

If you would replace the paradigm shift on the field of physics from the system of classical newtonian physics to quantum physics on the field of performing arts, the equivalent of newtonian physics would be 19th century theatre where the auditorium and the stage are distinct and clearly distinguished from each other and quantum physics would be the audience-oriented practices of the 20th century, including contemporary theatre, participatory performance, environmental and immersive theatre, avant garde movements.

And like in physics, according to Karen Barad, “the position and momentum are not simultaneously determinate because they require mutually exclusive experimental circumstances” (p.111), in performance performing and audiencing require mutually exclusive circumstances. [here a definition of performing and audiencing is missing]. For example, if you start to document what is it to audience, you enter the sphere of performing, thus rendering audiencing absent.

> complementarity

“agencies of observation” vs “objects of observation” (Barad p.107-115)

“concepts are defined by the circumstances required for their measurement” > “theoretical concepts are not ideational in character; they are specific physical arrangements” (Barad p.109)

> “your concepts define the scope of your experience and possibilities. You are not able to “breathe” underwater since you lack a concept for it.” (Blue Daikini, while handing me an empty book of concepts)