

Becoming the body, approaching the body, re-enacting the body: Jew in Venice

Myer Taub

Drama Department, University of Pretoria

E-mail:myersuniverse@gmail.com

This paper considers several examples of creative work specifically situated in the city of Venice as an amplification of otherness made apparent through the city's metonymy of the physical body. This is an attempt to present an argument around the relationship between enclosures and the physical body—of what might be signified when body meets body within the enclosure. The creative works include *Video Walking Venice (Rimini Protokol, Venice Biennale 2011)*, *Crystals of Resistance* (Thomas Hirschhorn, Venice Biennale 2011) and 'Pound of Flesh' from Mary McCarthy's *Venice Observed* (1961). These works provide a socio-historical context situated around identity, the enclosure of the city and the body; when applied, indicate how external representations of the body become fixed onto the body but that can also be subverted.

Key words: Jew, Venice, identity, enclosure, performance.

Benadering tot die liggaam: Jood in Venesië

Hiermee word verskeie voorbeelde van kreatiewe werk, spesifiek geleë in die stad van Venesië, in ag geneem as 'n versterking en beklemtoning van andersheid, duidelik gemaak deur die stad se metonimie van die fisiese liggaam. Dit is 'n poging om 'n argument aan te bied rondom die verhouding tussen die argitektoniese omhulsels/afbakings/heinings/algemene stads areas en die fisiese liggaam—van wat te kenne gegee en gesuggereer kan word wanneer liggaam en liggaam binne so 'n omhulsel ontmoet. Die kreatiewe werke sluit in *Video Loop Venesië/Video Walking Venice (Rimini Protokol, Venice Biennale 2011)*, *Kristalle Van weerstand/Crystals of Resistance* (Thomas Hirschhorn, Venesië Biennale 2011) en *Pond van Vlees/Pound of Flesh* van Mary McCarthy se *Venesië Waargeneem/Venice Observed* (1961). Hierdie werke bied 'n sosio-historiese konteks rondom identiteit, die omheining van die stad en die liggaam, wanneer dit toegepas word en dui aan hoe eksterne voorstellings van die liggaam, vasgestel word op die liggaam, maar dan ook ondermyn kan word.

Sleutelwoorde: Jood, Venice, identiteit, omheining, optrede.

This paper is about resistance. In it, I will attempt to explain resistance to forms as a deconstructive act of resistance, which mirrors the resistance of the body. The physical body is a form that in my case appears to resist on itself as itinerant in the reflexive performative space.¹ These are difficult conjectures: performative, reflexive and form. All three, I have experienced, in an auto-ethno methodological context. A context that partly entails personal observations of recording and reflecting whilst researching and manipulating my own physical body as it explored encounters with resistance. The auto-ethno methodological method, in my own work, is an ongoing personal narrative of practice led research that assumes a position of self-reflexivity as it detours from practitioner to witness to researcher and thereafter to analyst of the research itself. It is a method not completely demonstrated in this paper. This paper instead assumes a comparative and theoretical trajectory, based upon other examples of other persons' creative work specifically situated in the city of Venice as an amplification of otherness made apparent through the city's metonymy of the physical body, in order to locate and embed my own admissions of disruptive thematic forms that suggest a premise to an auto-ethno methodological method of inference based upon the relationship between enclosure and the physical body that performs resistance.



Figure 1
“Muscle Jew”: an ongoing project in remaking and intervention’
(source: courtesy Dr. N. Falkoff, 2012).

Resistance is presented and represented through various definitions, considerations and motifs throughout this paper, as part of that reflexive space. In fact, the paper itself performs resistance and in doing so continues my exploration of how writing can perform.²

The first motif of the paper is the emerging body. The paper as its title suggests becomes something as it encounters and performs resistance. The title, ‘Becoming the body, approaching the body, re-enacting the body: Jew in Venice’, signifies the active centrality in the enclosure of physical spaces. This might occur in the inter-relationship between body and the enclosure; one outcome that suggests the theme of the body is a site of resistance, informed and formed by enclosed space. The enclosure of the physical space is predominant in a city like Venice for two obvious reasons. It is city of islets. Secondly it founded the first European ghetto for its Jews in the sixteenth century. The later reason exemplifies why this paper is an argument about the imposition of identity upon the physical body. It is an argument that considers how the body resists when it assumes an enforced identity — an outcome that has multiple dimensions. The body in flux is part of the itinerant heterogeneous system, what I relate to later—and refer to—as part of the rhizome.³

The merging body, (along with its emerging identity), belong to my first motif of the emerging body. The calculated interest here is how ‘becoming’ as physical method might in creative practice sublimate resistance while it aggravates identity. This is done to prove that identity is fluid. It follows the biological tract of how the physical body might be the key that unlocks it’s own resistance as it also embodies resistance, which is an argument that stems from various readings made from three creative works: “Pound of Flesh” from Mary McCarthy’s *Venice Observed* (1961), *Crystals of Resistance* (Thomas Hirschhorn, Venice Biennale 2011) and *Video Walking Venice (Rimini Protokol, Venice Biennale 2011)*, and then relating the works to corresponding themes of Resistance, Jew and the Body.

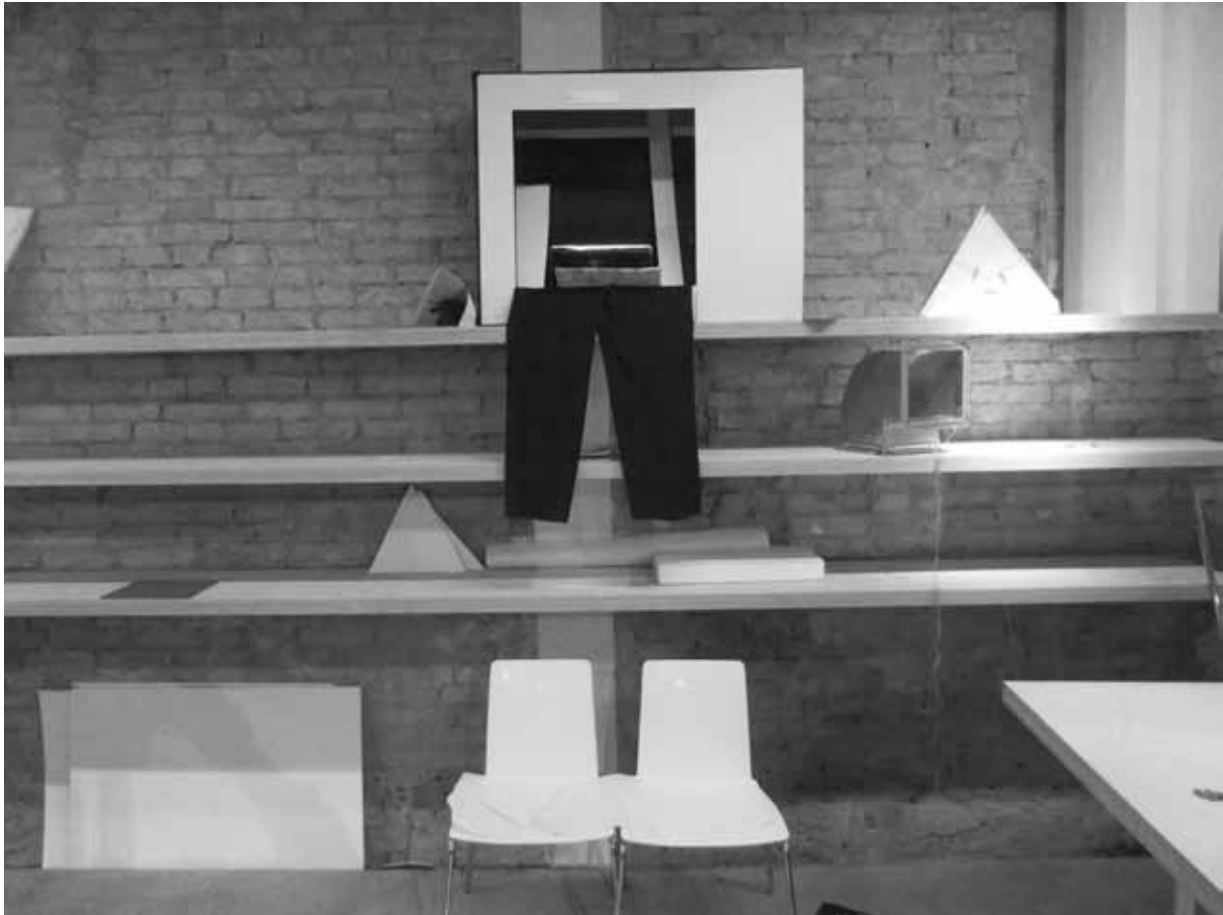


Figure 2
Identity meets the enclosed space: *Video Walking Venice*
(photograph: Taub, 2011)

In each of these works there is something that contributes to why and how the body actively remakes itself in resistance to the imposition of forms. How does the body perform resistance? It is this question that lies at the heart of this paper. The paper also acts out its own resistance in defining its own categorization of the body. The central question, also an idea, of how a body performs resistance is stated not at the paper's structural center (several pages later on) even though it declares itself to be the paper's heart. The paper does not assume to be a biographical entity but rather inverts the notion of itself through becoming a corpus of ideas: thinking and practicing in constellations (see Wolin 1982: 92) presents and encourages a process of reading theory and making practice that delves into a vast array of ideas and combines "diverging motifs, yet without actually unifying them" (Habermas, 1979: 32). It is by resistance to homogeneity of thought that a body of ideas might assume a corporeality of emerging meaning by becoming an accordant to the narratives upon which the paper moves through rather than assuming a fixed form.⁴

Defiance to norms like presenting an oppositional text or by implicating resistance into the progressive notion of research itself is what might contribute to the understanding of the discourse created between fixed forms and itinerant heterogeneous systems.⁵ I want to consider here, Sander Gilman's pursuit of categorization and the Jewish body, whereby Gilman's argument includes the one of "ever-expanding body" and restriction (1995: 4). In the tension of texts, he cites "Baudrillard's failure to understand the subtlety of the constructed body — the profusion of meanings that the same sign can have for differently situated individuals — leads

to his claims for a universal body” (Gilman 1995: 4). What is of interest here though is that it is the constructed body that continues to reconstruct itself. It is the body that subverts normative codes not only to assume “control or mastery over the body” (see Richardson 2010: 45), but also to assume its own abject self so as to become “the in-between, the ambiguous, the composite” (Kristeva 1982: 4). It is the body in flux but also in resistance.

This is what produces, and hopefully what sustains, an ongoing research argument located in a body of work that includes a cultural and socio-historical context situated around identity and its resistance to enclosure. In South Africa there has been an increased privatization of public spaces marked by the emerging enclosures of the gated community, boom estates, increasing high walls, barbed wire, metal fences and the increasing presence of security guards (see Bremner 2004; Landman 2006; Taub 2011). These kinds of privatized enclosures may perhaps hinder the perpetration of crime, but they also perpetrate segregation.

One object of the original enclosure of the Venetian ghetto was to incur ‘spatial marginality’ upon its Jewish inhabitants:

The establishment of the ghetto was, therefore, the coherent and logical outcome of the city planning process. Jews – at least in Venice – similarly to Greeks, Albanians and Turks were positioned on the margins of the city, away from the centre, according to the logic of “spatial marginality”. “Spatial marginality” was implemented in order to control and discipline religious, cultural and ethnic diversity (Faccini 2011: 14).

Thus, ghettos are associated with separation and control, according to Faccini’s theory, even though the definition originates from a geo-historical context than one that pertains to segregation.

This particular kind of enclosure originated a name derived from a Venetian word relating to the area of the *fonderia* where copper was thrown and melted (*gittata* and therefore *geto* in Venetian) (Faccini 2011: 14).

Ghetto as a word is implicated in difference, reinforced by separation, as noted in the Hebrew word for the praxis of divorce: ‘ghet’.

Ghet is the Hebrew word for divorce document. According to Jewish law, a marriage is not dissolved until a bill of divorce, *get*, is exchanged between husband and wife (Online: Jewish Virtual Library 2012).

Once Europe began to separate its Jews their divorce occurred. How did the Jew resist this enclosure is too general a question. How did the Jewish body bring itself to reject the very tropes inscribed onto its body through enforced separation? These anti-Semitic tropes affected by separation simultaneously and, subsequently historically, produced stereotypes of pollution, disease, de-emasculation and feminization.⁶ Perhaps the resistance is evident in Judaism’s continuum of pedagogy, cemented and preserved in enforced hermeneutics.⁷ Or perhaps as Gilman sees it by exemplifying Franz Kafka who:

To separate himself from racial categorization, Kafka selects from the grab bag of various discourse available to him. Like a bricoleur, Claude Lévi-Strauss’s image of the creator of myths and legends, he shops about, taking bits and pieces from various discourses that have deep meaning for him. By sublimating them he can control them or believe that he can (Gilman 1995: 4).

It is these kinds of consequences of containment that point to a multifarious positioning whereby resistance is not merely a fixed opposition to conformity but rather is both precarious and heterogeneously active. This can be affirmed by the position that, “It is essential that Jews be excluded in order that what they taken to have begun may continue” (Benjamin 1991: 84). It is

a position of an enforced yet also generative dependency made upon the Jew, which “excludes only to include...” (86) And this exchange whereby, “The Jew remains the Other in order for the same to remain the same” (Benjamin 1991: 86) is similar to how McCarthy might embellish her observations about the Jew in Venice, in her chapter, ‘A Pound of Flesh’, from her novel *Venice Observed* (1961) with seemingly Orientalist considerations; but in finding the Jew in Venice she also finds Venice in the Jew.⁸

The Jews were the last representatives of the Eastern bazaars to remain in Venice; when the Star of David set in the eighteenth-century ghetto, Venice herself was extinguished (McCarthy 1961: 211).

The Eastern Bazaar in McCarthy’s terms engages with resistance – as much as it does with representation, with what Gilman presents as, “this ideological construct, the Jews as ‘oriental’ are as marked by the color of their skins, by their yellowness or their blackness, as Africans” (1995: 16). Here mysterious ‘East’ meets with coloring of racist considerations that are also by their terminology prescribing to points of further research. Arendt suggests how, “Mysteriousness as such became the first criterion for the choice of topics. The origin of mystery did not matter, it could lie in a reasonable, politically comprehensive desire for secrecy” (1951: 351), that supported in producing “age old superstitions which had woven legends around certain groups” (351).⁹ McCarthy’s Eastern Bazaar provokes resistance because it resists dormancy, because it engages with Arendt’s observations about ideological dominion and because it stimulates historical interest. It resists whilst it remains within McCarthy’s idiomatic observations about Venice but points to how Venice made as an “estate of outcasts” (Faccini citing Pullen 2011: 14) also inverted the lines of the city into a space for its own marginal — the Jew.

These lines of inversion are important to consider when regarding notions of resistance as they point to a non-static position in the rendering of resistance. McCarthy observes how, “The Venetians...were hated in much the same the Jews for being outside the compact” (1961: 206). By inhabiting their own sense of marginalization the Venetians enforced a double marginalization on their own marginal, redoubling and inventing “a typical piece of Venetian machinery, designed to contain their Jews while profiting them, just as the doge was contained” (1961: 208). I want to argue that the Jew as marginal, self consciously realized this kind of double-edged containment and resisted against its presence by retreating into “their quiet corners there to preserve the illusion of liberty and unchallenged humanity” (Arendt 2007: 296). They reconstituted their semi-isolation in order to create out of a fixed “sense of imposed difference a meaningful sense of one’s own identity” (Gilman 1991: 1). The effect of this kind of sublimation as Gilman suggests led to “a productive and successful means of resistance” (Gilman 1991: 24).

Resistance engages as a conservative tract but rebounds with perforation. Resistance is like an *enciente*. This is castle within a castle, whose walls now function not only as protection but also in providing its own multiple interdependent system. Resistance might yield to notions of the ‘other’ in a particular space and place that is, in this context, McCarthy’s time of 1961. Using Arendt might activate further re-reading so as to understand how resistance as a notion exists in McCarthy’s text. What I want to do is extract a terminology from my observations made from within a city that urbanized the other into the resistance of an ‘Eastern bazaar’ or ghetto. In McCarthy’s text the author presents the containment of an exiled race, semi-tolerated by another exiled race that has found a natural resistance to being made vulnerable from resistance. Mythologies about the legacy of both their exiles produce an engagement between the two that startles resistance into its perplexity. This condition is re-read so to set this idea of a modified template of analysis as both containment (or reduction) and deconstruction (or proliferation) — actions onto texts, in this case applying an active critical reading of outdated historical texts and

outdated physical bodies that sets another kind of resistance in already contemporary terms into motion. And it is here that bodies matter most in this argument. Once the Jew was nominated from and within the ghetto, his body changed. His resistance was his sublimation of his own othering.

Max Nordau said:

In the narrow Jewish street our poor limbs soon forgot their gay movements; in the dimness of sunless houses our eyes began to blink shyly; the fear of constant persecution turned our powerful voices into frightened whispers, which rose in crescendo only when our martyrs on the stakes cried out their dying prayers in the face of their executioners. But now... at least we are allowed space enough for our bodies to live again. Let us take up our oldest traditions; let us once more become deep-chested, sturdy, sharp-eyed men (Melvin Konnar [O]: 2009).

Nordau wanted to utilise the strong physique of the muscled Jew —“shaping of the new Jewish body” (Gilman 1991: 53) as a symbol of the regeneration of Jewish identity. He wanted to defy the prevailing stereotypes of Jews, presented as weak, effeminate and racially other. ‘Muscle Jew’ is a term that is attributed to Max Nordau, who was the deputy to Theodore Herzl, founder of Zionism. But it was Nordau who then applied this symbol as strength as part of the project for the Zionist movement’s colonization of Palestine (*see* Gilman 1991: 54–55; Kleeblatt 2000; Presner 2003). What made Nordau so supportive of the body reconstructed as resistance is that up until his call for the ‘Muscle Jew’ the preconceived body of the Jew was a weak one. Nordau’s term might be interpreted as “evolving from the anxious attitudes towards masculinity and the male Jewish body” in nineteenth-century Europe (Kleeblatt 2000: 89).

Resistance under this light becomes a complex rendition of embodying multiple tensions that can be seen projecting both multiple frictions and multiple struggles. Thus, presenting an active if not fluid narrative. It is a narrative that signals a sense of disconnection in the juxtaposition of things, joined and isolated, simultaneously expressing what they might and have become. This is what Hirschhorn does by producing his motif of crystals in his installation: *Crystals of Resistance* at the Venice Biennale in 2011. Here Hirschhorn projects the crystal as an alternate form that “creates the condition for thinking something new...to create a truth that resists facts opinions and commentaries”. It is as if this “Resistance is always connected with friction, confrontation, even destruction – but also with creativity” (Hirschhorn 2011: 4).

This all becomes apparent in what Hirschhorn both presents from his manifesto *Crystals of Resistance* (2011) and the installed work itself. (His manifesto was presented alongside his installation in the Swiss Pavilion during the Venice Biennale.) The work, like the manifesto, talks to surprise, commodity, fragment and resist:

Art resists political, cultural, aesthetic habits. Art resists morality and topicality. Art – because it is art – is resistance. But art is not resistance to something, art is resistance as such. Art is resistance because it resists everything that has already existed and been known. Art, as a resistance is assertion, movement, belief, intensity, art is positive. Art resists tradition, morality and the factual world. Art resists every argumentation, every explanation and every discussion (Hirschhorn 2011: 3).



Figure 3
Inside Hirschhorn's *Crystals of Resistance* at the Venice Biennale, 2011
(source: courtesy Mr. J. Trengove, 2011).

Surprise and not yielding to resistance, according to Hirschhorn, is a function of contemporary art practice. His terminology, like McCarthy's, resists as it encloses but resists as it informs surprise. Hirschhorn says: "Resistance is conflict between creativity and destruction" (2011: 5). His installation of a crystal cave presented constant reflection of human resistance under historicizing terms at the Venice Biennale. The work is a body of parts, of crystal-meth laboratories freely nominated and of mountains of magazines meditating upon "something, which created its own body" (Hirschhorn 2011: 5). Creating one's own body is human destiny. Here we might take the challenge from were mortality left off. There is something unfamiliar and recognizable set in Hirschhorn's ... "cave of the giant crystals of the Naica Mine", yet unoccupied in an original form provokes thoughts about resistance, and how generative engagement might be made. This is also the body.

This is a body we sometimes don't guide or trust. A body we discipline sometimes too cruelly, sometimes not at all. No matter what engagement we have with the body, the body will always surprise its own occupant rather than its occupant surprising the body. This paper considers several examples of creative work specifically situated in motif of emerging body as much as the city, in this case of Venice, as an amplification of otherness made apparent through the city's metonymy of the physical body. From an aerial perspective Venice looks like a fish. Thus, the city is a body.

The desire to see the city preceded the means of satisfying it. Medieval or Renaissance painters represented the city as seen in a perspective no eye had yet enjoyed. This fiction made the medieval spectator into a celestial eye. It had created gods. Have things changed since technical procedures have organized an “all seeing power”? The totalizing eye imagined by the painters of earlier times lives on our achievement. The same scopic drive haunts users of architectural productions by materializing today that utopia was only painted (De Certeau 1984: 92).

In order to attempt to present an argument around the relationships between enclosures and the physical body — of what might be signified when body meets body within the enclosure — the very names of aerial strategy, chance and the enclosure might provoke resistance. Many engaging actions, theories and practices, or, in others, a proliferation of categories will produce drama so as to engage with emerging paradoxes. And even more extensively as Arendt suggests how drama is:

The specific revelatory quality of action and speech, the implicit manifestation of the agent and speaker is so indissolubly tied to the living flux of acting and speaking that it can be represented and ‘reified’ only through repetition, the imitation or *mimesis*, which according to Aristotle prevails in all arts but is actually appropriate only to the *drama*, from the Greek verb *dran*-to act) indicates that play-acting actually is an imitation of acting (Arendt 1958: 187).

The enclosure of the city and the body, when applied to each other, becomes dramatic and indicate how external representations of the body become fixed onto the body. These fixities can be amplified through mimesis: “From *mimesis*, we should understand how the capacity to identify or establish similarities with something else while at the same time inventing something original” (Mbembe 2008: 39). In turn, I am trying to comprehend how the body as a conduit of the narrated self is a vehicle for performing identity when it also becomes mimetic representation or mimetic fixing of shared identity along with its inhabited city.

In performance, the body is fluid and fixed. This double-like presentation as it appears in its live-ness becomes even more reflexive. Hence, the process of mimetic fixing and becoming might seem like an endless transmission as the body approaches another body. It is through the meeting between bodies that thought might be reenacted and translated onto another. An outcome of this is a series of trajectories of research in and about Venice that includes the position that a city embodies the metonymy of the physical body itself and is heterogeneity of tactile experience. Herein, the enclosure of the city: the body approaches body; the body reenacts body; and the body becomes body. And through other bodies the body knows what its city is because of this mimesis.

I now want to trace this mimetic conjecture through a project called ‘Video Walking Venice’ (2011). In November 2011, I was invited by the *Festival International del Teatro* as part of the *2011 Venice Biennale* to attend and work alongside Stefan Kaegi, a founding director of *Rimini Protokol* (www.rimini-protokoll.de) in making a performance work as part of the festival/biennale. I, along with twelve other international performance practitioners, theatre makers and cultural theorists, worked with Kaegi for ten days in making a particular kind of video/ performance project.

The making of the project ‘Video Walking Venice’ (2011) included working with the iPod as an instrument in video, recording a first-person narrative of a walking experience in Venice.



Figure 4
'Video Walking Venice' (2011) participants working in laboratory with iPods
(photograph: Taub, 2011).

In the project, each participant's narrative was five minutes long, focused around a simple walking experience. The experiential intent of the project meant finding a reciprocal response via the audience when embodying these narratives, meaning that when the project was made public the audiences attending would pick up the iPods as instruments that would inform and generate narratives that were simulacra to the original walking experiences of the group. These narratives then became the audience's own experience generated through live-ness and the body meeting the body an experience whereby the narrative witnessed via iPod became the audience's own first person experience. These narratives were units that were linked to the larger group's narrative forming a composite whole.

My video narrative from the above project focused on replicating a character that I had originally been developing for a project based in Johannesburg. The character's name was called *Greedburg*.



Figure 5
Greedburg in Joubert Park, *Florence*: 2011
(photograph: Taub, 2011.)

Greedburg had been created as a figure of marginality situated specifically in a performance project called *Florence* (University of Johannesburg 2010/2011). He was a Jewish/Victorian art thief. Below this is a description of activation of *Greedburg* in performance:

I performed as a mumbling, mutated hybrid of Soho Eckstein and Clement Greenberg and Uncle *Mlungu*. This hybridised, white, Jewish, clown-like figure performed an external route between the park and the gallery, the gallery and the exhibit, the collection and the recollection. The body in this performed piece became a projectile of both stereotypical misrepresentation and the re-mapping of sand and dust. The character's external costume was an old, gangster pin-stripped suit along with an additional internal costume, which had my body, wrapped in plastic filled with mine dust that began to leak out of the three-piece suit. These costumes along with the Uncle *Mlungu*'s mask intended to suggest both ideas of misrepresentation and remapping. The representation of stereotypes as in foreigner, outcast, gangster and Jew (as examples of Kristeva's abject and Arendt's pariah) were also aesthetically distressed and therefore the representations were remapped as misrepresentations (Taub 2012: 110).

When I was selected to Venice to participate in the Video Walking Project I wanted to continue working with this character, replicating the possibilities *Greedburg* as a figure of marginality in interplay with the traces of the original Jewish ghetto.



Figure 6
Greedburg's jacket on synagogue door in Venice 2011
(photograph: Taub, 2011).

In preparing my five-minute segment for the walking project I videoed myself in Venice with an iPod putting on part of Greedburg's costume: a pin-strip gangster jacket. The jacket was hung over an abandoned synagogue door during the *Yom Kippur* fast. The jacket in the video was removed of the door and then worn by myself. I filmed this activity as a symbolic motif of my own research in locating the origins of the point in enclosure when two bodies meet/differentiate and/or resist: Jew and Venetian; European and Non European; Performer and Audience. The costume itself became the medium for engaging with my concerns about difference and resistance. "In French, the verb *separare* means to dress and also to arm (to dress for battle). To dress is to prepare oneself, to procure oneself, in Lacan's view, to give birth to oneself" (Howell 2000: 14). Thus, the costume became an extension of the body and projected an emblem of resistance. Once the jacket was removed, the door of the synagogue was not opened but remained shut. Jacket on, Greedburg almost dissipates, but by chance, becomes another passerby, is absorbed into this similar body, into Venice city life and disappears. "The logic of the synagogue therefore constructs the Jew as continually enclosed with an epistemic foreclosure" (Benjamin 1991: 87). But in this case putting on the jacket meant perforating through the enclosure and becoming another of the city.



Figure 7
Audience looking and becoming
(photograph: Taub, 2011).

The video of this activity at the synagogue was then incorporated into a further instructional video on the iPod that was made in a first-person narrative. Translation of this narrative occurred when the audience picked up the iPod and began to watch a particular kind of record, that was connected to many other five minutes narratives in one room, by simply occurring in the same room and occurring as simultaneous simulacra. Affecting the story as a shared and embodied narrative meant making it simple and inclusive. Although my story was loaded in allegorical devices about marginality and resistance, it was also a simple narrative that instructed an audience to remove Greedburg's jacket off the wall and wear it while watching the clip of the jacket being removed off the synagogue door through the enclosure of a model theatre. Through a series of physical gestures, that included removal, putting, walking, looking and taking off, meant reenactment by another to become the experience. The experience was the narrative of the body embodying the metonymy of the city itself. Similarly the body was activating an experience not personally experienced but still embodied. The body was repeating and imitating. The body was being informed. The body was multiple and singular. This is heterogeneity of tactile experience. Herein the enclosure of each and every temperament the city: the body approaches body; the body re-enacts body; and the body becomes body. The experience of the emerging body meant translation through text, in this case, this paper making the point of how positions about the body become inscribed in language which continue to "dominate and resist" (Gilman 1995: 24), as part of the proliferation in researching and translating ideas of the body.

Notes

1 Reflexive is critical reflection. Performative in this context is similar to that what Derrida considers how the "dimension of performative

interpretation, that is of an interpretation that transforms the very thing it interprets..." (Bell citing Derrida citing Austin 2007: 89).

- 2 I did this previously in a published paper titled, ‘The practical epistemology of seeing oneself while listening to others’ (Taub 2010). In it, I argued that the paper itself could embody the argument being pursued of research into the body and its relationship to rejection, and used such performative tactics like frivolity that was a departure from Maggie Maclure (2006) who recommends “frivolity as something that researchers might seek out and help to set in motion rather than contain” (6) and suggested that frivolity is a strategy of resistance because it “won’t or can’t behave itself, or absent itself, to allow the serious business of producing truth, knowledge, self or reality — of making them present — work itself through to completion” (6). In this paper, besides for a reflection on various case studies, there was also a resistance to closure embedded in the prescribed tactic of scrutiny. This action was particularly inscribed its footnotes itself thus heralding an action of reading and seeking further. This action contributes to an embedded allegorical framework embodying exchange between the concealment of meaning and the active recovery of meaning. By doing so, I wanted to suggest, as I do now in this paper, of an alternative mode of writing that reflects upon performance as it embodies performance.
- 3 Study of the rhizome is subject to the writings of Giles Deleuze and Felix Guattari who introduce rhizomorphic as post structural description of text, body, movement and dimension in *A Thousand Plateaus: Capitalism and Schizophrenia* (1987). Their reconfiguration of narrative likened to “The radicle-system, or fascicular root.” (Deleuze & Guattari 1987:2) and also configures to “Principles of connection and heterogeneity: any point of a rhizome can be connected to anything other, and must be” (7). In my own practice I first encountered the rhizome with its multiple possibilities in the aftermath of a post 9-11 narrative and I applied this experimentation as it occurred in my doctoral research (Taub 2009). The rhizome as a methodological system occurs in both my ongoing practice and research.
- 4 Another deliberate choice imposed on writing this body of text is not have headings between sections so as to de-structure the text against a logic corpus. Rather what is inherent is an embodied model of horizontal schemata
- 5 The idea of systems stems from creating models of active mechanisms working together to create and reproduce further systems.
- Nominating heterogeneity onto the systems provides both a shape and objectives implying decentralization, expansion, sediment and non-linearity. Derrida’s call in his ‘Structure, sign and play in the discourse of human sciences’ (1978) indicates: “The centre is not the centre” (1978:109) and therefore there is rupture to the sense of structure. One such consequence is the heterogeneous system of the rhizome. Here I would like to cite a more formal entry from *The Encyclopedia of Post Modernism* in order to further prescribe the practice of the rhizome alongside eventuality and freedom and, in this case, the shaping of interconnecting lines without a beginning or an end that makes the characteristics of the rhizome useful in performance: “Like crabgrass grows horizontally by sending out runners that establish new plants which then send out their own runners in eventually forming a discontinuous surface without depth (and thus without a controlling subject) or center (and thus free of limiting structure)” (Taylor and Winquest 2001: 345–346). Other post structuralists like Baudrillard present heterogeneous systems like “the fractal, and is of a viral, exponential or ‘metastatic’ order. This order describes the tendency of systems or models that have supplanted reality to extend endlessly in dimensions intrinsic to their logic, yet with unpredictable and often chaotic outcomes” (Horrocks 2000: 6).
- 6 Norman Kleeblat (2000: 76) offers examples of these enforced tropes in *The Body of Alfred Dreyfuss*: “as a standard, somewhat paradoxical picture of the male Semite” . “This image identified a stout, paunchy, hunched, and disheveled body, with fleshy face, tightly curled hair, large nose and protruding lips” (76) ... “a deficiency which had become a major element in the racist mythology surrounding the Jewish male: a deficiency in virility. This was attributed in part to the ritual practice of circumcision and its ultimate connection with the claim that the Jewish male was effeminate” (2000: 84).
- 7 Faccini refers to the cultural and pedagogical development that occurred in the ghetto at its onset: It is precisely at the intersection between the city and the ghetto that two of the most important books on Judaism were created, written and published. *Historia de’ riti Hebraici* written by the renowned polymath, rabbi Leon Modena (1571–1648), and the *Discorso circa il stato de gl’Hebrei*, composed by his younger colleague, rabbi and philosopher

Simone (Simcha) Luzzatto (1583-1663), were both printed in Venice in 1638 (2011: 17).

- 8 Orientalism as defined by Said includes how: ... it not only creates but also maintains, it *is*, rather than expresses, a certain *will* or intention to understand, in some cases to control, manipulate, even to incorporate, what

is a manifestly different (or alternative and novel) world... (2003: 12)

- 9 Hannah Arendt spent some time with Mary McCarthy in Venice while McCarthy was writing *Venice Observed* (see Brightman 1995: 37–38).

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Myer Taub teaches in the Drama Department at the University of Pretoria. Here his field of interest is to engage with the complexities of practise-as-research. He considers himself to be a multi-disciplinary creative arts practitioner who works as in writes, performs and produces across fields in theatre, visual arts, urban exploration, heritage, film and treasure hunts.