or theatre. Because in Iran or in Jordan, where they first went, they had to work on building sites. I understand them: you study, then you have to flee and you get given shitty jobs. You'd rather flee someplace else, where you can do a Masters. I'd do the same . . . The time it takes to finish your studies, you can do a bit of theatre with some refugees.⁵⁸

Lardi's cynical tone extends to self-referential comment on the play and the production themselves. She accuses European theatre of commonly being exploitative, making 'capital' out of 'the suffering of others' and cultivating the audience's voyeurism.⁵⁹ She wittily implicates Rau in this exploitation. First, she informs us that the director proposed calling or Skyping – during the performance – the father of Aylan Kurdi, the three-year-old Kurdish Syrian boy who drowned off Bodrum when his family was seeking to cross from Turkey to Greece in September 2015. Although she allegedly refused to do this, Lardi disclosed this information standing beneath the projection on a large screen of the famous photograph of Aylan's body lying on a Mediterranean beach – the photograph whose syndication around the world symbolizes the kind of pornographic exploitation Lardi decries (Figure 1).

A little later, Lardi comments on the current vogue for refugee theatre, as if insinuating that Rau is cashing in on the trend: after the fashions for animals, the unemployed, and disabled, 'now, one wants refugees on stage'. She points out, however, that Sipérius 'isn't a refugee', although 'at least she's from Burundi' and has 'survived a genocide'.⁶⁰ By drawing attention to such dramaturgical choices as the casting of Sipérius and the projection of the photograph of Aylan Kurdi, Rau highlights how difficult it is to transcend the pitfalls in creating political theatre that he endeavours to critique. Meanwhile, the way in which Lardi objectifies Sipérius, as well as the asylum-seekers in the Balkans, demonstrates



Figure 1. Consolate Sipérius (left) and Ursina Lardi (right) in *Mitleid*, Schaubühne, Berlin (2016). Photo: Daniel Seiffert.

the ‘narcissistic structures of exclusion’ that Tomlin identifies in political theatre that employs ironic dramaturgies.⁶¹

Kelly Oliver observes that ‘objectification undermines subjectivity’.⁶² Lardi’s objectification of Sipérius reflects and appears to reinforce the latter’s peripheral – or seemingly peripheral – place in the drama and the *mise en scène*. That marginal position signifies the traditionally subaltern role in western society of the migrant-refugee (and indeed of the colonial subject), who, Peter Nyers argues, is excluded from the ‘normal identities and ordered spaces of the [modern] sovereign state’ and is therefore denied subjectivity and political agency.⁶³ Moreover, it reflects the ‘customary’, subordinate role of such ‘witness[es]’ in the contemporary European theatre. Sipérius ‘is placed on stage as herself, as a kind of authenticity effect. While real actors

play the main roles, the refugees, disabled, or unemployed are the chorus.’⁶⁴

Whereas, from her entrance, Lardi declares her role and identity as a theatre-maker – an *actor* – with evident agency in creating the play, Sipérius describes her function as follows: ‘Yes, I am a witness.’⁶⁵ There is no suggestion here of the subjectivity that Oliver understands witnessing to manifest;⁶⁶ Sipérius is a witness as bystander. Signifying the politics of representation at play, her testimony constitutes a brief prologue and epilogue to Lardi’s extended disquisition on her purported experiences, and, while Lardi occupied a much larger theatrical domain, centre and downstage, throughout the performance Sipérius sat behind a desk in the corner upstage right. Moreover, the latter’s presence and performance were significantly mediated by a camera placed to her left: the audience

saw the actual Sipérius largely only in three-quarter profile and otherwise viewed her image relayed on the large screen above the stage.

The Western Humanitarian

As the 'real' actor with the 'main' role, Lardi the aid worker, rather than the events to which she is ostensibly a witness, becomes the focus of the drama: her personal story increasingly overshadows the human misery and displacement that she reports. Rau conceived Lardi's persona in response to the current 'aestheticization of the NGO worker in the German theatre'.⁶⁷ Poised, urbane, and elegantly dressed, she cuts an attractive and sympathetic figure, at least initially. However, for Rau, she is 'a narcissist and racist'. Like Oedipus, whom she invokes, she is 'a figure of tragic blindness to her own involvement in evil in the world'.⁶⁸ The allusion to Oedipus signals the way Lardi's story moves progressively into un-Rauian, psychological territory and segues into a 'classic discovery drama'.⁶⁹

Here, the parallel with a foundational play of the European canon coincides fortuitously with Lardi's biography, conveniently also allowing (Rau) a veiled barb at the fashion in European theatre for 're-adapting' the classics.⁷⁰ Lardi reveals that she played Oedipus in a Swiss youth theatre production by an avant-garde director, whose surname she cannot recall, from Tessin (Ticino), the principal Italian part of Switzerland.⁷¹ In fact, just the year before *Mitleid* premiered, she played that very role at the Schaubühne in a highly metatheatrical production of *Oedipus the Tyrant*, set in a nunnery, by the provocative Italian director Romeo Castellucci.

Lardi's return to Central Africa not only puts the European migrant crisis in a different, larger context, but also, in conjunction with Aylan Kurdi's photograph, points to the 'limits' of European humanitarianism, which ends at the borders of Europe.⁷² At a much more personal level, it confronted her afresh with the horrors that she allegedly witnessed there twenty years previously as a naive western aid worker, uneducated in the region's

politics and history. Describing those horrors and the nightmares they generated, Lardi grows increasingly agitated, and her performance became histrionic. Her discomposure was symbolized when, venturing from the lectern, she stumbled among the debris covering most of the stage (Figure 2). Eventually, from that detritus she produced and brandished a machine gun, invoking the massacre that occurs at the end of Lars von Trier's self-consciously theatrical revenge parable *Dogville* (2003) and enunciating the lesson she has learned: 'At the end of the day, at the end of the story, all that counts is: Who has the machine guns?' (Figure 3).⁷³

The image of Lardi wielding the weapon points, of course, to the play's full title and its message: western humanitarianism is an imperialist act that entails coercion and violence. Not only has she witnessed it first-hand, but she has also been implicated in that violence because it served the West's economic and political interests; among those she was obliged to care for in a Congolese refugee camp were Hutu perpetrators of the genocide in Rwanda.⁷⁴ Lardi's story and her unguarded disclosures illustrate a key aspect of habitus, whereby individuals unconsciously acquire and then reproduce cultural and social practices and perspectives.

Recalling vividly her experiences in the Congo and Rwanda, Lardi duly confesses that, like Oedipus, 'I'm the murderer and the rapist.' Moreover, she pre-empts any suggestion that ignorance mitigates Oedipus's culpability and, therefore, her own responsibility for the crimes in which she was complicit. From the outset, she insists, Oedipus knows he is the cause of the plague; throughout Sophocles' play, he 'is intoxicated by his own guilt'.⁷⁵ This insight brings none of the catharsis that one expects of Greek tragedy. Instead, the analogy with Oedipus and the concomitant psychological and emotional exploration of Lardi's character signify the solipsism of both the European witness and the theatre that celebrates such a figure. Her apparently exalted, authoritative position is utterly undermined; meanwhile, there is a corresponding reversal in Sipérius's status as the subaltern witness.



Figure 2. Consolate Sipérius and Ursina Lardi in *Midleid*, Schaubühne, Berlin (2016). Photo: Daniel Seiffert.

Sipérius and the Gaze

Although seemingly peripheral, in fact Sipérius's location onstage proved surprisingly commanding: she literally 'upstaged' Lardi. While Lardi refers to Sipérius, Sipérius never acknowledges Lardi verbally. However, as the preceding images from the production illustrate, Sipérius's position upstage right enabled her to observe Lardi and, because Sipérius remained visible throughout the performance, the audience could see her appraising Lardi. As Freddie Rokem notes, this kind of meta-spectatorship prompts audiences to register their own spectatorship.⁷⁶ More importantly, it draws attention to the spectatorial gaze per se. For Rau, 'The question of the gaze, the human, the divine, and the view of the camera, is the real fundamental question of *Mitleid*.'⁷⁷ The emphasis on the gaze and on spectatorship was reinforced by the projection

of a live feed of the actors' performances on to the large screen above the stage.

This intermedial device serves interrelated functions. It highlights the phenomenon of mediation, which is often disguised in testimonial drama and other forms of documentary theatre. As Russell Fewster observes, the presence of both the actors' actual and mediatized selves also 'amplif[ies] the actor-character',⁷⁸ and the 'double image' necessarily complicates the focus point for the audience, who are 'impelled to shift their focus, back and forth between the live actor and the video image' in order 'to comprehend the constantly shifting play between them'.⁷⁹ The amplification of character and the complication of focus were more pronounced in the case of Lardi because she occupied down-and centre-stage, and she moved about the stage. The amplification also highlighted each actor-character's relationship with



Figure 3. Consolate Sipérius and Ursina Lardi in *Midleid*, Schaubühne, Berlin (2016). Photo: Daniel Seiffert.

the camera(s), and, therefore, each actor-character's gaze. The representation of those gazes signified Lardi and Sipérius's respective and shifting positions as witnesses, and, therefore, the larger representational power relations at play. Meanwhile, moments when spectators were aware of themselves as objects of the actor-character's gaze heightened their self-consciousness.

The projected images of Lardi enhanced for some time the 'ironic' dramaturgical strategy of encouraging the audience to identify with her. They emphasized her poise and confident engagement with, and indeed scrutiny of, the audience, whom she addressed either directly or via a camera positioned in the middle rear of the auditorium. However, as she became more and more agitated, her gaze lost its assurance. The cameras – located upstage as well as in the auditorium – increasingly objectified her. Moving more often from long and medium shot to close-up, they magnified the deep unease conveyed by her facial expressions.

Something of a reverse dynamic occurred with Sipérius. As I have noted, because she addressed the audience only via the camera, the mediation of her performance seemingly worked, at least initially, to reinforce her marginality and to objectify her somewhat. However, crucially, whereas Lardi was filmed by invisible eyes, Sipérius operated the camera relaying her image. That agency presaged a more notable transition. During the epilogue, in stark contrast to the preceding images of Lardi, an extended close-up of her face conveyed Sipérius's ease before the camera, and sure control of it, establishing an air of authority (Figure 4). Meanwhile, significantly, Sipérius reveals that she too is an actor, who, like Lardi, has performed in classical European dramatic roles, notably as Euripides' Antigone.

The Subaltern Witness's Agency and the Audience

The facility with which Sipérius operated the camera culminated in a remarkable moment towards the end of the production. Recently, feeling depressed about whether she should continue to perform, she watched Quentin Tarantino's *Inglourious Basterds* (2009). She describes the film's climactic sequence in the cinema, in German-occupied Paris, where the Nazi leadership has gathered to watch the premiere of a propaganda film. The face of the Jewish protagonist Shosanna suddenly appears in close-up on the screen to announce revenge on her persecutors, who are then engulfed by a fire. With powerful theatrical effect, during this scene in *Mitleid* the camera moved in even more tightly, in extreme close-up, on Sipérius's face to underline what had become increasingly evident: namely, that spectators, who had been so aware of themselves as viewers, now felt most concertedly – and, surely, disconcertingly – the object of the gaze of the displaced African exile while, like Tarantino's unlikely Jewish avenger, she considered whether she too might unexpectedly seek to wreak vengeance.

By becoming, in this chilling moment, the object of the gaze, the audience undergoes what Lisa Fitzpatrick, writing about spectatorship



Figure 4. ‘For me it’s the sound of machine guns.’ Consolate Sipérius in *Mitleid*, Schaubühne, Berlin (2016). Photo: Daniel Seiffert.

and ethics, describes as ‘an affective experience of alienation and disorientation that reflects to some small extent the experience the character endures’.⁸⁰ Thereby, the spectator, whom Lardi encouraged to objectify the other, is prompted to recognize the other’s subjectivity, a recognition that Fitzpatrick insists is ‘necessary for witnessing to take place’.⁸¹

Drawing on Elizabeth Grosz’s feminist analysis of embodiment, Nyers argues that seemingly marginalized ‘volatile bodies’ such as refugees ‘are neither neutral nor passive’, but, as they move through and negotiate different political spaces, which the western subject may think of as his province, they ‘actively resist, reconfigure, and reinscribe’ those spaces.⁸² Such political spaces include the theatre. Sipérius tells us that, at this moment in the production, the director apparently wanted her – ‘the Jew, the survivor of a

genocide in Central Africa’ – to shoot at the audience – ‘You: the Nazis’ – with ‘our fake Kalashnikov’.⁸³

Here she issues a double rebuff to the director, as well as an implicit reproof to Lardi. First, the sardonic reference to the fake gun underlines the impotence of a merely symbolic gesture in this context. More significantly, the subaltern actor-witness asserts her agency with the response that she substitutes. She plays the sound of children’s laughter, which, although it may be ‘slightly kitsch’, is much more potent politically than the director’s proposition. Those children’s voices – ‘a typical Central African sound’ – are heard ‘everywhere’: ‘In the workers’ neighbourhoods, in the refugee camps, in the mining villages, everywhere but in the white neighbourhoods.’⁸⁴ Sipérius’s response also emphatically repudiates the narcissistic ‘logic’ of classical tragedy, which is predicated on a

cyclical pattern of violence and revenge.⁸⁵ The story of Lardi, the Oedipus-identified European aid worker occupying the (semi-) fictive realm, epitomizes that cycle, as her allusion to *Dogville* emphasizes. Instead, Sipérius shows the theatre as a space in which to envisage radically different, more politically effectual possibilities; and the ironic dramaturgical strategy that Lardi exemplifies is deftly subverted.

La Reprise

Having delineated in *Mitleid* two contrasting archetypes of witnessing in the European theatre, prompting the spectator to recognize the subjectivity of the marginal migrant-refugee figure, in *La Reprise* Rau creates dramatic space for other witnesses whom that theatre generally overlooks. He also complicates the roles of the actor-characters by positioning them as both primary and secondary witnesses. Like *Mitleid*, *La Reprise* is explicitly a project of theatrical self-examination, as its full title, *La Reprise: Histoire(s) du théâtre (I)*, signifies.

The play has also been performed under the German title, *Die Wiederholung*. Both variants signal the play's conspicuous metatheatricality: beyond the words' primary meanings, 'repetition', which points to the exercise of re-enactment, 'reprise' and 'Wiederholung' denote a repeat performance or revival of a stage production (and rerun of a film or television programme), while 'Wiederholung' can also be used for an action replay (of a sports event). Meanwhile, the play's subtitle, the rather grandiose *Histoire(s) du théâtre (I)*, signals Rau's ambitions for the play. It echoes Jean-Luc Godard's seminal eight-part video project *Histoire(s) du cinéma*, which examines the history of the concept of cinema as well as film's relationship to western civilization during the twentieth century.

Rau envisages his *Histoire(s) du théâtre* too as a series. However, rather than produce a personal magnum opus, he intends other artists and companies to create subsequent instalments – totalling ten, over a decade.⁸⁶ (The second part, by the Congolese choreographer Faustin Linyekula, premiered at

the 2019 Avignon Festival.) Beyond its self-reflexivity and political purposes, there are other aspects of Godard's project that resonate in *La Reprise* and, indeed, in Rau's work more generally, including *Mitleid*. Notable among these aspects are the rejection of an opposition between fiction and documentary, and the notion of *histoire* – the French for both 'history' and 'story' – as multiple stories rather than a single history, therefore containing multiple truths.

Within Rau's oeuvre, *La Reprise* was conceived as the second part of a trilogy exploring extraordinary violent episodes that have occurred recently in Europe. The first, *Five Easy Pieces* (2016), is concerned with the case of Belgian paedophile-murderer Marc Dutroux, who received life imprisonment in 2004 for horrific crimes committed a decade earlier. The third, *Familie* (NT Gent, January 2020), was inspired by the discovery, in 2007, of four members of the Demeester family, found hanged in their Calais house.

La Reprise was created shortly before Rau took up his appointment at NT Gent. It was produced by IIPM and the Studio Théâtre National Wallonie-Bruxelles, where it premiered in May 2018 as part of the *Kunstenfestivaldesarts*, the annual Brussels arts festival. It has been performed in Paris and São Paulo, and at the Avignon, Adelaide, and Edinburgh Festivals, and it was streamed by the *Schaubühne* in May 2020.⁸⁷ Central among the questions that Rau addresses in the play are: 'What is it possible to represent' onstage and how to 'reconstruct, to reconstitute something onstage'?⁸⁸ The vehicle for this essay on theatrical reconstruction – the story of the murder of Ihsane Jarfi – means that, like others of Rau's plays, *La Reprise* features both the representation of testimony and the re-enactment of an event.

However, in contrast, for example, to *The Last Days of the Ceauçescus* (2009), *Hate Radio* (2011), and *Breivik's Statement* (2012), which re-enact or re-present documented material, the centre-piece of *La Reprise* – the re-enactment of the inciting incident – is imagined, construed from material on the public record and from interviews that Rau and his company had conducted. The reconstruction of

events preceding the murder and the assault itself occurs in the second half of the play (and, in an explicit allusion to classical dramatic form, is structured in five 'chapters'). The play's first half frames and sets up that re-enactment, explicating aspects of the dramaturgical and theatrical process, and foregrounding the reflexivity.

Metatheatrical and Intermedial Elements

As Lardi does in *Mitleid*, the eminent Belgian actor Johan Leysen (who was connected with Godard: he appeared in his 1985 film *Je vous salue, Marie*) draws attention to both his role of performer and the audience's as spectators at the beginning of *La Reprise*: 'What did I just do? I entered.' And, like Lardi, who talks about what she does as an actor – how she gets into a role and generates emotions – Johan and subsequently other actors in *La Reprise* describe the craft of acting.⁸⁹ In the second scene, before he briefly summarizes the story of Jarfi's murder, Sébastien Foucault introduces himself as an actor living in Liège, where he studied at the Conservatoire. The ensuing scenes re-enact parts of the casting call that occurred to recreate that story onstage: Johan, Sébastien, and Sara De Bosschere each interview one of the other three actors (Figure 5. Note that, in the 2019 Adelaide performances, the Egyptian-born Dutch actor Sabri Saad el Hamus substituted for Leysen, and Kristien De Proost played De Bosschere's role.)⁹⁰ Therefore, the play reconstructs not only the event that is its pretext, but also part of the creation of that reconstruction.

For the scenes featuring Sébastien's introduction and the casting call, Rau introduced a live feed, which, as in *Mitleid*, was a conspicuous device in the production. In the second scene, Sébastien spoke directly to a camera placed before the table at which he, Johan, and Sara sat stage left. Then, in the subsequent scenes, the auditionees, each seated in turn on a chair placed centre-stage, spoke directly to a camera that the videographer set up in front of them downstage. Only occasionally did they turn to address the interviewer. The projection of the performers on a large screen above the stage underlined the phenomenon of

repetition, and, as in *Mitleid*, the double image amplified the actors and their performances. Meanwhile, the combination of the camera's and the interviewers' scrutiny of the auditionees heightened the self-conscious appraisal of performance inherent in the frame of the casting call and, together with the interviewees' address to the camera, drew attention to the spectatorial gaze.

The device of the casting call also served to reinforce the play's self-reflexivity by highlighting aspects of the production's casting per se, and by pointing to the mechanics of the actual construction of the re-enactment. Just as, in *Mitleid*, Rau acknowledges the politics of representation in the casting of Siperius, in *La Reprise* he registers, and ironically implicates himself in, the European theatre's practice of casting actors of colour. The third auditionee, Tom Adjibi, from Lille, talks about his frustration at being cast for his colour or perceived race: 'People never ask me to play a character, just an origin.' Of mixed French and Beninese parentage, he observes:

I get offered 'the Arab' or 'the mixed-race man' or 'the multicultural youth', but never 'the bad guy' or 'the good guy' or 'the mad man', whatever. If you're Black you either get to play a Black person, or you do political theatre where you criticize that you only play Black people.⁹¹

Although of West African extraction, Tom duly plays the role of Jarfi, who was of Maghreb descent.

The other two auditionees are both non-professional actors. Suzy Cocco, who has taken some acting classes, has performed in an amateur production of a Molière play and has been an extra in a film by the Dardennes brothers. Fabian Leenders, a forklift driver who, having been diagnosed at a 'professional re-orientation seminar' as having 'an artistic profile', has previously played a few, small theatrical roles.⁹² Suzy and Fabian's relative inexperience provides the cue for their interviewers to comment on and test their acting skills. Johan asks Suzy to try crying, telling her to think of something sad. Sébastien instructs Fabian to 'speak more clearly',⁹³ while Sara asks him first to kiss and then to hit her, and shows him how to perform a fake slap.



Figure 5. Tom Adjibi, Sébastien Foucault, Sabri Saad el Hamus, and Kristien De Proost in *La Reprise* (Adelaide Festival performance, 2019). Photo: Michiel Devijver.

Meanwhile, Johan enquires whether Suzy has ever done any nude scenes and if she would do one with him, and both Suzy and Tom are asked if they have ‘ever done anything extreme’ on stage.⁹⁴

Like the casting of Tom as Jarfi, these and other details from the casting call echo ironically in the subsequent re-enactment of testimony and events surrounding Jarfi’s murder: Suzy and Johan play a scene in the nude and there are three (reasonably or very prolonged) kisses. The foreshadowing and then (re)incorporation of such details underline that the re-enactment – in particular, the carefully studied, graphic, ‘extreme’ beating of Jarfi – is deliberately constructed; it is not ‘real’.

Actors/Characters

Apart from drawing attention to the process of (re)construction involved in staging Jarfi’s story and the reflexivity of Rau’s practice, the scenes of the play’s first half establish the most

significant and intriguing element in the play’s dramaturgy: the relationship between the actors and the characters they represent. Johan signals this issue at the beginning of the play, when he says that ‘the question is: when do you become the character?’⁹⁵ He immediately illustrates his own approach by stepping into the role of the Ghost of Hamlet’s father, first summoning dry ice to set the scene, then deepening his voice and reciting Shakespeare’s verse in a manner that differs markedly from his previous, conversational tone. This somewhat amusing instance – almost a parody of heightened performance – stands in conspicuous contrast to what follows in *La Reprise*, where not only the shift but also the very differentiation between actor and character prove more nuanced and complex. Any audience expectation that the casting call would involve the auditionees being required to step into ‘character’, in the manner of Johan’s Ghost of King Hamlet, proves amiss. Rau’s interest in the applicants has a very different focus.

In casting Suzy and Fabian, Rau implemented another of the ten cardinal 'rules' contained in the Ghent Manifesto: at least two members of the cast must be non-professionals. In relation to NT Gent, that rule reflects Rau's intention to break down the closed ensemble model of the Stadttheater and to make the acting company more representative of the local and wider society. However, in *La Reprise*, that principle has a further significance pertaining to the play's dramaturgy and politics. It is not unusual for non-professional performers – or 'theatre strangers', as Ulrike Garde and Meg Mumford describe them – to appear in fact-based theatre productions in which they present aspects of themselves: 'their perspectives, personal histories, narratives, knowledges, skills, environments, social worlds, and/or socio-economic categories'.⁹⁶

As in such instances, Suzy and Fabian likewise render visible people and communities that are 'insufficiently seen, heard or understood' in the theatre, and their participation also highlights the tension between the 'binaries' that Clare Bishop observes in *Theatre of the Real*: 'spontaneous and staged, authentic and contrived'.⁹⁷ However, almost invariably in fact-based productions, non-professional performers appear only as themselves: they are 'cast' because of their expertise or experience in relation to the topic of the drama.⁹⁸ Suzy and Fabian, on the other hand, are seemingly cast primarily to play the roles of others. Therefore, they have the same dual function as the other actors in *La Reprise*: they appear as themselves and they also represent participants in the re-enacted story.

Of course, it is not uncommon for documentary theatre-makers to impress upon audiences the distinction between actor and role so as to ensure that actors are not misconstrued as primary witnesses. Indeed, Stephen Bottoms, Caroline Wake, and I, among others, argue that documentary theatre-makers generally bear an ethical responsibility to foreground their mediation rather than create an illusion of transparent access to the primary testimony and testifier.⁹⁹

This occurs, for example, in Tectonic Theater Project's *The Laramie Project*, which

documents responses among the community of Laramie in Wyoming after the 1998 murder of gay student Matthew Shepard. Explicating aspects of the process of creating the play, members of the company who conducted some of the interviews sometimes speak as themselves, commenting on particular interviews and their own responses, as well as signalling their transition into the characters they play. However, this strategy largely amounts to the actors merely signalling their dual presence and their function as surrogates for others; they otherwise insert themselves minimally into the narrative, their personal identities and stories remaining essentially unexplored. In *La Reprise*, in the case of Sébastien and the three auditionees in particular, details of the actors' own lives are woven into, and prove integral to, the play and its production.

This strategy of making the actors primary witnesses is actually signalled by the Godardian – indeed, Rauian – device of intertextual quotation, in this instance self-quotation. In the first instalment of Rau's Europe Trilogy, *The Civil Wars* (2014), which explores the stories of jihadists in Europe, Johan, Sébastien, and Sara are three of four actors who recount episodes from their own lives that connect with those jihadists' biographies. Therefore, while the format of the casting call in *La Reprise* emphasizes the distinction between actor and role, ironically the reappearance of Johan, Sébastien, and Sara portends the intersection between the lives of some of the actors and the events that they duly re-enact.

The intersection between the actors' primary and secondary testimony occurs in a variety of ways and is more complex than occurs in *The Civil Wars*. As indicated above, Sébastien periodically takes on the role of commentator, informing the audience of details of the story of Jarfi's murder. However, he also describes his connection to the event, by which he was greatly affected. Jarfi's body was found near a small wood where Sébastien often walked with his daughter and his parents-in-law's dog: 'So of course I sometimes think it could have been me who found the body.' Unemployed at the time of the trial, he attended and secretly recorded its

proceedings, filling a dozen notebooks.¹⁰⁰ Also, he 'wanted to be there for' Jarfi at moments that were too difficult for Ihsane's family to remain in the courtroom.¹⁰¹

'Social Reality': Suzy and Fabian

With Suzy and Fabian, Rau forges different links to the story of Jarfi. They serve to instantiate the wider 'social reality' within which the murder occurred.¹⁰² When introducing the scenario of Jarfi's murder, Sébastien sketches in the history of Liège. Once a major centre of the steel industry for 200 years, it has been in decline since the 1980s, and this was illustrated during the production by projected images of Liège – its abandoned mines and derelict factories. Suzy and Fabian both live in Liège. The daughter of a Sardinian who came to work in the mines, sixty-seven-year-old Suzy is divorced with two sons. Now supporting a Libyan refugee whom she has taken in, she supplements her meagre pension by dog-sitting, and a dog accompanied her at her audition (at the performances I attended). Fabian was formerly a bricklayer, who, unhappy in his trade, drank a lot and turned up late to work. As a forklift driver, he has difficulty finding work.

In the course of the reconstruction of Jarfi's story, Rau creates a 'synthesis' between the actors' 'real lives' and the characters whom they play.¹⁰³ For instance, during her interview in the casting call Suzy remarks matter-of-factly that she does not believe in God. This seemingly incidental revelation heightens the pathos of the moment at the end of Chapter I, when Jarfi's mother, whom Suzy plays, discloses that she has no religious faith to comfort her for the irremediable loss of her son.

The synthesis between actor and character is established especially emphatically in the case of Fabian. Having 'so far . . . only played bad guys . . . probably because of my face', he plays the role of Jérémy Wintgens, one of Jarfi's assailants.¹⁰⁴ In Chapter III, 'The Banality of Evil', Fabian recounts his visit to Wintgens in prison, remarking most poignantly:

What struck me is that Wintgens's life is a copy of mine: I lived alone with my alcoholic mother until she died when I was eleven. Wintgens lived alone

with his mother until he was twelve. Then I went to live with my dad. Wintgens went to live with his. He became a bricklayer, so did I. He had back problems and ended up unemployed, just like me. He had the same car as me . . . we had the same life.¹⁰⁵

The unspoken implication of this realization is that, in other circumstances, Fabian might easily have been in Wintgens's shoes.

Meanwhile, the allusion in the chapter's title to Hannah Arendt's concept of the banality of evil suggests that Jarfi's murder stemmed not from demonic intention, but from more mundane, inimical social structures. Although there were overtones of racism and homophobia to the assault, Rau sees this 'extremely banal' crime as essentially unmotivated, while Sébastien observes that it is 'like a symbol for the final decline of the city'.¹⁰⁶ The first version and performances of the play included a scene at the beginning of Chapter V, in the immediate aftermath of the assault, that emphasized the thesis that the crime was a consequence of socio-economic structures. Sara reported the company's meeting with an impressive union official who explained the devastating impact of the closure of the foundries on a community that had cultivated its steel-making skills over many generations.

Although, in Bourdieusian terms, social structures play a role in creating the conditions for behaviour and predisposing individual behaviour, these structures do not determine human behaviour.¹⁰⁷ Rather, the interwoven layers of witnessing in *La Reprise* – the juxtapositions of the actors' and the original characters' stories – testify to the possibility of changing identities, as Rau says, 'not just onstage', but also 'in human existence – how you become a victim, how you become a perpetrator, how you escape the role you have'.¹⁰⁸ Moreover, as Lisa Fitzpatrick observes – and as Fabian and Suzy's stories and performances, like Sipérius's, illustrate – by the act of witnessing, 'individuals perform alternative histories that support their sense of their own subjectivity and position them as agents rather than victims'.¹⁰⁹

That impression of the witnessing actors' agency in *La Reprise* extends beyond personal

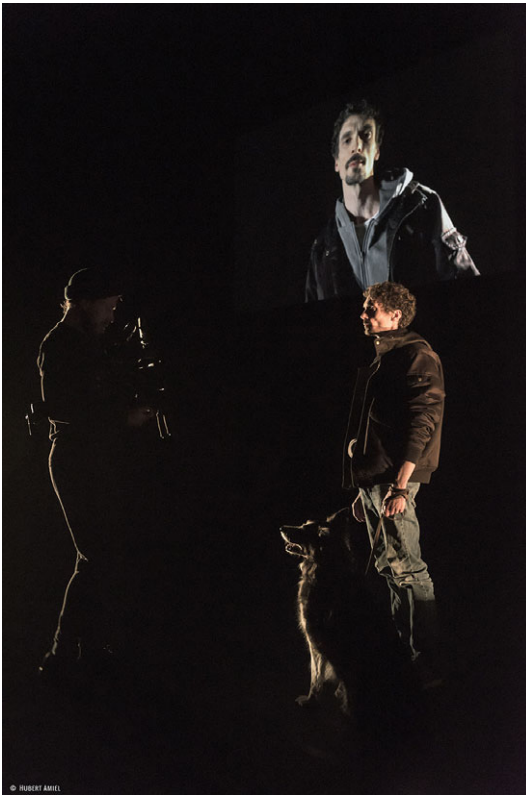


Figure 6. Camera operator Maxime Jennes and Sébastien Foucault in *La Reprise*, National Theatre, Brussels (Kunstenfestivaldesarts, 2018). Photo: Hubert Amiel.

testimony and the connections between the non-professional actors' lives and those of the people whom they represent. It is reinforced by the ways in which seemingly miscellaneous details that emerge during the first part of the play are incorporated, wittily and sometimes poignantly, into the dramaturgy and *mise en scène* of the second half. Introducing Chapter I, which is set late in the evening after the murder, when he was taking the dog for a walk, Sébastien entered walking the dog that accompanied Suzy at her audition (Figure 6). There was an amusing reprise of this moment at the end of Chapter IV, when Sébastien reported that Jarfi's body was found by a man walking his dog: a film of Sebastian walking a dog while he crossed the stage was projected on a screen while he crossed the stage, but with no dog, and his arm extended, as if being led by a dog on a leash.

The actors also influenced the production's sound design. 'The Cold Song', from Purcell's

King Arthur, which is currently Tom's favourite piece of music and 'really gets' him, played hauntingly underneath the latter part of Tom's audition and continued through the first half of Chapter I.¹¹⁰ Meanwhile, having demonstrated in his interview his skill at spinning discs, Fabian, in Chapter IV, became the DJ for the scene at the Open Bar (where Jarfi was celebrating a colleague's birthday prior to his murder). He played the electronic music in which he specializes – songs by Aphex Twin, his favourite artist, and by Autechre.

Although the incorporation of such details might indicate Rau's witty, magpie-like appropriation of parts of the actors' personal stories, it also, more appositely, signifies the actors' collaboration in creating the reconstruction. Moreover, those elements, along with the kisses and nudity, signify the theatre-makers' interventions in mediating the event that they reconstruct. Was techno actually the music played at the Open Bar on the night of 22 April 2012? The commingling of fact and fabrication – or extrapolation – is exemplified by Chapter I, in which Suzy and Johan play Jarfi's parents (Figure 7. In the Adelaide production, Johan's role was played by Sabri Saad el Hamus.)

The first part of the chapter is an imagined recreation of a scene between the couple in bed on the evening of the day after Ihsane was killed, his mother's birthday, during which he had not been in contact. The second part is the parents' re-enacted verbatim testimony, recounting their responses to, and feelings about, the trial and their son's death. The first part, (pre-)recorded on film, was played on the screen; the second was performed live, but was also relayed via live feed to the screen. In both the actors were naked (they undressed onstage while the film played, in preparation for the second part). Their nudity, and indeed the kiss between them, at the end of the recorded scene and simultaneously live, were, surely, the theatre-makers' invention.

The Spectator

Like the interplay between the live and projected images, the foregrounding of the mechanics of the reconstruction of the events



Figure 7. Suzy Cocco and Sabri Saad el Hamus in *La Reprise* (Adelaide Festival performance, 2019). Photo: Michiel Devijver.

of Jarfi's murder challenges the spectator. As is signified by the presence of the non-professional actors in particular, who act as a bridge between the stage and the 'real' world beyond, Rau is concerned not only with the realm of theatrical representation but also with the social and political implications of that representation. Therefore, as well as acknowledging the subjectivity and agency of the actor, he insists on the responsibility of the spectator, who also might perform alternative (hi)stories.

While the play's various metatheatrical elements draw attention to the audience's presence, the issue of the spectator's responsibility is raised in a scenario that frames the reconstruction of Jarfi's story. At the end of the first part of the play, Sébastien asks Tom what he thinks would be 'the most radical act on stage'.¹¹¹ Tom recounts a scenario that the Lebanese-Canadian playwright Wajdi Mouawad envisages to 'force the spectator to react, to come out of his daily torpor':¹¹²

[Mouawad] imagines an empty stage with a chair in the middle. Just above the chair, there's a noose. A character tells the audience that he is going to stand on the chair and put the noose around his neck. Then he's going to kick the chair away and hold on to the rope to prevent himself being strangled. He says that in rehearsals he can last about twenty seconds. The character climbs on the chair, puts the noose around his neck and he kicks the chair away. Either someone will save him and he survives. Or, the audience doesn't move and the character dies. The actor dies.¹¹³

Within the metatheatrical framing of the play, at this point the scenario is essentially abstract. However, like the other instances of foreshadowing in the first part of the play, it acquires greater resonance – and concreteness – in the second.

Writing about television and witnessing, John Ellis argues that, 'by the very act of looking', spectators 'become accomplices in the events they see', and 'with this complicity comes a sense that something must be done'.¹¹⁴ In *La Reprise*, the question of the

spectator's response-ability arises in the re-enactment of the murder. Notwithstanding the thoroughness with which Rau foregrounds the artifice of the representation of Jarfi's beating, the scene made for extremely uncomfortable viewing. Several reviewers found it 'almost unbearable' to watch.¹¹⁵ After a slow, suspenseful build-up, the assault was (re)created with painstaking, 'forensic' verisimilitude, its impact heightened by the projection of live feed, with close-up shots, of Tom's bloodied face and his being punched, kicked, stripped naked, and urinated upon (Figure 8).¹¹⁶ The naturalistic representation of the violence on stage, combined with the magnified reproduction of that representation on screen, confronted the audience with not only their spectatorship and even voyeurism, but also with their failure to resist or intervene; with their complicity in the perpetuation and replication of violence – their complicity in the banality of evil.

The position of the spectator is then explicitly addressed in the play's closing scenes,

which further highlight the tension between the artifice of theatrical representation and the relationship of that representation to reality. Before the final scene, Tom comments that, whereas Johan opened the play with the question of when the tragedy or performance begins, he thinks that 'the end is even harder. How to end? How do you know it's over?'¹¹⁷ Rau ironically underlines this somewhat philosophical question more literally by having the play seem to come to an end once, if not twice, before the final scene. At the two performances I attended and in the recording I viewed online, the audience applauded prematurely. Those endings present seemingly contradictory messages.

Signalling the completion of the re-enactment, Chapter V began with Sébastien washing from the stage the traces of blood from the beating. As he did so, Sara reported how Jarfi's former boyfriend has achieved a sense of closure in relation to Jarfi's death and has been able to 'get on with' his life. (This scene replaced the one, described above, featuring the Liège



Figure 8. Sara De Bosschere, Tom Adjibi (prone), Fabian Leenders (in car), and Sébastien Foucault in *La Reprise*, National Theatre, Brussels (Kunstenfestivaldesarts, 2018). Photo: Hubert Amiel.

union official.) As if confirming that sense of resolution that comes with the classical five-act dramatic structure, Sara recites most of 'Theatre Impressions' by the Polish poet and Nobel laureate Wisława Szymborska.

The poem is a paean to 'tragedy's most important act', the sixth, the curtain call that emphatically breaks the illusion: when the dead and those who have disappeared miraculously return, the victim smiles with the executioner, and the rebel and tyrant step forward together, all testifying to 'the irrepressible urge to do it again tomorrow'.¹¹⁸ Seemingly to illustrate the point, at Johan's request Tom agrees to sing 'The Cold Song', and victim and executioner come together. Tom insists that Fabian dance, and so he does: weaving about the stage on a small forklift. During the musical introduction, Tom stood behind Fabian, on the rear of the forklift, and kissed him on the back of the neck. While Tom then sang, Fabian snaked back and forth around him.

This rather uplifting scene, which contrasted jarringly with the savage beating, appeared to let the spectator off the hook. However, Purcell's haunting song subtly undercut the mood and the images. In it the Cold Genius, the spirit of Winter, resists Cupid's summons back to life: 'Let me, let me freeze again to death.'¹¹⁹

Meanwhile, the spectator might have recalled that, when Johan raised the Ghost of King Hamlet, he reminded the audience that, in real life, the dead remain dead. So, although Tom had sprung back to life after playing dead, Ihsane Jarfi will not, and, while Fabian was evidently following Wintgens's advice in 'mak[ing] the most' of the 'great opportunity' that 'doing this play' represents, Wintgens remains in prison.¹²⁰ For those who know Szymborska's poem, its final lines, which Rau omits, similarly undermine any note of cheery resolution:

Only then, one last, unseen, hand
does its duty
and grabs me by the throat.¹²¹

Those lines might also presage the final sting in the tail of *La Reprise*. The play ended with

Tom's not merely reciting, but also enacting, the scenario imagined by Mouawad that he described immediately before the reconstruction. Standing downstage centre on a chair with a rope around his neck, Tom closed the play:

Either someone will save him and he survives.
Or the audience doesn't move, and he dies.¹²²

Conclusion

The immediate blackout at this point may have absolved the audience of the need to act, implicitly acknowledging that Mouawad and Tom's provocation occurs within the what-if world of theatrical representation. Nevertheless, that concession does not diminish the challenge that Rau presents to the spectator. Indeed, the ending of *La Reprise* and the preceding scenes highlight the 'possibility of transformation' that the 'liminal' nature of spectating offers.¹²³ Rau aims for such a transformation – specifically in the spectator's political consciousness – 'by creating a sufficiently complex artistic situation to which [the audience] have to react'.¹²⁴

As *Mitleid* and *La Reprise* illustrate, those artistic situations involve mediating, or remediating, the real. Thereby they exemplify not merely, as Lavender argues, that 'reality-oriented performance' in the twenty-first century 'has provided a different way of engaging with social and political matters' from the preceding 'mode of political theatre, which 'dealt head-on . . . with overtly political themes'.¹²⁵ Rather, by making the representation itself real, they show reality-oriented performance to be a more provocative and potent approach than that earlier mode.

As both plays also demonstrate, Rau is constantly interrogating and developing his practice. However, a fundamental strategy in that practice is foregrounding the identity and agency of the actor, a strategy that emphatically refutes the supposition that characters who perform witnessing necessarily leave little room for the spectator to be a performing witness. In fact, by making transparent the habitus of each actor-collaborator, Rau not only questions the politics of cultural capital

and power relations, but also challenges the spectator's reflexivity, their position in society, their actions, and inactions. 'The spectators themselves become actors',¹²⁶ and therein lie the means to fulfil the first rule of the Ghent Manifesto: theatre 'is not just about portraying the world anymore. It's about changing it.'

Notes and References

1. Ghent Manifesto, <<https://www.ntgent.be/en/manifest>> (accessed 14 September 2020).
2. Publisher's blurb for Milo Rau and Rolf Bossart, eds., *Wiederholung und Ekstase: Ästhetisch-politische Grundbegriffe des International Institute of Political Murder* [*Repetition and Ecstasy: Basic Aesthetic-Political Concepts of the International Institute of Political Murder*] (Berlin: Diaphanes, 2017), <<https://www.diaphanes.net/titel/wiederholung-und-ekstase-4607>> (accessed 14 September 2020); my translation.
3. Milo Rau, in Nick Awde, 'Daring to Court Controversy with Hard-hitting Abuse Drama', *The Stage* (15 December 2016), p. 38–9 (p. 39), available at <<https://www.thestage.co.uk/features/milo-rau-the-swiss-theatremaker-daring-to-court-controversy>> (accessed 8 March 2020).
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5. Harald Wolff, 'Aufgeklärter Katastrophismus' ['Enlightened Catastrophism'], interview with Rau, in Rau and Bossart, eds., *Wiederholung und Ekstase*, p. 43–8 (p. 45); first published in *Dramaturgie*, No. 2 (2016), p. 30–1; the translation(s) of all quotations from this and other chapters in the book are mine.
6. Milo Rau, in Rolf Bossart, 'Realismus [Realism]' (2), interview with Rau, in Rau and Bossart, eds., *Wiederholung und Ekstase*, p. 136–47 (p. 136); first published in *Theater der Zeit*, No. 10 (October 2015).
7. Rolf Bossart, 'Die Enthüllung des Realen', in Rolf Bossart, ed., *Die Enthüllung des Realen: Milo Rau und das International Institute of Political Murder* [*The Revelation of the Real: Milo Rau and the International Institute of Political Murder*] (Berlin: Theater der Zeit, 2013), p. 8–14 (p. 9).
8. Ghent Manifesto; see also Bossart, 'Realismus (2)', p. 139.
9. Milo Rau, in Sylvia Sasse and Milo Rau, 'Das Reale des Simulacrum' ['The Real(ness) of Simulacra'], in Bossart, ed., *Die Enthüllung des Realen*, p. 58–69 (p. 68); also available at <<https://www.novinki.de/sasse-sylvia-das-reale-des-simulacrum-geschichte-als-reenactment-im-theater>> (accessed 8 March 2020).
10. Milo Rau, *La Reprise: Histoire(s) du Théâtre (I)*, version of 25 June 2018, English translation, p. 1. This document was kindly provided by the International Institute of Political Murder. The source of the quotation is Søren Kierkegaard, 'Kierkegaard's Writings', Vol. 6, *Fear and Trembling/Repetition*, ed. and trans. Howard Hong and Edna Hong (Princeton: Princeton University Press, 1983), p. 131.
11. Milo Rau, in 'Questionner la réalité' ['Questioning Reality'], interview with Rau by David Sanson in the programme for *La Reprise: Histoire(s) du Théâtre (I)*,

Théâtre Nanterre-Amandiers, Nanterre, France, 22 September–5 October 2018; my translation.

12. *Ibid.*
13. Quoted in Jörg Scheller, 'Stage Presents: Milo Rau and his Theatrical Hyper-Allegories', in Boissart, ed., *Die Enthüllung des Realen*, p. 149–53 (p. 152); first published in *frieze d/e*, No. 10 (June/August 2013).
14. Susanne C. Knittel, 'The Ruins of Europe: Milo Rau's Europe Trilogy and the (Re)mediation of the Real', *Frame: Journal of Literary Studies*, Vol. 29, No. 1 (2016), p. 41–59 (p. 48).
15. Rau, in Awde, 'Daring to Court Controversy', p. 39.
16. Rau, in 'Questionner la réalité'; Awde, 'Daring to Court Controversy', p. 39.
17. Milo Rau, in Dominikus Müller, 'Mitleid (1)', Rau in conversation with Müller, in Rau and Bossart, eds., *Wiederholung und Ekstase*, p. 105–15 (p. 112); first published in *frieze d/e*, No. 24 (Summer 2016) ('get real': abridged version); publisher's blurb for Rau and Bossart, eds., *Wiederholung und Ekstase*.
18. See, for example, Suzanne Little, 'The Witness Turn in the Performance of Violence, Trauma, and the Real', in Emer O'Toole, Andrea Pelegrí Kristić, and Stuart Young, eds., *Ethical Exchanges: Translation, Adaptation, Dramaturgy* (Leiden and Boston: Brill Rodopi, 2017), p. 43–61 (p. 53).
19. Kelly Oliver, *Witnessing: Beyond Recognition* (Minneapolis and London: University of Minnesota Press, 2001), p. 5ff.
20. Caroline Wake, 'The Accident and the Account: Towards a Taxonomy of Spectatorial Witness in Theatre and Performance Studies', *Performance Paradigm*, Vol. 5, No. 1 (May 2009), <<https://www.performanceparadigm.net/index.php/journal/article/view/63>> (accessed 18 May 2020); also in Bryoni Trezise and Caroline Wake, eds., *Visions and Revisions: Performance, Memory, Trauma* (Copenhagen: Museum Tusulanum Press, 2013), p. 33–56.
21. Una Chaudhuri, *No Man's Stage: A Semiotic Study of Jean Genet's Major Plays* (Ann Arbor: University of Michigan Press, 1986), p. 42; Elin Diamond, Introduction to *Unmaking Mimesis: Essays on Feminism and Theater* (New York: Routledge, 1997), p. i–xvi (p. iii).
22. Carole-Anne Upton, 'Real People as Actors—Actors as Real People', *Studies in Theatre and Performance*, Vol. 31, No. 2 (2011), p. 209–22 (p. 213).
23. *Ibid.*, p. 211.
24. See, for example, Dominick LaCapra, *History in Transit: Experience, Identity, Critical Theory* (Ithaca: Cornell University Press, 2004), p. 10.
25. See, for example, Caroline Wake, 'Through the (In)visible Witness in *Through the Wire*', *Research In Drama Education*, Vol. 13, p. 187–92 (p. 188).
26. Diane Taylor, *Disappearing Acts: Spectacles of Gender and Nationalism in Argentina's 'Dirty War'* (Durham, NC: Duke University Press, 1997), p. 25.
27. See, for example, John Durham Peters, 'Witnessing', *Media, Culture & Society*, Vol. 23, No. 6 (2001), p. 707–23 (p. 709).
28. Wake, 'The Accident and the Account'.
29. See, for example, Jacques Rancière, *The Emancipated Spectator*, trans. Gregory Elliott (London: Verso, 2009), p. 13; and Erika Fischer-Lichte, 'The Art of Spectatorship', *Journal of Contemporary Drama in English*, Vol. 4, No. 1 (2016), p. 164–79 (p. 177). For a study of active spectatorship from a perspective shared with Pierre

- Bourdieu, see Maria Shevtsova, 'Multiculturalism in Process: Italo-Australian Bilingual Theatre and its Audiences', in Joni Maya Cherbo and Vera Zolberg, eds., *Outsider Art: Contesting Boundaries in Contemporary Culture* (Cambridge University Press, 1997), p. 146–58. Here, as in other of her writings, not least those dedicated to spectator research, Shevtsova takes issue with the very notion of the 'passive' spectator, indicating that it is merely an academic invention, running counter to the multiple articulations of active spectatorship which actually occur during performances of any kind.
30. Fischer-Lichte, 'The Art of Spectatorship', p. 176.
 31. Wake, 'Through the (In)visible Witness', p. 188.
 32. *Ibid.*, p. 190.
 33. Little, 'The Witness Turn', p. 65.
 34. Karine Schaefer, 'The Spectator as Witness? *Binlids* as Case Study', *Studies in Theatre and Performance*, Vol. 23, No. 1 (2014), p. 5–20 (p. 17).
 35. Liz Tomlin, *Political Dramaturgies and Theatre Spectatorship: Provocations for Change* (London: Methuen Drama, 2019), p. 17, 130.
 36. Rau, in 'Questionner la réalité'; Rau, in Milo Rau in conversation with Stefan Bläske, 'Wer Sieht Uns, Wenn Wir Leiden?' ['Who sees us when we suffer?'], in programme for *Mitleid: Die Geschichte des Maschinengewehrs* (Berlin: Schaubühne, 2016), p. 11–25 (p. 12, 19).
 37. Rau, in Jakob Hayner, 'Mitleid (2)'; interview with Rau, in Rau and Bossart, eds., *Wiederholung und Ekstase*, p. 116–19 (p. 116); first published in *Jungle World*, No. 3 (21 January 2016) as 'Der Kongo ist die Konsequenz von Europa' ['The Congo is the Consequence of Europe'], abridged version.
 38. Milo Rau, 'Schauspiel' ['Play'], in Rau and Bossart, eds., *Wiederholung und Ekstase*, p. 199–208, (p. 201–3); first published (in German, French, Italian, and English) in Paola Gilardi, Anne Fournier, Andreas Klauui, and Yvonne Schmidt, eds., *MIMOS 2017: Ursina Lardi* (Bern: Peter Lang, 2017), p. 130–66 (p. 161).
 39. Philip Auslander, *From Acting to Performance: Essays in Modernism and Postmodernism* (London: Routledge, 1997), p. 33–4.
 40. See Jen Webb, Tony Schirato, and Geoff Danahar, *Understanding Bourdieu* (Crows Nest, Australia: Allen and Unwin, 2002), p. xii–xiii, 15; and Cheleen Mahar, Richard Harker, and Chris Wilkes, 'The Basic Theoretical Position', in Harker et al., eds., *An Introduction to the Work of Pierre Bourdieu: The Practice of Theory* (Basingstoke: Macmillan, 1990), p. 1–25. Shevtsova stresses that habitus, for Bourdieu, is above all a matter of embodiment of values, perceptions, and so on, by which an individual subscribes to, and shares, the habitus of his/her/group and class or class fraction. See, notably among her writings on the subject, 'Appropriating Pierre Bourdieu's *Champ* and *Habitus* for a Sociology of Stage Productions', in *Sociology of Theatre and Performance* (Verona: QuiEdit, 2009), p. 83–109. [Editor's note: This is a reprint of the original in the *Contemporary Theatre Review* (2002), 'Focus Issue': *The Sociology of the Theatre*, ed. Maria Shevtsova, with Dan Urian, Vol. 12, No. 3, p. 35–66.]
 41. Shevtsova, 'Appropriating Pierre Bourdieu's *Champ* and *Habitus*', p. 91; see also Maria Shevtsova, 'Social Practice', in Bryan Reynolds, ed., *Performance Studies: Key Words, Concepts and Theories* (London: Palgrave Macmillan, 2014), p. 297–303 (p. 297–8 for 'agency', p. 302 for 'habitus').
 42. Rau, in Rau and Bläske, 'Wer Sieht Uns', p. 19, 17; Rau in Hayner, 'Mitleid (2)', p. 116.
 43. Rau, in Rau and Bläske, 'Wer Sieht Uns', p. 17, 12.
 44. Rau, in Hayner, 'Mitleid (2)', p. 116.
 45. Rau, in Rau and Bläske, 'Wer Sieht Uns', p. 12–13.
 46. *Ibid.*, p. 14, 18.
 47. Bläske, in *ibid.*, p. 18.
 48. Tomlin, *Political Dramaturgies*, p. 95.
 49. *Ibid.*, p. 129.
 50. *Ibid.*, p. 59–60.
 51. Rau, 'Schauspiel', p. 204; Rau, in Rau and Bläske, 'Wer Sieht Uns', p. 14.
 52. Rau, in Rau and Bläske, 'Wer Sieht Uns', p. 14.
 53. Milo Rau, *Mitleid: Die Geschichte des Maschinengewehrs*, English surtitles, document kindly provided by the Schaubühne, p. 6; the document is unpaginated, but I have provided the page numbers of the PDF.
 54. *Ibid.*, p. 7.
 55. This is the title of Lilie Chouliaraki's book: *The Ironic Spectator: Solidarity in the Age of Post-Humanitarianism* (Cambridge: Polity Press, 2012).
 56. Tomlin, *Political Dramaturgies*, p. 86, 59; see also Glenn S. Holland, *Divine Irony* (Pennsylvania: Susquehanna University Press, 2000), p. 57.
 57. Rau, *Mitleid*, p. 11.
 58. *Ibid.*, p. 12.
 59. *Ibid.*, p. 10.
 60. *Ibid.*, p. 12.
 61. Tomlin, *Political Dramaturgies*, p. 95; see also Chouliaraki, *The Ironic Spectator*, p. 4.
 62. Oliver, *Witnessing*, p. 7.
 63. Peter Nyers, *Rethinking Refugees: Beyond States of Emergency* (New York: Routledge, 2006), p. xiii.
 64. Rau, in Rau and Bläske, 'Wer Sieht Uns', p. 17.
 65. Rau, *Mitleid*, p. 2.
 66. Oliver, *Witnessing*, p. 7.
 67. Rau, in Rau and Bläske, 'Wer Sieht Uns', p. 16.
 68. *Ibid.*, p. 14.
 69. *Ibid.*, p. 25.
 70. Milo Rau, in Matt Trueman, 'Skip the Classics, Change the World', *Financial Times* (1 September 2018), p. 12, <<https://search-proquest-com.ezproxy.otago.ac.nz/docview/2114979314?accountid=14700>> (accessed 19 March 2020); also in Trueman, 'Milo Rau's Plan for European theatre', *FT.com* (31 August 2018), <<https://www.ft.com/content/45c0630a-a17e-11e8-b196-da9dc239ca8>> (accessed 5 May 2020).
 71. Rau, *Mitleid*, p. 31–2.
 72. Rau, in Müller, 'Mitleid (1)', p. 110.
 73. Rau, *Mitleid*, p. 37.
 74. *Ibid.*, p. 35.
 75. *Ibid.*, p. 45.
 76. Freddie Rokem, 'Witnessing Woyzeck: Theatricality and the Empowerment of the Spectator', *SubStance*, Vol. 31, No. 2/3 (2002), p. 167–83 (p. 169).
 77. Rau, in Hayner, 'Mitleid (2)', p. 20.
 78. Russell Fewster, 'Instance: The Lost Babylon (Adelaide Fringe Festival 2006)', in Sarah Bay-Cheng, Chiel Kattenbelt, Andy Lavender, and Robin Nelson, eds., *Mapping Intermediality in Performance* (Amsterdam: Amsterdam University Press, 2010), p. 63–8 (p. 65); see also Andy Lavender, 'Mise en Scène, Hypermediacy, and the Sensorium', in Freda Chapple and Chiel Kattenbelt, eds., *Intermediality in Theatre and Performance* (Amsterdam and New York: Rodopi, 2007), p. 55–66 (p. 62).
 79. Fewster, 'Instance', p. 68.
 80. Lisa Fitzpatrick, 'The Performance of Violence and the Ethics of Spectatorship', *Performance Research*, Vol. 16, No. 1 (2011), p. 59–67 (p. 64–5).

81. Ibid.
82. Nyers, *Rethinking Refugees*, p. x.
83. Rau, *Mitleid*, p. 50.
84. Ibid., p. 51–2.
85. Rau, in Hayner, 'Mitleid (2)', p. 117.
86. Rau in 'Questionner la réalité'.
87. It was also to be performed in Chalon-sur-Saône in May 2020, but the performances were cancelled because of the Covid-19 lockdown in France.
88. Rau, in 'Questionner la réalité'.
89. Although I follow convention by referring to Lardi and Sipérius, in *Mitleid*, by their surnames, I refer to the actors in *La Reprise* by their first names because this is how they are designated in the script.
90. While the other four roles are inseparable from the specific actors who created them, those played by Johan and Sara can problematically be played by different actors; Sabri Saad el Hamus later replaced Leysen at Chalon-sur-Saône.
91. Rau, *La Reprise*, p. 8.
92. Ibid., p. 6.
93. Ibid.
94. Ibid., p. 5, 8.
95. Ibid., p. 2.
96. Ulrike Garde and Meg Mumford, *Theatre of Real People: Diverse Encounters at Berlin's Hebbel am Ufer and Beyond* (London: Bloomsbury, 2016), p. 16; Ulrike Garde and Meg Mumford, 'Introduction: Staging Real People: On the Arts and Effects on Non-Professional Theatre Performers', *Performance Paradigm*, Vol. 11 (2015), p. 5–15 (p. 9).
97. Garde and Mumford, 'Introduction: Staging Real People', p. 12; Clare Bishop, *Artificial Hells: Participatory Art and the Politics of Spectatorship* (London: Verso, 2012), p. 239.
98. Garde and Mumford, 'Introduction: Staging Real People', p. 5.
99. Stephen Bottoms, 'Putting the Document into Documentary', *TDR: The Drama Review*, Vol. 50, No. 3 (2006), p. 57–8; Caroline Wake, 'To Witness Mimesis: The Politics, Ethics, and Aesthetics of Testimonial Theatre in *Through the Wire*', *Modern Drama*, Vol. 56, No. 1 (2013), p. 102–25 (p. 120); Stuart Young, 'The Ethics of the Representation of the Real People and Their Stories in Verbatim Theatre', in O'Toole, Kristic, and Young, eds., *Ethical Exchanges*, p. 21–42 (p. 38).
100. Rau, *La Reprise*, p. 4.
101. Ibid., p. 12.
102. Rau, in 'Questionner la réalité'.
103. Ibid.
104. Rau, *La Reprise*, p. 13.
105. Ibid., p. 14.
106. Rau, in 'Questionner la réalité'; *La Reprise*, p. 13.
107. Pierre Bourdieu, *The Logic of Practice*, trans. Richard Nice (Stanford: Stanford University Press, 1990), p. 53; see also Elaine M. Power, 'An Introduction to Pierre Bourdieu's Key Theoretical Concepts', *Journal for the Study of Food and Society*, Vol. 3, No. 1 (1999), p. 48–52.
108. Trueman, 'Skip the Classics', p. 12.
109. Fitzpatrick, 'The Performance of Violence', p. 61.
110. Rau, *La Reprise*, p. 8.
111. Ibid., p. 8.
112. Christian St-Pierre, 'Wajdi Mouawad: *Je Est Un Autre* (I Is An Other), *Voir* (28 August 2008), <<https://voir.ca/scene/2008/08/28/wajdi-mouawad-je-est-un-autre>> (accessed 15 September 2020); my translation. Tom describes this as 'a scene from a book' by Mouawad; it is actually a scenario that Mouawad describes in the St-Pierre interview.
113. Rau, *La Reprise*, p. 8.
114. John Ellis, *Seeing Things: Television in the Age of Uncertainty* (London, New York: I.B. Taurus, 2000), p. 11.
115. Natasha Tripney, review of *La Reprise*, Lyceum Theatre, Edinburgh, *The Stage* (5 August 2019), <<https://www.thestage.co.uk/reviews/2019/la-reprise-histoires-du-theatre-review-royal-lyceum-theatre-edinburgh>> (accessed 9 April 2020); Dominic Cavendish, 'A Raw Yet Calculated Spectacle from Theatre's Most Controversial Director', *Daily Telegraph* (4 August 2019), <<https://www.telegraph.co.uk/theatre/what-to-see/la-reprise-review-edinburgh-festival-raw-yet-calculated-spectacle>> (accessed 5 March 2020), reprinted in *Theatre Record*, Vol. 39 (issue for Edinburgh International Festival, 2–26 August 2019), <<https://www.theatrerecord.com.ezproxy.otago.ac.nz/downloads/pdf.php?issueid=2125>> (accessed 27 April 2020); 'The Repetition of Tragedy: Milo Rau's *Histoire(s) du Théâtre (I) – La Reprise*', 4 and 9 May 2018, *Kunstenfestivaldesarts*, Brussels, *Lost Dramaturgin International* (26 August 2018), <<https://lostdramaturgininternational.wordpress.com/2018/05/15/the-repetition-of-tragedy-milo-raus-histoires-du-theatre-i-la-reprise>> (accessed 4 May 2020).
116. Trueman, 'Skip the Classics', p. 12.
117. Rau, *La Reprise*, p. 18.
118. Ibid., p. 17.
119. John Dryden, libretto for *King Arthur; or, The British Worthy*, Opera Glass, <<http://opera.stanford.edu/Purcell/KingArthur/libretto.html>> (accessed 20 January 2021).
120. Rau, *La Reprise*, p. 14.
121. Wisława Szymborska, *Map: Collected and Last Poems*, trans. Clare Cavanagh and Stanisław Barańczak, ed. Clare Cavanagh (Boston: Mariner Books, 2016), p. 159.
122. Rau, *La Reprise*, p. 18.
123. Fischer-Lichte, 'The Art of Spectatorship', p. 176.
124. Rau, in Vera Ryser, 'Re-enactment (1)', interview with Milo Rau, in Rau and Bossart, eds., *Wiederholung und Ekstase*, p. 161–5 (p. 163).
125. Lavender, *Performance in the Twenty-First Century*, p. 35.
126. Rau, in Ryser, 'Re-enactment (1)', p. 163.