

Northumbria Research Link

Citation: Cull, Laura (2011) Collective creation as a theatre of immanence : Deleuze & The Living Theatre. In: Northumbria Research Conference, 5 May - 6 May 2011, Northumbria University, Newcastle-upon-Tyne.

URL:

This version was downloaded from Northumbria Research Link:
<http://nrl.northumbria.ac.uk/id/eprint/1947/>

Northumbria University has developed Northumbria Research Link (NRL) to enable users to access the University's research output. Copyright © and moral rights for items on NRL are retained by the individual author(s) and/or other copyright owners. Single copies of full items can be reproduced, displayed or performed, and given to third parties in any format or medium for personal research or study, educational, or not-for-profit purposes without prior permission or charge, provided the authors, title and full bibliographic details are given, as well as a hyperlink and/or URL to the original metadata page. The content must not be changed in any way. Full items must not be sold commercially in any format or medium without formal permission of the copyright holder. The full policy is available online: <http://nrl.northumbria.ac.uk/policies.html>

This document may differ from the final, published version of the research and has been made available online in accordance with publisher policies. To read and/or cite from the published version of the research, please visit the publisher's website (a subscription may be required.)

**Collective creation as a theatre of immanence:
Deleuze & The Living Theatre**

In this paper, I will focus on the philosophical implications of 'collective creation' (or the leaderless production of theatre), in relation to the philosophy of Gilles Deleuze (1925-1995) and with respect to the work of the US-based company, The Living Theatre (1947-), who are best known for experimental 1960's works such as *Paradise Now*. Here, via the collaborative philosophy of Deleuze and Guattari, collective creation will be understood as a process that generates a self-differing performance irreducible either to the identity of any one authorial subject, director or transcendent theme. In this sense, collective creation will not be opposed to working alone, but to any practice structured by a transcendent authority that is positioned 'outside' the creative process.

Collaboration is a form of immanent creation involving a group in which each one is necessarily, already 'several' (Deleuze and Guattari 1988: 3). Likewise, in contrast to the New Left's struggles with participatory democracy, these specific theatrical practices suggest that there is no reason to position 'agreement' or 'consensus' as the goal of collective creation.

Dr. Laura Cull
Lecturer
Performing Arts
Department of Arts
Northumbria University
Lipman Building, Room 025