Performance Design

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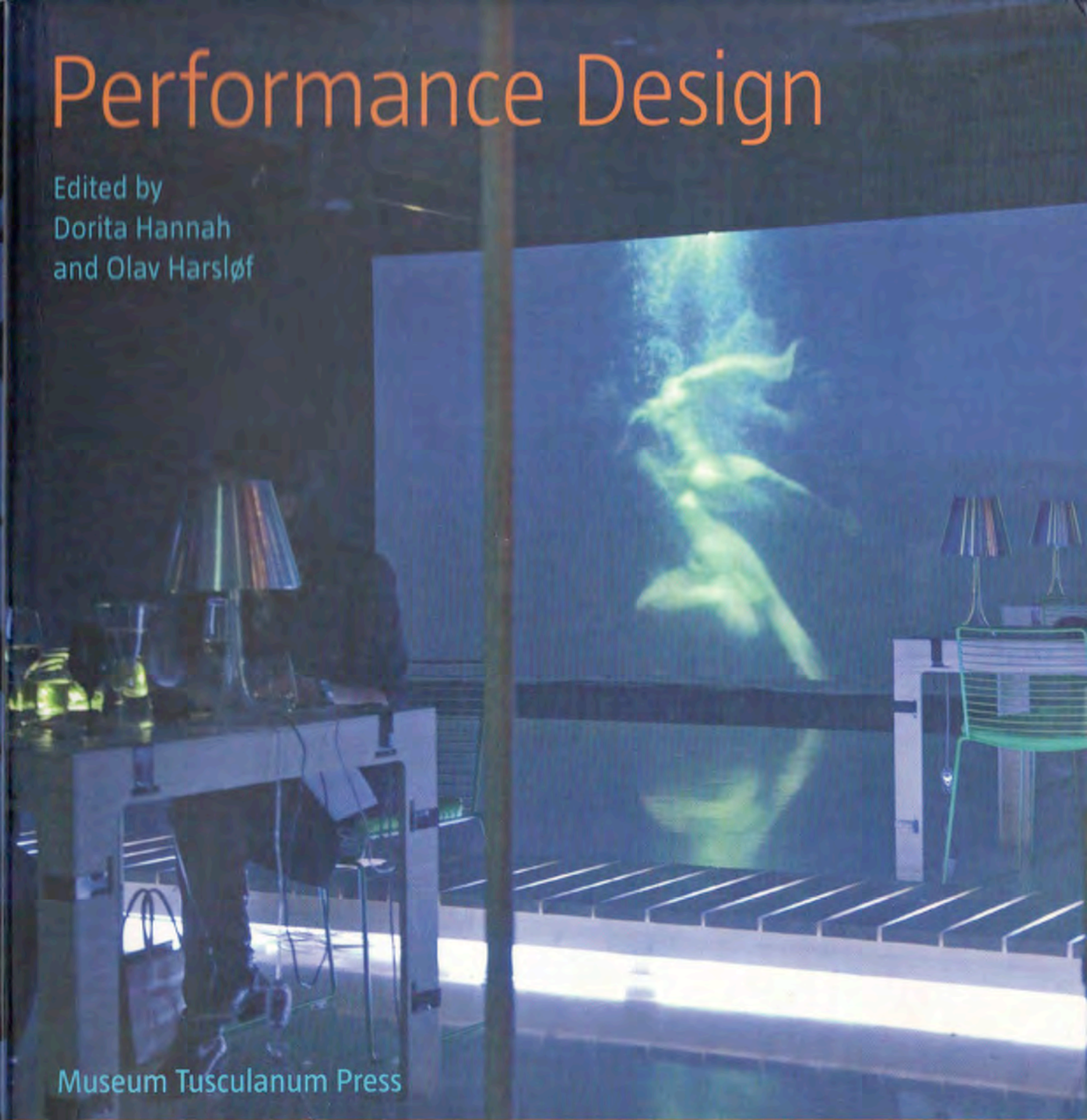

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Global Feeling
(Almost) all you need is love

Jon McKenzie

An experiential preface. My experience as a designer has four elements. These are, in chronological order, my mother, who taught art in elementary and high schools; my Bachelor's degree in fine arts, which included classes in color theory and two- and three-dimensional design; my industry work as a graphic designer and information architect, the latter in a web design firm; and my academic positions, where I have taught interface design and experience in departments of multimedia art, performance studies, and English. Each element has comprised a unique design encounter within different sociotechnical environments: family, university, business, and university again, but this time as both practitioner and theorist.

Significantly, right in the middle, between my BFA and my first design job, I worked toward a doctoral degree in performance studies, and though I did not focus on design per se, this training profoundly affected my ideas about design. In a nutshell: I went from seeing design in primarily – even exclusively – visual terms to feeling design in performative terms, by which I mean an open, synesthetic, and processual approach to design, one that includes all the senses and, as important, the temporal *and* the spatial dimension. Brenda Laurel's *Computers as Theatre* was the first eye opener for me – or perhaps I should say eye closer, for my experience teaching interface design soon revealed to what extent the visual had dominated the discourse of design.[1] This dominance has long marginalized issues of interactivity, and actual engagement with designed objects and environments had fallen under such clunky terms as "human factors" and "usability." Interactivity and usability have often been taken as issues assigned to the purview of industrial engineers or market researchers. It was as if design and use, aesthetics and practicality were opposed, despite the much-lauded modernist mantra "form follows function." By contrast, Henry Petroski, a

design historian trained in civil engineering, argues that *form follows failure*, that impracticality guides design as much as aesthetics, since flawed designs feed back and shape subsequent design decisions.[2]

The visual dominance of design may well be ending, an end brought about by many factors, including the rise of gadget culture with its insistent drive for innovative interactive features and the related emergence of user-oriented design approaches that put end users up front, at, or near the beginning of the design process. The emerging field of performance design may be another crucial factor. By providing designers with new concepts, models, and practices for approaching design in performative terms, performance design may help bridge aesthetics and functionality by providing a common language for designers, engineers, and others involved in the creative process, including those others called consumers, audiences, and users.

In addition, for cultural theorists performance design provides a critical discourse for understanding how the world has become a designed environment in which an array of global performances unfold – for better and for worse. What does it mean to design performances on a global scale? Who – or what – does the designing? For whom and to what ends?

On 25 June 1967, the Beatles performed a new song, "All You Need is Love," before an intimate yet immense audience, one numbering approximately 350 million people – an audience composed of dozens of invited celebrities and guests sitting around the band in a London BBC studio, and the millions upon millions of TV viewers watching from sites around the world. The performance was part of the BBC show *Our World*, considered by some to have been the first global television program.

One might approach the performance of "All You Need is Love" using Philip Auslander's concept of *liveness*, which entails seeing the contemporary stress on live performance as itself an effect of hypermediation.[3] John Lennon sang the song live while listening to taped tracks the band had recorded days earlier at Abbey Road Studios, tapes also listened to through headphones by Paul, George and Ringo, as well as the half-dozen classical musicians also sitting-in that day. One might also approach the performance through at least four paradigms of performance research: the cultural performance of rock music, the technological performance of satellite television, the organizational performance of the British Broadcasting Corporation and Capitol Records, and, lastly, the financial performance of these two entities, as well as that of the Fab Four themselves.[4] (Significantly, when "All You Need You is Love" was released shortly afterwards as a 45 single in more than a dozen countries, the B-side selection was the song "Baby, You're A Rich Man," as seen on the sleeve of the Yugoslavian release.)

I will consider "All You Need is Love" from another angle, however – that of *global feeling*. Though there has been much discussion about the political, economic, and cultural dimensions of globalization over the past decade, less attention has been given to the dimension of feeling. A few scholars have addressed it: anthropologist Arjun Appadurai has analyzed the complex "structures of feeling" that globalization entails, while literary scholar Bruce Robbins has begun theorizing a hypothetical, posthumanist way of *feeling global*.[5] I wish to approach this affective dimension in terms of performance in order to begin thinking about global feeling.

By global feeling, I mean at least two things. First, the possibility that affects and emotions can be transmitted globally in unprecedented ways. Much of this possibility has to do with profound changes in migration, tourism, transportation, international trade and communication technologies. Even if not felt by everyone on the planet, feelings can be communicated and shared around the world in ways that were never before possible, at least not with such immediacy and intensity. I am not arguing that everyone feels the same thing or that they interpret shared feelings in the same way. This first sense of the term global feeling simply refers to the possibility of affects and emotions being transmitted around the world.

Second, by global feeling I also mean the sense of *feeling global*, feeling a/part of and from global events, both local and distant. By this I do not mean "we are the world," much less "I am the world." Rather, I want to stress this pun "a/part": global feeling means both feeling a part of the world and feeling apart from it at the same time. Feeling global is feeling a/part: it is feeling both localized and globalized, situated and detached, a sort of passion or pathos at a distance: *telepathos*. It is not necessarily feeling the same thing, but it is feeling connected – and thus also disconnected. In some ways, this second sense of global feeling entails an awareness of the first sense; it's a feeling that one *is*

feeling something with others around the world. The 1967 performance of "All You Need is Love," I want to suggest, can be approached as an instance of global feeling.

But let me offer a more recent and very different performance of global feeling, one whose repercussions are still with us today, though we may feel them in different ways.

The terrorist attacks of September 11 have been analyzed and discussed from many perspectives. In terms of global feeling, the crash of four airliners into the World Trade Center, the Pentagon and a field in Pennsylvania sent out a wave of shock around the world, a shock transmitted by television, radio and Internet, as well as word of mouth and frantic telephone calls. Though I was in Manhattan when the planes struck the towers, I first heard about it from my mother who telephoned me from Florida.

Now this global wave of shock was itself complex, and it produced a wide variety of feelings in a very short period of time. Many people in the US felt intense fear and confusion, others revulsion, sadness, anger – or some mix of these emotions. We know that such feelings were felt around the world, as the United States received many messages of sympathy from abroad. We also know, however, that for some people, the initial wave of shock produced very different feelings: feelings of joy and amazement, of triumph and satisfaction. The attacks were obviously carefully planned and executed in order to produce widespread impact.

If we can think of September 11 in terms of global feeling, can we also think of it in terms of performance? In his book *Terror in the Mind of God: The Global Rise of Religious Violence*, sociologist Mark Juergensmeyer analyzes an extensive set of case studies, including terrorist acts by Christian, Zionist, Islamic, Hindu, and Buddhist groups. Significantly, he uses performance as an analytical lens to identify patterns of religious violence. In a chapter titled "Theater of Terror," he stresses that such violence strives to be spectacular:

> At center stage are the acts of violence themselves – stunning, abnormal, and outrageous murders carried out in a way that graphically displays the awful power of violence – set within grand scenarios of conflict and proclamation... By their demonstrative nature, they elicit feelings of revulsion and anger in those who witness them.[6]

Significantly, Juergensmeyer calls such theatrical forms of terrorism "performance violence." Terrorist acts, he argues, function as both performance events and performative speech acts. Performance violence makes dramatic, symbolic statements and also attempts to change things. The setting and timing of performance violence may themselves be symbolic. The Pentagon and World Trade Center, for instance, were potent symbols of the US military and international trade and finance. In terms of timing, Christopher Hitchens suggested in *The Guardian* a few days after the attack that September 11 marks a significant date in European and Islamic history: "It was on September 11, 1683 that the conquering armies of Islam were met, held, and thrown back at the gates of Vienna."[7] This military reversal, by the way, was soon followed by what, until recently, has been called the last Christian crusade against Islam.

Juergensmeyer also argues that performance violence usually has multiple audiences and that its perpetrators are often very media savvy. Using television and other media they may seek to strike terror into a general public, while at the same signaling strength and determination to a narrower audience. Following Juergensmeyer's line of inquiry, the attacks of September 11 can be understood as a performance designed to produce a specific set of global feelings: feelings of terror and revulsion for a wide, general audience, and feelings of triumph and determination for another audience whose size would surprise most Americans. One of the most striking things about the attacks on the World Trade Center was that they were recorded by helicopters capturing images of the city for broadcast on the morning news shows. These cameras produced broadcast quality images of the attacks that were quickly transmitted around the world. It was largely through such images that the world felt the shock and awe of September 11, 2001.

I use this term "shock and awe" here because it takes me to another closely related example of global feeling: the US "shock and awe" bombing of Baghdad. I am not equating the September 11 attacks and the March 21 bombing of the Iraqi capital. But I do think that the latter's coordinated, even choreographed, missile strikes can be understood as a direct response to the spectacle of the

World Trade Center attacks. The US military campaign produced carefully targeted, large-scale explosions in a major metropolitan area, explosions captured and transmitted by broadcast quality media to a worldwide audience. As the name indicates, this campaign was explicitly designed to create a specific set of feelings: shock and awe.

Many, if not most, Americans would not like to think of the shock and awe campaign in terms of terrorism; it was, after all, portrayed at the time by the US media as a turning point in America's triumph over the Iraqi army and Saddam Hussein's government. But though its stated goal was to shock, awe and confuse the Iraqi leadership, there is little doubt that the campaign also produced terror in the population. One might also consider both the effects and affects it produced elsewhere: in other Middle East countries, in Asia, Africa, Europe and also in the Western hemisphere. One thing is evident today: the war against Iraq has cost the US government and the American people the global feelings of sympathy and support that were expressed immediately after September 11. In the wake of the torture scandal at Abu Ghraib prison, the assault on Fallujah, and the continued violence elsewhere in Iraq, one wonders when, if ever, such feelings will return to displace the anger and suspicions now felt around the world towards the United States.

Though I have been discussing the global feelings associated with terror and war, I want to return to the Beatles' performance of "All You Need is Love." Today, almost forty years later, the televised performance and the song's sentiment may seem naïve, fanciful, even quaint and old-fashioned. Confronted with the complexities of contemporary globalization, American imperialism, and the two-headed monster of terrorism and the "global war on terror," surely we need something more than love:

> There's nothing you can do that can't be done
> Nothing you can sing that can't be sung
> Nothing you can say but you can learn how to play the game
> It's easy
>
> Nothing you can make that can't be made
> No one you can save that can't be saved
> Nothing you can do but you can learn how to be you in time
> It's easy
>
> All you need is love
> All you need is love
> All you need is love, love
> Love is all you need[8]

Almost. One also needs to consider *what sort of love* is needed. Lennon's notion of love was not restricted to commonplace understandings of this emotion. The song was written especially for the broadcast of *Our World*, with its intimate and immense audience. While we can and should critique the commercialism associated with the Beatles – and rock music generally – we should recognize that the band not only used musical instruments and magnetic tape as creative media, they also used Capitol Records and the BBC in a similar manner – and not only as creative media but also as *political* media. For "All You Need is Love" was a political anthem, a song sung worldwide during that summer of 1967, a season actively promoted as the Summer of Love from hippie-central San Francisco. Lennon's love was precisely a political love.

I am not being nostalgic here. Rather, I want to suggest that a resistant performativity cannot do without a global feeling of political love. In their book, *Multitude: War and Democracy in the Age of Empire*, Hardt and Negri write:

> People today seem unable to understand love as a political concept, but a concept of love is just what we need to grasp the constituent power of the multitude. The modern concept of love is almost exclusively limited to the bourgeois couple and the claustrophobic confines of the nuclear family. Love has become a strictly private affair. We need a more generous and more unrestrained conception of love. We need to recuperate the public and political conception of love common to premodern traditions.[9]

Because they argue that the multitude consists of singular desires, singular bodies, singular situations and struggles, Hardt and Negri contend that what is

needed is a *common language of singularities*. The global feeling of love or, more accurately, multiple global feelings of love constitute an affective medium for creating such a language.

What other sort of performances might be relevant to creating these global feelings of political love? Though Hardt and Negri suggest that the political concept of love is difficult for many people to understand, the twentieth century contained several well-known embodiments of such love. They can be found in the legacy of modern civil disobedience practiced in countries around the world. Though there are a wide range of emotions associated with the practice of civil disobedience articulated by Thoreau and developed by Gandhi, King and so many others, perhaps no emotion is more important than love.

Love was crucial for Gandhi, whose term for nonviolence was *ahimsa*, which he defined in both negative and positive terms. Negatively, it means not injuring any living being; positively, it means "the largest love, the greatest charity," even towards one's opponents.[10] Thus for Gandhi, nonviolence, *ahimsa*, was closely related to love. Martin Luther King likewise stressed the overriding value of love, and he drew upon the Greeks to define it. King stressed not *eros* or sensual love, nor *philia*, the reciprocal love between friends. Instead, King valorized *agape*, which he defined as "understanding, creative, redemptive good will for all men.... It is the type of love that stands at the center of the movement we are trying to carry on in the Southland."[11] Of course, for Gandhi and King these practices of love resonated with their respective Hindu and Christian beliefs, and though they both preached love, it was a confrontational love that they taught and practiced.

A more secular version of such confrontational love can be found in the political protests of ACT-UP, the AIDS Coalition to Unleash Power, one of the most visible and effective American activist groups to emerge during the Reagan era. Before his death in 1993, AIDS activist Jon Greenberg wrote that although ACT-UP is united in anger, its protests function as primal scream therapy, getting the anger out so as to "open up to love, knowledge and power."[12] And it is striking in this context that the 1997 collection of essays devoted to ACT-UP founder Larry Kramer, often seen as the angriest of AIDS activists, is titled *We Must Love One Another or Die*.[13]

If love has been a crucial emotion for traditional forms of civil disobedience, what role might it have for more contemporary global forms?

I have been teaching courses on civil disobedience for several years, focusing especially on the emergence of electronic civil obedience and 'hacktivism'. In contrast to more traditional forms of activism, electronic civil disobedience is not limited to local actions undertaken by long-standing communities. Its campaigns often work through global networks, bringing together short-term coalitions from around the world for direct actions against the web sites of multinational corporations and transnational entities such as the International Monetary Fund (IMF) and the World Trade Organization (WTO). Such protests, however, are usually coordinated with actions on the ground, in the streets, and, in the case of the 2003 protests against the WTO, on the shores of Cancun, Mexico, where nude protestors used their bodies to write "NO WTO" on the white sandy beach.

The possibility of creating performances that elicit global feelings of political love faces many challenges in getting beyond private, familial, and bourgeois notions of love. What is a love that is both intimate and immense, both personal and public, both proximate and distant? Such a love, while drawing on premodern traditions (Hardt and Negri cite Christian and Jewish love - oddly leaving out Islam - but, again, there are obviously many other forms of love), involves creating truly postmodern structures of feeling, and here I do not limit the postmodern to aesthetics but include the very problematic economic and technological dimensions of postmodernity.

This brings me to another type of performance that may help us think - indeed feel - this global feeling. Counter-intuitively, I refer here to organizational performance, the performance of workers, managers and entire organizations. In *Perform or Else: From Discipline to Performance*, I argue that this performance paradigm is highly normative, both formally and politically, yet that it also contains mutant and potentially transgressive forces as well.

In *Multitude*, Hardt and Negri explicitly connect up with this mutant dimension of organizational performance, affirming its creative and productive potential. Indeed, such performance is for them crucial for the re-creation of "the common," that material realm held in common, beyond private property, which Hardt and Negri contend can connect the multitude's singularities of difference

without universalizing or transcending them. In contrast to habit, which Hardt and Negri argue is the common produced alongside the material labor of industrial, Fordist economies, performance is the common produced by immaterial labor, which characterizes today's service and information economies. They write that

> post-Fordism and the immaterial paradigm adopt performativity, communication, and collaboration as central characteristics. Performance has been put to work. Every form of labor that produces an immaterial good, such as a relationship or an affect, solving problems or providing information, from sales work to financial services, is fundamentally a performance: the product is the act itself. The economic context makes clear that all of these discussions of habit and performance have to be given the sense of doing or making, linking them to the creative capacity of the laboring subject.[14]

I must stress here that the material labor found in mines and factories, the labor theorized by Marx and Engels, still obviously exists, especially in offshore sites in Asia and Latin America. Yet such labor – and the hard wares or commodities it produces – is now wrapped in 'soft wares', in flows of information and finance, in the flexible accumulation of capital described by David Harvey.[15] Indeed, the offshore manufacturing of hard wares presupposes the 'soft wares' of contemporary communication, finance and management. But, again, my main point here is that Hardt and Negri emphasize not the normative dimension of organizational performance but its accompanying creative and transformational dimension.

The cultural performances that performance scholars know and love are not as distant from these organizational performances as we may like to think. One place they mix and intermingle is in "experience design," the crafting and eliciting of affective and social experiences in such spaces as museums and retail stores, private homes and public spaces, video games and websites. Indeed, experience design may be a key form of immaterial labor. Brenda Laurel helped articulate the practice of experience design in her book *Computers as Theatre*, using Aristotle's *Poetics* to write her own poetics of human-computer interaction. I have long argued that contemporary forms of theater and cultural performance might offer more appropriate models for experience design, something my new media students have experimented with.[16]

Others, too, have explored alternative forms of performance, while at the same time moving from the intimacies of experience design to the larger structural complexities of the experience economy. B. Joseph Pine and James H. Gilmore are authors of a book published by the Harvard Business School called *The Experience Economy: Work Is Theatre & Every Business a Stage*. If Laurel theorizes human-computer interactions as theater, Pine and Gilmore theorize *all* economic activity in terms of theater and, like Laurel, they focus on designing experiences. Though they concentrate on the experience of consumers, such as those drinking coffee in Starbucks cafes or vacationing at Disney World, they also discuss designing the experiences of workers, managers and top executives.[17]

Significantly, to explain how "work is theater and every business a stage," Pine and Gilmore turn to Schechner's theory of enactments. Schechner proposes a nested structure: at the core is *drama* or the underlying scenario; surrounding this is the *script*, the basic code of events that interprets the drama; surrounding both drama and script is *theatre*, the actual enactment of the script by the actors; finally, surrounding them all is *performance*, which for Schechner includes the whole constellation of events that passes between actors and audience. In Pine and Gilmore's theory of experience economy, the central drama becomes the core business strategy; the script becomes the production process; the theater becomes the work that carries out these processes; and, finally, the surrounding performance becomes what Pine and Gilmore call the *offering*, that is, "the economic values [that] businesses create for customers."[18] Thus, in *The Experience Economy*, business performance is equated with theatrical performance, and customers with participatory audiences.

While one can critique business' appropriation of theater and cultural performance through experience design, one can also 'design back', ex-appropriating or refunctioning corporate experience design in order to produce different effects. Let me give you an example. One of the most famous TV ads ever sought to evoke a global feeling: I refer to a 1971 Coca-Cola ad – often referred to as "I'd Like to Teach the World to Sing." Produced by the advertising firm McCann-Erickson, it featured several hundred young people on a sunny Italian hilltop

singing a jingle that ended: "Coca-Cola – it's the real thing." The song became a worldwide hit (minus the Coke reference) for a band called The New Seekers, and it reached #7 on the US charts and #1 in the UK.

Thirty-two years later, on a London hillside, I saw not the real thing, but a really surreal thing: a giant can of Mecca-Cola. In many ways, this can brings together a number of elements: experience design, performance, political philosophy and global feeling. The day I saw the big Mecca Cola was February 15, 2003, and I was surrounded not by hundreds of people, but by hundreds of thousands, indeed over 1.7 million people, all of them protesting the impending war on Iraq. The protest event had numerous sponsors and planners, and its overall experience design was emergent, distributed and immanent to the event itself. Nonetheless, using Schechner's notion of enactments, we can read the experience design thus: at the core was the unfolding drama of the war protest, surrounded by the scripts or plans for the protest event; this script was embodied in the theater of everyday life by the protestors themselves, while the performance passed not only from the stage to the audience, but from one site to many others.

Although it was located in Hyde Park, the protest was a networked, global event: not only did it concern an international crisis, and not only were there speakers from different nations and cultures, but we were also connected via satellite television to millions of other protestors around the world: in Australia, Germany, Italy, South Korea, Spain, Turkey and the United States. As a number of these protests began appearing on the large projection screens in Hyde Park, there was a palpable feeling that a wave of sentiment was circling the globe and that we were experiencing it live, in mediation. The complex of feelings differed in different places: festive and laid-back in London, tense and violent in New York.

A truly global feeling would entail a post-human love, a sentiment of care and affection that is not restricted to family and friends, or to communities and nations, or even to the human species. I have in mind an ecology of love, one that extends to animals and plant-life, to flocks and herds and forests and plains. A love that even includes the inorganic, an amorous feeling that swells up to the height of mountains, that follows the bends of a river, that's carried on and on by an ocean breeze or the sound of falling rain. Perhaps such a sense

beckons even from the stars, the black holes, the deep void of the cosmos. Thus beyond global feeling: a schizo, cosmocraving.

And yet, remaining earthly, perhaps the most challenging aspect of a global feeling of political love is, finally, initially, all too human. For Gandhi's *ahimsa* entailed a love for the British colonial officials he so opposed, while King's *agape* involved loving the Southern sheriffs who beat and arrested him and his fellow civil rights activists. Who, today, can imagine taking such feelings global – and thus learning to love Shell Oil or IMF officials, George W. Bush and Osama bin Laden? These are things perhaps even Lennon would have a hard time imagining – or perhaps not.

In the spirit of two dreamers – John Lennon and Martin Luther King – who in a sense both died for their dreams and live on in ours, I will finish sketching a performative poetics of global feeling. As I suggest elsewhere, resistant performativity involves 'scaling up' Butler's strategy of resignifying or queering normative discourses and practices. How does one queer a war machine, a terror network, a fascist regime?

Butler herself provides a clue, for she connects resignification to Brecht's tactic of refunctioning.[19] But while Butler's resignification targets discrete words and gestures, Brecht's refunctioning targets social and technical apparatuses. Moreover, refunctioning works at a different level than signification or semantics, for it involves the pragmatic transformation of concrete structures *and* processes, and here we are considering structures and processes of feeling. And yet, while Brecht sought to refunction the apparatus of German theater, the perfumance I have in mind must not limit itself to cultural institutions but instead seek to displace a much wider range of performance systems: corporate, technological, financial, educational, medical, governmental – indeed any sociotechnical system dominated by performance measures and incentives, by normative demands to perform – or else.

In a broader sense, I refer here to what Marcuse called the *performance principle*. In 1973, almost twenty years after he first introduced this concept, Marcuse wrote:

> According to this principle, everyone has to earn his living in alienating but socially necessary performances, and one's reward, one's status in society will be determined by this performance (the work-income relation). The rejection of the Performance Principle also rejects the notion of progress which has up to now characterized the development of Western civilization, namely, progress as increasingly productive exploitation and mastery of nature, external and human, a progress which has turned out to be self-propelling destruction and domination.[20]

I am the first to admit that the feelings which such performance systems usually evoke in me are not love and affection; quite the opposite: they are the feelings of alienation and disaffection which Marcuse associates with the performance principle. And yet, such performance systems are nonetheless lined with desires, passions, and, yes, even love at times. Anyone who has worked in them – and that would certainly include students and professors, artists and curators, activists and advocates – has very likely *felt* such love from time to time, even if she or he has trouble articulating or even admitting it. I have also seen – and felt – it among workers on the assembly line and in the small retail store, as well as in the large accounting and new media firms where I have worked during my life.

The challenge, then, is not only to elicit such emotions, but to sustain and interconnect them with the feelings of people in different institutions and other, far-distant places, not only places in the margins of societies and cultures, but also in the more centralized nodes of high performance sociotechnical systems. Since love has traditionally been conceived in terms of immediacy, proximity and presence, one must imagine a global feeling of political love that is also mediated, distant and marked by absence. Referring back again to Auslander's notion of *liveness*, perhaps we need to give some thought to 'loveness'. But I will let Marcuse have the last word, for where did he locate the most promising resistance to the performance principle, that reality principle of postindustrial societies? Here, there, in *Eros*. All you need is Eros. Almost.

Notes

1 See Brenda Laurel, *Computers as Theatre* (Reading, Mass.: Addison-Wesley, 1993).

2 Henry Petroski, *The Evolution of Useful Things: How Everyday Artifacts-From Forks and Pins to Paper Clips and Zippers-Came to be as They are* (New York: Vintage Books, 1994).

3 See Philip Auslander's *Liveness: Performance in a Mediatized Culture* (London: Routledge, 1999).

4 See my book *Perform or Else: From Discipline to Performance* (London: Routledge, 2001), as well as my essay "High Performance Schooling," *Parallax* 31 (April-June 2004), pp. 50-62.

5 For more on these concepts see Appadurai's *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1996) and Robbins' *Feeling Global: Internationalism in Distress* (New York: New York University Press, 1999).

6 Mark Juergensmeyer, *Terror in the Mind of God: The Global Rise of Religious Violence* (Berkeley: University of California Press, 2000), p. 122.

7 Christopher Hitchens, "Why the suicide killers chose September 11," *The Guardian* (October 3, 2001).

8 The Beatles, "All You Need is Love / Baby You're a Rich Man," Parlophone (1967).

9 Michael Hardt and Antonio Negri, *Multitude: War and Democracy in the Age of Empire* (New York: The Penguin Press, 2004), p. 351.

10 M.K. Gandhi, "On Ahimsa," in *The Penguin Gandhi Reader*, ed. Rudrangshu Mukherjee (New York: Penguin Books, 1993), pp. 95-6.

11 Martin Luther King, Jr., "Facing the Challenge of a New Age," in *I Have a Dream: Writings and Speeches that Changed the World* (San Francisco: HarperCollins, 1992), pp. 22-23.

12 Jon Greenberg, "ACT-UP Explained" (1992), accessed online at <http://www.actupny.org/documents/greenbergAU.html> on January 28, 2005.

13 See Larry Kramer's *We Must Love One Another or Die: The Life and Legacies of Larry Kramer*, ed. Lawrence D. Mass (New York: St. Martin's Press, 1997).

14 Hardt and Negri, *Multitude*, pp. 200-201.

15 See David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Oxford: Basil Blackwell, 1989).

16 See Laurel, *Computers as Theatre*.

17 See B. Joseph Pine and James H. Gilmore, *The Experience Economy: Work is Theater & Every Business a Stage* (Cambridge, Mass.: Harvard Business School, 1999).

18 Pine and Gilmore, *The Experience Economy*, p. 109.

19 See Judith Butler, *Bodies that Matter: On the Discursive Limits of "Sex"* (New York: Routledge, 1993).

20 Herbert Marcuse, "A Revolution in Values," in *Towards a Critical Theory of Society* (London: Routledge, 2001), p. 197.

Seek

Before the law stands a door-keep
door-keeper and asks for entry int
cannot grant him entry now. The m
will be allowed to enter later. "It is p
Since the door to the law stands o
steps to one side, the man bends t
the door-keeper notices this, he la
to enter in spite of my prohibition.
the lowest door-keeper. But from r
powerful than the last. The mere
endure." Such difficulties had not
the law is supposed to be accessib
as he now looks more closely at th
pointed nose and his long and stra
be better to wait until he gets per
a stool and lets him sit to one side
He makes many attempts to be
with his entreaties. The door-keep
gation, asks about his home and
apathetic questions great lords as
he cannot allow him to enter yet.
his journey, gives everything he h
keeper. The latter indeed accepts
this only so that you may not thin
many years the man keeps watch
He forgets the other door-keepers