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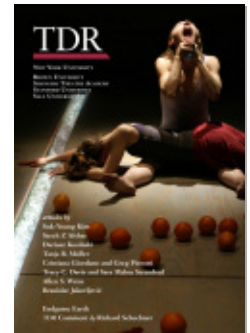
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## Getting Caught: A Collaboration On- and Offstage between Theatre and Anthropology

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# Getting Caught

## A Collaboration On- and Offstage between Theatre and Anthropology

*Cristiana Giordano and Greg Pierotti*



*HAMM: We're not beginning to mean something are we?*

*CLOV: You and I, mean something!* (Brief laugh)

—*Samuel Beckett, Endgame (1958:40)*

In the fall of 2015, we started a collaboration between theatre and anthropology by designing workshops: thinking spaces and rehearsal spaces where this dialogue between disciplines takes shape. Interdisciplinary experiments between anthropology and theatre have often focused on performing ethnographies (Turner 1982; Schechner 1985) or have used performance as a metaphor for understanding the social (Goffman [1956] 1959). Also, in the 1970s, Eugenio Barba

*Figure 1. Cristiana Giordano with Crocs and paper boat in a fishbowl. In Unstories, written by Cristiana Giordano and Greg Pierotti, directed by Greg Pierotti. Yerba Buena Center for the Arts, San Francisco, 23 September 2017. (Photo by Tommy Lau)*

([1991] 2005) initiated what he calls “Theatre Anthropology,” which investigates different theatrical traditions and how they inform and impact performance and presence.<sup>1</sup> While inspired by these explorations, our workshops take yet another turn. We do not make performances that recreate or represent our research, nor do we draw from a broad array of theatrical history and traditions. Rather, we create nonnarrative performative dramaturgies through theatrical devising practices in order to slow down thinking, and to create new relations with our empirical material. Instead of thinking at our desks and computers, we practice thinking with the elements of the stage: space, architecture, light, bodies, objects, as well as sound and voice.<sup>2</sup> We engage with our research material by mixing texts and language with these other theatrical languages. Their interaction creates multiple layers of collaboration: between theatremakers and anthropologists, between theory and practice, and between theatrical forms and empirical material.<sup>3</sup>

In the late 1970s, French anthropologist and psychoanalyst Jeanne Favret-Saada outlined a research method and a practice of writing that challenged the common idea of “participant observation” in the social sciences, one that resonates with our experiments between theatre and anthropology. She emphasized the paradoxical nature of this common anthropological research method, an oxymoron: “to observe while participating, or to participate while observing, is about as obvious as savoring a burning hot ice cream” (1990:190). Instead, in her work on witchcraft in the Bocage, France, she proposed a different kind of presence during fieldwork, something that she called “getting caught” (Favret-Saada [1977] 1980). She argued that this is a way of letting oneself be affected and positioned by the language, grammar, and network of relations that make up specific worlds. She further elaborated that: “To accept to ‘participate’ and be affected has nothing to do with understanding” (1990:193). Research, then, implies being affected by the intensities of relations in the field that exceed the possibility of

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1. As Barba describes it: “Theatre Anthropology is the study of the performer’s pre-expressive scenic behavior which constitutes the basis of different genres, roles and personal or collective traditions. [...] It is not concerned with the application of the paradigms of cultural anthropology to theatre and dance. It is not the study of the performative phenomena in those cultures which are traditionally studied by anthropologists, nor should Theatre Anthropology be confused with the anthropology of performance” (Barba n.d.).
  2. Mary Overlie’s Six Viewpoints theory (see Overlie 2016), which Anne Bogart and Tina Landau (2005) were inspired by, posits these Viewpoints as compositional vocabularies; we, however, consider each element of the stage a compositional vocabulary. When we refer to the elements of the stage we mean anything that is used in theatrical composition. Unlike the Viewpoints, the list of elements of the stage emerges in response to the research material, and can be quite extensive. The elements of the stage might include: light, sound, props, costumes, architecture, spatial relationships, texts, acting choices, gesture, music, emotion, etc.
  3. By empirical material we mean all the nontheatrical texts that we gather from our fieldwork research such as: field notes, interview transcripts, legal documents, medical reports, news coverage, video footage, images, artwork, or even a WhatsApp chat.

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being understood and represented through participant observation. Like in a dream, a lot of what happens during our research processes can only be grasped through the affects that are produced in us and the kind of oblique associations we make while immersed in the experience of it. Her reflections may help any research that engages empirical material. For anthropologists, one must experience the intensities that go with it rather than taking a distant observer position. For theatremakers working with the empirical, or some kind of the real (see Martin 2013), one must avoid the pressure to reduce their experience into simple and legible narrative arcs that exclude these intensities in their representations.

For social scientists (or theatremakers) who start writing from empirical material, Favret-Saada warns against moving from being “caught” to “catching” things in an analytical or representational frame—in other words, creating accounts from an unaffected and comprehending posture. She suggests instead that we need to be “caught again.” For her, writing is not a distancing process that allows for objectification, but rather a way to tap back into the intensities we experienced while doing research. It is also a way to create new relations with the empirical so that our sense of separateness from our objects of inquiry continues to be challenged and blurred. Informed by the psychoanalytic understanding of transference,<sup>4</sup> Favret-Saada sees in writing the need for “a second ‘catching’ and not a ‘getting uncaught’ [...]” ([1977] 1980:14). Our collaboration takes up this challenge to experience the affective dimension of research, rather than understanding it. This opens up new experiments in our disciplines and ways of relating to worlds. For us, this occurs in the space of the workshop where we create relationships between empirical material and theatrical vocabularies, or what we call the elements of the stage. We collaboratively produce an affective context in which the tactile, sonic, and visual are woven together with modes of thinking.

Mary Overlie’s theorizing of postmodern choreographers and theatremakers helps us respond to Favret-Saada’s challenge. Inspired by Overlie’s Viewpoints, which she has been teaching since the 1970s, workshop participants in our groups respond to the empirical sources not with the posture of a creator of art, but rather by becoming “absorbed in a dialogue with the material” where listening to all the materials available (including the empirical) allows them to become participant observers and thus avoid working from “the prejudice of the creator” (Overlie 2016:189). In this way, Overlie provides a reframing, through theatre practice, of the anthropological understanding of participant observation, which is at the heart of Favret-Saada’s conundrum.

In our methodological experiments we practice with and reflect on these questions of participation, observation, and affective resonance. We simultaneously engage theatrical devising practices, anthropological modes of attending to forms of life, as well as affect and postdramatic theories, to create a practice we call Affect Theatre.<sup>5</sup> This approach also provides an analytical lens through which we may attend to transcripts, archival documents, visual material, field

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4. In psychoanalytic treatment, transference is the term used to describe how the relationship between the analyst and the analysand is translated by and through the lens of the analysand’s past relational experience. In the therapeutic setting, old memories and experiences are reenacted and emotions are projected onto the analyst. The setting thus becomes a theatre of the unconscious where the patient can act out past traumatic experiences and work through past traumas by revisiting the relationship that caused it (Freud [1899] 1965:633–35). In doing fieldwork research, like in the experience of transference, we are positioned by others, discourse, and by power in subject positions that we don’t necessarily will. This allows us to be caught in the set of relations and affects that make up any given research site. Like in transference, this experience produces a form of affective knowledge.

5. Affect Theatre also challenges the prevalent practice in much contemporary theatre and anthropology of single authoring our pieces of writing (articles, books, plays, and essays). The most traditional model of playmaking utilizes a singularly authored text created prior to the collaboration in the rehearsal room. When anthropologists analyze and write, we often stop co-laboring with those we have worked with in the field. In our joint work, we ask how theatremakers can bring new relationships to their narratives from anthropological questioning, and how anthropologists can learn from theatre devising to write in more collaborative and visceral ways.

notes, etc. Our practice/performance as research (see Riley and Hunter 2009) resonates with the human geographer Derek McCormack's idea of "radical empiricism" where, as he describes it, "concepts participate in the felt process of being drawn into, and drawing out, the affective qualities of worldly experience rather than distancing thinking from that experience" (2013:xi).

One of the primary devising techniques that influences us is the practice of Moment Work (Brown 2005; Kaufman, Pitts McAdams, et al. 2018), which is a technique that was developed by Tectonic Theater Project, where Greg Pierotti worked from 1996 to 2015. Moment Work is a practice for the construction of performance from what the company calls nontheatrical source material; it was used to collaboratively develop plays like *Gross Indecency* (1996), *The Laramie Project* (2000), *Laramie: 10 Years Later* (2008), and *The People's Temple* (2004). Like most devising practices, it differs from traditional theatre where a text precedes the staging of the play. In Moment Work, the finalized text is actually unearthed—or written—by the devising company in collaboration using all the elements of the stage, including the written material, simultaneously. This practice emerged in the context of postmodern theatrical experiments (1960s–1980s), specifically, Overlie's teaching and Viewpoints theory.<sup>6</sup> In Moment Work, text (any written or spoken language) and narrative are just two of a number of theatrical elements that, while not dismissed, are temporarily decentered.

However, Moment Work differs from Affect Theatre as well as from other devising practices in that at a certain point text and narrative reassert themselves in their traditional position at the center of the theatre-making process. The objective of Moment Work is similar to the work of more conventional theatrical models: the creation of a textual artifact, a playscript with a traditional dramaturgy, that can be published and reproduced independently by other interpretive artists. With Affect Theatre, on the other hand, we are developing a new practice for engaging the empirical, creating knowledge, and sharing our research findings in less linear presentations. Our experiment utilizes aspects of Moment Work, but might be better characterized by Hans-Thies Lehmann's concept of the postdramatic. Lehmann writes, "when the progression of a story with its internal logic no longer forms the center, when composition is no longer experienced as an organizing principle, but as an artificially imposed 'manufacture' [...] then theatre is confronted with the question of possibilities beyond drama" ([1999] 2006:26).

In Affect Theatre, we immerse ourselves in the empirical material through the senses and, in Overlie's language, different Viewpoints. For her, the Six Viewpoints (story, emotion, time, shape/design, movement, and space/blocking) is a composition technique and "practice of not knowing, as opposed to knowing" (2016:189), which prepares artists for making art through experiential practices that explore the relation between themselves and the various performance elements. In line with this approach, ours is a creative process and a type of listening that allows for multiple and simultaneous modes of attention, which results in more affective re-presentations of research in the here and now.

For example, in the course of our collaboration we have worked with two bodies of empirical material, one relating to police violence in the US, and one to migration in Europe. In the productions of *Unstories I and II*, the 2016 to 2018 theatrical events around issues of migration in the Mediterranean, we drew from our research at ports of entry in Sicily where boats of "refugees"<sup>7</sup> arrive from Northern Africa. We observed that upon disembarkation, as people

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6. A number of the founding members of Tectonic Theater Project were students of Overlie from the Experimental Theatre Wing at Tisch School of the Arts, NYU.

7. Liberal democracies use specific legal categories, such as "refugee," "victim of human trafficking," "economic migrant," "asylum seeker," etc. The state enacts a violent translation, not seeing the migrant as an individual with rights and privileges, but rather as an autobiographical narrative that must fit the categories of recognition made available by the state. Cristiana Giordano's ethnography unveils the ambivalent mechanisms of exclusion/inclusion embedded in these categories of recognition in contemporary Italy (2014). To acknowledge this classificatory process, we place the words typically applied to people who cross borders in quotes.

were received by humanitarian organizations, they were immediately given a pair of fake Crocs and their old shoes were thrown away.<sup>8</sup> During our devising explorations, the Crocs emerged as a form that could provide nonnarrative structure. They allowed the company to move in and out of character; they also formally enabled representations of the care and control of the state, gesturing towards specific translations of the foreign body into legal categories (“refugee,” “victim of human trafficking,” “economic migrant,” “unaccompanied minor”). Dramaturgically, they create structures within which the empirical material can be presented. Here, rather than story, it is a pair of off-brand Crocs that enables the recitation of text from interviews, archival documents, observations from field notes, etc. Stepping into Crocs allows the conveyance of bureaucratic and legal voices of policymakers and humanitarian agents. Stepping out of Crocs allows for language to be spoken that exceeds the rhetoric of the state. This is a nonnarrative affective dramaturgy. Audiences respond to the use of the Crocs in less conceptual ways. For example, at a post-show discussion of our University of California, Davis performance (May 2017), some audience members described in various ways that as they watched the performance they *felt* the constraint of those who were wearing the Crocs rather than understanding it intellectually. One student, Cydney Jones, described the value of this work: “Taking the stories off the page and bringing them into a visual and aural dimension made them much more impactful. It increased my knowledge of the human behind the ethnographies” (Jones 2017).

When we reflect on affect as a research and writing modality, we add another layer of complexity to the task of representation. Affect has often been invoked and engaged (as an experience and an analytic) as alternative to representation—as a mode of presence and of experiencing the worlds around us—that challenges the distinction between subjects and objects. Gilles Deleuze understood it as force and intensity, as the capacity to affect and be affected, and as the experience of what emerges in-between the potential and the actual ([1981] 1988). Affect emerges in what passes between bodies, the elements of the stage, and worlds at large. As Melissa Gregg and Gregory Seigworth put it, “Affect is found [...] in those resonances that circulate about, between, and sometimes stick to bodies and worlds [...]. Affect is in many ways synonymous with force or forces of encounter” (2010:4). Our practice is an attempt to engage in and be engaged by these very forces. These attempts occur in workshops for thinking and practicing.

Lehmann’s theory of the shared experience of text among audience and performers is a helpful frame:

In postdramatic theatre, breath, rhythm, and the present actuality of the body’s visceral presence take precedence over the logos. An opening and dispersal of the logos develop in such a way that it is no longer necessarily the case that a meaning is communicated from A (stage) to B (spectator), but instead a specifically theatrical, “magical” transmission and connection happen by means of language. ([1999] 2006:145)

In Affect Theatre, the language of our empirical research is transformed from a currency invested in the creation of meaning or logos into, as Lehmann puts it, a “dance of language gestures” (145). For us, the “‘magical’ transmission and connection” happens not exclusively through language but through the fluid and affective relations that occur between language, space, elements of the stage, performer, and audience.

## The Workshops

For our first workshop, in the fall of 2015, we used a shared body of research, primarily interview transcripts collected for a play Pierotti was writing about police violence in Baltimore.

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8. Upon a foreigner’s arrival at ports of entry in Italy, NGOs and state agencies distribute new plastic shoes and discard old dirty ones for sanitation purposes. This is one way in which the body of the foreigner is both taken care of and marked by the state, which holds the ultimate power to include and/or exclude newcomers.

In the spring of the same year, he was inspired to tell the story of 25-year-old Freddie Gray, a black man who was illegally arrested by the Baltimore police and died as a result of injuries incurred during the violent encounter. The play explores the often contradictory understandings and negotiations of race and the practices of institutional violence in US society.<sup>9</sup> In 2016–18, our second workshop focused on material that Giordano has been collecting concerning borders and what mainstream media and academic discourse have described as “the refugee crisis” in the Mediterranean and Europe. This material investigates the narratives, spaces, and experiences that discussions of this “crisis” erase or marginalize.<sup>10</sup>

For both projects, we have also experimented with staging theatrical moments using theoretical and historical texts as a way to weave them into the empirical and blur the lines between the two. In the Baltimore project *B More*, for example, one of Frank B. Wilderson III’s scholarly writings on antiblackness features as a voice in the play’s conversation around police violence, race, and Freddie Gray’s death in police custody. Pierotti places Wilderson’s words (2014) in conversation with journalist Antero Pietila’s (2010) account of Baltimore’s complex urban and social landscape (including the history of redlining).<sup>11</sup> To do this, white actors delineate a map of Baltimore’s streets across the stage space with painter’s tape. This action interrupts the play and prescribes the physical territory where actors representing people in the city would be allowed to perform. These scenes introduce questions about who controls the representations we see. Additionally, whenever the dramaturgy of the play becomes too narrative, a moment of mapping interrupts the flow of theatrical time, continuing to break up the space and disrupt the performance.



*Figure 2. Baltimore’s streets mapped across the stage space with painter’s tape. An audience talk back for B More, written and directed by Greg Pierotti. From left: Adriana Pinkerton, Jasmine Washington, Greg Pierotti, Margaret Laurena Kemp (talk back moderator), Natsumi McGee, Tyler Crawford, Rufayda Dhamani, Gabriel Lee Johnson, Taylor Church, Ugo Edu, Sergio Bitencourt Ferreira, and Caitlin Sales. University of California, Davis, 11 March 2016. (Photo by John Zibell)*

For *Unstories*, the project on movement and borders in the Mediterranean, we put anthropologist Janet Roitman’s reflections on “crisis” and “anti-crisis” onstage (2014), and drew from

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9. *B More* examines race in America by looking at a moment in Baltimore’s history through a variety of theatrical lenses and using verbatim text drawn from interviews with its residents across a broad spectrum of class and race. Setting these voices into relationship with one another in various interpretations and retellings of Freddie Gray’s death and the subsequent community actions and court proceedings, the play creates a complex conversation about the impact of race and structural racism in a variety of forums: public space, city planning, police practices, jurisprudence, health services, community activism, etc.
10. Janet Roitman (2014) argues that crisis has become a narrative device that allows for certain questions to be posed and others to be silenced. As researchers, our interest lies in attending to that which doesn’t get framed as a “crisis” and thus may go unnoticed. In the context of our research on migration to Italy, attention to those experiences that are not captured by the category of “crisis” bears witness to bodies that are not rescued at sea or recognized as legal by the nation-state and that nonetheless create lives at the margins of the crisis and the state.
11. Redlining was a US government economic policy and practice, initiated through The Homeowners Refinancing Act of 1933, that zoned neighborhoods according to property value and race, a policy that led to the ghettoization of minorities in most major American cities.

Favret-Saada's work on different modes of research ([1977] 1980; 1990) to think through our positions as theatremakers and social scientists. Throughout both series of workshops, we were guided by Favret-Saada's provocation of "getting caught."

The details of how the practice originated and how we are using it now in our collaboration help to convey the ways in which the workshop enables this process. Workshops are usually comprised of three phases, which while deeply interconnected are also discrete practices: (1) research; (2) composition; and (3) dramaturgy.

### *Research*

During the research period, the group investigates an initial area of inquiry; for example, Freddie Gray and antiblackness, or the Italian refugee "crisis" and theories of "anti-crisis." Having chosen a topic, narrative, or theme, each member then conducts scholarly research or fieldwork to generate a body of primary and secondary sources encountered within the sites of inquiry. In the cases of our two projects, because we lacked sufficient funding and time, this model of research was modified.<sup>12</sup> We conducted our research individually and only briefly overlapped in our research sites; we later shared the results of our investigations with the company, which used it collaboratively.

Included in the research period is the gathering of specific visual, aural, tactile, and textual source material. For example, while Tectonic Theater Project was devising *Gross Indecency: The Three Trials of Oscar Wilde* (1996), costume designer Kitty Leech pinned renderings of men's Victorian underwear that could have been worn by the prostitutes Oscar Wilde hired to the wall of the rehearsal studio. We also draw from secondary research. For example, in *B More* Pierotti staged excerpts from Pietila's *Not in My Neighborhood* (2010) to evoke Baltimore's history of redlining. Researchers also gather material from their direct experience in the field. For instance, during the creation of *Unstories*, Giordano introduced artwork that was shared with her by Homiex, a young Nigerian artist she met in Siracusa, Italy. This material was used to create a character in the performance who emerged through images rather than text as a way to represent narratives that exceeded state categories. Finally, this material may include seemingly unrelated design elements pulled directly from transcribed interviews. During one interview for *B More*, Pierotti was intrigued when community activist Mama Ama described a cabaret show she was doing with her band following Freddie Gray's funeral (Mama Ama 2014). Pierotti used the song "I Like It" by DeBarge, which she referenced in the interview, to create atmosphere and point to differences in cultural contexts between black and white characters as well as in audiences. We always mine the collected interviews for references to any design element that might add to the theatrical world we create.

However, as Favret-Saada observed, research is not just about gathering material but also about being affected by an atmosphere and the subject positions assigned to us while in the field. In her work on witchcraft, she references the ways in which she was positioned by her interlocutors as a potential un-witcher who could undo the consequences of a spell. In other words, she was caught within the force field of witchcraft by simply being placed within a set of relations organized through the discourse of magic (Favret-Saada [1977] 1980).<sup>13</sup> Similarly, because he is white, when Pierotti arrived in Baltimore, his interlocutors positioned him in the field of race relations in ways over which he had little control. This positioning is an affec-

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12. Funding for the 2017 performance of *Unstories* was granted by the UC Davis Humanities Institute; the Mellon Initiative in Comparative Border Studies at the University of California, Davis; and San Francisco's Yerba Buena Center for the Arts.

13. When people in the Bocage understood a series of incidents that happened to Favret-Saada as the sign of a spell cast upon her, she was "caught" in the witchcraft logic that allowed her to experience, rather than to intellectually understand, what bewitching and un-witching felt like as subject positions ([1977] 1980).



tive space that Pierotti had no possibility of evading and in which he also found himself actively participating through his own projections and anxieties about race relations. This aspect of his research becomes an important part of what is represented in *B More*. When Giordano entered an Italian ethno-psychiatric clinic exclusively for foreign patients as part of her research, she was often positioned as a therapist simply because she was a white Italian and a researcher. This allowed certain experiences and narratives to emerge in her relationships with patients that she could neither imagine nor control before entering that specific therapeutic setting. All of these positions are forms of “getting caught,” of stepping into different sites and their discursive practices. This creates a set of obligations we don’t master but that guide us through our field-work and inform our creative productions in unexpected ways. Affect Theatre engages with and attempts to share these complexities.

Before getting into the second phase—composition—it is important to point out the dialectical nature of all three phases of our devising process. For example, research is shared with other collaborators in the composition phase. This sharing of our empirical material through theatrical compositions redirects group members’ ongoing research agendas. Similarly, research impacts the composition and dramaturgy phases. There are points in the process where research is paused to focus exclusively on composition, which is our way to resist “catching” our empirical material in a merely descriptive or narrative frame.

#### *Moment Composition*<sup>14</sup>

Whether writing ethnographies or plays, text and narrative tend to crowd out other forms of communication between creators and audiences. In Affect Theatre, we begin our devising by leaving text and storytelling aside. We start by constructing short theatrical events, what Tectonic Theater Project calls “moments.” A moment is framed by the words, “We Begin” and “We End.” This deceptively simple framing device allows us to think in a structural way about the discrete units of theatrical time that make up an entire performance progression. We are signaling to the group that the theatrical moment to consider is only what exists within this frame. Successful moments will later constitute the building blocks used for the creation of an entire performance score (or play), and are analyzed by the viewers (other workshop participants) at the time of their presentation.

To do this compositional work, it is helpful to distill the theatrical languages discovered in the research phase into their basic parts. We generate a list of the elements of the stage besides text that are available to us, and we explore each element by creating individual moments that investigate their actual sensorial qualities. Initially, we explore them from a phenomenological rather than a semiotic point of view. We look for their theatrical rather than their narrative potential. For example, if we want to make a moment with a banana, we don’t represent eating the banana (the sign representing itself), nor do we “answer” the banana, pretending that it is a telephone receiver (the sign representing something else). Instead, we construct a moment that explores its softness or its yellowness; its scent and sound as we open it; what the pulp within the skin can do; how it smashes and looks on various surfaces.

In many of her research sites in Italy, Giordano had noticed litter and other detritus, especially at ports of entry, shanty towns, and urban neighborhoods. In the workshops for *Unstories*, collaborators brought in an array of junk: crumpled newspaper and paper towels, cans and bottles, plastic bags, dirty clothes and blankets, bicycle wheels, broken toys, destroyed books, plastic cutlery, etc. Rather than simply scattering them around as set dressing, as one might do in response to a play’s stage direction, we spent time exploring the sensorial qualities of our stuff. A cloud of white shopping bags speaks a different language than a neat, shimmering stack of

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14. This is the part of our work that most closely resembles the work of Tectonic Theater Project and that is described in their book *Moment Work: Tectonic Theatre Project’s Process of Devising Theatre* (Kaufman, Pitts McAdams, et al. 2018).

black trash liners, which again emits a different affect from a pile of rumpled dirty blankets. When we needed a heap of garbage as set dressing (the sign representing itself) we had this material at hand, but we were also able to utilize the specific poetry of each kind of garbage after our phenomenological explorations. Black bin liners can become comic when worn as a dress or can create a claustrophobic oily enclosure (the sign representing something else), but they also evoke a feeling of freedom and spontaneity when thrown high in the air and allowed to float gently back to earth (phenomenological exploration).

In Affect Theatre, we explore our research material by experimenting with the elements of our theatrical world to find out what they can tell us rather than to make them function in the way we have decided beforehand, or in ways that we are used to. It was not until Favret-Saada let herself be caught again through the power that words carried in witchcraft that she could start experiencing, rather than understanding, their performativity, and to be surprised by the unpredictability of relations—both human and nonhuman—that made up her field of inquiry. Similarly for us, the practice of composition helps us take our experience of “being caught” in our research phase and extend that into the phase of analytical engagement with our research so that writing or devising can be a way of “getting caught again.” Based on our associations and intuitive hunches we create moments using the elements of the stage and engage them through different types of analysis, which allow the moments to speak back to our initial impulse. This dialectic creates something unexpected and unintentional, giving the material a liveliness that must then be encountered and grappled with in the present moment.

For both theatremakers and social scientists, letting go of the urge towards signification, even temporarily, can be challenging. Rarely do students or professionals come easily to the notion that the theatre and the elements of the stage can be agents in the unmaking of meaning. Even for those of us who are very interested in working with and through narrative, these early explorations can free us and create instead an affective space where we can play with phenomena and spectacle for their own sake. This allows us to be drawn anew into the world where field research has taken place. Echoing Helen Vendler, in our workshops we use the evocative and visceral power of the performing arts to allow social scientists to “crawl out to the edge of the cliff of the conceptual” (Vendler 1995:79).

Because affect is “found in those intensities that pass from body to body” (Gregg and Seigworth 2010:4), in order to get caught again while writing one allows the human and nonhuman bodies that inhabit the stage to interact with the empirical material. We think and engage with the material in ways that may blur the distinction between subject and object, between subjects, and between objects. For example, during an *Unstories* workshop our collaborators Sarah Hart and Regina Gutiérrez made a number of versions of a moment that we titled “GPS Head Inside/Outside.” Their impulse was to investigate problems of translation and movement. Each time one of them made a version based on her hunch the other would revise based on her intuitive response to the last version shared, until finally they had collaboratively developed a moment that they documented as follows.

Title: GPS Head Inside/Outside<sup>15</sup>

We begin.

Regina calls Sarah on her cell phone which is on loudspeaker.

Next Regina addresses the audience, speaking in Spanish; her words reverberate through the phone as she welcomes them and tells them they are going to go on a tour of the UC Davis campus. She asks seven audience members to put on a pair of Crocs (but she only has five pairs—some people are left out).

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15. This moment was developed and documented by Sarah Hart and Regina Gutiérrez on 23 October 2016. They drew from field notes written by Cristiana Giordano in July 2016.

She asks all the people with Crocs to follow her outside. She is very animated in her instructions in case they don't understand Spanish.

The group with Crocs exits the theatre space with Regina, leaving the others still sitting in the audience but able to hear the tour through Sarah's phone.

The tour group disappears outside but eventually is visible again through the windows.

Sarah enters from backstage, with her cell phone on her head. Slides of Google Maps images of the UC Davis campus are projected on the entire back wall. Over the course

of the moment these slides expand out to include the city of Davis, the state of California, etc., until finally the entire globe is presented in the slide show. Then the slides progress back down in scale focusing on Italy and finally on Siracusa.

Regina's instructions are always audible from Sarah's phone.

Regina tells the group outside (in Spanish) to walk straight, then turn right, etc. Clear directions. (If they do not appear to understand, she clarifies with a word or two in English, like "walk please.") Sarah, inside, follows Regina's instructions physically on the stage.

The group outside returns after a few minutes, entering the theatre and taking their seats, as instructed by Regina.

By this time, the slide projections have completed their full trajectory panning out from Davis and then focusing in on Siracusa.

Regina says these words from Cristiana's field notes:

"Welcome to Siracusa. You will need to find your way to processing. Please be careful as you walk down the ramp from the boat."

One person hands bottles of water to the tour members as they head back to their seats.

The phone call ends.

We end.

In the group's analysis of this moment, we found that no one knew or agreed upon what the moment "meant" but there was a strong positive response to the ways it seemed to blur the discreet distinctions between a number of bodies and concepts: the bodies of performers in spatial relationship to each other; the represented bodies of migrants in movement; the complications of borders, migration, and translation; the distinctions between outside and inside and between spectators and performers; the complexities and pervasiveness of cell phone technology and the implications of its use in state and corporate surveillance, along with the opposing implications of being guided and assisted by those same technologies and institutions; the mapping of the



*Figure 3. Slides of Google Maps images of the UC Davis campus. Scene from Unstories, written by Cristiana Giordano and Greg Pierotti, directed by Greg Pierotti, University of California, Davis, 7 May 2017. (Photo by Jorge Nunez)*

performance venue as a place for constructing meanings and narratives; and the mapping of the earth by satellite showing where larger dramas of bodies in movement play out.

In Affect Theatre, the body is one of many elements that moves through and connects with other elements including our texts. It may become a tool of expression rather than being a signifier in a story (Thrift 2007). In this context, the body is not a place where experience is merely embodied, absorbed, and conveyed, but it is an element in the same way light and sound can be.<sup>16</sup> Just as in our practice when the text is at first decentered and is put in relation to other elements of the stage, similarly the body may not take center stage but can function as one element among many creating relations, disruptions, and producing affects and effects. As Regina Gutiérrez, who is trained as a dancer, put it in one of our conversations in class: “I have always thought through my body. I am becoming more analytical and the anthropologists [in our group] are becoming more bodily in their thinking.” She referred to the body as a place of and for thinking, as a site that can create relations with other bodies, objects, words: the human and nonhuman presences in the workshop.

Looping back to the actual process of moment composition, after a moment is presented within the frame “We begin”—“We end,” viewers, not the moment makers, engage in a structured critique that unfolds in three parts. The first step is noticing what we particularly loved within the moment, for any reason (Lerman and Borstel 2003). If a lot of interest has been generated, we move to the second part, which is *structural analysis*, a precise description, without interpretation, of only what we saw and heard, similar to the “GPS Head Inside/Outside” documentation above.<sup>17</sup> This is followed by part three, the *interpretive analysis*, which describes any meaning attributed to the moment. In the interpretive analysis, we are always careful to link the narrative we “made up” to the material elements of the moments that were discussed in the structural analysis.<sup>18</sup> When hearing the group’s structural and interpretive analyses, the presenters of the moment do not respond or explain (Kaufman, Pitts McAdams, et al. 2018:50–53). This is important because to correct the viewers and describe our intention in making the moment—what it “really meant” to the makers—short-circuits the generative analysis that arises in our misunderstanding and the varieties of interpretations among the viewers. Putting a moment in the space without being able to defend or describe it to the viewers allows for a continuation of this sort of affective theorizing. This is a different kind of analysis from what we are accustomed to in either the social sciences or in the narrative practices of theatre. It’s important to note that unlike analysis in many product-oriented devising practices, our analytical process is as much an end product as the performance itself. The generative thinking that arises in between our various interpretations and that allows for new insight into the empirical material is one of the principle goals of Affect Theatre: the process of “getting caught” again.

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16. Our practice doesn’t engage with embodiment as a methodological lens that positions the body as the locus of truth and authenticity, and as the primary site of experience (Csordas 1994; Kirmayer 1993; Desjarlais and Throop 2011; Farquhar and Lock 2007) in contrast with a long-standing Western philosophical tradition that posited the mind/body divide. We draw from these debates on embodiment but we don’t posit the body as a privileged site of performance and knowledge. Rather, we approach and use it as an element of the stage that creates and is created by relations with other elements in the production of theatrical moments. This allows us to see the set of relations, the affective “in betweenness,” that make up a theatrical moment (or sequences of moments) as the locus of experience where connections and constellations of knowledge between research and the stage take shape.

17. Another example: analyzing a moment of gesture we might comment “You said ‘we begin’ standing upstage left and looking downstage right. After about 10 seconds, you took five steps on the diagonal towards center stage. You pointed your face towards the floor and slowly lifted your hand with splayed fingers and covered your entire face. You said ‘We end.’”

18. An interpretive analysis of the same moment might be: “Because of the slow pace of your cross and the lowering of your head I made up that you were in deep grief. Because of the tension in your fingers and the way you grabbed your whole face, you seemed to be expressing some rage and violence. The pace and the size of the emotions that I was imagining you having felt like Greek tragedy.”

It is in the gaps between what we mean and what is received and fed back that a dialectic arises between the collaborators, and also between the group and the shared empirical material. It is a way of thinking collaboratively, in and out of meaning. Instead of interpreting our material and using it to frame our theoretical arguments, this approach allows us to respond more affectively to what we see and hear, and to experience the material anew in its corporeality and sensuousness.

While we place a lot of emphasis on trying to leave text and storytelling out of our process for a while, the phenomenological does not have a privileged position in our work either. If a moment is powerful because it creates a surprising and shared interpretation or even narrative among some of the viewers, that is useful. If we find a moment compelling or theatrical for any reason—because it tells a great story, or because it teaches us something fascinating about an object, light, costume, or another element of the stage—we title and document that moment. We create a list of moment titles that becomes a catalogue of possible material for the larger piece.<sup>19</sup>

Over time, as we begin to add more elements to our moments, and the moments become more complex, they gain a capacity for creating more associations in the minds of the spectators, and therefore more narrative and metaphor tend to arise for them. Finally, we introduce language. We choose our texts from the body of shared research by simply tuning in with language that we love or find compelling. We are learning about the affective nature of our textual content by attending to the group's feeling about the words. We are guided by what we are drawn to through intuition and association. The addition of text increases the capacity of each moment to signify further. We do this by layering language into moments that have already been made and listed, or by creating completely new moments from and with language.

For example, we worked on the transcript of a conversation with Dubarak, a young man from Senegal we met in a shantytown in the south of Italy where he was a seasonal worker. We engaged with his description of life in the fields and the “ghetto,” as he called the place where he lived. Despite its hardship, at least the shantytown was in the open fields. Living there, and not in the city where people like him were often stopped by the police and asked for documents, he felt free: “Deep down [here] I am free.” A majority of us, without consulting each other, were inspired to make moments using this line. When portions of texts are selected repeatedly in the workshop they affect the whole group. Through repetition the text becomes other than the words uttered, and it also may start mobilizing certain narratives or associations. Through this utterance, Dubarak mobilized a critique of power and surveillance, which the group picked up and further developed, responding to it through our devising practice. In the process of moment composition, Dubarak's words refract differently as they blend with other bodies, voices, objects, lights, and space in repetition. When we performed *Unstories II (roaming)* in June 2018, this text was used in relation to piles of trash and actors' bodies being entangled in red yarn.

This is an example of how the group starts working with language. Our challenge is to put words into conversation and conflict with the other elements of the stage, as opposed to having the elements simply demonstrate what the words already describe. Another example: rather than offering a moment where a performer is dressed in an evening gown seated at a piano playing Chopin accompanied by a voice-over text, “She was a concert pianist who loved Chopin” (this would be an example of the text and the other elements of the stage doing the same work), we might present the same theatrical image accompanied by the text, “The most widely prescribed medications for depression are SSRIs, selective serotonin reuptake inhibitors.” In this second iteration, text and the other elements are not in a completely coherent

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19. We also keep an index of moment titles so we can refer to them and rearrange them easily in the dramaturgy phase. This index may be compiled on white boards, butcher paper, in a simple Word document or in a shared document like a Google Doc, whatever the group finds most efficient or generative.

relationship to one another; nor are they so distanced from each other that connections cannot be drawn. The tensions between them require that the audience participate in meaning construction; it raises questions that spectators must answer for themselves. Who is this woman and what has she got to do with depression? Is she depressed? Is she depression itself? Is she on these drugs? Again, the practice of making moments, like many postmodern theatrical techniques, decenters the text. Eugenio Barba calls this working *with* the text rather than *for* the text. To work *with* the text implies that the text is one of the many materials of a performance rather than the blueprint that dictates how the various other materials will be used in the construction of a representation (Barba 2010:123).

### *Dramaturgy*

Dramaturgy is the third phase of our workshop. At its heart, dramaturgy is an organizational process. After we have generated a number of complex moments and documented them, we start to narrow these down to a manageable number that we can work with and organize into a performance. For example, if we have devised for two years towards the creation of a full-length play, we might be looking at 400 moments that we want to narrow down to 30 or 40. To do this, we begin to look for the commonalities among particular moments. These shared properties can be of any sort. We may notice that a particular object keeps getting used over and over while others seem to be lying fallow. We may find that a certain colored light gets used repeatedly, that a certain subject or theme arises in different text-based moments, that performers function in different ways (as actors in a company, as anthropologists making observations, as Capoeiristas, etc.). Moreover, we may find that certain interlocutors in our research emerge as central characters in numerous moments. All these common threads begin to interweave into possible structures for the piece—some narrative- and character-based, some thematic- and language-based, and some entirely performative. Having narrowed the moments down in this way, we start to consider larger structures within which we can place them. This sequencing is in fact a form of writing. Like all writing, it is messy and difficult to articulate; the process is more intuitive. We are creating structures that are not only narrative- and text-based, but also based in physical forms (light, objects, architecture, etc.).<sup>20</sup>

For example, in *Unstories* one of the collaborators, Ante Ursic, made a moment where he took a piece of paper from a pile of research and read a section of a transcript about a young Tunisian man who drowned while crossing the Mediterranean. After reading this passage, Ante folded the page into a paper boat and placed it into a fishbowl full of water. During the analysis, each collaborator appreciated its simplicity but also noticed its many theatrical ramifications—both representational and affective. Of course, the moment referenced the boats used to cross the Mediterranean. For some of us, it also pointed to the impossibility of representing through language—in this case the written language of our research—the lived experience of those who cross borders. From then on, the image of the paper boat began to recur frequently in other moments made by other collaborators.<sup>21</sup>

The boat brought to light the affective quality of the texts; it allowed for a material form to carry what text alone could not, and so allowed the group to be “caught again.” It complicated the textual content by placing it into relationship with the felt experience produced by water, paper, fishbowls, lights, and the associations and interpretations of each spectator. Because we

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20. As ultimately this is a method for performance production, the constraints of institutions and of time, space, and human and financial resources are also a part of the formation of the “writing” process.

21. In this collaborative practice, once a moment is made it belongs to the group and anyone can follow any impulse they have about it in their own compositions. This means they might extend the image into a moment of their own or even completely revise the original moment in whatever way they wish.

had all been studying the empirical material and the ideas embedded in the field research, this moment stuck with the group. It engaged us in new relations with the research, enabling an analysis of the moment that was generative and escaped predictable theoretical frames.

This process resembles the work that the unconscious does to produce dreams, which Sigmund Freud calls “dream work” (Freud [1899] 1965). It also resembles the associations one finds in interpreting a dream after the fact. For Freud: awake, we think in concepts; asleep, we dream in images.

Since dreams form by means of condensation and displacement of objects, words, people, and more broadly symbols, we can think of them as associative compositions. The images that make up a dream are the product of the unconscious dream work accomplished in sleep, which allows for the emergence and rearrangement of unconscious material. Just like in dream work, or in free association, things are brought together in a logic that is intuitive/nonliteral. In our workshop, it is through an affective movement from one object to a text to a shade of light, etc., that chains of associations and overlays are formed, creating more evocative responses to our research. As collaborator Alvaro Rodriguez put it in a graduate seminar discussion in 2015, the theory “leaks out” in the space produced in the associations between bodies, texts, and the elements of the stage, and between the accords and disagreements among observers in their analyses afterwards. Relations between interpretations of what the paper boat moments actually “meant” gave rise to all sorts of new relations to the empirical material and allowed for the development of a dramaturgy, a performance score.

Arriving at the dramaturgical phase, because many paper boat moments had been generated, we found that this form could serve as a nonnarrative schema. In structuring the piece, we used a new fishbowl for each of the boat moments. We lined them up at the downstage edge of the playing space. Each time a boat moment was performed, a paper boat was placed in a fishbowl starting at stage left and moving to stage right. We also found this form could act as a dramaturgical container for other texts. For example, in the original moment we replaced the original text with a new one: field notes about the arrival of refugee boats at the port. The actor, in the role of an observing anthropologist, read the field notes, instead of the text from Ante’s initial moment, folded the paper boat, and placed the boat in one of the fishbowls.

Three moments later in the play, we used the making and placing of another paper boat in a fishbowl as a refrain. Each time we presented a moment that contained empirical material on paper, we ended it in the same way: an actor folding the research material into a paper boat and placing it in one of the fishbowls that lined the downstage edge of the playing space. After the second or third of these moments, spectators began to understand that the fishbowls would be filled with boats over the course of the piece. For the audience, this became a reliable physical through line that they could follow over the course of the evening but that had nothing to do with narrative—except in an associative way. For us, it provided one of the central dramaturgical structures for the play, relieving us of the pressure to narrate.



*Figure 4. Fishbowls lined up downstage. From left: Ante Ursic (partially obscured), Greg Pierotti, Maria Massolo, Mercedes Villalba, Ugo Edu, Sarah Hart, Cristiana Giordano, and Regina Gutiérrez in the talk back for Unstories, written by Cristiana Giordano and Greg Pierotti, directed by Greg Pierotti. University of California, Davis, 7 May 2017. (Photo by Jorge Nunez)*



Figure 5. John Zibell in *Unstories*, written by Cristiana Giordano and Greg Pierotti, directed by Greg Pierotti. Yerba Buena Center for the Arts, San Francisco, 23 September 2017. (Photo by Tommy Lau)

The example of the fishbowls points to another shift in the way the dramaturgy of Affect Theatre works. We often discover the formal container for a theatrical moment first, which then points us back to our research to look for the language that it can contain. This is in extreme opposition to traditional play production models where a script exists prior to the production process and all the other forms are put in service of the text. In her teaching on writing and devising, Leigh Fondakowski calls this very different practice “writing into form” (2018).

In our collaboration, one of the primary goals is the discovery of theatrical forms that can contain as well as disrupt textual narratives (Giordano and Pierotti 2018). This practice is a way of creating an experience with the material that does not necessarily lead to storytelling, meaning-making, or knowledge. It produces—or reproduces—an affect. It moves away from analysis, it resists the temptation to explain things away and make everything clear to ourselves and to the viewers.

For instance, in *B More* Pierotti uses painter’s tape to mark a map of the city on the

floor while the performance unfolds. In relation to the selected texts in the play, this allows the audience to imagine how streets and neighborhoods shape the life of inhabitants. It also performs the ways in which city planning inscribes/prescribes the spaces in which a black body may or may not move. By having a white actor create these boundaries, the mapping in the play enacts what the planners produce in the city: on the one hand, forms of discontinuity, division, and interruption; and on the other, forms of communication, community, and flow. In this case, the tape mapping, like the fishbowls, functions as a recognizable structure for the audience. Unlike the fishbowl form, however, the tape mapping produces its dramaturgy through interruption as well as continuity. When the narrative drive of the play picks up too much force or pace, mapping undercuts story.

Working in this way need not culminate in a performance. This type of dramaturgical work can be used to create nonlinear structures in other forms of writing. Playwrights working with the real, social scientists, and humanities scholars can learn a more playful approach to research



and curating texts, which can translate into other forms such as essays, plays, short stories, etc. It allows writers to form structures for chapters, essays, traditional plays, and books in nonlinear ways.

## Affect and Association

By “affective re-presentation” we mean a process of decentering the literal meaning of texts so that they become more sensorial and imagistic in their encounters with other materialities. This workshop re-presentation in the here and now shares the same paradox as any other representation: that of doing something in the present that is not in fact present. The practice of composition in Affect Theatre foregrounds this way of working at the border between the real and the imaginary (McLean 2017), the actual and the potential (Deleuze [1981] 1988).

Engagement with affect generates different nonrepresentational theories that challenge the hegemony of meaning and the divide between theory and practice by blurring the boundaries of each (Thrift 2007). It emphasizes a mode of perception that is not necessarily subject-based nor narratively driven. Our devising practice proposes an associative rather than representational approach to research, creating nonnarrative performances. We perform our thinking. We pay attention to elements of the stage and their relations—literal or oblique—with transcripts, legal documents, and field notes. We attend to empirical details, finding and following associations between the materials we work with and the workshop space (in all its visual, sonic, tactile aspects); in relationship to other elements; and to other Viewpoints (Overlie 2016).

Moments are the result of a series of these affective associations that arise in response to what we create with objects, sounds, lights, texts, etc. We follow our hunches in making these associations. For example, we don’t always understand why we may use red yarn in relation to the words of an African man describing working conditions in the tomato fields of Southern Italy, as we did in *Unstories II* (2018). Or, we are not fully aware of why we decide to print the text of field notes about the disembarkation of people rescued in the Mediterranean labeled “refugees” on a roll of wax paper. All the elements in a moment have what anthropologist Marilyn Strathern ([1991] 2004) calls “partial connection” with one another. The red yarn may be connected to feeling trapped in an exploitative seasonal labor market, or it may relate to the color of tomatoes. Something about the ephemeral and disposable nature of wax paper may resonate with the fictional nature of the descriptions and interpretations that comprise field notes (de la Cadena 2014). Coherence is not the logic/force that animates a good moment. Instead of creating a linear relation among the elements that make up a moment, we mix elements in the workshop space to evoke many associations.

Framing the moments suspends the rush to tell a story, opening a gap in linear time, creating a space for exploration and inquiry, not necessarily into our research, but into the theatrical world that is emerging out of and in relation to that research. This could be text but could as easily be a tree branch or a shaft of light. This space is open to different times and intensities that are conjured when bodies, theatrical elements, and texts interact in between “We begin” and “We end.” The purpose of devising moments is to set in motion their poetic and poiesic potential. The frame allows the materialization of our thoughts and the pursuit of our intuitions. Affect Theatre is a practice of writing *in collaboration with* our research. In this partial relation, the empirical material directs us in a series of associations and, in associating, we in turn give new shape to the empirical.

Psychoanalyst Christopher Bollas expands on the traditional function of free association:

We may extend the domain of free association to the world of actual objects, where the way we use them—and how they process us—is another form of the associative. There are many different ways to think; one way we think ourselves is through our engagement with, and use of, evocative objects. (2009:2)

In our workshop, elements of the stage become evocative rather than signifying objects. We practice a form of associative thinking in space that brings to the fore aspects of the material that are not apparent if we interpret them through their literal meanings only. We create lines of relations between the various elements, and we follow different directions and tap into unspoken and unexamined aspects of the empirical, among collaborators and between performers and spectators.

Lehmann, in unpacking how time functions in the live theatrical event, writes:

in theatre the specific time of the performance with its particular rhythm and its individual dramaturgy (tempo of action and speech, duration, pauses and silences, etc.) belongs to the “work.” It’s a matter of the time no longer of one (reading) subject but of the shared time of many subjects (collectively spending time). In this way, a physical, sensual reality of the experience of time is inseparably interwoven with a mental reality [...]. ([1999] 2006:153)

For us, the physical/sensual becomes inseparable from the mental/theoretical. This particular power of real or shared performance time allows ethnographers and dramatists working with “the real” to re-experience the material in the creation process. It allows audiences to enter into an unfolding conversation with the empirical rather than receiving a transmission of what’s known.

Our student Adam Kersch, who did fieldwork in Siracusa, Italy, and who was a spectator at the first showing of *Unstories* (2017), described his experience of the performance: “When I was watching [*Unstories*], I felt like I was dreaming my research notes [...] it was in some ways like the unconscious part of dreams made explicit. [...] I felt like all my field notes were in my head and were jumbled around and spat out into a dream” (Kersch 2017).

The associative is a movement of affects and images, thoughts and words that access the “unthought known” of the empirical material, something that can only be experienced, not fully be put into words (Bollas 2009:19). Or, in our parlance, an affective knowing rather than a rational understanding. If writing for Favret-Saada is not a process of distancing oneself from the experience of fieldwork but rather a re-immersion in the relations and intensities of the field, then writing becomes a process of re-presenting in the here and now the affective relations that we create anew when away from fieldwork. Between “We begin” and “We end” we get caught again in our material and a new experience emerges. Erin Manning writes: “Direct experience takes place not in the subject or in the object, but in the relation itself” (2013:3). This is what Affect Theatre encourages.<sup>22</sup> Moments, like affects, become “a contact zone for analysis” (Stewart 2007:5). They form as a set of relations between elements of the stage, texts, and bodies, not as a mere montage of discrete entities (Strathern [1991] 2004).<sup>23</sup>

Looping back to the question of dramaturgy, how does one combine an affective relation to material and worlds, and also tell a story? After all, the purpose of Affect Theatre is not to move away from representation altogether, if that were even possible. It is to trouble storytelling, to explore different pathways to narrative that are slower, more inclusive of the contradic-

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22. We understand this kind of relation as akin to Katie Stewart’s concept of “ordinary affect” as “a surging, a rubbing, a connection of some kind that has an impact. It’s transpersonal or prepersonal — not about one person’s feelings becoming another’s but about bodies literally affecting one another and generating intensities: human bodies, discursive bodies, bodies of thought, bodies of water” (2007:128).

23. Strathern has written extensively on the concept of relation to reflect upon the ways in which anthropological knowledge emerges in fieldwork and writing ethnographies. She argues that things and people don’t exist in isolation; they don’t pre-exist the relations of which they are part. Understood in this light, “The relation [appears] as a model of complex phenomena [...] which has the power to bring dissimilar orders of levels of knowledge together while conserving their difference” (Strathern [1991] 2004:19).

tions of “the real.” For example, when working on the Baltimore transcripts, we didn’t have to represent narratives about issues of race and violence, nor did we have to talk about them from a purely conceptual or theoretical perspective, because, as mentioned earlier, in the process of creating and analyzing moments our felt experience leaked into the workshop space and troubled our theoretical frames. The frictions of theorizing race are embedded in the composition and analysis of the theatrical moments themselves, as well as in our positions as observers and moment makers.

Remembering Favret-Saada’s invitation, we propose that Affect Theatre may be *thinking enough*. By bringing together different representational and affective practices that are interdisciplinary, we are developing practical methodologies that the artist/ethnographer can rely on to enable the experience of getting caught again. Favret-Saada does not describe a way to do it. We think we have added to her contribution a practice that allows us to engage in associations by colliding the empirical, stage elements, and the imagination of audiences and company members. When that happens, new worlds are born for both creator and spectator that are neither true nor fictitious, but nonetheless real.

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