

Forms of Emotion

Human to Nonhuman in Drama,
Theatre and Contemporary Performance

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Chapter 9

Prosodies of affect and emotional climates

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9 Prosodies of affect and emotional climates

Chapter 9 considers how the affect, emotional feeling and mood of performance connect with everyday patterns of movement and motivate change. It explores artistic practices of walking and moving within shared environments that revitalize sensory attention and recalibrate emotion in meaningful ways. It suggests that the subtle changes arising from modulating the rhythm and speed, sound and tone – the prosody of performance – concurrently adjust the bodily affect, emotional feeling and mood of participants. Contemporary performance, therefore, requires the trust of participants to involve them in unanticipated ways.

The performances and installations in the international Fluid States event in 2015 in Nuuk, Greenland, instigated by Sisters Hope, were surprising – not least because they were underpinned by preparatory walking in the surrounding landscape and climate. Walking to connect with the surrounding environment implicitly pointed to traditional First Nations concepts of “‘moving legs’” and ‘weather mind’ (Hamayon 1998; see below). By contrast, Robert Wilson’s enactment of John Cage’s *Lecture on Nothing* elicited bodily affect as his persona performed the everyday actions of talking, walking, emoting and sleeping. Wilson amused, irritated and entangled as he highlighted form over content, which began to seem metaphoric of twenty-first-century political rhetoric. It was the absence of everyday movement in Latai Taumoepeau’s *Repatriate I* that conveyed urgency as the performer struggled to move, swim and breathe in action illuminating air and water commons. The affect and emotional feeling elicited by performance draw attention to bodily patterns including the inertia that accompanies moods of anxiety and grief about human-induced change in the environment. Incremental shifts in prosody, however, can amplify embodied experience and encourage movement that is hopeful to thereby resist eco-anxiety. Performance inducing prosodies of affect, emotional feeling and mood encourages phenomenological recognition of shared participation and trust in moving forward.

Walking, trusting

Performance Studies International #21, Fluid States, North Atlantic, Greenland, took place over a fortnight in the Nuuk Art Museum (gallery) in June 2015. What became relevant in the week-long preparation for the diverse performances and installations was that the international visiting artists and scholars either had a pre-existing practice of walking in performance or, on their arrival, walked around or over the snow-covered hills that dominate the small town of Nuuk. To my surprise, striving to walk, roam and hike informed Fluid States Nuuk (FSN). Yet the ice-covered rocky continent of Greenland with few roads beyond the major settlements, and travel reliant on a coastal boat or a 30-seater Greenland Air small plane, would seem to discourage walking practices.

FSN was co-ordinated by Gry Worre Hallberg, artistic director of Sisters Hope from Denmark, in collaboration with the Nuuk Art Museum Director, Nivi Christensen in Greenland, administratively and technically organizing the event. It involved members of the Nuuk community and the artists included the Greenlandic singer, Nina Kreutzmann Jørgensen, and self-selecting artists from Denmark, England, Slovakia, Finland, the Czech Republic and myself from Australia. I travelled to Nuuk after an invitation to Finland, taking the tourist route that makes the Arctic ice sheet far more accessible than Nuuk, the capital. When technology permitted, the gallery event each day included a live, three-way internet (telematics) exchange with similar Fluid States events in Copenhagen and in Torshavn in the Faroe Islands. I was a respondent to Hallberg in an hour-long telematics exchange about the dynamism of live performance on the first day. I suggest here that the significance of the FSN event was larger than the sum of installations and performance works in the walk-through gallery space – not only because of these internet exchanges, but because it was underpinned by varied practices of walking and in Greenland.

I walked across town each day, and undertook more extended roaming in the surroundings when the weather permitted. The painted wooden buildings of Nuuk that perch awkwardly on treeless grey rocky outcrops were framed by a summer vista of snow and sea that routinely disappeared in fog before reappearing in clear bright light. While walking outdoors encourages artists to bodily imbibe and interpret the experience (Mock 2009), a set of photographs of hill views by Ivan Lacko and Jan Suk were the only direct reference to this preparatory walking in the Nuuk gallery. Tracing the Pathway, from England, had a preexisting practice of leading walking groups through urban streets, and while only a small number of FSN performances and installations can be outlined here, the artistic processes brought to FSN were innovative. FSN reflected diverse performance histories as well as an age-old human practice of striving to walk through an unfamiliar environment. It reflected the freedoms of walking that are ‘immemorial’ (Gros 2014: 7).

Walking in art was pioneered as a practice during the 1960s (Solnit 2001: 272, 273) and theatrical practices include the well-known preparatory



Figure 9.1 Sisters Hope, *Fluid States* (Nuuk Art Museum) Greenland (2015). Courtesy of Gry Worre Hallberg. Photographer, Diana Lindhardt.

walking in the training of Jerzy Grotowski. Performer walking practices connect autobiography, text and performance (Mock 2009), but may not directly involve spectators. Yet spectator/participants are often expected to walk through indoor and outdoor environments nominated as performance spaces (Pearson and Shanks 2001; Kershaw 2007; Shaughnessy 2012). Walking through city streets anchors Michel de Certeau's approach to everyday practices as he analyzes language and 'reading, talking, walking, dwelling', and finds individual freedom by following the whims and inclinations of walking movement (2011: xvii). Fiona Wilkie's analysis of different types of mobility and circulation in performance contextualizes these within social geography and John Urry's ideas of physical and imaginative mobilities and travel (2015: 3). As a fundamental aspect of mobility, walking is used in performance to expand the physical and imaginative experience. Wilkie investigates how concepts of mobility are central to theatre, and locates walking in performance in a continuum with travel since artists also tour. The visiting artistic contributors to FSN were also travellers. Wilkie points out that the physical process of walking for performance ranges from medieval pageant practices to contemporary performance that seeks to reduce the human ecological footprint. In this way, everyday movement is being brought into performance and walking through quotidian spaces can have a theatre-like impact on participants.

Brian Massumi describes 'walking as controlled falling' in that gravity constrains the body's forward movement and freedom (quoted in Zournazi

2002: 218). In his '*geography of what happens*', Nigel Thrift suggests that human experience of the sensory body is constantly changing through movement (2008: 2, *italics in original*). Thrift holds that life and its joy are based in 'movement in its many forms' and bodily practices, including playfulness, which need to be accommodated in political approaches together with the 'technological anteconscious' (Thrift 2008: 5, 10). As well as hope, Thrift foregrounds susceptibility and apathy in misguided democratizing efforts that ignore life's messiness. Significantly, Thrift points out that the nonhuman environment can sensorily overwhelm someone as well as be an active contributor when, for example, a rock face is climbed, and performance practice, like other disciplines, uses the materiality of space and its atmosphere instinctively through sensing the space (Thrift 2008: 11, 16). While sensory experience becomes heightened for audiences during conventional theatrical performance (Di Benedetto 2010; Tait 2021), walking and movement increases audience self-awareness of participating.

Performers have long recognized that everyday actions such as walking becomes changed during performance. Martin Welton describes the difficulty of learning to walk on stage when walking shifts from automatic to deliberate action (2012: 121). It requires thought. Although I sometimes wonder whether there is a clear artistic purpose to having spectators walk within what has become an established artistic form, I recognize that walking and comparable movement resets the physical orientation of participants as it impacts on bodily affect. Walking dissolves the separation of performer and spectator and expands the sensory dimensions of performance spaces. It draws attention to everyday action and place through embodied processes of seeing, hearing and sensing. Walking is reliant on sensory experience; it is also a shared human experience.

I was drawn to FSN because of Sisters Hope, the group's performances, *Academy* and *Manifesto for a Sensuous Society* that advocates performative poetics to counteract economic rationalism. This group of female and male performance-makers who collaborate under the purposeful title, Sisters Hope, are led by Hallberg, and they also run week-long workshops for young people – usually fifteen- to eighteen-year-olds – that focus on developing poetic sensibilities, sensory experience and dream recall. Sisters Hope seeks to enhance the felt experience of participants. The group's efforts reflect a psychology of hope which Stan van Hooft (2014) declares is essential for everyday attitudes to life because of its '*future-orientation*' and, like optimism, it becomes motivational (van Hooft 2014: 9, *italics in original*). Van Hooft explains that hope varies in intensity and can be distinguished from a wish, which can be unattainable, and finds hope can be shared, and counteract anxiety (2014: 20–29). Hope is grouped with complex social emotions. In her writing on a future dominated by climate change, Lesley Head finds that hope can have ambivalence and, drawing on Ben Anderson's work, she suggests that hope is an everyday practice that 'creates possibility' even as it is mixed with melancholia (2016: 89). Alphonso Lingis explains 'that hope is hope against

the evidence' and equates with 'animal courage' (quoted in Zournazi 2002: 23, 24). Lingis links hope to the joy experienced by being 'open to what is outside oneself', while Michael Taussig decides hope is a sense and vital for life (quoted in Zournazi 2002: 25, 43).

'Hoping' unfolds as an active condition of possibility that does not presuppose control of outcomes. While hope is sought to counteract individual and communal moods of dread about the future, including eco-anxiety over environmental and species loss due to climate change, it is not always evident how hope can be facilitated. FSN did not refer directly to climatic concepts, though some of us were particularly aware that Greenland's climate past is being scientifically studied in the present to assess the global future (Conkling et al. 2011). Instead, led by Sisters Hope, FSN focused on providing the type of embodied sensory experience that supports hopefulness.

I had been questioning whether the contribution of theatre and performance to action against global warming would not be better served by simply putting a scientist on the stage (Tait 2018a; Fragkou 2019: 82). In her consideration of Dipesh Chakrabarty's 'reclassification of humankind as a geophysical force' that recognizes a new type of human connection, Una Chaudhuri explains that it is difficult to capture the big concepts linked to climate change and the Anthropocene in theatre (2015: 20). Chakrabarty distinguishes the "human-human and the nonhuman-human", and theatrical performance seems a decidedly human-human form (Chaudhuri 2015: 21). But theatrical performance also works with the less tangible embodied processes of affect, emotional feeling and mood that extend perceptual experience of, and engagement with, the world. It helps participants to 'see' (feel) differently. Moreover, the way performance presents the environment is contested (Kershaw 2007). Carl Lavery (2018) suggests that rather than literally showing the environment and the weather, theatrical abstraction should be striving to present embodied co-existence. He explains 'climate is not an isolated object to see or hold, but rather a series of interlinking, unliveable processes that owe more to virtuality than actuality' (Lavery 2018: 8). Theatrical layering offers processes for physically and materially grasping such abstraction as it evokes responses that are experienced affectively and emotionally. For example, a personal connection between breathing and ideas of trees as functioning like lungs for the earth's atmosphere. Vicki Angelaki (2017) considers that Duncan Macmillan's two-hander, *Lungs*, in 2011 was a turning point in British theatre for its pared-back economies of scale in a text about life plans and overt references to breathing faced with predictions of a catastrophic future. Angelaki points out that the play's dialogue is 'neither optimistic nor pessimistic, neither hopeful nor fearful' (2017: 115). While it follows the recent practice of leaving emotional responses open-ended, theatrical abstraction is personified by performers, and personalized by spectator/participant responses.

Twenty-first-century performance that mentions the climate change reality, however, commonly indicates a fear response (Tait 2015a). Even the

staging of the scientist and the data seemed to reinforce a social mood of fear (Tait 2018a). The emotional dimension is important since cognitive dissonance about climate change is reinforced by emotional connections among like-minded groups (Marshall 2014). Joanne Garde-Hansen and Kristyn Gorton explain ‘climate fear’ as a ‘mediatized’, ‘everyday spectacle’ within what they call ‘emo-techno-ecology’ and its ‘traumatic entertainment’, which confirm Massumi’s (1993) distinctions of media’s “‘*low-level fear* – naturalized fear, ambient fear, ineradicable atmospheric fright” (2013: 134, 135). The Royal Court’s 2011 production *Greenland*, co-written by Moira Buffini, Matt Charman, Penelope Skinner and Jack Thorne, based on extensive interviews with experts, evoked fright with the ambient fears of a climate change modeller, a government official, an activist and a bird-watcher in the Arctic observing rapid habitat loss. The production set out to explore powerlessness and confusion over a changing climate but was described as being ‘difficult to follow’ (Smith 2011: 32). This suggests, as Chaudhuri contends, that the large concepts of a changing climate and the nonhuman environment are difficult to convey even with personified stories. Theatrical performance that reiterates the problem reinforces eco-anxiety and accumulatively creates a fearful mood. In her exploration of theatre, climate change and Robert Nixon’s ‘slow violence’, Marissia Fragkou also finds that theatrical performance which stages information and rhetorical warnings increases anxieties, and she highlights the capacity of performance to alternatively grapple with precarity and offer benign interactive encounters with unpredictability (2019: 83). Uncertainty in performance prepares participants for comparable experience in everyday life by providing ‘stimulus uncertainty’ which feeds into the pre-existing hesitancy about how to respond emotionally (Kagan 2007: 69).

Participant movement within an artistic event facilitates unexpected encounters, and it promotes tolerance for what is less predictable. At a basic level, participation requires trust. The affect of trust underpins a willingness to participate. In an analysis of trust, and in Shakespeare’s drama, Julia Lupton decides that trust is not an emotional feeling but it does link to hope and courage and counters risk and fear (2019: 158). The science on whether trust depends on the chemically induced neuropeptide oxytocin in the functioning of the human brain in comparison with the nonhuman animal brain, is inconclusive (Nave et al. 2015). The FSN event required the trust of the participants to enter the curtained-off gallery and slowly walk (or wheel) among the installations and performances. They could wander freely as well as participate in the singing, improvised dialogue, movement and workshop activities scheduled from Wednesday to Saturday over two weeks, some of which were broadcast live on the internet. The events unfolded somewhat unpredictably except for the scheduled singing with Jørgensen, which encompassed Greenlandic identity, and provided a central focus each day. Participation in the singing and music was hopeful – music is also considered to inspire hope in environmental activism (Head 2016: 92). Helen Nicholson links trust to risk as she explains

that theatrical workshops and activities have long been associated with creating trust among participants who regularly have different values, so they need to develop 'trusting' ways of working towards a common goal (2002: 82). Walking in performance develops trust. In the larger context, Zygmunt Bauman contends that '[d]emocracy draws on the capital of people's trust in the future' (2006: 154). The encouragement of trust can constitute political action in relation to an uncertain future and performance participation requires trust to move forward.

During the FSN preparation, Hallberg focused discussion on each move inside the gallery from the threshold created by Sisters Hope using a low table and a partial curtain. This entry might have seemed awkward but once inside the dimly lit first section of the gallery, participants encountered a mysterious seated woman in a fur coat and hood and other seated performers in black who interviewed participants about their dreams and gave them tasks focused on the sensory experience and the imagination. Participants often lingered and there was an absorbing intensity to these activities. The FSN process reflects what Claire Bishop calls the artist as 'collaborator and producer of *situations*' and the participant as 'co-producer' (2011: 8, italics of original). Among the exhibits inside the gallery, Ashleigh Bowmott and Tracing the Pathway had created a translucent sculpture and this beautiful, tent-like cocoon structure made out of sewn paper encouraged participant to crawl inside in a trusting way. Although metaphoric of a snow sculpture, its semi-transparent quality also suggested the endless summer light in the far north.

Community participation in FSN included a school class of twelve- to thirteen-year-olds from Atuarfik Hans Lynge Skolen and their teacher, Paarma Holm, who had been invited to have lessons in the mezzanine floor of the gallery, and to participate in the morning singing and the workshops. By the second day, the students were moving through the downstairs area quietly. The quietness was surprising as they had to enter and walk through the gallery several times each day and were boisterous once outside. The students slowed their movement and hushed their speech as they walked through the darkened space – no doubt with their teacher's encouragement – but also with sensitivity to how the gallery mood had become quiet and respectful.

The Nuuk school students were receptive to the surroundings. Is it possible to describe this responsiveness beyond a comment about a general capacity for affect? Cultural psychologist, Richard Shweder, draws on comparative linguistics to describe 'processes such as wanting, knowing, feeling, and evaluating things as good or not' (Shweder 2004: 82). The use of active verbs counteracts how mental states are described as objects, using nouns such as 'guilt' or 'love'. The affective 'wanting, knowing and feeling' of the students at FSN was observable and their enjoyment of singing in the darkened gallery, palpable.

The consideration of walking and movement in performance also implicates continuous movement within the body's perceptual processes. In an analysis of 'productive participation' in immersive theatre, Adam Alston describes

‘walking, interacting, dancing’ as well as ‘seeking, finding, unearthing, touching’ (2016: 7–8). In his analysis of how movement underlies everyday life and the phenomenological processes of both performing and spectating, Stanton Garner points out that all theatrical performance involves movement of varied quality and that even audience members seated in the theatre are constantly shifting with small movements (2018: 117). Garner elaborates further that ‘language entails movement’ and suggests that speech involves the muscle movements of the body as it conveys linguistic ideas of movement through the words (2018: 187). Even seated audiences are actively participating in the theatrical event. Performance reconfigures everyday processes of human movement, such as walking, sitting and talking, as it draws bodily attention to them.

FSN included visual images, songs, poetic texts and light-shaped spaces in the evocation of sensory, affective and emotional experience. The combined effect had an other-worldly aura even as the sound level in the gallery ranged from silence to a music-filled exuberance, depending on the schedule. In highlighting artistic effects that encapsulate affect, Lauren Berlant describes feeling from atmospheres within the ‘affective environments’ being created with art and literature (2011: 72, 192). These are ‘atmospheres’ in aesthetic genres (Berlant 2011: 66). ‘Atmosphere’ can refer to air and its measurable carbon particles as well as describe an impression of a social space and an emotional tone of a work of art. But it is less directed than a mood effect that is shaped by artistic intention and with music. There was a deliberate artistic effort by Sisters Hope and FSN to elicit trust as a precursor to hope with an enticing, augmented mood in the Nuuk Gallery.

Although preparatory walking remained implicit, the embodied processes of the artists and the participants connected the installations and performances to the surroundings. As participant movement contributed to involvement with FSN, it pointed to traditional practices of immersion through walking in an outdoor environment and its weather.

Weather worlds

The singing reflected contemporary Greenlandic identity as well as facilitated a mood of exhilaration within FSN. This approach can be contrasted with that of referring to the colonization of Inuit cultures with the Greenlandic pre-colonial ‘mask-dance’ form, *uaqjermeq*, which was included in *Kiinalik: These Sharp Tools*, a contemporary performance about melting ice, time and universalizing responses to climate change (Preston 2020: 151, 161). Similarly, Theresa May (2021) explores the ideas of seeking ‘climate justice’ presented within the play, *Sila*, by French-Canadian, Chantal Bilodeau, which is set in an Inuit village in Nunavut, Canada, and suggests the emotions of a mother polar bear and cub, an Inuit elder, a family, and a climate change scientist in search of traditional Inuit knowledge. References to the politics of colonialism and climate change were indirect in FSN. As Cristina Delgado-Garcia

writes of performance that resists neoliberal capitalism, exploitation relies on emotions and the 'ways we feel' and these need to be countered affectively and emotionally 'even if an artwork does not thematically tackle concrete political issues' (2015: 95). A participant's experience at FSN remained open-ended. Instead, an artistic effort to encourage trust and hope through participation in performance becomes a type of political activity to influence everyday worlds.

Artefacts from the traditional Inuit society on display in Nuuk showed that it was and is especially attuned to maintaining knowledge of the nonhuman world. There was a small number of artefacts near the entrance to the Nuuk Art Museum gallery, and extensive exhibits at the Museum of Greenland. The latter exhibits were accompanied by information made available in English about cultural legacies and beliefs that outlined a distinction between what is called the *Sila*, the visible or perceptible world, and the *Sila Aappaa*, the other world of human and nonhuman souls. These worlds might be interpreted by a cultural leader – called the shaman under Christianity (Price 2001). The Museum of Greenland's printed information, however, explained that *Sila* can mean 'weather mind', 'clear consciousness' and 'sense mind'. A capacity to interpret shifts in the natural environment and changes in the weather in Greenland was and is accorded social significance. In the play, *Sila*, the word 'sila' 'refers to the material-ecological life-sustaining' connection between humans, land and all other species, and nonhuman energetic movement explained in Indigenous knowledge as 'breath' (May 2021: 254). Bodily perception of the nonhuman environment is central to age-old cultural knowledge. While the shaman has other functions, such as community leadership and healing, what is also brought to communal activity is an expanded awareness of the environment and weather, from practices that train and expand sensory abilities such as the visual capacity to see into the far distance. In addition, the Museum of Greenland explains that Greenland's traditional society has the *Susuma Arnaa* who is the mother of sea animals, and that traditional hunting practices continue with seals hunted on the sea ice, reindeer on inland ice, and an allocated quota of whales. Hunting practices, however, have to accommodate the thinning coastal ice sheet due to climate change – and possibly also animal rights campaigns.

In the wider context of traditional Indigenous knowledges evident across the global north, the debate as to whether shamanism was indicative of knowledgeable behaviour or a religion was evident by the mid-nineteenth century (Price 2001: 4). In his analysis of Siberian shamanism and landscape, Peter Jordan (2001) explains that social views of the world arise out of the materiality of everyday human lives and specific places of habitation. Practices and knowledge arise in relation to the specificity of the material geography, and what happens there. While Jordan outlines the cultural utility of stories in relation to survival, such as those about hunting in particular localities connected to food, knowledge becomes manifest through physical action in the environment. In particular, walking through the landscape builds and reinforces social knowledge.

The study of the ways in which different cultures and their epistemologies view the world within philosophical anthropology recognizes that concepts of self are attuned to experiences of nonhuman nature as animate, and these have long assisted everyday survival. While upholding ideas of ‘states of mind’, Roberte Hamayon (1998) argues against the longstanding objectification of the ecstatic trance of the shamanism of traditional societies, and points out that the descriptions range from physical to psychic. Given that these behavioural signs are variable, they cannot be assumed to constitute evidence of interior states. Significantly, Hamayon explains that in its linguistic phrasing in Siberia, ‘shaman’ literally means ‘moving legs’, which is derived from dancing and singing in social rituals that are communal experiences (1998: 182). The imitation of animals is evident in symbols and sounds and even though the shaman’s social function can include negotiating relations with spirits of other worlds including animal spirits, it is withdrawal into a landscape surrounding a community that constitutes the most ubiquitous and common practice. This is a form of moving in the landscape so that a bodily experience is brought back to the society and to its knowledge, events and rituals. A process of striving within the landscape contributes to the social mood.

In disagreement with Hamayon, Ake Hultkrantz (1998) recognizes that trance practices happen globally although he admits that anthropological language framing a shamanistic condition may be reductionist and so, too, are interpretations of animism. The complex world of traditional societies encompasses the appreciation of all living beings in a way that Western culture does not, and Hultkrantz views the shaman as an interpreter and mediator between multiple life forms in social rituals that build societies and these rituals are far more than dramatized performance. The shaman’s practice needs to be viewed as heightened experience that produces multiple states of mind. It seems trained rather than uncontrolled, given that, in general, there are accounts of how some Inuit societies values emotional control (Plamper 2015: 93). The capacity of theatrical performance to create a heightened bodily effect that is trance-like is recognized, probed by Antonin Artaud and his numerous interpreters (Scheer 2003). Hultkrantz argues for an understanding of an ecstatic framework as offering a way of explaining how humans have a capacity to expand the mundane everyday world into a spiritual sphere – one that recognizes nonhuman energies.

An ecstatic feeling encompasses the affective and emotional experience that happens through relating to the environment. It can arise from whole-of-body movement and reveal attachment to the nonhuman world. The process of moving through an environment away from and then back to the community, suggests that embodied mobility underlies everyday experience and its knowledge acquisition. Environmental artist, Timo Jokela, who creates large sculptures in the landscape often with carved ice, and identifies as a ‘Laplander’ from Finland, describes shifting from ‘an external view of the landscape’ to a ‘flow’ of meaningful experience from the ‘sensing, observing

and feeling self' (2008: 3, 11, 13). He explains, '[m]y phenomenal environment is always shaped by my world of experience, my emotions and personal history' (Jokela 2008: 13). Hence the artist and contemporary artistic practice can contribute to cultural understanding of human reliance on embodied perception of the environment.

The preparatory walking at FSN pointed to a human need for an embodied sensory experience of landscape. The Greenlandic idea of a 'sense mind' seems to correspond with what the visiting artists sought to evoke in the gallery, if not a 'weather mind'. The FSN event aligned with how a traditional society accorded consciousness to less tangible experience and the physical effort of movement in the surroundings that continually locates and refreshes perspectives and embodied 'minds'. Heightened bodily and sensory awareness within the gallery space, however, may only be explained in a partial way, since Western culture marginalizes poetic and artistic practices and individualizes experiences of affect, emotional feeling and mood. Yet poetic and sensuous artistic activities encourage alternative ways of knowing and about the nonhuman surroundings.

Participating artists in FSN were aware that Greenland is an epicentre of environmental science on the climate and the atmosphere. Science has had to confront the denial of rational evidence-based argument since the late 1990s in an emotionally inflected polarization that takes advantage of how humans are hard-wired to seek to emotionally belong (Marshall 2014). Greenland's snow and ice became the focus of international scientific attention, because it has the largest ice sheet outside Antarctica and the layers of ice preserve an accessible record of climate in the past which scientists find reveals 'abrupt climate change' (Conklin et al. 2011: 1). Three scientists – glaciologist, Richard Alley; Wallace Broecker, who wrote on climate change from 1975 and ocean currents from 1987; and global warming geologist, George Denton – give an account of rapid change in the environment at every location they studied in Greenland, including the icebergs calving at Sermeq Kujalleq glacier (Conklin et al. 2011: 5). Drilled cores from the Arctic ice reveal a temporary medieval period of warming that ended quickly. Significantly, Alley's key finding is that most of the change in the last ice age, that concluded 10,000 years ago, happened in its last ten years (Conklin et al. 2011: 16). In respect to the melting ice sheet and the speed of change increasing, these scientists point out that the Qaqt glacier has receded 3.7 kms (2.3 miles) in the eighteen years of their studies (Conklin et al. 2011: 11). The science on the Greenland ice sheet reveals a paradox of climate change: as the sides of the ice sheet recede rapidly, the continent's centre becomes slightly higher, gaining ice. This is just one paradox among many of the uneven effects of climate change that can mislead an ecological mood.

Affect, emotional feeling and mood are central to perceptions of the non-human world and to performance forms. While information and overstated emotional delivery in theatrical performance can evoke fear and eco-anxiety, artistic effects that are open-ended rely on trust. An understanding of the

environment and climate change can be enhanced by theatrical knowledge about inducing an affect of trust, an emotional feeling of hope and a mood of striving. Western science and culture can benefit from how traditional knowledge and its bodily movement elicits emotion through environmental awareness.

Motivating

The rhythm, pace and bodily tension of walking (or wheeling) – slowing down or speeding up – in performance impacts on bodily affect. Slight shifts in affect might pass unnoticed, even as orientation and purpose make a participant more aware of bodily engagement. But movement acquires an emotional effect when, for example, a participant's curiosity and excitement are activated. While avoiding any claim for directly effecting political change, this analysis suggests that attenuated shifts in performance can draw attention to everyday human reactions and emotional concerns in ways that can redirect them.

Nico Frijda contends that emotions are changed through action and motivation, and he connects motivating action to the concept of prosody and its 'differences in speed, in changes in speed, in the forms of change such as steepness or gradual growth' (2004: 160). Prosody is commonly applied to the sounds, words and material elements of tone in music and poetry (also see Gumbrecht 2012: 5). It has technical applications within language analysis internationally (e.g. Gussenhoven and Chen 2021). Frijda, however, contends that '[p]rosody is an almost uncharted domain of phenomena' in the emotions (2004: 160). The significance of prosody can be explained in relation to altered respiratory patterns and Frijda continues that it denotes difference between the emotions of behavioural actions; for example, in the shifts between the 'taking, grasping and grabbing' of an object. He continues that 'Prosody is an aspect not only of movement but also of speech and the flow of thoughts over time' leading to 'motivational states' (Frijda 2004: 160). These motivations connect to feeling and emotional mood responses. Frijda elaborates: 'Emotions are always the outcomes of a balance of multiple appraisals, multiple meanings, and relevance to multiple concerns' (2004: 164). Emotional responses follow what stands out. This analysis can be applied to the way responses arise through bodily orientation within the surroundings and can be intentionally adjusted within performance.

Frijda is explaining prosody as slight graduated changes in the rhythmic pattern of affects and emotional feelings in action that unfolds through orientation, and according attention to someone or some aspect of the surroundings. Prosody might graduate from explaining to prompting to motivating, and in a stronger graduation, from persuading to inciting to compelling. Frijda's use of prosody is applicable to how the familiar and shared action of walking and talking is modified in performance through escalating shifts in bodily reactions. The expanded concept of prosody in performance and its analysis offers

a way of describing the less tangible qualities of a participatory event as well as a motivating strategy. The preparatory walking, roaming, hiking for FSN supported observing, locating, discovering by its participants, which, in turn, was potentially stirring, arousing and inspiring. Incremental shifts of prosody can support motivational strategies within diverse theatrical and social contexts.

The expansion of prosody can be aligned with techniques for acting that originated with Stanislavski (2010), when a performer undertakes a series of emotionally inflected intentions described with verbs and adverbs that escalate to achieve an overall objective. In theatre, however, emotions and their shifts can be far stronger than those in everyday worlds. Garner points out that Shakespeare's language about the action of blinding in *King Lear* involves kinetic 'motor resonances' in the 'plucking, piercing and tearing' of the body (2018: 232). While emotional feeling can be said to leap forward in the alchemy of transmission within theatre, all performance induces smaller shifts of affect and emotional experience when it involves everyday physical actions such as those of walking, talking and breathing.

Robert Wilson's performance of John Cage's *Lecture on Nothing* was aesthetically captivating in the prosody of its rhythm, sound and tone, even though the content claimed nothingness. As the prosody of the spoken text shifted from articulating to expounding to proclaiming, the visual impact of the *mise-en-scène* elicited affect and mood. At one point, Wilson conveyed irritation then frustration then anger. While speech is believed to be intentional and to structure experience, it is both an 'intellectual operation' and a 'motor phenomenon' (Garner 2018: 188, 189). Cage's *Lecture* was disconcerting with its anecdotes and statements about form without an overall cognitive coherence. An implied anti-intellectualism within this modernist avant-garde text created in the mid-twentieth century continues to have significance within twenty-first-century political realities of politicians who deliver empty rhetoric and with angry outbursts. Wilson repeated 'we have the feeling we are getting nowhere' (Cage 1961: 121). The performance encouraged the spectator to find meaning.

Wilson in a white shirt and trousers, with white face make-up, was sitting on a white chair beside a white desk and bed as the audience entered. Words were written in black across 20 large, suspended cloth banners, and while the words seemed random, short phrases could be read across banners. The stage was strewn with crumpled printed paper and it covered boxes in front of a second performer wearing a dark suit and white gloves, and looking out at the audience through a single-lens spyglass. His action of looking drew spectator attention to theatre's sensory imperative of looking at the performers. Above the performers were projections that at first seemed to be still images, but over time revealed a moving component, a curtain that floated across a face, eyes that blinked. There was prosody in the visual imagery.

Wilson, who is well-known as a director (Holmberg 1996; Di Benedetto 2010; Innes and Shevtsova 2013), first performed Cage's *Lecture* at the

Ruhrtriennale Festival in Germany in 2012, and I viewed it on 24 August 2019 at the Victorian Arts Centre, Melbourne. There were five units in the *Lecture* performance, each with subparts that equal ‘form and continuity’. An initial grating noise delivered audio disturbance as the second performer exited in slow, mechanical motion and the lighting lowered to a single globe. Wilson, seated, raised his hand and the noise stopped. He put on glasses and lifted a pencil to the page in front of him and began to speak. ‘I am here [large space in the layout] and there is nothing to say’ (Cage 1961: 109). The persona stated that the audience was free to leave, and then delivered the *Lecture*’s paradoxical ideas: ‘What we require is silence’. ‘What silence requires is that I go on talking.’ ‘The words help make the silences.’ ‘I have nothing to say and I am saying it and that is poetry’ (Cage 1961: 109). As Wilson’s talking contradicted the lecture’s pointed reframe, it conveyed poetic prosody in its rhythm and delivery. Although Cage considered that silence conveyed the limits of speech and encouraged self-awareness of the body and the surrounding world, Wilson presented ‘the physicality of language’ (Zeynep 2014: 5). The performance invited audience members to accept the paradox that silence is valued in its absence. It reflected both the impossibility of absolute silence in Cage’s reasoning, and Wilson’s long-standing interest in deafness, and the way theatre offers ‘silent moments’ as a contrasting affective condition (Welton 2012: 87, 92). Silence also adjusts the prosody of bodily affect.

Wilson’s minimal action evoked expectant attention. Eventually he left his seat, moved to a bed, paused, and lay down. A simple narrative emerged from the actions in which a man sat, worked, spoke and slept. The projected screen imagery above the stage added that a man (Cage) smoked. There was a voiceover of Cage reading the lecture. Wilson’s persona awoke, returned to the table and chair and resumed the lecture. Wilson’s *Lecture on Nothing* presented a match for everyday actions of breathing (making sound), talking, walking, sleeping which are shared – and with other species. (Although a white male identity might have been a mismatch for audience members from diverse cultures.) While the doing of action is a foundational tenet of the performance form, Wilson’s *Lecture on Nothing* also suggested actions fundamental to life.

Garner refers to Stanislavski’s understanding that the performer must be retrained all over again to walk or sit or move in order to transcend the self-awareness of ‘being-looked-at’ (2018: 113). Performing involves multiple levels of awareness, including peripheral sensory vision while looking forward in focused ways to create a focal point. The phenomenology of performance involves ‘to-be-seen-ness (and to-be-experienced-ness)’ (Garner 2018: 119). A visual process engages with the perceptual process of spectator ‘experienced-ness’.

As Wilson provided a focus for ‘seen-ness’ and ‘experienced-ness’, the performance contradicted ideas of nothingness with the embodied form and specific staging eliciting affect and processes of prosody. What was

less oblique was the way some audience members reacted with laughter, that is, affects of amusement. At the same time, nothingness might well have had an emotional effect. Wilson's persona said, 'I'm talking about nothing and of course will go on talking for a long time' (Cage 1961: 114). It could annoy as well as amuse.

Wilson's tone resonated with emotional significance through its repetition and phrases about hearing a blackbird and a woodpecker (Cage 1961: 113). The *Lecture* described tonality, progressions in sound and noises that had not been intellectualized, such as a police siren to mark intervals in structure (Cage 1961: 116, 117). It acknowledged nonhuman and human-made features in the surroundings that stir emotional feeling. Wilson's lecturer persona recounted that, 'Quiet sounds were like loneliness or love' (Cage 1961: 117), before he shifted from irritation to infuriation, and yelled angrily, imitating a theatre performer reaching a climax to elicit catharsis. He read the fifth part of the *Lecture* silently. Wilson's persona conveyed affection (or humility) about the process of composing.

By substituting speech and repetition for music, Cage's minimalist lecture created prosodies with words. Its motivation emerged from statements such as: 'Structure has no point. ... Form has no point either ... We are beginning to get nowhere' (Cage 1961: 114). The performance was intentional and durational even if it displeased, irritated, even infuriated with its non-sequential flatness and statements about composing music and not fearing silence. It presented aesthetic form.

Jean-Luc Nancy writes that, '[t]here is no meaning if meaning is not shared' (2000: 2, 3). The meaning could be found in how Wilson's sitting, talking, sleeping was shared by the audience while leaving an interpretation of nothingness up to each spectator/participant. The incremental shifts in prosody that sustained the sensory, affective and emotional impressions became meaningful.

A sequel to *Lecture on Nothing*, Cage's *Lecture on the Weather* in 1975 resonates within performance about the environment (Lavery 2018: 8). It presented multiple voiced extracts from the writings of the naturalist, Henry David Thoreau, in combination with the sound of weather conveyed with an escalating thunder storm (Cage 1989). The build up to the storm created an expectant affect and an anxious emotional effect. Welton explains that the staging of weather in contemporary performance brings 'human intervention in the ecologies of atmosphere to the fore' (2012: 147).

The prosodies in Wilson's *Lecture on Nothing* changed its mood from amusing to unsettling, and the open-ended content about artistic form and structure brought to mind words and speech removed from actual circumstances. It suggested the rhetoric of politicians and media that avoids or negates an issue – musical scores or newsprint were part of Wilson's staging. Wilson's *Lecture on Nothing* suggested a mood in the twenty-first century arising from political prosodies that shift from discomforting to disquieting to foreboding.

Breathing

In highlighting grief and loss about the impact of climate change on the environment, Head writes that ‘we are in collective denial’ about what is happening (2016: 11). The weather patterns of climate change are apparent in the water inundation of low-lying areas of habitation, as well as in the intensified impact of storms, drought and fire on land use and communities. Head argues that we need to recognize our grief for the ‘loss of a future characterized by hope’ in the Anthropocene – which is also being called the Capitalocene and Econocene because of a delusionary belief in limitless growth within capitalist economies that disregard the finiteness of the earth’s resources (2016: 12, 19). Head draws on Richard Hobbs and points out that grieving for the past does not preclude hope for the future. There needs to be ways to live with grief for environmental and species loss so it does not immobilize. Referring to Cunsolo Willox on grief and Inuit society facing climate change, Head asks how humans might ‘learn to live with grief as a companion’ (Head 2016: 33). Head’s discussion includes examples of performances in the landscape that were part of an annual Siteworks event in Australia in which artists and scientists come together to discursively explore sustainable futures.

Strategies to address climate change range from belief in the power of social movements and mass protests (e.g. Klein 2015) and forward-looking international political policies to groups joining together at a local level. The difficulties of achieving the unilateral undertaking of nation states and regimes (of humankind) in the time frames needed to be effective now raise questions about the limits of cohesive unity and to sustain community action at a local level. The ideal of collaborative responsibility underpinning instrumental government is called into question.

Stephen Bottoms, Aaron Franks and Paula Kramer (2012) ask the philosophical question whether performance can answer how to live in a sustainable way given climate change. Lavery reiterates the issue when he argues against the way activists dismiss theatrical performance because it ‘gestures towards the “real” rather than impacts on it’, and he describes it as ‘a form of ecological doing’ (2016: 229, 230). Lavery defends theatre as praxis and Bottoms, Franks and Kramer look to site-specific performance – a term for performance outdoors used from the 1980s. It is the participation in site-specific performance, the form as much as the content, which can directly draw attention to the environment.

I argue here that because movement in performance involves the evocation of prosodies of affect, emotional feeling and mood, it can make a distinctive contribution to socio-political issues, especially about nonhuman environments. Baz Kershaw contends that hope and despair are interdependent fundamentals of performance (2007: 114). Theatre eliciting fear and grief needs contrasting humour and excitement, contrasts that can be part of its catharsis. As explained, however, above all contemporary performance requires trust for participation, which encourages the trust to engage with the unknown that becomes hopeful.

Kershaw claims that theatrical performance has organic and non-organic components like an ecological system and he explores the way performance interprets natural ecologies and generates a type of commons that intersects with ideas of ‘environmental commons such as air, water and soil’ (2007: 14–16). Therefore a ‘performance commons’ within socio-political and artistic practices can be used to refute ideas of economic competition, and within changing audience patterns (Kershaw 2007: 179). Kershaw is describing overlapping material and metaphoric spaces that are collective as constituting ‘commons’. Jane Goodall (2019) explains how a concept of ‘the common good’ creates alliance and offers inclusiveness in the twenty-first century. It arises out of the historical legacy of the community commons in land and food production in Western culture that provided legal precedents and influenced economic and political rights. The concept of seeking the common good in the twenty-first century can be demonstrated as much in enterprise at a local community level and in protective legal challenges as it can in approaches drawn from twentieth-century ideas of structural change and state upheaval. The common good can refer to action that is happening through incremental changes in everyday practices in relation to environmental commons such as the adoption of renewable energy, practices that can be encompassed by theatrical performance. A performative commons implies actions of offering, giving and providing to resist beliefs and economics that separate and fragment lives.

The attribution of value to what is common—whether in performance, in ecology, in society—highlights a process of sharing. A physical ‘commons’ and an emotionally positive ‘common good’ implicitly suggest a designated community that accords value to them. Performance, however, emerges from collaborative and participatory processes with intentional but temporary involvement for a purpose, which is not presumed to indicate a cohesive and ongoing entity. Eirini Nedelkopoulou’s analysis of solitude within a group experience of performance draws on Nancy’s framework of ‘negotiation of “in-common”’ to explain a phenomenology of individuals joining an interactive performance (2015: 152). Nedelkopoulou recognizes that Nancy’s ideas serve performance that brings people together temporarily in different ways and she analyzes outdoor street performance that involves a random gathering of willing pedestrians. Nedelkopoulou argues that it is the momentary phenomenological awareness of the participants that can offset separateness without the presumptions that accompany a so-named community. She writes that ‘there is a need to think of belonging’ and performance offers ways of being ‘with’ others ‘in modes of solitude and sociality’ (Nedelkopoulou 2015: 168, 169). In this way participatory performance can accommodate diversity and individual difference as participants share the experience.

Performance has a significant history within art in support of ‘eco-activism’ (Kershaw 2007). This history includes Australian, Jill Orr, who has created body based, site-specific performance since the 1970s; her solo works include *Antipodean Epic* in 2015 in which her performance crosses plant

and animal species boundaries (Tait 2018a; 2018b). Orr's accomplished non-verbal performances in multiple environments are created for participatory live performance, as well as for film and photograph exhibition. Her oeuvre reflects a longstanding artistic concern with both ecological issues and gender politics, with her performances taking place in physical commons such as on the beach, at the lake, in the desert. But it is the way Orr offers a mood of playfulness, even joyfulness, to counterbalance affects of disturbance and emotional feelings of sadness that makes *Antipodean Epic* and her other solo performances distinctive. It suggests how performance can induce incremental shifts to contrast hopeful and threatening prosodies of mood.

Artistic successors to Orr include the culturally diverse younger generation of artists who created solo and group performances and art works delivering activism on climate change for 'in extremis' at the Arts House gallery, Melbourne, Australia, in November 2017. The exhibition included the film version of Australian Latai Taumoepeau's *Repatriate 1*, which was a solo, non-verbal, live performance inside a clear Perspex tank, a human-made environment. Taumoepeau drew on her Tongan heritage as she bodily depicted the impact of changing weather patterns and sea levels on Pacific Island cultures. The performer's danced movement inside the tank culminated in the struggle to stand, then breathe against water. *Repatriate 1* confronted human dependency on air and water commons.

Repatriate 1's filmed performance was presented on four small iPad screens hung at eye level against black curtains for one viewer at a time. The screens showed footage of Taumoepeau doing stylized dance actions with her arms and hands, the movement commonly done in unison by Pacific Islander female performers. But this was a solo performance that was viewed singularly, and the black and white film gave the action a timeless quality. On the first screen, Taumoepeau is seated doing arm and hand actions and on the second screen she is standing doing the same actions as water appears around her lower legs (in the tank), and the water rises on the third screen so that her arm actions are difficult to maintain. On the fourth screen she is no longer able to touch the ground, her dance arm movements have turned into swimming action – she was only afloat with the aid of a flotation device. As she danced amid the imminent danger, her clothing floating up in the water, the performer struggled to breathe.

An absence of everyday walking and talking, and an effort to breathe became significant to the meaning of *Repatriate 1*. As the performer shifted from sitting to standing to swimming, she physically conveyed urgency. Taumoepeau's culturally specific dance actions in rising water encapsulated how an island environment and its climate are inseparable from culture. Patterns of dance that developed over millennia became politicized under the nineteenth-century colonial takeover of land and culture in the Pacific, and in the economic displacement of populations, and dance remains emblematic of First Nations identity and its survival. Taumoepeau's performance evoked affect and emotional feeling as it referred to environments threatened by the sea's inundation of agricultural land. The changing climate threatens the possibility

of remaining on the environmental site to which the culture belongs and which supports its survival. The culture is threatened with drowning.

Taumoepeau's *Repatriate I* implicitly asks what happens when performance is no longer possible in its site-specific environment as human habitation is threatened; for example, by globally shared rising sea levels from the melting Greenland ice sheet. *Repatriate II* in 2016 involved the performer in a white suit shovelling melting snow ice over three hours. This pressing reality confronts low-lying coastal areas and Pacific islands where relocation to higher ground does not save the food-growing areas from saltwater inundation and often there is no higher ground. This is clearly explained in documentaries, and most notably in Matthias von Gunten's *Thule Tuvalu* (*Thule Tuvalu* 2014). Taumoepeau's performance can be grouped within a range of performances from the South Asia, Australia and Pacific region concerned with the politics of islands and archipelago formation (Rae 2019). It is the ocean that facilitated the historical imposition of colonial hierarchies of identity and enslavement and the legacies are not necessarily offset by the promise of 'sea-bred' politics with 'new collectivities' (Wickstrom 2019: 477). Stephen Scott-Bottoms argues that some social groups 'have not been encouraged or equipped to perceive any significant relationship between water within its *social* and *natural* contexts' (2019: 415, italics in original). He draws on Jamie Linton's contention that the human abstraction of water reflects the separation of nature and culture. Cultural patterns of separation obscure the co-option of ocean commons and rising sea levels of oceans globally. Taumoepeau's 'sea-bred' work, however, makes the effects of water visible.

Taumoepeau's performance also implicitly points to how the lives of women are at risk in precarious geographies undergoing climate change damage. Postcolonial politics confirm that even the capacity to escape this imminent threat remains gendered. This has been pointed out by female environmental activists over decades (e.g. Mies and Vandana 1993/2014). An effort to preserve traditional Pacific Island performance *in situ* is also about recognizing the traditional capacity of groups to journey across the oceans. As Diana Looser explains, Pacific Island performance in Oceania continues to involve large groups, 'the participation of multiple communities', and facilitates trans-indigenous exchange that reveals 'macro-level flows' through 'micro-level acts of connection' (2015: 486). Micro-level incremental shifts in Taumoepeau's performance confirm that climate change threatens cultural liberty and the autonomy of communities as it draws attention to ocean, water and air commons.

Repatriate I evoked affect with its movement within a singular viewing experience of plural patterns. I recall my body's affective responses as a slight holding of the breath and raising of the chin. As I stood watching the performer trying desperately to keep her head above water, I held my breath. I could not look away. The female performer was dancing for her life. She embodied how all species' lives are threatened on the land and in the sea. It is an after-effect that continues in memory, the lingering anxiety about the situation. It was upsetting to watch someone fighting

to stay afloat in the (tank) water, struggling to breathe as the prosody in the performance shifted from engaging to disquieting to distressing. The performer's bodily action of struggling to breathe had a lasting emotional impact.

Taumoepeau's *Repatriate I* presented soundless striving through its embodied action that defies the inertia of grief and loss. Its meanings emerged at the intersection of individual separation from, and unity with, others. This non-verbal performance uses the form's capacity to interrupt habituated patterns of phenomenological perception to make a spectator aware of responding within a prosody of affect, emotional feeling and mood. *Repatriate I* elicited anxiety for the swimmer and for the predicament, that is, it created a mood of eco-anxiety. At the same time, attention on the performer facilitated interconnectedness as a viewer became self-aware of breathing and of a shared human and nonhuman reliance on air and atmosphere. The performance motivated with an incremental emotional prosody of looking, caring and hoping for the performer.

Sharing

Chapter 9 has explored how varied types of participation in contemporary performance draw sensory attention and elicit incremental shifts in bodily affect, emotional feeling and aesthetic mood. FSN reconfigured a physical space to engage processes of sensory experience in unexpected encounters that required trust for participation and encouraged hopeful movement forward. Wilson's *Lecture on Nothing* drew sensory attention to habitual patterns of talking, emoting, walking, sleeping that happen in common with others as it left the cognitive interpretation to each spectator. In *Repatriate I*, the physical action of the performer within an increasingly dangerous commons evoked sensory perceptions of moving and difficulty breathing. These performance processes were spatially, bodily and affectively, and potentially emotionally, shared.

The word 'share' means to both recognize a separate portion and to reach out in a unified action (*Merriam Webster Dictionary*). It suggests interacting with a common purpose, and its origins in the English language might well be found in the ploughshare of agricultural practice. A process of sharing in performance is neither culturally neutral nor is it uniform since it arises in the tension between individual and group experience and the unifying and separating capacities of emotion. The movement being shared in a performance remains more evident than a participant experience of emotion. There are artistic and philosophical difficulties presented by a claim that emotional feeling, even affect, is a shared condition. On the one hand, a presumption that an individual (theorist) can separate out his or her (their) own bodily affect and/or emotional feeling is questionable – let alone that of others. An engagement requires paying attention to bodily sensation, and therefore it risks generating its own effect. It suggests the presumption, 'I know what I feel therefore I feel'. This is not to dispute the continuity of bodily energies and physiological processes. But I can only *hope* performance

creates communal experience. On the other hand, however, the expectation that feeling can be thought and explained points to the crucial function of shared language in the interpretation and translation of bodily perceptions. The cultural languages with which to explain experience are shared and include those of theatrical performance that evokes feeling. While emotional feeling can be recognized as it arises, the way affect becomes recognizable is comparatively less predictable. An event such as FSN brought together artists from dispersed performance cultures so that this event could not presume a commonality of culture, language and affective connection. It suggests that an expectation of shared affective and emotionally felt experience in performance involves uncertainty.

Participant involvement in performance, however, does suggest how a group is capable of functioning in unison through movement. In his rejection of the premise of a pre-existing entity called 'community' and 'a universal "we"', Nancy offers a concept of 'being-in-common' that builds on Heidegger's ideas, as Nancy disputes the type of idealized commonalities of the social and the psyche sought by Marx and Freud (2000: 45, 55, 76). Nancy rejects assumptions of similarity in togetherness because of the dangers of political oppression as well as pressure to conform, but recognizes the capacity to gather at the same time and in the same place through 'the sensible', and by 'co-appearing' (2000: 55, 60). Nancy validates 'being together' as 'singular plural presence' in a place, and the convergence of the senses and feeling within sensory reaching out and through 'co-presence' and love (2000: 61, 63, 80). He explains, 'it is the plural touching of the singular origin' that happens through gathering (2000: 14). These ideas contest a premise of interchangeable commonality and even intersubjective exchange since '[f]rom one singular to another, there is contiguity but not continuity' (2000: 5). Although art imitates nature, 'the exposing of singular plurality' happens with language (2000: 84). Thus art can show how human plurality coalesces within a singular event. Nancy's delineation allows for a simultaneous experience of uniqueness and of unity with others in performance – and in social activism. It allows for distinctive bodily affect and emotional feeling within physical and spatial circumstances and affects and moods that are shared with others.

The discussion in this book has an underlying question about where emotional feeling should be located in the collaborative practice of making theatre and performance that confronts the separating and unifying tendencies of emotion. The performing of emotions replicates shared social languages, and emotional feeling is suggested through reactions such as tears and smiles that imply bodily feeling within processes of appraisal. The general proposition that feeling is theatrically induced gives rise to a specific question: does an individual (spectator) own his or her feeling as suggested by a statement such as 'I feel empathy' Or, is the perception of an emotion feeling in theatre, enmeshed in shared participation and possessed through language? As argued in this book, emotional feeling arises within theatrical performance which is sharable but can also induce widely varying individual responses.

The phrase in English, 'I know what you are feeling' resonates in the immediate moment as both an expression of understanding and an indication of shared experience. A claim to 'know' is predictive and, while it could be based on familiar sets of circumstances and a probable guess, knowing about feeling originates in language. The talking, emoting, walking and sleeping of *Lecture on Nothing* presented general behaviour that is shared by an audience. Even as the sensory orientation of a spectator might follow the artistic intention to share, a more accurate approach might be to ask: 'how can I know that my bodily experience of feeling corresponds with that experienced by another?' The assumption that it is not possible to exactly feel what others feel does not prevent the effort to align experience. Performance facilitates common circumstances that invite participants to actively reach out and to seek to share affect, emotional feeling and moods.

As the performer struggled to breathe, *Repatriate 1* invited awareness of the shared bodily experience of breathing. It drew attention to the everyday experience of humans in nonhuman environments and changing atmospheres. It vividly reminded viewers that fundamental bodily processes are shared and that life depends on this capacity as it aligned emotional responses about diminishing air.

Theatrical performance involves reaching out towards others and, even where it is centred on human to human sociality and its resistances, as argued, it is not limited by them. *Forms of Emotion* shows that theatrical performance also repeatedly presents forms of emotion connecting with, and immersed within the nonhuman world. Theatrical forms have long integrated elements of the nonhuman world into human processes expressing the emotions, affect, emotional feeling and mood because the nonhuman world provides physical and spatial circumstances that are shared. Theatrical performance does this in part by ascribing emotions and emotional feeling to nonhuman forms and with unifying, enveloping mood and affect. The framing of the natural environment and the weather to metaphorically convey emotional feeling in performance, for example, reveals the unifying tendency. An oscillation of human to nonhuman forms of emotion in performance exposes the paradox of responses that are individualistic and in common at the same time. As affect and emotional feelings about nonhuman forms are embodied, expressed and performed in theatrical and social exchange, participants are moved, provoked and motivated by shared socio-political moods.

Emotion may be inescapable and underlie all interpersonal and social engagement, but it becomes easier to perceive the aspects that are shara-ble when it is framed within performance. Emotion is adjusted, rearranged, reorganised within theatrical languages to be bodily shared with others. Theatrical performance and its study have much to contribute to conceptual understandings of emotion and the ways in which the emotions, emotional feeling, mood and affect reveal interconnectedness and between human and nonhuman. It encourages the freedom to share.