

Contents

<i>Preface to the English Edition</i>	<i>xiii</i>
<i>Acknowledgements</i>	<i>xvi</i>

CHAPTER I

PERFORMING STORIES: AN INTRODUCTION	1
1. Origin Story Number One	1
2. Historical Contexts	15
2.1 Illusion, Distance, Presence, Interaction: Stations of Narrative in Twentieth-Century Theatre	15
2.2 Digital Narration and Narrative Self-Performance	25
3. Terminological Foundations	29
3.1 Narrating: How to Do Things with Stories	30
3.2 Narrative Performances. Challenging Terminological Presuppositions	39
4. Protagonists, Plots, Methods	47

CHAPTER II

(THEORETICAL) SCENES OF NARRATIVE	55
1. A Walk-In Crime Story (Uwe Mengel)	55
2. Perspectives from Theatre Studies and Narratology	57
2.1 Between Drama and Performance: Narration as Deviation and Exclusion	57
2.2 Between Language and Representation: Narration as Verbal Communication and Arrangement of Incidents	71
3. Shifting Perspectives: Narrative as Process and Performance	89
3.1 Plotting, Narrative Knowledge, Narrative Energy: On the Openness of Narration	96
3.2 Towards a Dynamic Concept of Narration	105
3.3 Entanglement, Narration-Action, Transmission: Narration as Cultural and Social Practice	107

CHAPTER III	
NARRATION GAMES	209
1. Narrating and Playing	116
2. Narration as (Language) Game (Wittgenstein)	123
3. <i>And on the Thousandth Night . . .</i> :	
A Competition (Forced Entertainment)	129
3.1 <i>Fabula Interrupta</i> : Narrative Desire	130
3.2 Making a Play for It: The Canon of Stories and Politics of Narration	137
4. Narrative Self-Legitimization of the Social Bond (Lyotard)	140
5. Morally Entangled: A Roleplay (SIGNA)	148
5.1 Games of Trust and Secretiveness: Among Witnesses	151
5.2 Rumour Mills and Telling Swarms: On the Power of Flying Narration	159

CHAPTER IV	
STORIED THINGS: (AUTO)BIOGRAPHICAL COLLECTING, TAILORING, CRAFTING	168
1. How Things Narrate Us: Narrative Cargo	168
2. A Shambles of (Auto)Biographical Things (Bobby Baker)	179
2.1 Collecting Oneself	179
2.2 Recalcitrant Things, Story-Mixes and Trying to Self-Cleanse	183
3. Tailoring Identity (She She Pop)	191
3.1 Trying on Stories Like Clothes	197
3.2 The Self-Narrative as Fetish	201

CHAPTER V	
NARRATIVE MOVEMENTS—NARRATIVE SPACES	209
1. Narrative Walks	209
2. Reading, Following and Leaving Traces (Janet Cardiff, plan b)	217
2.1 On the Narrativity of Traces	220
2.2 <i>Narravigating</i> the City	225

3. The <i>Flyneur</i> and narrative Cartography (LIGNA, plan b)	233
3.1 GPS-Flânerie	233
3.2 Movement—Narration—Mapping	245
CHAPTER VI	
TELLING EVENTS	256
1. (Re)Telling Performances	256
2. Anticipated Nostalgia: The Performance as Grand Narrative (Lone Twin)	263
2.1 Event—Narration—Stories	263
2.2 A Cyclist's Odyssey: On Anecdotal Heroic Deeds	271
2.3 Recycling: Communal History and Repeated Ending	279
3. Narrating Performance Art: On the (De)Mythologization of the Performance (Boryana Rossa)	287
3.1 The Myth of the Event, the Myth of the Performance	287
3.2 Make (No) Graven Images: The Myth of Performance Art	296
3.3 A Matter of Life and Death: Hidden Narratives of Body Art	301
CHAPTER VII	
CONCLUSION: THEATRE OF NARRATION	310
1. Retelling, Recounting	310
2. Propositions	325
2.1 Performance Theory as Narrative Knowledge Praxis	326
2.2 Towards a Performative Turn in Narratology	328
2.3 Semiosis and Aisthesis and Their Asymmetrical Entanglement	329
3. Origin Story Number Two	332
<i>Works Cited</i>	336
<i>Index</i>	365