

# Staging Decadence

**Methuen Drama Engage** offers original reflections about key practitioners, movements and genres in the fields of modern theatre and performance. Each volume in the series seeks to challenge mainstream critical thought through original and interdisciplinary perspectives on the body of work under examination. By questioning existing critical paradigms, it is hoped that each volume will open up fresh approaches and suggest avenues for further exploration.

**Series Editors**

Mark Taylor-Batty  
University of Leeds, UK  
Enoch Brater  
University of Michigan, USA

**Titles**

*Contemporary Drag Practices and Performers: Drag in a Changing Scene*

*Volume 1*

Edited by Mark Edward and Stephen Farrier

ISBN 978-1-3500-8294-6

*Performing the Unstageable: Success, Imagination, Failure*

Karen Quigley

ISBN 978-1-3500-5545-2

*Drama and Digital Arts Cultures*

David Cameron, Michael Anderson and Rebecca Wotzko

ISBN 978-1-472-59219-4

*Social and Political Theatre in 21st-Century Britain: Staging Crisis*

Vicky Angelaki

ISBN 978-1-474-21316-5

*Watching War on the Twenty-First-Century Stage: Spectacles of Conflict*

Clare Finburgh

ISBN 978-1-472-59866-0

*Fiery Temporalities in Theatre and Performance: The Initiation of History*

Maurya Wickstrom

ISBN 978-1-4742-8169-0

*Ecologies of Precarity in Twenty-First Century Theatre: Politics,  
Affect, Responsibility*

Marissia Fragkou

ISBN 978-1-4742-6714-4

*Robert Lepage/Ex Machina: Revolutions in Theatrical Space*

James Reynolds

ISBN 978-1-4742-7609-2

*Social Housing in Performance: The English Council Estate on and  
off Stage*

Katie Beswick

ISBN 978-1-4742-8521-6

*Postdramatic Theatre and Form*

Edited by Michael Shane Boyle, Matt Cornish and Brandon Woolf

ISBN 978-1-3500-4316-9

*Theatre in the Dark: Shadow, Gloom and Blackout in Contemporary  
Theatre*

Edited by Adam Alston and Martin Welton

ISBN 978-1-4742-5118-1

For a complete listing, please visit

<https://www.bloomsbury.com/series/methuen-drama-engage/>



# Staging Decadence

*Theatre, Performance, and  
the Ends of Capitalism*

Adam Alston

*Series Editors*

Mark Taylor-Batty and Enoch Brater

*methuen* | drama

LONDON • NEW YORK • OXFORD • NEW DELHI • SYDNEY

METHUEN DRAMA  
Bloomsbury Publishing Plc  
50 Bedford Square, London, WC1B 3DP, UK  
1385 Broadway, New York, NY 10018, USA  
29 Earlsfort Terrace, Dublin 2, Ireland

BLOOMSBURY, METHUEN DRAMA and the Methuen Drama logo are  
trademarks of Bloomsbury Publishing Plc

First published in Great Britain 2023

Copyright © Adam Alston, 2023

Adam Alston has asserted his right under the Copyright, Designs and  
Patents Act, 1988, to be identified as Author of this work.

For legal purposes the Acknowledgements on pp. xii–xiv constitute an extension  
of this copyright page.

Cover image © jaamil olawale kosoko, *Séancers*, American Realness Festival,  
2017. Photo by Ian Douglas

All rights reserved. No part of this publication may be reproduced or transmitted  
in any form or by any means, electronic or mechanical, including photocopying,  
recording, or any information storage or retrieval system, without prior  
permission in writing from the publishers.

Bloomsbury Publishing Plc does not have any control over, or responsibility for,  
any third-party websites referred to or in this book. All internet addresses given  
in this book were correct at the time of going to press. The author and publisher  
regret any inconvenience caused if addresses have changed or sites have ceased  
to exist, but can accept no responsibility for any such changes.

A catalogue record for this book is available from the British Library.

ISBN: HB: 978-1-3502-3704-9  
ePDF: 978-1-3502-3706-3  
eBook: 978-1-3502-3705-6

Series: Methuen Drama Engage

Typeset by Deanta Global Publishing Services, Chennai, India  
Printed and bound in Great Britain

To find out more about our authors and books visit [www.bloomsbury.com](http://www.bloomsbury.com)  
and sign up for our newsletters.



**Arts and  
Humanities  
Research Council**

*For those in search of putrid bounty*  
*Alice Condé, Jane Desmarais, Jess Gossling, and Owen Parry*





# Contents

List of figures	xi
Acknowledgements	xii
Introduction	1
Uselessness, wastefulness, outmodedness, and alternative productivities	4
Decadence in context: From page to stage	11
Slowdown and the pursuit of busyness	16
What follows	19
1    Zombie time: Sickness, performance, and the living dead	25
Interminable waiting	28
Zombie time	35
Conclusion	41
2    Para-sites and wired bodies: Decadence, scenography, and the performing body	43
Parasitical space: Julia Bardsley	47
Techno-productivism: Marcel-lí Antúnez Roca	56
Conclusion	62
3    Alien nation: Afropessimism, Afrofuturism, and the decadent society	65
‘What beasts they are’: jaamil olawale kosoko	69
Alien Nation: The Uhuruverse	76
Conclusion	87
4    Frenetic standstill: Decadence, capitalism, and excess on the Japanese stage	89
Unstoppable motility: Toshiki Okada	91
Theatre as explosion: Toco Nikaido	96
Conclusion	109

5	'A dangerous form of decadence': Decadence, performance, and the culture wars	111
	'We should not subsidize decadence': Ron Athey	115
	Art, outrage, and austerity: Paul McCarthy and Wunderbaum	122
	'A dangerous form of decadence': The war on woke	130
	Conclusion	138
	Conclusion	141
	Notes	155
	Works cited	192
	Index	215

# Figures

0.1	Nia O. Witherspoon, <i>Priestess of Twerk</i> (2021)	4
1.1	Martin O'Brien, <i>The Last Breath Society</i> (2021)	31
1.2	Martin O'Brien, <i>The Last Breath Society</i> (2021)	34
2.1	Julia Bardsley, <i>Aftermaths: A Tear in the Meat of Vision</i> (2009)	53
2.2	Julia Bardsley, <i>Aftermaths: A Tear in the Meat of Vision</i> (2009)	55
3.1	jaamil olawale kosoko, <i>Séancers</i> (2017)	71
3.2	jaamil olawale kosoko, <i>Séancers</i> (2017)	74
4.1	chelfitsch, <i>Super Premium Soft Double Vanilla Rich</i> (2014)	93
4.2	Toco Nikaïdo, <i>Miss Revolutionary Idol Berserker: Extreme Voices</i> (2016)	100
5.1	Wunderbaum, <i>Looking for Paul</i> (2010)	126
5.2	Krys Alex, original image used for CyberFirst campaign	133
6.1	Hasard Le Sin, <i>Fairy Boudoir</i> (2022)	142



## Zombie time

### Sickness, performance, and the living dead

Decadence refers to a process of falling or flowing away from an established order or hierarchy, often in ways that stylize and refine decay by luxuriating in its putrid bounty. Decadence falls and flows through time and anticipates endings, giving it a crepuscular quality – hence its affiliation with the *fin de siècle*. This gives decadence an apocalyptic flavour, but decadence also makes space for revelling or languishing in endings – including those things we might wish to bring to an end, cultivating a taste for their defilement – and anticipates forms of doing and not doing that might come after the end. This makes performance as a time-based art a particularly interesting forum for exploring the temporal qualities of decadence. Performance is an entropic art of making and unmaking, disappearing and haunting, ending only to be reanimated again, in one form or another, night after night.

This chapter explores the chronic qualities of decadence in performance by turning to the work of an ‘artist who believes he’s a zombie’, as the BBC put it in a sensational headline: the British live artist Martin O’Brien.<sup>1</sup> How do zombies experience the passing of time? What do they have to say about ‘good’ uses of time – about diligence and labour, for instance, or career ambitions? Do they mind that their bodies are decomposing, and what do they make of one another’s decay? Are they concerned by the apocalypse they are said to inhabit? There are a number of artist-zombies who could have been asked in exploring these questions – like Jenny Lawson and her strategies for ‘becoming zombie’, Claire Hind and Gary Winters with their embodiments of the dead, or any number of flesh-eaters performing in immersive zombie experiences and protests.<sup>2</sup> However, I opted for O’Brien because of the different ways in which his work engages with the chronic as both time and illness, and because of the relevance of his practice to this book’s overarching concern with decadence and the ends of capitalism.

All of O’Brien’s work is grounded in his experience of living with cystic fibrosis (CF) beyond the age of thirty, which he was told would mark the

likely span of his life. O'Brien is not the first to embrace CF as a stimulus for performance. He is working in the shadow of Bob Flanagan, who died of the disease in 1996. Flanagan's creative collaborations with life partner and mistress Sheree Rose have been well-documented, particularly their use of S&M in both managing and aestheticizing Flanagan's disease – an approach that has since inspired O'Brien's own practice.<sup>3</sup> Rose has also collaborated with O'Brien on a number of projects, including the staging of performances that were planned by Flanagan and Rose, but unrealized in Flanagan's lifetime, including *Dust to Dust* (2015), which was presented in Los Angeles in the United States, and *The Viewing* (2016), which was shared at DadaFest in Liverpool in the UK. These performances epitomize 'the kind of queer affiliations that challenge rote and rigidly mainstream conceptions of kinship and family', to borrow from art historian Amelia Jones, given that O'Brien becomes a kind of surrogate for Flanagan, and an adopted 'son' to Mistress Rose.<sup>4</sup> However, O'Brien's practice also reaches beyond the caretaking of Flanagan's legacy, especially in works that centre his interest in the zombie – and it is these works that draw focus in this chapter.

O'Brien describes the years lived since his thirtieth birthday as 'zombie time',<sup>5</sup> embodying the zombie as a way of exploring chronic illness and a temporality that flows away from the attachments and anxieties that affect how time is experienced in work-oriented cultures and in a globally distributed marketplace. His zombies are not the bewitched slaves associated with African-diasporic zombies, which feature in some of the earliest zombie movies, like Victor and Edward Halperin's film *White Zombie* (1932) and Jacques Tourneur's *I Walked with a Zombie* (1943). Where these films trace zombies to their Haitian roots, depicting Black people dispossessed of consciousness by sorcerers and colonial masters, George A. Romero made them chomp their way through society as 'mindless engines of decay', beginning with *Night of the Living Dead* (1968), and continuing through other classics of the subgenre including *Dawn of the Dead* (1978) and *Day of the Dead* (1985).<sup>6</sup> Romero's zombies do not become zombies because they are bewitched, although in *Night of the Living Dead* they are mysteriously reanimated by radiation from an exploded satellite. They propagate by consuming the flesh of humans. Romero made zombies infectious.

O'Brien riffs on the sickness and infectiousness of Romero's living dead, and the subversive potential of zombies once they congregate as a horde in the ruins of capitalism. Of particular note is Romero's *Dawn of the Dead*, which finds zombies trudging through an abandoned shopping mall, unsure whether to consume the flesh of their victims or the latest fashion, as well as *Day of the Dead*, in which zombies overcome the attempts of living humans to domesticate their unusual tastes and drives. O'Brien shares Romero's

interest in the zombie as a contagious entity, as a surrogate for workers and consumers, and as a powerful horde. He is also drawn to the unusualness of their desire to feast indiscriminately on human flesh. None of these characteristics are decadent in themselves, but O'Brien turns their unusual appetites into a desirable taste for sickness and decay, lusting after sickness, the sick, and abject pleasures. This is what lends his zombies to decadence, which also does something interesting to how the ruins and ruination of capitalism are imagined. In O'Brien's hands, productivism – which refers to the centring of intensified productivity as a basis for self-realization, and a panacea for ailing economies – is corrupted, crumbling into a conception of society based not on the apparent permanency and intractability of productivism, but the abject pleasures and desires of the sick. In the worlds he imagines and stages, it is the kingdom of the sick – famously explored by Susan Sontag – that reigns supreme.<sup>7</sup>

O'Brien's invitation to consider what might happen to desire in the kingdom of the sick has taken on fresh significance in the years since the emergence of the Covid-19 pandemic. Horror movie fans were quick to connect the pandemic with the zombie's insatiable appetite and the deserted streets of quarantined towns and cities, and O'Brien has been explicit in connecting his own interest in the zombie apocalypse with the time of the pandemic, in which the normative time of business-as-usual was suspended.<sup>8</sup> This is an important consideration, as his work has more to offer than a purely pathological reading allows, and it is not autobiographical;<sup>9</sup> it is situated within and speaks to a particular and evolving social and cultural context, inflecting his work with new meanings and significance along the way. At the same time, it would be egregious to uncouple his idea of zombie time from the chronic illness that inspired its staging. This chapter therefore traces *proximities* between zombie time and interminable waiting during the pandemic, opening out to address a much broader range of issues including the medicalization of sickness, outbreak narratives, and the prizing of ever-improved health, growth, progress, and productive capabilities.

Two concerns draw particular focus. The first is an ethical concern that has to do with the expectations that surround those living in productivist societies. This concern is linked to decadence in a pejorative sense that derides the passing of time in ways that are deemed to be a waste of time, as well as forms of productivity, capability, and desire that are seen to be somehow 'unnatural' or at odds with ever-increasing healthiness and ever-expanding growth. However, I am also interested in how oppositionality might form the basis of a more positive valuation of the same factors. This leads me to the second core concern, which has to do with futurity. What might we learn from the embodiment and enactment of practices that fall

away from dominant narratives of progress? O'Brien's zombies return to different parts of this question, inviting us to query assumptions that measure progress on the basis of continual growth, the enhancement of physical and social capabilities, and the unabated intensification of productivity. In short, the challenge these zombies pose to productivism is grounded in a decadent desire to inhabit and propagate the kingdom of the sick.

## Interminable waiting

One of the last performances I attended before the UK entered its first period of lockdown in the Spring of 2020 was a lecture performance at the Tate Britain in London, called *Until the Last Breath is Breathed* (2018–20). As a lecture performance, this was one of O'Brien's more reserved performances compared with his earlier actions, which tend to be very messy in their use of bodily fluids and buckets or tubs of thick green mucus-like gunge, as well as challenging in their incorporation of scarring and piercing of the body, and radical in their staging of queer desires and actions inspired by S&M practices and CF treatment regimes. *Until the Last Breath is Breathed* incorporated some familiar but less messy and resource-intensive actions from these earlier performances, including heavy pounding of his bare chest to release mucus (derived from a therapeutic exercise) and the use of an S&M breath restrictor or 're-breathe hood', as well as monologues recycled or adapted from several earlier works, including *If It Were the Apocalypse I'd Eat You to Stay Alive* (2015–17), *The Unwell* (2016), and *The Ascension* (2017). Several actions were also screened from a durational performance presented to a group of friends in an abandoned morgue in the hours leading up to his thirtieth birthday – the point at which he was told his life would end – including acts of self-cannibalism, which find O'Brien gnawing at his own joints and limbs, carving the shape of lungs onto his chest using a scalpel, and repeatedly blowing on a relighting birthday candle. (O'Brien sometimes uses the term 'endurance art' rather than 'durational performance', but the latter highlights the temporal significances of his practice).<sup>10</sup>

'This is the beginning of the zombie years', he tells us as the performance gets underway; 'I should be dead but I'm not. [. . .] Now I'm existing in a different time. This is the zombie time, the time of the animated corpse. I feel immortal. Death is behind me instead of in front. Zombie time is a different relationship to death, and life. It's about survival, but also infecting, creating a horde'. He daydreams about a river of phlegm that oozes through cities and villages, bubbling out of taps. People start to cough. They become diseased in a festering, viral landscape – but a luminary also preaches about a



different way of inhabiting this land. He speaks of a queer zombie apocalypse in which desires fall and flow away from normative expectations. 'The virus would infect people and kill them, but they would immediately return. [. . .] What would follow, so the luminary foretold, was the end of civilization as we know it'.<sup>11</sup>

Although recycled from earlier works, this sermon on sickness speaks to the hopes and fears that were circulating when the Covid-19 pandemic reared its head. Television screens and radio waves made ruination and inertia hyper-present while residents of quiet streets hauled up indoors, but what was to follow seemed an open question at risk of closure. In the UK populist impulses drew many people back to a pseudo-imperialist nostalgia based on rebuilding structures of oppression from the wreckage of an economy on its knees. The popularity of Victory in Europe (VE) Day celebrations is a case in point, with street parties marking one of the few opportunities for public gatherings that were socially legitimated at the time. As Priscilla Wald suggests in an influential study of outbreak narratives, the time of a pandemic is a time in which interaction is risky, but it is also a time when the bonds of a community can be disrupted or cemented.<sup>12</sup> The street parties marking VE Day bore out the latter in contrast to the more radical or reformist hopes that many on the Left pinned to the suspension of business-as-usual.

Communities based on reactionary nostalgia tend to breed xenophobic attitudes, and the pandemic was no exception,<sup>13</sup> but O'Brien's practice imagines a different kind of community based on the queering of dominant outbreak narratives. There's no triumph of humankind over disease, no attempt to expunge sickness and the sick, and no vigilante or medical authority rescuing a nation from the peril of infection. O'Brien's vision is based on dispersal, on rivers of phlegm lateralizing hierarchies, and on coughs serving as the hallmark of a community of equals. His practice is shaped by his own experiences of a specific chronic illness, but he has also been explicit in discussing how zombie time speaks to the time of the pandemic, as noted earlier. Zombie time and the time of the pandemic are not synonymous – those fending off the prospect of death have a different relationship to mortality compared with those for whom 'death is behind [. . .] instead of in front' – although there is a proximity between them insofar as both bring time's passing into focus, and how particular acts of passing time either play into or fall away from dominant modes of imagining community.

I was due to attend another of O'Brien's performances, *The Last Breath Society (Coughing Coffin)*, at the Institute of Contemporary Art (ICA) in London the month after his lecture performance at Tate Britain, but it was cancelled once it became clear that the spread of the virus had evolved into a pandemic.<sup>14</sup> Its premiere had to wait until July 2021, once restrictions on

social interaction were lifted and the particular risk to those living with CF was reduced – a delay that seems appropriate given this durational performance's preoccupation with death, waiting, and the passing of time.

The performance was based around the manipulation and dismantling of eight black coffins. At times O'Brien would clamber inside an upright coffin and tilt it precariously from side to side like a ticking metronome, each time getting closer and closer to a point of collapse. At others he would hang the long flat edge of a coffin's interior along his back, making it look like it had sprouted legs. He would seal himself inside coffins, he would smash them, he would pile them one on top of another. He also recorded their handling on a series of tape recorders, as well as other sounds emitted throughout the performance: the sound of laboured breathing while wearing a re-breathe hood; the sound of violent gargling after an assistant forces O'Brien to drink water poured through a metal funnel into his open mouth; the sound of him dragging a stuffed hammerhead shark along the floor with his teeth. All of these objects – the re-breathe hood, tools of domination and subordination, a taxidermy shark – would have been familiar to anyone acquainted with O'Brien's earlier practice. They ghost the work. This performance was also the first time that previous iterations of the *same* work played into the hauntology of his practice. It was structured around the sounds of previous performances being re-played on tape recorders, making this a performance not of four hours – the duration of the live element that excludes time for attending an installation beforehand – but thirty-two hours across eight days (Figure 1.1).

Actions within a single performance followed an order that was repeated in reverse in its second half. Sometimes these actions were performed in ways that seemed to be the product of methodical planning, and sometimes in clearly improvisatory ways, but they always took a long time to complete. Time stretched as we watched O'Brien's body labour through the tasks, 'sometimes pushed to the edges of its capacities and repeated with a dedicated work ethic', as performance scholar Gianna Bouchard puts it in a commentary on his earlier performances.<sup>15</sup> The work ethic in question, though, is not necessarily based on the achievement of a specific goal. As the philosopher Alphonso Lingis suggests, his performances – almost purgatorial in character – manifest 'a time of waiting and of convulsive effort that [does] not advance or build or accomplish'.<sup>16</sup> O'Brien stages a hypnotic and absorbing form of creative endeavour that makes space for reflection and the settling of affect: not the consummation of a practice in a conventionally productive outcome, so much as an opening up of possibilities that court unpredictable consequences, including collapse.

As a durational work involving a lot of waiting – a work that was also commissioned by a Wellcome Trust project, 'Waiting Times', exploring



**Figure 1.1** Martin O'Brien, *The Last Breath Society* (2021). Institute for Contemporary Art, London. Photo by Holly Revell.

temporal experiences and practices of care in medical contexts<sup>17</sup> – *The Last Breath Society* was also about cultivating a different relationship to time: an *interminable waiting* in which moments of affective intensity were interrupted by protracted periods of meditative stillness, in which nothing much happened, or in which things happened very, very slowly. The psychosocial scholar Lisa Baraitser (a joint Principle Investigator of the ‘Waiting Times’ project) encourages us to think about this kind of waiting as a ‘suspension’ of time that can ‘produce felt experiences of time *not passing*’: a time in which temporal imaginaries can be invoked ‘that have a tangential relation to those that characterize “the capitalist everyday”, thereby stilling, even if they don’t manage to disrupt, modes of production based on utility or exchange’.<sup>18</sup> Key to this ‘capitalist everyday’, I suggest, is what the economic geographer David Harvey calls ‘time-space compression’. Time-space compression refers to the shrinking of time horizons in a globalized world that facilitates instantaneous transactions and communication.<sup>19</sup> The shrinking of a world made more accessible to those enabled by capitalism, and the intensification of a time in which more and more is achievable, is a self-perpetuating phenomenon that can arouse a desire for its furthering: for instance, getting to different places quicker and more smoothly, and achieving more in less time, regardless of necessity. The taken-for-granted-ness of time-space compression is part

and parcel of ‘the capitalist everyday’ today, and its continual enhancement underpins an important aspect of how socio-economic progress is appraised in advanced capitalist economies. It is also one of the things that distinguishes productivity in general from productivism in particular. Productivism is the consequence of compressed space and time, potentially facilitating the achievement of more in less time, but more often than not resulting in a counterproductive and directionless busyness.

The queer theorist Elizabeth Freeman explores a similar idea to the suspension of time when she pitches queer temporalities in opposition to ‘*chrononormativity*, or the use of time to organize individual human bodies toward maximum productivity.’<sup>20</sup> O’Brien’s production of interminable waiting, in the sense of suspending the compressed and intensified times of *chrononormativity*, might then read as a ‘useless’ use of time, but only to the extent that the using of time falls away from *chrononormativity*. The ways in which O’Brien passes time in performance are still meaningful and significant as ‘necessary excavations of [. . .] self-agency and imagining the capability of choice from within lives deprived of these by sickness and the intense medical routines that this demands.’<sup>21</sup> Determining usefulness or uselessness depends on the register one uses to make that judgement, and takes nothing away from the significance or meaningfulness of how time is passed. O’Brien’s work shines a spotlight on the cultural politics of designating a particular passing of time as useful or useless, in sync or at odds with the pursuit of time-space compression and the kinds of body and capability that it favours.

Suspended time has the capacity to ‘still’ the busyness of time-space compression, and can inspire sensitivity towards modes of chronic experience that are not based on an explicitly healthy or productive use of time (‘chronic’ both in the temporal sense of that word, and, as we watch O’Brien suffer for his art, physiological too). O’Brien approaches time as an (im)material, experimenting with what the art writer Stephen Wright describes as a ‘fuzzy’ time that is ‘recalcitrant to the tyranny of real time’: an invitation, perhaps, to think about the reclamation of time in terms of a temporal commons that exceeds the spatial.<sup>22</sup> The interminable waiting endured by O’Brien – and his audiences – is antithetical to the chronicity of the capitalist everyday. Otherwise put, the recalcitrant and fuzzy passing of time in this performance is what makes it *ana-chronistic*.

The anachronistic codification of temporal experience in *The Last Breath Society* felt especially resonant as I stood in the airy studio space of the ICA in what turned out to be a period of respite between two waves of infection during the Covid-19 pandemic. There was no shortage of time to mull over the past and to reflect on the present and the future in periods

of lockdown. Days, weeks, and months seemed to blur into one another; they acquired a 'viscosity', to borrow another of Baraitser's tropes.<sup>23</sup> There were no social engagements to speak of other than those held online, leaving work as one of the few activities left to mark time's passing, not least for those living alone, as I was at the time, and who were neither furloughed nor jobless as a precarious freelance worker or as someone unemployed. Putting time to use lent itself to the marking of its passing during the pandemic, often in ways that risked distorting an appreciation of its mindful experience – apart from when time had been judiciously allocated for mindful reflection.

*The Last Breath Society* was reimagined from the ground up when the pandemic reared its head, having been commissioned before its emergence.<sup>24</sup> What was ultimately presented to audiences was clearly a response to the undoing of chrononormativity and its impact on sociality. Time passed in ways that were useless in a productivist sense, taken up with gestures and actions that, with time, became significant as indices of a life lived longer than expected. This was a performance about the lived experience of survival – of living with death – but it was also about the insights that emerge from the time and space of doing and experiencing nothing in particular: the time and space, perhaps, of the temporal commons.<sup>25</sup> It was structured around a sequence of repeated actions, manifesting '[t]he repetitively performed impossibility to reach what one is aiming for,' as the performance scholar Eirini Kartsaki writes;<sup>26</sup> however, it was ultimately *inaction* and stillness that prompted reflection on the counting of a productive use of time, and the kinds of meaning that one might derive from or attach to the use of time (Figure 1.2).

Time that is passed in ways that flow away from a normatively useful or productive spending of time need not be a waste of time. As the playwright Chris Thorpe observes in a reflection on theatre making in the wake of the pandemic, 'the biggest waste of time is the time you spent punching yourself for not being as productive as you'd been taught to expect.'<sup>27</sup> Thorpe advocates for the unexpected affordances of reflection, surprise, intimacy, and slow learning that can emerge from the time and space of doing nothing in particular. *The Last Breath Society* does something similar, although it is not simply about clearing mental space in order to render oneself more productive in the future; it is about luxuriating in or suffering through the aimless passing of time.

Slowness and interminable waiting, hovering between impulses to act and inertia, are what characterize this performance's decadence most of all. One of the reasons why I wanted to dive into this performance as one of the first detailed examples considered in this book is because of the ways it makes clear, from the outset, that decadence in performance need not



**Figure 1.2** Martin O'Brien, *The Last Breath Society* (2021). Institute for Contemporary Art, London. Photo by Manuel Vason.

necessarily refer to immoderate wastefulness in the sense of some mindless profligacy leading to massive expenditure on material resource. There is an asceticism to this performance: discipline and sparseness, especially, but also wasting time in the productivist sense and expending energy that might otherwise be put to productivist use. This 'would seem to be the very opposite of excess', to borrow from the philosopher Karmen MacKendrick: 'a defiance even of the moderate demands of one's bodily and social selves, certainly a defiance of hedonistic extravagance. Yet it is in this *defiance* that we find not only the *pleasure* of asceticism' – what she refers to as a form of 'counterpleasure' – but 'a denial beyond all moderation'.<sup>28</sup> For MacKendrick, counterpleasures invoke pleasures (of the kind explored by Georges Bataille and Michel Foucault, among others) that are explicitly 'nonproductive', and that 'tend away from all sorts of teleologies. Even the aim of subject shattering' in certain kinds of submissive and masochistic practice 'can be approached only indirectly, and will destroy the pleasures if it takes them over'.<sup>29</sup> The asceticism of O'Brien's practice, particularly its 'denial beyond all moderation' of productivist endeavour, its improvisatory refusal of goal-oriented action, and its languishing in a recalcitrant and fuzzy time, is what lends that practice to decadence, particularly once drawn into the orbit of a taste for the abject and the counterpleasures of queer desire. It is to such tastes and desires that the next section turns.

## Zombie time

*Until the Last Breath Is Breathed* and *The Last Breath Society* both explore zombie time, although the zombies familiar from popular cinema do not feature in either. Zombiedom is explicitly referenced in *Until the Last Breath Is Breathed*, but O'Brien appears as himself; he does not look like a zombie, at least not the campy zombies made famous by Romero in his classic films, although he does permit zombies to appear in the mind's eye in his monologues. The same is true of *The Last Breath Society*, although to a lesser extent. O'Brien presents himself as a living corpse, but there is no attempt to mimic pop-cultural zombiedom. However, the pop-cultural zombie is pulled front and centre in some of O'Brien's other works, queering these zombies in ways that are distinctly decadent.

Multiple histories have informed the development of zombiedom in twentieth-century popular culture. As noted earlier, some of the earliest depictions of zombies in cinema – including *White Zombie* and *I Walked with a Zombie* – make explicit reference to the zombie's roots in the African diaspora and slavery. Performance scholar Lee Miller defines the African-diasporic zombies in these films as 'proto-zombies': completely objectified forerunners under the influence of a colonial master or sorcerer that tend to be whitewashed in the late-twentieth-century renaissance of zombie films inspired by Romero, although it is notable that *Night of the Living Dead* cast a Black actor as a protagonist seeking refuge from an army of predominantly white flesh-eaters.<sup>30</sup> O'Brien's living dead owe more to the kitschy cultishness of Romero, which is an important point. Where zombies of the African diaspora were generally depicted as being controlled by a zombie master,<sup>31</sup> O'Brien turns to the cult cinematic zombie as a stimulus for exploring the retrieval of autonomy from a specific disciplinary regime (medicine) in a society that pushes sickness and queerness (as distinct from the mainstreaming of homosexuality) to its peripheries. The environmental conditions in which O'Brien's submissive actions take place are of his own choosing, as is the public spectacularization of more explicit acts of degradation (in a particularly memorable example he pours a bucket of his own shit mixed with gold paint over his head, extracted by means of an enema – a purgative that interested several decadent writers).<sup>32</sup> However, as O'Brien points out, there is also a clear 'tension between voluntary endurance in performance and the endurance of a life lived within the duration of slow death'.<sup>33</sup>

The constellation of themes that I will be exploring in this section – unconventional productivity, drawing sickness into the orbit of desire, antithetical relations to the quantification of goal-oriented progress,

and a taste for decay and abjection – lends O'Brien's zombies a decadent edge once put into dialogue with more typical features of the zombies made famous by Romero, especially their idleness, slowness, and inertia (as compared with post-millennial 'Zombie 2.0' films like *28 Days Later* (2002), in which zombies appear as frenzied monsters).<sup>34</sup> These themes are especially present in O'Brien's film *The Unwell* (2016), which was made in collaboration with the filmmaker and musician Suhail Ilyas, and was originally intended as 'a strange, tongue in cheek utopia [. . .] in which only the sick can survive'<sup>35</sup> – although it took on weightier resonances with the advent of the Covid-19 pandemic, prompting O'Brien to re-release the film in March 2020 when the survival of the sickest was in particular jeopardy.

The film opens with a zombie labourer crawling on his hands and knees out of a woodland, his high-vis jacket glowing in the dark. He is alone, as are all of the sixteen zombies we encounter in empty car parks, squares, and industrial estates. As the film cuts to an empty highway, we hear O'Brien intoning a monologue: '[t]his used to be the most optimistic city in the world. Now the sun never rises. The shops are never open. The birds never sing. The streets are always empty. [. . .] Perhaps this place used to be beautiful, but it seems as though it has experienced an apocalypse.' A zombie staggers in an abandoned shopping mall. 'Time has ended here [. . .]. But something still remains [. . .]. Something moves slowly through the darkness. They have replaced human life. They resemble us, but they are not us. They fill the city with an unwell sound.'<sup>36</sup> Heavy breathing . . . Phlegmy coughs . . . Voicings of an inner creature that do not adhere to language: 'the voice of illness', demanding to be heard.<sup>37</sup>

Zombie time underpins a logic of futurity in *The Unwell*, a logic that is also closely indexed to the present. To paraphrase the feminist, queer, and disability theorist Alison Kafer, how one comes to understand sickness in the present determines how one imagines sickness in the future.<sup>38</sup> To conceptualize the absence of sickness in positive terms and the presence of sickness in negative terms is to limit how we might come to imagine sickness in the future: that is, we would be better off without, for good. For instance, bio-medical discourse understands the time of sickness as a 'curative time' defined by prognosis and the prospect of remission.<sup>39</sup> This discourse reads time and futurity through a progressive journey from sickness to health, or the management of occurrences and relapse. Alongside bio-medical discourse, productivism is another influence that forecloses sick futures. Productivism sees sickness as a hindrance to the maximization of productivity, or in Kafer's terms 'as obstacles to the arc of progress', unless rehabilitation positions the sick as a 'sign of progress, the proof of development, the triumph over the mind or body'.<sup>40</sup>



Understanding ever-improving health as an inherent good and as a necessity for productive enterprise negates the politics of sickness, insofar as the desirability of sick experiences, sick feelings, sick people, and sick capacities are assumed to be ‘against nature’ and beyond debate in their wrongness. O’Brien’s experimentation with futurity (as with other kinds of queer and crip futurities)<sup>41</sup> refuses this act of foreclosure by challenging the assumptions that determine the casting of sickness as that which must be purged in a ‘healthier’ and ‘more productive’ present or future. Instead, he celebrates activities that unfold in zombie time – especially those activities that are indulged for their own sake (lingering, observing, wandering, longing) – and does so through the fabulation of post-apocalyptic worlds and scenarios in which the sickest both survive *and thrive*, drifting away from, while remaining haunted by, productive regimes ‘in order to make room for pleasure.’<sup>42</sup>

In his filmed work, the passing of zombie time is ‘mapped’ more concretely in comparison with his live performances, where there is greater openness to unpredictability in live events that might, just might, go wrong, or that are guided by indefinite ends. Nonetheless, these films make space for silence and stillness, which encourages those watching to attend to the flow of zombie time. Zombies in *The Unwell* also roam the ruins of productivism. O’Brien’s zombies might find themselves dressed as workers, but time is not passed by working. They feed on their own flesh, consuming themselves as if haunted by auto-exploitation, and yet their silent bodies also ‘speak’ to futurity – what the performance scholar José Esteban Muñoz, after the philosopher Ernst Bloch, calls the ‘not yet conscious’ of a future society ‘that is being invoked and addressed at the same moment.’<sup>43</sup> Their slow stagger is not goal-oriented. They have no career ambitions. It is as if the structures and processes of zombification have vanished, leaving behind a dazed horde – only now the zombies are awakening to a new kind of potentiality.

Zombie time is not to be confused with the ‘chronic’ time of capitalism, which refuses to die despite perennial crises, its life endlessly extended by means of political and organizational ingenuity. For the cultural theorist Eric Cazdyn, to ‘settle for the new chronic is to choose the known limits of the present over the unknown freedom of the future.’<sup>44</sup> In contrast, O’Brien’s embrace of zombie time as an (im)material in film and performance is about a relationship to the future: an exceptional time in which death is behind and not in front (not being-*toward*-death, in its Heideggerian formulation, so much as death-*in-and-behind*-being), and in which acts of fabulation prefigure a strange and radically different future.<sup>45</sup> In this, O’Brien’s zombies have more in common with what Cazdyn calls the ‘already dead’ insofar as these zombies suggest ‘a future beyond the temporal constraints of the new

chronic [. . .] informed by a certain way of living in time and space, and in relation to an unknown and unrealized future.<sup>46</sup> However, it is sickness – not its ‘cure’ or expungement – that forms the basis for this ‘certain way of living in time and space’, a notion that would be quite unpalatable for Cazdyn despite his own experiences of living with a chronic illness.<sup>47</sup>

Sickness forms the basis of the clearest sign of life that these zombies have, as well as their clearest form of productivity. The frequent coughs that are a hallmark of CF and that punctuate the film are what remains of life – convulsive sickness animates the coughing body – and they are also symptomatic of an unconventional productivity that finds the body producing an excess of phlegm. This makes O’Brien’s zombies excessively productive as a ‘mucus factory’ – a term that O’Brien draws from Bob Flanagan<sup>48</sup> – but in a way that would not be recognized as a particularly useful or valuable form of productivity in medical contexts or in the capitalist everyday given the limited ways in which physical capability is understood in these contexts. O’Brien’s zombies queer ‘healthy’ productivity by framing an alternative capacity, which productivism recognizes as an incapacity, as a site of excessive production.

O’Brien’s zombies are also driven by and drawn to an uncommon sense and a taste for the distasteful, which the decadence scholar David Weir identifies as a key feature of decadence.<sup>49</sup> Their kingdom of the sick is a kingdom of infection, a kingdom in which ‘mortality is sexy.’<sup>50</sup> Their taste for the distasteful draws them to this kingdom, although it is not a taste that is cultivated in the reclusive environs of an ivory tower. Their uncommon sense is connected to an irresistible intimacy: a queer intimacy with strangers based on acts of consumption, communion, and consummation. Their uncommon sense is also not altogether ‘indifferent to right and wrong’, which Jack Halberstam identifies as a hallmark of pop-cultural zombies.<sup>51</sup> Unlike Romero’s stumbling flesh-eaters, O’Brien’s zombies seem to be awakening to a social consciousness of a kind that makes space for bodies and acts deemed abject or unnatural. Their behaviour is not based on an ethos, although in falling away from the normative streaming of desire and appetite they make apparent the extent to which productivism shapes desire and appetite. They are driven instead by a conflation of sickness and desire, prompting reflection on the assumptions and prejudices that stick to sick bodies in societies that prioritize the productive capabilities of the healthy.

It is important to emphasize the humour in these kingdoms of the sick. O’Brien does not want to die, and he does not want others to fall ill. These are fables told with a wry smile.<sup>52</sup> For instance, a monologue in *Until the Last Breath is Breathed* descends from an innocent memory of participating as an actor in a live zombie horror experience to delighting in the putrid and

sloppy practicalities of sex between zombies, imagining what it must be like to be smothered by the ass of another zombie, ‘with the smell of death and rotten organs emanating out of it. I couldn’t help but imagine his massive, rotten gangrenous penis shooting blood and puss all over me’.<sup>53</sup> O’Brien’s tongue may be in his cheek – or between cheeks, as the case may be – but there is also a seriousness behind the nods, winks, and abject humour. He invites his audiences to question teleological narratives of health, growth, and betterment, and the prizing of capabilities well-suited to productivity’s continual intensification.

Bio-medical science and the capitalist everyday provide the clearest examples of the kind of teleological narratives of health, growth, and betterment that O’Brien’s zombies refuse. However, other, particularly illuminating, examples can also be found in Marxist literature, which one might otherwise assume would be an ally of those pushed to the margins of society. For instance, György Lukács, in his essay ‘Healthy or Sick Art?’ (1934), finds irremediable regression in the collapsing of love into ‘mere’ eroticism, of eroticism declining into ‘mere’ sexuality, and sexuality into ‘mere’ phallicism.<sup>54</sup> He goes on:

The man of decadent bourgeois society who stunts himself spiritually and morally not only has to go on living and acting in his crippled state; in this inhuman self-deformity, he must even seek a psychological and moral ‘cosmic’ justification for his condition. And he finds this justification, too, no longer basing his conception of the world on how the world is objectively constituted or how it affords a real object of mankind’s revolutionary practical activity; instead he adapts his conception of the world to fit his own deformity and to provide an appropriate environment for his own crippled state.<sup>55</sup>

O’Brien queers what Lukács sees in this ‘man’. In fact, it is not a man at all that O’Brien imagines, but an ‘inhuman’ zombie – a sick zombie who seeks cosmic justification for the condition of zombiedom, and who does so by basing a conception of the world not on the realism of its objective constitution, but a conception that fits his sickness, desires, and the abject sickness of those desires. The revolutionary consciousness of these zombies reacts to the reality of a society that does not accommodate their alternative capabilities and productivities, their distaste for the useful and taste for decay, or their uncommon desires. Where Lukács limits his interest in decay and ruination to their socially mimetic representation as ‘unhealthy’ symptoms of a decadent society that has lost sight of its monolithically revolutionary purpose,<sup>56</sup> O’Brien’s kingdom of the sick presents a challenge to the values

that codify and shape ideas of progress and regress, and that lead to the measurement, monitoring, and privileging of 'health' and 'the healthy'.

O'Brien does not regard health in teleological terms, as that which must be 'improved' and 'bettered' with time, but instead turns to his own temporal experience of sickness as a basis for thinking about and intervening within the spheres of social and cultural production, or mimetic reproduction (with Jacques Derrida, we might say that O'Brien's '[e]schatology breaks teleology apart'; it has an astonishing side to it that is alien to the achievement of a goal).<sup>57</sup> Progression along a legitimated path might be eased for those attuned to established arcs of progress, but, as the cultural philosopher Sara Ahmed puts it, '[i]t can be wearing to inhabit a world that is not built for you.'<sup>58</sup> O'Brien's zombies are ghosted by productivism's exhausting excesses, which is especially evident in *The Unwell*, but he also steers their incompatibility with productivism along a different path. The daydreams and sermons that O'Brien stages or narrates in his performances and films are always set in some unknown future, a future that is near, in which the smell of decay 'is an aphrodisiac.'<sup>59</sup> These daydreams and narratives prefigure alternative worlds that are at odds with regimes of progress based on teleological and contingent notions of betterment and enlightenment: the purity of a gene pool, for instance, or the integrity of a family unit, or designs upon the health and wealth of a nation and its capacity to continually grow and to produce ever-more productively and competitively in a global marketplace. In O'Brien's kingdoms of the sick, unproductive counterpleasures are enjoyed by unusually abject entities: the very monsters and nightmares imagined by societies fixated on linear conceptions of progress. Also, when he describes zombie time, it is not in the future tense; 'This *is* the zombie time. The time of the animated corpse. [...] It's no longer linear. It's full of breaks and ambushes. In zombie time you keep moving, but not towards anything. [...] No goals, only desires. No plans, only reactions.'<sup>60</sup> This time of the animated corpse is out of step with productivist-led conceptions of progress. It is an errant time that luxuriates in its passing.

In sum, the ways in which O'Brien conjoins sickness and desire, along with a conception of futurity that resists productivist regimes of progress, are important factors in what lends his work to decadence. He stages a decadent historicity that rejects the steering of progress towards spurious notions of betterment, growth, health, and productivity. His embodiment of the zombie and explorations of zombie time encourages us to think beyond the realism of productivism in ways that challenge its taken-for-granted-ness, just as his rejection of conventional progress narratives invites us to think beyond the myth of perpetual growth in capitalist economies condemned to perennial crises. The futures he prefigures are not based on these narratives and myths; they are based on the centring of abject bodies and behaviours, on the time

of the sick, and the ruins of a post-apocalyptic world. In short, *these* zombies lend themselves to decadence. They manifest a decadent temporality at odds with both the compression and intensification of productivist time, and the positioning of productivism and its conventionally healthy stakeholders as engines and guarantors of progress.

## Conclusion

What lends the performances discussed in this chapter to decadence is their conjoining of sickness, queerness and desire, a taste for abjection, their fascination with morbidity, their disruption of chrononormativity, and a conception of futurity that resists or corrupts productivism. The kingdoms of the sick he imagines are not based on the myth of perpetual growth and betterment, but sickness, abjection, and the post-apocalypse. Time flows differently in these kingdoms, away from the compression and intensification of productivist tempos and rhythms. His embodiment of the zombie also demands engagement with the viscerality and temporality of chronic sickness, desires that fall and flow away from 'healthy' attachments, and unconventional productivities – for instance, in their excessive production of phlegm.

Zombie time and interminable waiting are first and foremost about conceptualizing a different relationship to death, experiencing it not in teleological terms – not as a point one reaches – but as that which is already experienced as being both present within a body, and behind it as a subject who has surpassed their own life expectancy.<sup>61</sup> For O'Brien, the pandemic brought about a newly dispersed proximity to zombie time as millions of people around the world negotiated a different relationship to death and the prospect of 'gainful' employment, throwing into question what might be meant by gainfulness as a condition of living or a possibility for thriving. This makes it all the more important to resist pathologizing O'Brien's work as being 'about' his own chronic illness – his performances are not autobiographical – although experiences of the chronic clearly frame and shape each aspect of his practice, including his engagement with the kingdom of the sick. His zombies invite us to imagine these kingdoms as places where time flows differently, no longer bound to the injunctions of productivism, stretching time rather than compressing and intensifying its passing and use: a time of crescendos as much as cadences, growth as much as decay, creativity as much as ruination, and the creativity to be found *in* ruination, the aesthetics of decay, and an experimental relationship to futurity that refuses the myth of perpetual growth, and the cultish pursuit of more.



# Notes

## Introduction

- 1 'HERE RAW – Staging Decadence', HERE Arts Centre, New York City, 9 September 2021. [http://here.org/shows/raw21-staging-decadence/?fbclid=IwAR1ceRaNhq\\_MnGBfLuPpShr0emQphuwkHJSdAKoUh\\_ewShc2wKJ\\_i2ESD9k](http://here.org/shows/raw21-staging-decadence/?fbclid=IwAR1ceRaNhq_MnGBfLuPpShr0emQphuwkHJSdAKoUh_ewShc2wKJ_i2ESD9k), accessed 30 June 2022. This salon was one of several events associated with an Arts and Humanities Research Council Fellowship, titled 'Staging Decadence: Decadent Theatre in the Long Twentieth Century' (2020–2). For more on the Staging Decadence project, visit: [www.stagingdecadence.com](http://www.stagingdecadence.com).
- 2 Normandy Sherwood qtd. in *Staging Decadence* [film], created by Adam Alston, Owen Parry, and Sophie Farrell, 12 May 2022, <https://www.stagingdecadence.com/films>, accessed 12 May 2022.
- 3 Normandy Sherwood, Interview with the author. HERE Arts Centre, New York, 9 September 2021.
- 4 Border crossing has been identified as a key facet of decadence. See Liz Constable, Dennis Denisoff, and Matthew Potolsky, 'Introduction', in Constable, Denisoff and Potolsky (eds), *Perennial Decay: On the Aesthetics & Politics of Decadence* (Philadelphia: University of Pennsylvania Press, 1999), pp. 1–32 (pp. 11 and 25); Matthew Potolsky, *The Decadent Republic of Letters: Taste, Politics, and Cosmopolitan Community from Baudelaire to Beardley* (Philadelphia: University of Pennsylvania Press, 2013), p. 2.
- 5 *Decadēre*, meaning 'to fall' (*cadēre*) 'down' (*de-*). As Richard Gilman explains, the word 'decadence' was not used in Roman times; it first appears in Medieval Latin in the second millennium. Richard Gilman, *Decadence: The Strange Life of an Epithet* (New York: Farrar, Straus and Giroux, 1975), pp. 36–7.
- 6 Sherwood, Interview with the author.
- 7 adrienne maree brown, 'Introduction', in adrienne maree brown (ed.), *Pleasure Activism: The Politics of Feeling Good* (Chico and Edinburgh: AK Press, 2019), pp. 3–18 (p. 13).
- 8 Nia O. Witherspoon, Interview with the author. HERE Arts Centre, New York, 9 September 2021.
- 9 See Alice Condé, 'Decadence and Popular Culture', in Jane Desmarais and David Weir (eds), *Decadence and Literature* (Cambridge: Cambridge University Press, 2019), pp. 379–99 (p. 395).
- 10 Alice Rayner, *Ghosts: Death's Double and the Phenomena of Theatre* (Minneapolis and London: University of Minnesota Press, 2006), pp. 60–1. An article by Richard Schechner proved especially influential in fostering

- this view of performance. See Richard Schechner, 'Theatre Criticism,' *The Tulane Drama Review*, 9 (3) (Spring 1965), pp. 13–24 (p. 24).
- 11 Peggy Phelan, *Unmarked: The Politics of Performance* (New York: Routledge, 1993), p. 146.
  - 12 Note that for Phelan, it is not just performance that 'becomes itself through disappearance'; subjectivity becomes itself through disappearance as well. Phelan's work on the ephemerality of performance has also been contested by numerous scholars, most famously in a well-rehearsed debate with Philip Auslander. See Philip Auslander, *Liveness: Performance in a Mediatized Culture* (London and New York: Routledge, 1999).
  - 13 For an indicative example documenting the expanded breadth of Decadence Studies, see Jane Desmarais and David Weir (eds), *The Oxford Handbook of Decadence* (New York: Oxford University Press, 2022).
  - 14 Ross Douthat, *The Decadent Society: How We Became the Victims of Our Own Success* (New York: Avid Reader Press, 2020), p. 11. There are echoes of Oswald Spengler in Douthat's writing, particularly with regard to cultural production. See Oswald Spengler, *The Decline of the West*, abridged by Helmut Werner (New York and Oxford: Oxford University Press, 1991), p. 158.
  - 15 For North American examples of these diatribes in the puritanical vein, see Robert Bork, *Slouching Towards Gomorrah: Modern Liberalism and American Decline* (New York: Regan Books, 1997); Patrick J. Buchanan, *The Death of the West: How Dying Populations and Immigrant Invasions Imperil Our Country and Civilization* (New York: Thomas Dunne Books, 2002). In France, some more recent writing derives from an Islamophobic fear of cultural contamination, and its impact on the perceived decline of a coherent national identity. See Alain Finkielkraut, *L'identité malheureuse* (Paris: Stock, 2013); Éric Zemmour, *Le Suicide Français* (Paris: Albin Michel, 2014). David Fieni has also studied declinist literature stemming from the nexus between the Arab world and France. See David Fieni, *Decadent Orientalisms: The Decay of Colonial Modernity* (New York: Fordham University Press, 2020).
  - 16 Giulia Palladini, 'Logic of Prelude: On Use Value, Pleasure, and the Struggle Against Agony,' *Contemporary Theatre Review*, 'Interventions', 29 (4) (Winter/Spring 2019/20), <https://www.contemporarytheatrereview.org/2020/logic-of-prelude-on-use-value-pleasure-and-the-struggle-against-agony/>, accessed 2 February 2022.
  - 17 Witherspoon, Interview with the author.
  - 18 I am basing this definition on the work of Jean Baudrillard. See Jean Baudrillard, *The Mirror of Production*, trans. Mark Poster (St. Louis: Telos Press, 1975), pp. 17–19.
  - 19 The term 'frenetic standstill' is drawn from Jonathan Trejo-Mathys translation of Hartmut Rosa's '*rasender Stillstand*', which is itself a translation of Virilio's term *l'intertie polaire*. Hartmut Rosa, *Social*



- Acceleration: A New Theory of Modernity*, trans. Jonathan Trejo-Mathys (New York: Columbia University Press, 2013), p. 15. This translation has also been used by others engaging with Rosa's work. See especially Bart Zantvoort, 'Political inertia and social acceleration', *Philosophy and Social Criticism*, 43 (4) (2017), pp. 707–23 (p. 717). Ivor Southwood describes a similar phenomenon as 'frenetic inactivity' and 'non-stop inertia'. See Ivor Southwood, *Non-stop Inertia* (Arlesford: Zer0 Books, 2011), p. 11. Studies of frenetic standstill were also anticipated in earlier studies of the postmodern condition. See especially Frederic Jameson, *The Cultural Turn: Selected Writings on the Postmodern, 1983–1998* (London and New York: Verso, 1998), p. 59.
- 20 Mark Fisher, *K-Punk: The Collected and Unpublished Writings of Mark Fisher (2004–2016)*, ed. Darren Ambrose (London: Repeater, 2018), p. 462, original emphasis. See also Mark Fisher, *Capitalist Realism: Is There No Alternative?* (Winchester and Washington: Zer0 Books, 2009). Fisher explains that 'capitalist realism' is not his coinage. He contextualizes it in light of a niche group of German pop artists in the 1960s, and parodic references to 'socialist realism' in work by Michael Schudson. See Fisher, *Capitalist Realism*, p. 16.
  - 21 For an overview of these contributions in the UK context, see Creative Industries Council, 'The Economic Contribution of the Arts', 2 March 2021, <https://www.thecreativeindustries.co.uk/facts-figures/industries-arts-culture-arts-culture-facts-and-figures-the-economic-contribution-of-the-arts>, accessed 2 February 2022.
  - 22 Richard Schechner, 'A New Paradigm for Theatre in the Academy', *TDR*, 36 (4) (Winter 1992), pp. 7–10 (p. 8). See also Johannes Birringer, *Media & Performance: Along the Border* (Baltimore and London: Johns Hopkins University Press, 1998), pp. 6–7.
  - 23 José Esteban Muñoz, *Disidentifications: Queers of Color and the Performance of Politics* (Minneapolis and London: University of Minnesota Press, 1999), p. 19.
  - 24 See Jane Desmarais, 'Decadence and the Critique of Modernity', in Desmarais and Weir, *Decadence and Literature*, pp. 98–114 (p. 98).
  - 25 The prevalence of dandyism among aesthetes and decadents is illustrative. Rachilde and Jean Lorrain (another novelist and playwright associated with literary decadence) were famed for wearing gender-queer attire in public, and Rachilde even had an application to the police rejected for the right to continue to do so. See Frazer Lively, 'Introduction', in Kiki Gounaridou and Frazer Lively (ed. and trans.), *Madame La Mort and Other Plays* (Baltimore and London: Johns Hopkins UP, 1998), pp. 7–8.
  - 26 Richard Vaughan, *Philip the Good: The Apogee of Burgandy* (London: Longmans, Green and Co. Ltd, 1970), pp. 56–7 and 143–5.
  - 27 See Graham Pont, 'In Search of the *opera gastronomica*', in Anthony Coronos, Graham Pont, and Barbara Santich (eds), *Food in Festivity:*

- Proceedings of the Fourth Symposium of Australian Gastronomy* (Sydney: Symposium of Australian Gastronomy, 1990), pp. 120–1.
- 28 Scot D. Ryerson and Michael Orlando Yaccarino, *Infinite Variety: The Life and Legend of the Marchesa Casati* (Minneapolis: University of Minnesota Press, 2004), p. 57; see also Catherine Spooner, 'Fashion: Decadent Stylings', in Jane Desmarais and David Weir (eds), *The Oxford Handbook of Decadence* (Oxford: Oxford University Press, 2022), pp. 417–41 (p. 431).
- 29 See, for instance, Adam Alston and Alexander Bickley Trott (eds), *Volupté: Interdisciplinary Journal of Decadence Studies*, 'Decadence and Performance', 4 (2) (Winter 2021). For an overview of West African and Caribbean playwrights associated with decadence, see Robert Stilling, *Beginning at the End: Decadence, Modernism, and Postcolonial Poetry* (Cambridge, MA and London: Harvard University Press, 2018). The Staging Decadence blog also features posts exploring theatre and decadence in China, Japan, Russia, the United States, and across western Europe, available at: [www.stagingdecadence.com](http://www.stagingdecadence.com). For a selection of work by theatre historians who have explicitly addressed or touched on theatre, performance and decadence, see: Petra Dierkes-Thrun, *Salome's Modernity: Oscar Wilde and the Aesthetics of Transgression* (Ann Arbor: University of Michigan Press, 2011); Sos Eltis, 'Decadent Theater: New Women and "The Eye of the Beholder"', in Desmarais and Weir, *The Oxford Handbook of Decadence*, pp. 318–50; Sos Eltis, 'Theatre and Decadence', in Alex Murray (ed.), *Decadence: A Literary History* (Cambridge: Cambridge University Press, 2020), pp. 201–17.
- 30 *Femme fatales* and objectified women abound in decadent art and fiction, as do exotic figurations of 'the Orient'. Nonetheless, these tropes were often used to displace, mock or undermine jingoistic grandstanding, patriarchy, and normative codifications of gender and sexuality. There is also a rich history of women writing decadence. See, for instance, Katharina Herold and Leire Barrera-Medrano (eds), 'Women Writing Decadence', *Volupté: Interdisciplinary Journal of Decadence Studies*, 2 (1) (Spring 2019). For an instructive definition of 'decadent orientalism', see Fieni, *Decadent Orientalisms*, p. 3.
- 31 Matei Calinescu, *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism* (Durham: Duke University Press, 1987), p. 155; Potolsky, *Decadent Republic of Letters*, p. 4.
- 32 Julia Skelly, *Radical Decadence: Excess in Contemporary Feminist Textiles and Craft* (London and New York: Bloomsbury, 2017); Jillian Hernandez, *Aesthetics of Excess: The Art and Politics of Black and Latina Embodiment* (Durham and London: Duke University Press, 2020).
- 33 Saidiya Hartman, *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls, Troublesome Women and Queer Radicals* (London: Serpent's Tail, 2021), p. 23.
- 34 Richard Drake, 'Decadence, Decadentism and Decadent Romanticism in Italy: Toward a Theory of Decadence', *Journal of Contemporary History*, 17 (1) (January 1982), pp. 69–92 (p. 69).

- 35 Sianne Ngai, *Our Aesthetic Categories: Zany, Cute, Interesting* (Cambridge, MA: Harvard University Press, 2012), p. 7.
- 36 David Weir, 'Afterword: Decadent Taste', in Jane Desmarais and Alice Condé (eds), *Decadence and the Senses* (Cambridge: Legenda, 2017), pp. 219–28 (p. 221).
- 37 For discussions of this refusal, see Dave Beech's critique of Oscar Wilde's affirmation of idle leisure, and Kirsten MacLeod's writing on anti-capitalist decadent dilettantism and the refusal of productive use. Dave Beech, *Art and Postcapitalism: Aesthetic Labour, Automation and Value Production* (London: Pluto Press, 2019), pp. 86–8; Kirsten MacLeod, *Fictions of British Decadence: High Art, Popular Writing, and the Fin de Siècle* (Basingstoke and New York: Palgrave Macmillan, 2006), p. 29.
- 38 Rosa, *Social Acceleration*, pp. 13–14.
- 39 Alvin Toffler [and Heidi Toffler], 'The Future as a Way of Life', *Horizon*, 7 (3) (Summer 1965), pp. 108–15.
- 40 Jon McKenzie, *Perform or Else: From Discipline to Performance* (London and New York, 2001).
- 41 Critical Art Ensemble, 'Reinventing Precarity', *TDR*, 56 (4) (Winter 2012), pp. 49–61 (pp. 49–50).
- 42 See, for instance, Theron Schmidt, 'Troublesome Professionals: On the Speculative Reality of Theatrical Labour', *Performance Research*, 18 (2) (2013), pp. 15–26 (p. 15); Randy Martin, 'A Precarious Dance, a Derivative Sociality', *TDR*, 56 (4) (Winter 2012), pp. 62–77 (p. 66). See also Beech, *Art and Postcapitalism*, p. 8.
- 43 Graphs produced by the UK Office for National Statistics setting out national productivity levels between 1971 and the coronavirus outbreak in 2019 (both output per hour worked, and output per worker) show steady rises in the years running up to the 2008 financial crash, and a petering out and occasionally slight drops between 2008 and 2019. ONS, 'Labour Productivity', *Office for National Statistics*, 5 July 2019, <https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/labourproductivity>, accessed 2 February 2022. Labour productivity figures in the United States are more volatile over the same period, albeit with a general upward trend, but the gap between productivity and worker compensation has widened significantly since 2000. Benjamin Landy, 'Graph: Does Productivity Growth Still Benefit the American Worker?', *The Century Foundation*, 15 August 2012, <https://tcf.org/content/commentary/graph-does-productivity-growth-still-benefit-the-american-worker/?agreed=1>, accessed 2 February 2022. For critical analyses of declining growth and productivity, see Danny Dorling, *Slowdown: The End of the Great Acceleration – And Why it's Good for the Planet, the Economy, and Our Lives* (New Haven and London: Yale University Press, 2020); Robert J. Gordon, *The Rise and Fall of American Growth: The U. S. Standard of Living Since the Civil War* (Princeton and Oxford: Princeton University Press, 2016); Tim Jackson, *Post Growth: Life after Capitalism* (Cambridge and Medford,

- MA: Polity Press, 2021); Sarah Sharma, *In the Meantime: Temporality and Cultural Politics* (Durham and London: Duke University Press, 2014).
- 44 Steven Pinker, *Enlightenment Now: The Case for Reason, Science, Humanism and Progress* (New York: Penguin, 2018), p. 329. The UK economy rebounded in 2021 with the fastest growth since the Second World War, but the 7.5 per cent growth it achieved was still less than the 9.4 per cent collapse it experienced in the previous year when parts of the economy were shut down. The end of the year also marked the beginnings of a significant cost of living crisis in the UK. See Russell Hotton, 'UK Economy Rebounds with Fastest Growth Since WW2', *BBC News*, 11 February 2022, <https://www.bbc.co.uk/news/business-60344573>, accessed 11 February 2022.
- 45 Francis Green et al., 'Is Job Quality Becoming More Unequal?', *Industrial & Labour Relations Review*, 66 (4) (2013), pp. 753–84 (p. 778).
- 46 A 2015 YouGov poll reports that 37 per cent of British workers believe that their job makes no meaningful contribution to the world, and a study by Schouten & Nelissen suggests that 40 per cent of workers in Holland believe that their job should not exist. See David Graeber, *Bullshit Jobs: A Theory* (London and New York: Penguin, 2018), p. xxii. According to another YouGov poll, 24 per cent of American workers say that their job does not make a meaningful contribution to the world. See Peter Moore, 'One Quarter of Americans Think Their Jobs are Meaningless', *YouGov*, 14 August 2015, <https://today.yougov.com/topics/lifestyle/articles-reports/2015/08/14/one-quarter-americans-think-their-jobs-are-meaning>, accessed 2 February 2022.
- 47 Judy Wajcman, *Pressed for Time: The Acceleration of Life in Digital Capitalism* (Chicago and London: University of Chicago Press, 2015), pp. 4–5 and 64–5.
- 48 Byung-Chul Han, *The Burnout Society*, trans. Erik Butler (Stanford: Stanford University Press, 2015), p. 10.
- 49 Paul Virilio, *Polar Inertia*, trans. Patrick Camiller (London: Sage, 2000), p. 21, original emphasis. The notion of 'intensive time' is a common trope in postmodern discourse and speed theory. See, for instance, David Harvey's writing on time-space compression, Manuel Castells's notion of 'timeless time', Frederic Jameson's remarks on a 'steady stream of momentum and variation that [. . .] seems stable and motionless', Helga Nowotny's writing on simultaneity in the 'extended present', and John Urry's concept of 'instantaneous time'. David Harvey, *The Condition of Postmodernity* (Oxford: Blackwell, 1990); Manuel Castells, *The Rise of the Network Society* (Oxford: Blackwell, 1996); Helga Nowotny, *Time: The Modern and Postmodern Experience*, trans. Neville Plaice (Cambridge: Polity Press, 1994), pp. 50–1; Jameson, *Cultural Turn*, p. 59; John Urry, *Sociology Beyond Societies: Mobilities for the Twenty-First Century* (London: Routledge, 2000). Modernist precedents also abound. Charles Baudelaire famously identified 'the ephemeral, the fugitive, the contingent' in modernity, and Walter Benjamin influentially explored how modernity antiquates the recent

- past via the temporality and experience of ‘shock’. Charles Baudelaire, *The Painter of Modern Life and Other Essays*, ed. and trans. Jonathan Mayne (New York: de Capo Press, n.d.), p. 12; Walter Benjamin, *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (London: Fontana, 1973), p. 90.
- 50 For examples, see Aaron Bastani, *Fully Automated Luxury Communism: A Manifesto* (London and New York: Verso, 2019); Robin Mackay and Armen Avanessian (eds), *#Accelerate: The Accelerationist Reader* (Falmouth: Urbanomic Media Ltd, 2017); Paul Mason, *Postcapitalism: A Guide to Our Future* (London: Penguin, 2015); Nick Srnicek and Alex Williams, *Inventing the Future: Postcapitalism and a World Without Work*, rev. ed. (London and New York: Verso, 2016). For instructive critiques of social acceleration and accelerationism (although Hassan anticipates accelerationism), see Robert Hassan, *The Information Society* (Cambridge and Malden, MA: Polity Press, 2008); Benjamin Noys, *Malign Velocities: Accelerationism and Capitalism* (Winchester and Washington: Zero Books, 2014). For more controversial examples of radically libertarian accelerationism, see Nick Land, *Fanged Noumena: Collected Writings 1987–2007*, 6th edition, ed. Robin Mackay and Ray Brassier (Falmouth and New York: Urbanomic, 2018).
- 51 Kathi Weeks, *The Problem with Work: Feminism, Marxism, Antiwork Politics, and Postwork Imaginaries* (Durham and London: Duke University Press, 2011), p. 12.
- 52 Sara Ahmed, *Living a Feminist Life* (Durham and London: Duke University Press, 2017), p. 40.
- 53 See, for instance, Pirjo Lyytikäinen, ‘Decadent Tropologies of Sickness’, in Marja Härmänmaa and Christopher Nissen (eds), *Decadence, Degeneration, and the End: Studies in the European Fin de Siècle* (New York: Palgrave Macmillan, 2014), pp. 85–102. The Norwegian singer-songwriter’s Jenny Hval’s debut novel *Perlebryggeriet* (*Paradise Rot*, 2009) has also attracted the attention of scholars interested in contemporary decadence. See, for instance, Sally Blackburn-Daniels, ‘“His Red Flesh Their Forbidden Fruit”: Permeable Bodies in Hval’s *Paradise Rot*’, paper presented at *Decadent Bodies*, Goldsmiths, University of London, London, 28–29 July 2022.

## Chapter 1

- 1 BBC, ‘The Artist Who Believes he’s a Zombie’, podcast, 4 April 2019, <https://www.bbc.co.uk/news/av/disability-47813085>, accessed 6 July 2022. See also Adam Alston, ‘Martin O’Brien – Interview for Staging Decadence’, *Staging Decadence Blog*, 26 July 2022, <https://www.stagingdecadence.com/blog/martin-obrien>, accessed 10 August 2022.
- 2 For more on these examples, see: Jenny Lawson, ‘Eating Minds: Fantasizing Undead, Becoming Zombie in Performance’, *Studies in Theatre and Performance*, 34 (3) (2014), pp. 236–43; Claire Hind and Gary Winters,

- Embodying the Dead: Writing, Playing, Performing* (London: Red Globe Press, 2020); Teri Howson, 'Zombies, Time Machines and Brains: Science Fiction Made Real in Immersive Theatres', *Thesis Eleven*, 131 (1) (2015), pp. 114–26; Rebecca Schneider, 'It Seems As If . . . I Am Dead: Zombie Capitalism and Theatrical Labor', *TDR: The Drama Review*, 56 (4) (Winter 2012), pp. 150–62. Numerous scholars have also noted connections between performance and the living dead. See especially Herbert Blau, *Take Up the Bodies: Theatre at the Vanishing Point* (Urbana: University of Illinois Press, 1982), p. 83.
- 3 The extent of Rose's contributions to these collaborations have only recently gained focused attention. See Yetta Howard (ed.), *Rated RX: Sheree Rose with and After Bob Flanagan* (Columbus: Ohio State University Press, 2020). See also Adam Alston, 'Survival of the Sickest: On Decadence, Disease and the Performing Body', *Volupté: Interdisciplinary Journal of Decadence Studies*, 4 (2) (2021), pp. 130–56.
  - 4 Amelia Jones, 'Rose/Flanagan/O'Brien: The Aesthetics of Resurrection', in Howard, *Rated RX*, pp. 98–109 (p. 101).
  - 5 Martin O'Brien, 'Until the Last Breath is Breathed – Martin O'Brien Performance Lecture DaDaFest International 2018', *YouTube*, 14 January 2019, <https://www.youtube.com/watch?v=dEvGjLgw-A0>, accessed 27 March 2020.
  - 6 Marina Warner, *Phantasmagoria: Spirit Visions, Metaphors, and Media into the Twenty-First Century* (Oxford and New York: Oxford University Press, 2006), p. 366.
  - 7 Susan Sontag, *Illness as Metaphor and AIDS and Its Metaphors* (London: Penguin, 1991), p. 3.
  - 8 Lúcio Reis Filho, 'No Safe Space: Zombie Film Tropes during the COVID-19 Pandemic', *Space and Culture*, 23 (3) (2020), pp. 253–8; Martin O'Brien, 'You Are My Death: The Shattered Temporalities of Zombie Time', *Welcome Open Research*, 5 (135) (2020), pp. 3–10 (p. 3).
  - 9 O'Brien does not approach pathology as a subgenre of autobiography, although his work might be said to stage a resistant mode of embodied pathography based not on autobiography, but a falling away from bio-medical discourses that shape and discipline sick bodies. For more on embodied pathography, see Emma Brodzinski, 'The Patient Performer: Embodied Pathography in Contemporary Productions', in Alex Mermikides and Gianna Bouchard (eds), *Performance and the Medical Body* (London: Bloomsbury, 2016), pp. 85–97.
  - 10 See Martin O'Brien, 'Performing Chronic: Chronic Illness and Endurance Art', *Performance Research*, 19 (4) (2014), pp. 54–63 (p. 56).
  - 11 O'Brien, 'Until the Last Breath is Breathed', from 01:11.
  - 12 Priscilla Wald, *Contagious: Cultures, Carriers, and the Outbreak Narrative* (Durham and London: Duke University Press, 2008), pp. 52–3 and 67.
  - 13 See Alan Kraut's notion of 'medicalized nativism' in Alan M. Kraut, *Silent Travelers: Germs, Genes, and the "Immigrant Menace"* (Baltimore: Johns

- Hopkins University Press, 1994), p. 3. Numerous studies evidence a connection between the Covid-19 pandemic and increased xenophobia. For instance, see Zhuang She et al., 'Does COVID-19 Threat Increase Xenophobia? The Roles of Protection Efficacy and Support Seeking', *BMC Public Health*, 22 (485) (2022), <https://doi.org/10.1186/s12889-022-12912-8>, accessed 14 June 2022.
- 14 The World Health Organization formally identified the spread of coronavirus as a pandemic on 11 March 2020. The UK government did not implement its 'stay at home' message until 23 March 2020, although by this point many theatres, including the ICA, had already cancelled or postponed live performances.
  - 15 Gianna Bouchard, 'Introduction: With (Dis-eased) Affection', in Martin O'Brien and David MacDiarmid (eds), *Survival of the Sickest: The Art of Martin O'Brien* (London: Live Art Development Agency, 2018), pp. 6–9 (p. 7).
  - 16 Alphonso Lingis, 'Consecration', in O'Brien and MacDiarmid, *Survival of the Sickest*, pp. 22–4 (p. 23).
  - 17 'Waiting Times' was a Wellcome Trust Collaborative Awards in Humanities and Social Science project led by Laura Salisbury and Lisa Baraitser. For further information, see: <https://waitingtimes.exeter.ac.uk/>.
  - 18 Lisa Baraitser, *Enduring Time* (London: Bloomsbury, 2017), p. 2, original emphasis. Baraitser positions her study of time's suspension in opposition to interminable time 'in the sense of Heidegger's account of boredom'; she is more concerned with the relationship between ethics and ontology, and in connecting suspended time to practices of care. Baraitser, *Enduring Time*, p. 4.
  - 19 David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Oxford: Blackwell, 1989), p. 147.
  - 20 Elizabeth Freeman, *Time Binds: Queer Temporalities, Queer Histories* (Durham and London: Duke University Press, 2010), p. 3. See also Dana Luciano's writing on 'chronobiopolitics' in Dana Luciano, *Arranging Grief: Sacred Time and the Body in Nineteenth-Century America* (New York: New York University Press, 2007), p. 9. Note that Freeman forwards a critique of 'suspended time', but of a kind that focuses on nation-building events like the Olympics, and hence of a different ilk to the time-in-suspension explored by Baraitser. See Freeman, *Time Binds*, p. 6.
  - 21 O'Brien, 'Performing Chronic', pp. 62–3.
  - 22 Stephen Wright, 'The Fate of Public Time: Toward a Time Without Qualities', *North East West South*, 10 January 2008, <https://northeastwestsouth.net/fate-public-time-toward-time-without-qualities-0/>, accessed 16 February 2022. For more on the temporal commons, see Allen C. Bluedorn and Mary J. Waller, 'The Stewardship of the Temporal Commons', *Research in Organizational Behavior*, 27 (2006), pp. 355–96 (p. 357).

- 23 Baraitser conceives of the suspension of time 'as a viscous fluid'. Baraitser, *Enduring Time*, p. 1.
- 24 Alston, 'Martin O'Brien – Interview for Staging Decadence'.
- 25 O'Brien makes a similar point in the performance's programme notes. See Martin O'Brien, 'You Are My Death: The Shattered Temporalities of Zombie Time', in *The Last Breath Society (Coughing Coffin)*, programme notes (London: Institute for Contemporary Art, 2019), pp. 2–3 (p. 2).
- 26 Eirini Kartsaki, *Repetition in Performance: Returns and Invisible Forces* (London: Palgrave Macmillan, 2017), p. 124.
- 27 Chris Thorpe qtd. in Caridad Svich, 'Chris Thorpe', *Toward a Future Theatre: Conversations During a Pandemic* (London and New York: Methuen Drama 2022), para 8.185 [E-book viewer EPUB], <https://www.bl.uk/>.
- 28 Karmen MacKendrick, *Counterpleasures* (Albany: New York State University, 1999), pp. 65–6, original emphasis.
- 29 MacKendrick, *Counterpleasures*, pp. 3 and 12.
- 30 Lee Miller, 'Editorial Introduction', *Studies in Theatre and Performance*, 34 (3) (2014), pp. 191–200 (p. 194). For a discussion of the racial politics at stake in *Night of the Living Dead*, see Jack Halberstam, *Wild Things: The Disorder of Desire* (Durham and London: Duke University Press, 2020), pp. 164–6.
- 31 An interesting exception is the Halperin brothers' *Revolt of the Zombies* (1936), which depicts the 'horror' of a native Cambodian population refusing to work for their colonial masters. For contextualization of this and other zombie films exploring African-diasporic slavery, see Chera Kee, "'They Are Not Men . . . They Are Dead Bodies!': From Cannibal to Zombie and Back Again", in Deborah Christie and Sarah Juliet Lauro (eds), *Better off Dead: The Evolution of the Zombie as Post-Human* (New York: Fordham, 2011), pp. 9–23.
- 32 O'Brien, *Last(ing)*, SPILL Festival of Performance, Toyne Studios, London, 11 April 2013. The crowning achievement of the protagonist of Joris-Karl Huysmans's decadent urtext *À rebours* (1884), Jean Floressas des Esseintes, is to devise a means whereby nourishment can be delivered by means of an enema. The decadent writer Jean Lorrain also died after an enema ruptured his colon.
- 33 O'Brien, 'Performing Chronic', p. 63. The term 'slow death' is drawn from Lauren Berlant, *Cruel Optimism* (Durham and London: Duke University Press, 2011), p. 95.
- 34 The category 'Zombie 2.0' is taken from Miller, 'Editorial Introduction', p. 196.
- 35 Martin O'Brien, 'The Unwell', *Martin O'Brien – Performance Artist*, <https://www.martinobrienart.com/the-unwell.html>, accessed 31 March 2020.
- 36 O'Brien, 'The Unwell'.
- 37 The cough as the 'creature voiced' is taken from Simon Bayly, *A Pathognomy of Performance* (Basingstoke: Palgrave Macmillan, 2011), pp. 166–7. See



- also Martin O'Brien, 'Cough, Bitch, Cough: Reflections on Sickness and the Coughing Body in Performance', in Mermikides and Bouchard, *Performance and the Medical Body*, pp. 129–36 (p. 132).
- 38 Alison Kafer, *Feminist, Queer, Crip* (Bloomington: Indiana University Press, 2013), 2.
- 39 Kafer, *Feminist, Queer, Crip*, pp. 26–7.
- 40 Kafer, *Feminist, Queer, Crip*, p. 28.
- 41 Kafer is one of the most significant theorists of crip time, which she refers to in terms of a perennial lateness, additional time, and flexible standards of punctuality – in short, a 'reorientation to time'. See Kafer, *Feminist, Queer, Crip*, pp. 26–7. See also Irving Kenneth Zola, 'The Language of Disability: Problems of Politics and Practice', *Australian Disability Review*, 1 (3) (1988), pp. 13–21; Carol J. Gill, 'A Psychological View of Disability Culture', *DSQ: Disability Studies Quarterly*, 15 (4) (1995), pp. 16–19.
- 42 Kafer, *Feminist, Queer, Crip*, p. 39.
- 43 José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York and London: New York University Press, 2009), p. 30.
- 44 Eric Cazdyn, *The Already Dead: The New Time of Politics, Culture, and Illness* (Durham and London: Duke University Press, 2012), p. 6.
- 45 For a meticulous consideration of Martin Heidegger's *Being and Time* (1927), see Peter Osborne, *The Politics of Time: Modernity and Avant-Garde* (London and New York: Verso, 1995), pp. 55–62, especially p. 57. For an overview of the distinction between a quantitatively-measured duration (*chronos*) and the exceptional time of 'a qualitative event that creates, arrests or changes time', see Kimberly Hutchings, *Time and World Politics: Thinking the Present* (Manchester and New York: Manchester University Press), p. 5. Note that *chronos* is often framed as being 'merely' endured, whereas O'Brien foregrounds endurance in his engagement with *kairos* as that which interrupts the standardization of *chronos*. See also Steven Shaviro's remarks on 'the slow meanders of zombie time' in Steven Shaviro, *The Cinematic Body* (Minneapolis: University of Minnesota Press, 2011), p. 98.
- 46 Cazdyn, *The Already Dead*, p. 9.
- 47 Cazdyn's management of leukaemia inspired certain aspects of *The Already Dead*. See Cazdyn, *The Already Dead*, pp. 9–10. Note that Cazdyn would also be sceptical of allegorical figurations of the zombie, which play an important role in O'Brien's practice. See pp. 201–4.
- 48 See Martin O'Brien, *Mucus Factory*, in *Access all Areas: Double DVD Set*, ed. and produced by Andrew Mitchell and Paula Gorini. Available in Lois Keidan and C.J. Mitchell, eds, *Access all Areas: Live Art and Disability* (London: Live Art Development Agency, 2012).
- 49 See David Weir, 'Afterword: Decadent Taste', in Jane Desmarais and Alice Condé (eds), *Decadence and the Senses* (Cambridge: Legenda, 2017), pp. 219–28 (p. 221).
- 50 Dodie Bellamy, *When the Sick Rule the World* (South Pasadena: Semiotext(e), 2015), p. 36.

- 51 Halberstam, *Wild Things*, p. 148.
- 52 Alston, 'Martin O'Brien – Interview for Staging Decadence.'
- 53 O'Brien, 'Until the Last Breath is Breathed.'
- 54 György Lukács, *Writer and Critic and Other Essays*, ed. and trans. Arthur Kahn (London: Merlin Press, 1978), p. 106.
- 55 Lukács, *Writer and Critic*, p. 106.
- 56 Lukács, *Writer and Critic*, pp. 107–8.
- 57 Jacques Derrida, 'The Deconstruction of Actuality: An Interview with Jacques Derrida,' trans. Jonathan Rée, *Radical Philosophy*, 68 (Autumn 1994), pp. 28–41 (p. 32).
- 58 Sara Ahmed, *What's the Use? On the Uses of Use* (Durham and London: Duke University Press, 2019), p. 64.
- 59 O'Brien, 'Until the Last Breath is Breathed.'
- 60 O'Brien, 'Until the Last Breath is Breathed,' my emphasis.
- 61 O'Brien, 'You Are My Death' (2020), p. 3.

## Chapter 2

- 1 I explore these issues and relationships elsewhere. See Adam Alston, 'Decadence and the Antitheatrical Prejudice,' in Dustin Friedman and Kristin Mahoney (eds), *Nineteenth-Century Literature in Transition: The 1890s* (Cambridge University Press, forthcoming). For an authoritative study of the relationships between decadence and symbolism, see Vincent Sherry, *Modernism and the Reinvention of Decadence* (New York: Cambridge University Press, 2015), pp. 6–7. For a discussion of decadence, embodiment and disembodiment, see John Stokes on the 'Paterian Paradox' in 'The Legend of Duse,' in Ian Fletcher (ed.), *Decadence and the 1890s* (New York: Holmes and Meier Publishers, Inc.), pp. 151–71 (p. 151).
- 2 See James Bridle, *New Dark Age: Technology and the End of the Future* (London and Brooklyn: Verso, 2018), pp. 34–40 *passim*. See also Robert Hassan on 'digital magic' in *The Condition of Digitality: A Post-Modern Marxism for the Practice of Digital Life* (London: University of Westminster Press, 2020), pp. 51–2.
- 3 Mark Fisher, *Capitalist Realism: Is There No Alternative?* (Winchester and Washington: Zer0 Books, 2009), p. 2; Frederic Jameson, 'Future City,' *New Left Review* 21 (May/June 2003), pp. 65–79 (p. 76). See also Fisher, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures* (Winchester and Washington: Zer0 Books, 2014), pp. 8–9; Franco 'Bifo' Berardi, *After the Future*, ed. Gary Genosko and Nicholas Thoburn, trans. Arianna Bove et al. (Oakland and Edinburgh: AK Press, 2011), pp. 17–18; Paul Virilio, *The Futurism of the Instant: Stop-Eject*, trans. Julie Rose (Cambridge and Malden, MA: Polity Press, 2010), pp. 22–3 and 71.

- 4 Jon McKenzie, *Perform or Else: From Discipline to Performance* (London and New York: Routledge, 2001), pp. 12 and 97.
- 5 Sarah Hemming, 'Murdering the Text: Sarah Hemming on Julia Bardsley's Macbeth in Leicester, and Murder Is Easy in London', *The Independent*, 3 March 1993, <https://www.independent.co.uk/arts-entertainment/theatre-murdering-the-text-sarah-hemming-on-julia-bardsleys-macbeth-in-leicester-and-murder-is-easy-1495320.html>, accessed 24 February 2022. The UK slipped into a short recession in the early 1990s as a consequence of the US savings and loan crisis and an inflationary spiral associated with the Lawson Boom in the late 1980s.
- 6 For an instructive biographical overview, see Dominic Johnson, 'The Skin of the Theatre: An Interview with Julia Bardsley', *Contemporary Theatre Review*, 20 (3) (2010), pp. 340–52.
- 7 NRLA, 'Julia Bardsley: Aftermaths: A Tear in the Meat of Vision', *NRLA30*, 2020, <https://nrla30.com/the-artists/julia-bardsley/>, accessed 12 April 2022.
- 8 Bardsley has turned to Fisher's book in subsequent practice. In June 2017, she presented a collaborative performance, a 'Reading Room', with Dominic Johnson at Queen Mary, University of London, in which *Capitalist Realism* was read cover to cover. See <http://www.airproject.qmul.ac.uk/whatson/>.
- 9 Mark Fisher, *K-Punk: The Collected and Unpublished Writings of Mark Fisher (2004–2016)*, ed. Darren Ambrose (London: Repeater, 2018), p. 462, original emphasis.
- 10 Fisher, *Capitalist Realism*, p. 15.
- 11 The plague costumes in *Aftermaths* seem to reference the ten Plagues of Egypt more than the seven bowls (or plagues) depicted in Revelation 16.
- 12 'Je suis l'Empire à la fin de la decadence': translated variously as 'I am the Empire at the end of decadence', or 'I am the Empire in the last of its decline'. The latter translation can be found in Paul Verlaine, 'Languer', in Gertrude Hall (trans.), *Poems of Paul Verlaine* (New York: Duffield & Company, 1906), p. 79.
- 13 Jeffrey Jerome Cohen, 'Monster Culture (Seven Theses)', in Cohen (ed.), *Monster Theory: Reading Culture* (Minneapolis and London: University of Minnesota Press, 1996), pp. 3–25 (p. 6). Compare with Laura Bissell's writing on Bardsley's Plagues as 'both cyborgian and grotesque'. Laura Bissell, 'The Female Cyborg as Grotesque in Performance', *International Journal of Performance Arts and Digital Media*, 9 (2) (2013), pp. 261–74 (p. 261).
- 14 Cohen, 'Monster Culture', p. 7.
- 15 Cohen, 'Monster Culture', p. 12. See also Elaine L. Graham on the monster and the 'gates of difference' in Elaine Graham, *Representations of the Post/Human: Monsters, aliens and others in popular culture* (Manchester: Manchester University Press, 2002), p. 39 and 47–55 (*passim*).
- 16 Cohen, 'Monster Culture', p. 16.
- 17 Judith Halberstam, *Skin Shows: Gothic Horror and the Technology of Monsters* (Durham and London: Duke University Press, 1995), p. 12.

- Mary Shelley describes Frankenstein's monster as 'hideous progeny', and bids them to 'go forth and prosper'. See Mary Shelley, *Frankenstein or The Modern Prometheus*, ed. M. K. Joseph (New York and Oxford: Oxford University Press, 1980), p. 10.
- 18 Frederic Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (London and New York: Verso, 2007), pp. 231–2.
  - 19 For more on utopia and the apocalypse, see Vita Fortunati, 'From Utopia to Science Fiction', in Krishan Kumar and Stephen Bann (eds) *Utopias and the Millennium* (London: Reaktion Books, 1993), pp. 81–9.
  - 20 See, for instance, Roger Luckhurst, 'The Weird: A Dis/orientation', *Textual Practice*, 31 (6) (2017), pp. 1041–61 (p. 1046).
  - 21 Eirini Kartsaki, 'Rehearsals of the Weird: Julia Bardsley's *Almost the Same (Feral Rehearsals for Violent Acts of Culture)*', *Contemporary Theatre Review*, 30 (1) (2020), pp. 67–90 (p. 68).
  - 22 Mark Fisher, *The Weird and the Eerie* (London: Repeater, 2016), pp. 10–11 and 61. See also Jonathan Newell, *Weird Fiction 1832–1937: Disgust, Metaphysics and the Aesthetics of Cosmic Horror* (Cardiff: University of Wales Press, 2020). For an instructive literature review surveying key scholarship on British weird fiction, see James Machin, *Weird Fiction in Britain 1880–1939* (Cham: Palgrave Macmillan, 2018), pp. 5–11. Note that Lovecraft's interest in monstrous others was controversial even for its own time. For one of the more erudite accounts of Lovecraft's xenophobia, see Abel Alves, 'Humanity's Place in Nature, 1863–1928: Horror, Curiosity and the Expeditions of Huxley, Wallace, Blavatsky and Lovecraft', *Theology and Science*, 6 (1) (2008), pp. 73–88 (pp. 74–6 and pp. 82–3).
  - 23 See Katharina Herold and Leire Barrera-Medrano (eds), 'Women Writing Decadence', *Volupté: Interdisciplinary Journal of Decadence Studies*, 2 (1) (Spring 2019). See also Nicole G. Albert, *Lesbian Decadence: Representations in Art and Literature of fin-de-siècle France*, trans. Nancy Erber and William Peniston (New York and York: Harrington Park Press, 2016); Elaine Showalter (ed.), *Daughters of Decadence: Stories by Women Writers of the Fin de Siècle* (London: Virago, 2016).
  - 24 One might think here of the influence of Charles Baudelaire on French and English decadents in the nineteenth century. Although Baudelaire is often cited as a misogynist, feminist scholars have also revisited his work as evincing a more complex relationship to women and women's empowerment. See Michèle Roberts, 'Should Feminists Read Baudelaire?', *BBC Radio 4*, 28 March 2021, <https://www.bbc.co.uk/programmes/m000tmhp>, accessed 24 February 2022.
  - 25 Julia Skelly, *Radical Decadence: Excess in Contemporary Feminist Textiles and Craft* (London: Bloomsbury, 2017), p. 4.
  - 26 Skelly, *Radical Decadence*, p. 38.
  - 27 Barbara Creed, *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* (London and New York: Routledge, 1993), p. 151. See also Mary Russo,

- The Female Grotesque: Risk, Excess and Modernity* (New York and London: Routledge, 1995), p. 70.
- 28 Creed, *The Monstrous-Feminine*, p. 17.
- 29 Silvia Federici, *Caliban and the Witch: Women, the Body and Primitive Accumulation*, 2nd edition (New York: Autonomedia, 2014), p. 8. Federici is drawing on the work of Mariarosa Dalla Costa. See Mariarosa Dalla Costa, *Potere Femminile e Sovversione Sociale* (Venice: Marsilio Editori, 1972), p. 31.
- 30 Federici, *Caliban and the Witch*, pp. 11 and 40. As Federici explores, the sexual aspects of heresy that came to underpin many charges of witchcraft only become prominent after the spread of the plague in the mid-fourteenth century.
- 31 Charles Baudelaire, 'In Praise of Makeup', trans. Jane Desmarais, in Jane Desmarais and Chris Baldick (eds.), *Decadence: An Annotated Anthology* (Manchester and New York: Manchester University Press, 2012), pp. 22–4 (p. 23).
- 32 Marja Härmänmaa and Christopher Nissen, 'Introduction: The Empire at the End of Decadence', in Marja Härmänmaa and Christopher Nissen (eds.), *Decadence, Degeneration, and the End: Studies in the European Fin de Siècle* (New York and Basingstoke: Palgrave Macmillan, 2014), pp. 1–14 (p. 4).
- 33 Karmen MacKendrick, *Counterpleasures* (Albany: New York State University, 1999).
- 34 Härmänmaa and Nissen, 'Introduction', p. 4.
- 35 Sharon G. Feldman, 'An Aspiration to the Authentic: La Fura dels Baus', in *In the Eye of the Storm: Contemporary Theater in Barcelona* (Lewisburg: Bucknell University Press, 2009), pp. 75–102 (pp. 83–4). While referred to as 'The Madrilénian Scene', the movement quickly spread to other cities – including Barcelona.
- 36 Eva Bru-Domínguez, 'Becoming Undone: Colour, Matter and Line in the Artwork of Marcel·lí Antúnez', in Stuart Davis and Maite Usoz de la Fuente (eds.), *The Modern Spanish Canon: Visibility, Cultural Capital and the Academy* (Abingdon and New York: Legenda, 2018), pp. 37–57 (pp. 38 and 54).
- 37 Steve Dixon, 'Cybernetic-Existentialism and Being-Towards-Death in Contemporary Art and Performance', *TDR*, 61 (3) (Fall 2017), pp. 36–55 (pp. 37–8).
- 38 Graham, *Representations of the Post/Human*, p. 183. Note that the original conceptualization of the cyborg was also focused on the achievement of homeostasis in space. See Manfred E. Clynes and Nathan S. Kline, 'Cyborgs in Space', in Chris Gray (ed.), *The Cyborg Handbook* (New York: Routledge, 1995), pp. 29–33. An early theorist of cybernetics, Norbert Wiener, also positioned cybernetics as an attempt to mitigate entropy, or 'nature's tendency to degrade the organized'. Norbert Wiener, *The Human Use of Human Beings: Cybernetics and Society* (n.c.: De Capo Press, 1954), p. 17.
- 39 Jennifer Parker-Starbuck, *Cyborg Theatre: Corporeal/Technological Intersections in Multimedia Performance* (Basingstoke and New York:

- Palgrave Macmillan, 2011), pp. 44–5. Parker-Starbuck distinguishes ‘abject bodies’ from ‘object bodies’ and ‘subject bodies’ (as well as abject, object and subject technologies). In this example, it is more accurate to say that the robot is both abject and objectified, approximating without realizing cyborgian subjecthood. Parker-Starbuck also considers La Fura dels Baus in a chapter on Object Bodies, pp. 94–102.
- 40 I am paraphrasing a description of a cadaverous body ‘becoming ornament’ in a later work, *Epiphany* (1999). See Gabriella Giannachi, *Virtual Theatres: An Introduction* (London and New York: Routledge, 2006), p. 67.
- 41 Marcel·lí Antúnez Roca, *Systematurgy: Actions, Devices, Drawings* (Barcelona: Arts Santa Monica and Ediciones Polígrafa, 2015), p. 16.
- 42 Antúnez Roca, *Systematurgy*, p. 54.
- 43 Antúnez Roca, *Systematurgy*, pp. 49 and 68.
- 44 Hal Foster, *Compulsive Beauty* (London and Cambridge, MA: MIT Press, 1993), pp. 152 and 166; Walter Benjamin, ‘Surrealism: The Last Snapshot of the European Intelligentsia’, in Edmund Jephcott (trans.), Peter Demetz (ed.), *Reflections* (New York: Harcourt Brace Jovanovich, 1978), pp. 177–92 (p. 177 and pp. 181–2).
- 45 Matthew Causey, ‘Postdigital Performance’, *Theatre Journal*, 68 (3) (September 2016), pp. 427–41 (pp. 428 and 440).
- 46 See Liam Jarvis and Karen Savage, ‘Introduction: Postdigitality: Isn’t It All “Intermedial”?’ in Jarvis and Savage (eds), *Avatars, Activism and Postdigital Performance: Precarious Intermedial Identities* (London: Bloomsbury, 2022), pp. 1–15 (p. 1).
- 47 Antúnez Roca, *Systematurgy*, p. 69. Antúnez Roca’s posthumanism is in line with more balanced treatments of the topic that condemn the ‘nightmare’ of a culture that pitches bodies as ‘fashion accessories’, instead of recognizing that ‘human being is first of all embodied being’. See N. Katherine Hayles, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (Chicago and London: University of Chicago Press, 1999), pp. 5 and 283.
- 48 Euripides, *The Bacchae and Other Plays*, trans. Philip Vellacott (London: Penguin Books, 1973), pp. 195–6.
- 49 Euripides, *The Bacchae*, p. 217.
- 50 Ovid, *Metamorphoses*, trans. A. D. Melville (Oxford and New York: Oxford University Press, 1998), p. 176.
- 51 Rachel Hann, *Beyond Scenography* (London and New York: Routledge, 2019), p. 28.

## Chapter 3

- 1 David Fieni, *Decadent Orientalisms: The Decay of Colonial Modernity* (New York: Fordham University Press, 2020), p. 8, original emphasis.

- 2 See, for instance, Alain Finkielkraut, *L'identité malheureuse* (Paris: Stock, 2013); Éric Zemmour, *Le Suicide Français* (Paris: Albin Michel, 2014). These are more extreme examples than Douthat's that forward xenophobic and misogynistic perspectives. Zemmour is also a far-right politician.
- 3 See, for instance, William S. Sadler, *Race Decadence: An Examination of the Causes of Racial Degeneracy in the United States* (Ann Arbor and London: University Microfilms International, 1981 [1922]). Sadler's thesis aligns with other texts of the period addressing 'degeneration'. See, for instance: E. Ray Lankester, *Degeneration: A Chapter in Darwinism* (London: Macmillan and Co., 1880); Cesare Lombroso, *Criminal Man*, trans. Mary Gibson and Nicole Hahn Rafter (Durham and London: Duke University Press, 2006); Max Nordau, *Degeneration*, trans. from the second German edition by George L. Mosse (Lincoln and London: University of Nebraska Press, 1993). See also Arthur de Gobineau's and Houston Stewart Chamberlain's writing on racial degeneration, which influenced Adolf Hitler's Aryanism. An instructive overview is available in Arthur Herman, *The Idea of Decline in Western History* (New York: The Free Press, 1997), pp. 54–63 *passim*. Hitler was influenced by Chamberlain, while Chamberlain worked in the shadow of Gobineau.
- 4 Alice Condé, 'Decadence and Popular Culture', in Jane Desmarais and David Weir (eds), *Decadence and Literature* (Cambridge: Cambridge University Press, 2019), pp. 379–99 (p. 395). See also David Weir and Jane Desmarais, 'Introduction: Decadence, Culture, and Society', in Jane Desmarais and David Weir (eds), *The Oxford Handbook of Decadence* (New York: Oxford University Press, 2022), pp. 1–17 (p. 13).
- 5 Matthew Potolsky, 'Decadence and Politics', in Alex Murray (ed.), *Decadence: A Literary History* (Cambridge: Cambridge University Press, 2020), pp. 152–66 (p. 152).
- 6 Potolsky, 'Decadence and Politics', pp. 152–3.
- 7 Oscar Wilde, 'The Soul of Man Under Socialism', in *Complete Works of Oscar Wilde, Vol. III: Poems, Essays and Letters* (London: Heron Books, 1966), pp. 371–96.
- 8 Alice Condé, 'Contemporary Contexts: Decadence Today and Tomorrow', in Desmarais and Weir, *The Oxford Handbook of Decadence*, pp. 96–114 (p. 98).
- 9 Cedric J. Robinson, *Black Marxism: The Making of the Black Radical Tradition*, 3rd edition (Dublin: Penguin, 2021), p. 66.
- 10 See Condé, 'Decadence and Popular Culture', p. 396.
- 11 See, for instance, jaamil olawale kosoko, *Syllabus for Black Love* (2021), <https://static1.squarespace.com/static/5c74c0fb4d87115cde1dccfa/t/60edf06ac450ee4730810c0a/1626206331114/SFBL-zine-spreads.pdf>, accessed 16 March 2022; kosoko, *Syllabus for Survival* (2020), [https://static1.squarespace.com/static/5c74c0fb4d87115cde1dccfa/t/5e9f0d4a97b64409fdb9cdd6/1587481965196/Jaamil\\_ZINE\\_17.pdf](https://static1.squarespace.com/static/5c74c0fb4d87115cde1dccfa/t/5e9f0d4a97b64409fdb9cdd6/1587481965196/Jaamil_ZINE_17.pdf), accessed 16 March 2022.
- 12 See Stacie Selmon McCormick, *Staging Black Fugitivity* (Columbus: Ohio State University Press, 2019), p. 11.

- 13 The content and language differ slightly from that documented in jaamil olawale kosoko, *Black Body Amnesia: Poems & Other Speech Acts*, ed. Dahlia (Dixon) Li and Rachel Valinsky (Brooklyn, NY: Wendy's Subway, 2022), pp. 73–81. All quotations are drawn from filmed documentation of the 2017 premiere, made available courtesy of the artist.
- 14 kosoko, Personal interview [video call], 20 May 2020.
- 15 See Brenda Dixon Gottschild, 'Where is the Theology?' (2018), p. 39 [https://legacy.blackbox.no/wp-content/uploads/2020/01/BBTP-00\\_Gottschild.pdf](https://legacy.blackbox.no/wp-content/uploads/2020/01/BBTP-00_Gottschild.pdf), accessed 16 March 2022. The Gelede is another possible influence, which is a Yoruban masking tradition. Kimberley Miller has considered the gender non-conformity of the Gelede performer as 'a trickster figure, the Gelede dandy. He confounds our perceptions of what makes a male or a female, our perceptions of sex and gender'. Kimberley Miller, 'Cross-Dressing at the Crossroads: Mimic and Ambivalence in Yoruba Masked performance', in Susan Fillin-Yeh (ed.), *Dandies: Fashion and Finesse in Art and Culture* (New York and London: New York University Press, 2001), pp. 204–16 (p. 211).
- 16 Edgar Saltus, *The Philosophy of Disenchantment and The Anatomy of Negation* (N.C.: Underworld Amusements, 2014), p. 45.
- 17 See Nicolette Gable, "'Willful Sadness": American Decadence, Gender, and the Pleasures and Dangers of Pessimism', *Journal of Gender Studies*, 26 (1) (2017), pp. 102–11 (p. 103). Note that Gable's article draws on an 1897 essay titled 'Willful sadness in literature' by Louise Imogen Guiney.
- 18 kosoko, *Black Body Amnesia*, pp. 80 and 82.
- 19 Calvin L. Warren, 'ONTICIDE: Afro-pessimism, Gay Nigger #1, and Surplus Violence', *GLQ: A Journal of Lesbian and Gay Studies*, 23 (3) (2017), pp. 391–418 (pp. 394–6).
- 20 Calvin L. Warren, *Ontological Terror: Blackness, Nihilism, and Emancipation* (Durham and London: Duke University Press, 2018), p. 8.
- 21 The idea of Black non-being is historically determined. For instructive contextualization, see Stephanie E. Smallwood's writing on 'social annihilation', 'social death', and the purgatorial existence of commodified slaves in the eighteenth century. Stephanie E. Smallwood, *Saltwater Slavery: A Middle Passage from Africa to American Diaspora* (Cambridge, MA and London: Harvard University Press, 2007), pp. 60–1. See also Orlando Patterson's comparative study of 'social death', although it is less relevant to Warren's Afropessimism. Orlando Patterson, *Slavery and Social Death: A Comparative Study* (Cambridge, MA, and London: Harvard University Press, 2018), pp. 38–45 *passim*.
- 22 Nicole Serratore, 'Beyond Whiteness: A January Festival Wrap-Up', *American Theatre*, 2 February 2018, <https://www.americantheatre.org/2018/02/02/beyond-whiteness-a-january-festival-wrap-up/>, accessed 9 March 2022.
- 23 kosoko, 'personal interview'. For more on performance and trash, see João Florêncio and Owen Parry (eds), 'Trashing', *Dance Theatre Journal*, 24 (3) (2011).



- 24 Audre Lorde, 'Power', (1978), <https://www.poetryfoundation.org/poems/53918/power-56d233adafef3>, accessed 9 March 2022.
- 25 James Baldwin, 'Stranger in the Village', in *Notes of a Native Son* (Beacon Press 1955), <https://www.janvaneyck.nl/site/assets/files/2312/baldwin.pdf>, accessed 16 March 2022.
- 26 Robinson, *Black Marxism*, p. 81.
- 27 Kodwo Eshun, *More Brilliant than the Sun: Adventures in Sonic Fiction* (London: Quartet Books, 1998), p. 140.
- 28 For more on spirit catching, see Brenda Dixon Gottschild, *The Black Dancing Body: A Geography from Coon to Cool* (New York and Basingstoke: Palgrave Macmillan, 2003), p. 260.
- 29 Andres Heisel, 'The Rise and Fall of an All-American Catchphrase: "Free, White, and 21"', *Jezebel*, 10 September 2015, <https://theattic.jezebel.com/the-rise-and-fall-of-an-all-american-catchphrase-free-1729621311>, accessed 9 March 2022.
- 30 See Marielle Pelissero, 'From the Figure to the Cipher: Figuration, Disfiguration and the Limits of Visibility', *Performance Research*, 23 (8) (2018), pp. 31–8 (p. 37).
- 31 kosoko, 'personal interview'.
- 32 See José Esteban Muñoz, *Disidentifications: Queers of Color and the Performance of Politics* (Minneapolis and London: University of Minnesota Press, 1999), pp. 12, 25, 31 and 97.
- 33 Warren, 'ONTICIDE', p. 397.
- 34 Warren, 'ONTICIDE', p. 397, original emphasis. See also Frank B. Wilderson III, *Red, White, and Black* (Durham: Duke University Press, 2010), p. 45; James Bliss, 'Hope Against Hope: Queer Negativity, Black Feminist Theorizing and Reproduction without a Future', *Mosaic*, 48 (2015), pp. 83–98.
- 35 Christina Sharpe, *In the Wake: On Blackness and Being* (Durham and London: Duke University Press, 2016), p. 14.
- 36 Saidiya V. Hartman, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (New York and Oxford: Oxford University Press, 1997), pp. 19–20.
- 37 Ruby Sales, 'Ruby Sales: Where Does It Hurt?', *On Being with Krista Tippett*, 16 January 2020, <https://onbeing.org/programs/ruby-sales-where-does-it-hurt/>, accessed 9 March 2022.
- 38 Sharpe, *In the Wake*, pp. 17–18.
- 39 Warren, *Ontological Terror*, p. 13. See also David Marriott, 'Waiting to Fall', *CR: The New Centennial Review*, 13 (3) (Winter 2013), pp. 163–240 (p. 214).
- 40 Warren, *Ontological Terror*, p. 43.
- 41 The Uhuruverse has experienced multiple displacements which, at the time of writing, found them moving from Los Angeles to New Orleans. See The Uhuruverse, 'Uhuru Dream House', 13 July 2020, <https://www.gofundme.com/f/UHURUDREAMHOUSE>, accessed 25 February 2022.

- 42 The Uhuruverse says as much in a quasi-Wildean quip made backstage at a gig in 2015. Beatriz Moreno, ‘Snatch Power Episode 1’, *YouTube*, 25 October 2015, <https://www.youtube.com/watch?v=WY9seF6-j2Y>, accessed 2 March 2022. The idea of a ‘creatively strange’ eccentricity is drawing on Madison Moore, *Fabulous: The Rise of the Beautiful Eccentric* (New Haven and London: Yale University Press, 2018), pp. 8 and 14.
- 43 For more on Vaginal Davis and the L.A. punk scene, see José Esteban Muñoz, ‘“The White to be Angry”: Vaginal Creme Davis’s Terrorist Drag’, in Muñoz, *Disidentifications*, pp. 93–115.
- 44 Warren, *Ontological Terror*, p. 27.
- 45 See Simon Hattenstone, ‘Star Trek’s Nichelle Nichols: “Martin Luther King was a Trekker”’, *The Guardian*, 18 October 2016, <https://www.theguardian.com/tv-and-radio/2016/oct/18/star-trek-nichelle-nichols-martin-luther-king-trekker>, accessed 25 May 2022.
- 46 See Reynaldo Anderson and Charles E. Jones, ‘Introduction: The Rise of Astro-Blackness’, in Anderson and Jones (eds), *Afrofuturism 2.0: The Rise of Astro-Blackness* (Lanham: Lexington Books, 2016), pp. vii–xviii (pp. ix–x).
- 47 Slavoj Žižek, *Living in the End Times* (London and New York: Verso, 2010), p. 84.
- 48 Žižek, *Living in the End Times*, p. 87, original emphasis. See also Franco ‘Bifo’ Berardi, *Futurability: The Age of Impotence and the Horizon of Possibility* (London and New York: Verso, 2017), p. 20.
- 49 Mark Fisher, ‘acid communism (unfinished introduction)’, in Mark Fisher, *K-Punk: The Collected and Unpublished Writings of Mark Fisher (2004–2016)*, ed. Darren Ambrose (London: Repeater, 2018), pp. 751–70. See also Fisher’s writing on hauntology in *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures* (Winchester and Washington: Zer0 Books, 2014), p. 27. See also David Ayers’s illuminating study of ‘retroactive Utopias’ in the work of William Burroughs. David Ayers, ‘“Politics Here is Death”: William Burroughs’s *Cities of the Red Night*’, in Krishan Kumar and Stephen Bann (eds), *Utopias and the Millennium* (London: Reaktion Books, 1993), pp. 90–106.
- 50 August Brown, ‘South L.A. Band Gives Voice to Trump-Era Fury’, *Los Angeles Times*, 11 April 2017, [https://www.latimes.com/entertainment/music/la-et-ms-f-u-pay-us-20170411-story.html?fbclid=IwAR0Xyy4VH9k52aR0aWphQ\\_rpNA-nOAsSNr5D0lr4wkW1to0skMK4FmAm7-s](https://www.latimes.com/entertainment/music/la-et-ms-f-u-pay-us-20170411-story.html?fbclid=IwAR0Xyy4VH9k52aR0aWphQ_rpNA-nOAsSNr5D0lr4wkW1to0skMK4FmAm7-s), accessed 26 February 2022.
- 51 William H. Grier and Price M. Cobbs, *Black Rage* (New York: Basic Books, 1968).
- 52 #SNATCHPOWER, ‘S.W.P. (Snatches with Power) Live!’, *YouTube*, 22 June 2016, [https://www.youtube.com/watch?v=X8Li9qVWa\\_c](https://www.youtube.com/watch?v=X8Li9qVWa_c), accessed 2 March 2022.
- 53 The Uhuruverse, ‘DISOBEY!!’, *Soundcloud*, July 2015, <https://soundcloud.com/theuhuruverse/disobey>, accessed 26 February 2022.
- 54 #SNATCHPOWER, ‘BASIC ASS FAKE WHITE BITCH (BAFWB) The Uhuruverse X Niko Suki Produced by Onelle Woods’, *YouTube*, 1 March

- 2017, <https://www.youtube.com/watch?v=f2359FbpbkIM>, accessed 3 March 2022.
- 55 Nia O. Witherspoon qtd. in *Staging Decadence* [film], created by Adam Alston, Owen Parry, and Sophie Farrell, 12 May 2022, <https://www.stagingdecadence.com/films>, accessed 12 May 2022. Monica L. Miller makes a similar point, exploring how ‘Africans dispersed across and around the Atlantic in the slave trade – once slaves to fashion – make fashion their slave.’ Monica L. Miller, *Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity* (Durham and London: Duke University Press, 2009), p. 1.
- 56 See Helen Hester, *Xenofeminism* (Cambridge and Medford, MA: Polity Press, 2018), pp. 6–7.
- 57 See Simon Bayly, ‘The End of the Project: Futurity in the Culture of Catastrophe’, *Angelaki*, 18 (2) (2013), pp. 161–77 (pp. 162–5).
- 58 Seke Chimutengwende, ‘Unfunky UFO: 2100AD’, 15 January 2018, <https://www.youtube.com/watch?v=IAvTRiegrPY>, accessed 2 March 2022.
- 59 Žižek, *Living in the End Times*, p. 79.
- 60 Open Culture, ‘Sun Ra Applies to NASA’s Art Program: When the Inventor of Space Jazz Applied to Make Space Art’, 10 September 2019, <https://www.openculture.com/2019/09/sun-ra-applies-to-nasas-art-program.html>, accessed 28 February 2022.
- 61 See Namwali Serpell, ‘The Zambian “Afronaut” Who Wanted to Join the Space Race’, *The New Yorker*, 11 March 2017, <https://www.newyorker.com/culture/culture-desk/the-zambian-afonaut-who-wanted-to-join-the-space-race>, accessed 2 March 2022. See also Namwali Serpell’s historical and science fiction novel, *The Old Drift* (2019). A key section of the book explores the Zambian space programme.
- 62 Ytasha L. Womack, *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture* (Chicago: Lawrence Hill Books, 2013), p. 16.
- 63 The phrase ‘whitey on the moon’ is the title of a spoken word poem by Gil Scott-Heron that features on the album *Small Talk at 125th and Lenox* (1970).
- 64 Serpell, ‘The Zambian “Afronaut”’.
- 65 Ross Douthat, *The Decadent Society: How We Became the Victims of Our Own Success* (New York: Avid Reader Press, 2020), p. 1.
- 66 Douthat, *The Decadent Society*, p. 2.
- 67 Douthat, *The Decadent Society*, p. 6.
- 68 W. Ian Bourland, ‘Afronauts’, *Third Text*, 34 (2) (2020), pp. 209–29 (pp. 210 and 212). The quote from Cecil Rhodes is cited in Istvan Csicsery-Ronay, Jr, ‘Science Fiction and Empire’, *Science Fiction Studies*, 30 (2) (July 2003), pp. 231–45 (p. 234).
- 69 Aimé Césaire, *Discourse on Colonialism*, trans. Joan Pinkham (New York: Monthly Review Press, 2000), p. 31.
- 70 W. E. B. Du Bois, *The World and Africa* (New York: International Publishers, 1965), p. 1.
- 71 Derek Walcott, ‘What the Twilight Says’, *What the Twilight Says* (New York: Farrar, Strauss and Giroux, 1998), pp. 3–35 (p. 24).

- 72 Robert Stilling, *Beginning at the End: Decadence, Modernism, and Postcolonial Poetry* (Cambridge, MA and London: Harvard University Press, 2018), p. 141.
- 73 See, for instance, Eshun, *More Brilliant than the Sun*, p. 175. Mark Dery coined the term 'Afrofuturism' in 1993. See Mark Dery (ed.), *Flame Wars: The Discourse of Cyberculture* (Durham and London: Duke University Press, 1994).
- 74 Mark Sinker, 'Loving the Alien in Advance of Landing – Black Science Fiction', *The Wire*, 96 (February 1992), <https://reader.exacteditions.com/issues/35378>, accessed 9 March 2023.
- 75 tobias c. van Veen, 'The Armageddon Effect: Afrofuturism and the Chronopolitics of Alien Nation', in Anderson and Jones, *Afrofuturism 2.0*, pp. 63–90 (p. 65).
- 76 van Veen, 'The Armageddon Effect', p. 73. For an insightful historicization of alienation as a dissident practice in performance, see Daphne A. Brooks's writing on 'Afro-alienation acts'. Daphne A. Brooks, *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850–1910* (Durham and London: Duke University Press, 2006), pp. 4–6.
- 77 James Edward Ford, 'Introduction', *Black Camera*, 7 (1) (2015), pp. 110–14 (p. 110). See also McCormick, *Staging Black Fugitivity*, p. 12.
- 78 Paul Youngquist, *A Pure Solar World: Sun Ra and the Birth of Afrofuturism* (Austin: University of Texas Press, 2016), p. 33. Note that Sun Ra's interest in the 'slagheap' of the past sometimes ran counter to his professed rejection of the past in the new space age. For examples, see the sleeve notes on albums like *Atlantis* (1969) and *Continuation* (1970).
- 79 John S. Mbiti, *African Religions and Philosophy*, 2nd edition (Oxford: Heinemann, 1989), p. 23. Writing in the 1960s, Mbiti distinguished between consciousness of the future as a potentiality in traditional African ontologies, and the 'mathematical' concept of time, history and progress in the West. He regarded the importing of 'the future dimension of time' as being potentially beneficial for African nations, but he also warned that the displacement of traditional conceptions of time and history 'can get out of control and precipitate both tragedy and disillusionment'. Mbiti, *African Religions*, p. 27.
- 80 Alex Zamalin, *Black Utopia: The History of an Idea from Black Nationalism to Afrofuturism* (New York: Columbia University Press, 2019), p. 108.
- 81 Youngquist, *A Pure Solar World*, p. 44. See also pp. 135 and 196.
- 82 *Space Is the Place: Sun Ra and His Intergalactic Solar Arkestra*, written by Sun Ra and Joshua Smith, dir. John Coney (Plexifilm, 2003). The film was released in 1974, but shot in 1972.
- 83 See also Tavia Nyong'o's writing on 'tenseless time' and 'black polytemporality' in *Afro-Fabulations: The Queer Drama of Black Life* (New York: New York University Press, 2019), pp. 10 and 51.
- 84 Žižek, *Living in the End Times*, p. 84. See also José Esteban Muñoz's theorization of utopia in the years after the 1969 Stonewall Riots (i.e. the

same year as the Apollo moon landing). Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York and London: New York University Press, 2009), pp. 1–3.

## Chapter 4

- 1 Given names follow surnames in Japan. However, I will be using a Western name order throughout because it is the order most commonly used when the Japanese artists and writers discussed in this chapter present or publish work outside of Japan. Diacritics have also been applied where appropriate, although there are exceptions. ‘Nikaido’ would usually include a macron (Nikaidō), but she presents her name as ‘Nikaido’.
- 2 Frederick Jameson, ‘Future City’, *New Left Review*, 21 (May/June) (2003), pp. 65–79.
- 3 Marilyn Ivy, ‘Critical Texts, Mass Artifacts: The Consumption of Knowledge in Postmodern Japan’, in Masao Miyoshi and H. D. Harootunian (eds), *Postmodernism and Japan* (Durham and London: Duke University Press: 1989), pp. 21–46 (p. 21).
- 4 Tomiko Yoda, ‘The Rise and Fall of Maternal Society: Gender, Labor, and Capital in Contemporary Japan’, in Tomiko Yoda and Harry Harootunian (eds), *Japan After Japan: Social and Cultural Life from the Recessionary 1990s to the Present* (Durham and London: Duke University Press, 2006), pp. 239–74 (p. 240).
- 5 Makoto Itoh, *The World Economic Crisis and Japanese Capitalism* (Basingstoke: Macmillan Press, 1990), p. 181; Gavin McCormack, *The Emptiness of Japanese Affluence*, rev. ed. (New York and London: M. E. Sharpe, 2001), p. 80.
- 6 The LDP has been in power almost continuously since 1955, aside from two hiatuses: 1993–96 (coalition government led by Morihiro Hosokawa of the Japan New Party) and 2009–12 (Democratic Party of Japan).
- 7 IMF, ‘General Government Gross Debt’, *World Economic Outlook*, October 2019, [https://www.imf.org/external/datamapper/GGXWDG\\_NGDP@WEO/OEMDC/ADVEC/WEO\\_WORLD/JPN](https://www.imf.org/external/datamapper/GGXWDG_NGDP@WEO/OEMDC/ADVEC/WEO_WORLD/JPN), accessed 31 January 2020.
- 8 See Sara Jansen, “‘In What Time Do we Live?’ Time and Distance in the Work of Toshiki Okada”, *Etcetera*, 145 (2016), <https://e-tcetera.be/in-what-time-do-we-live/>, accessed 20 May 2022.
- 9 Byung-Chul Han, *The Burnout Society*, trans. Erik Butler (Stanford: Stanford University Press, 2015).
- 10 André Lepecki, *Exhausting Dance: Performance and the Politics of Movement* (New York and London: Routledge, 2006), p. 3.
- 11 Jonathan Crary, *24/7: Late Capitalism and the Ends of Sleep* (London and New York: Verso, 2014), pp. 8–9.
- 12 Peter Eckersall, ‘Toshiki Okada’s Ecological Theatre’, *PAJ*, 43 (1) (January) (2021), pp. 107–15.

- 13 chelfitsch (2021) 'chelfitsch & Teppei Kaneuji "Eraser Mountain"', chelfitsch .net, <https://chelfitsch.net/en/works/eraser-mountain/>, accessed 20 March 2022.
- 14 Fisher finds Jacques Derrida, 'the inventor of that term, a frustrating thinker'. Fisher's own study of hauntology is more directly relevant to the lost futures of Japan's lost generation, and it also emphasizes aesthetics (particularly in music) above ontology and deconstruction. Mark Fisher, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures* (Winchester and Washington: Zer0 Books, 2004), p. 16.
- 15 Jansen, 'In What Time Do we Live?'. Harry Harootunian makes a similar point, commenting on a 'future [that] could no longer be anticipated', and a past that 'had become a phantom'. Harry Harootunian, *Uneven Moments: Reflections on Japan's Modern History* (New York: Columbia University Press, 2019), p. 296.
- 16 Fisher, *Ghosts of My Life*, p. 18.
- 17 Fisher, *Ghosts of My Life*, p. 19.
- 18 Okada qtd. in M. Cody Poulton, 'Krapp's First Tape: Okada Toshiki's *Enjoy*', *TDR* 55 (2) (Summer) (2011), pp. 150–64 (p. 154).
- 19 Franco 'Bifo' Berardi, *Futurability: The Age of Impotence and the Horizon of Possibility* (London and New York: Verso, 2017), p. 94.
- 20 Tarō Okamoto qtd. in Takashi Murakami (ed.), *Little Boy: The Arts of Japan's Exploding Subculture* (New York: Japan Society; New Haven and London: Yale University Press, 2005), p. 2.
- 21 Johannes Birringer describes 'hyperdance' as a trait in late-twentieth-century European and North American dance practice that emphasizes the speed and intensity of movement, which he sees as a fitting reflection of the intensification and speed of transmission across information superhighways. See Johannes Birringer, *Media and Performance: Along the Border* (Baltimore and London: Johns Hopkins University Press, 1998), pp. 75–6 and pp. 86–7.
- 22 Kyoko Iwaki, 'Japanese Theatre after Fukushima: Okada Toshiki's *Current Location*', *New Theatre Quarterly*, 31 (1) (February) (2015), pp. 70–89 (pp. 70–1).
- 23 Iwaki, 'Japanese Theatre after Fukushima', pp. 70–1.
- 24 Nabuko Anan, 'Chapter 1: Girls' Time, Girls' Space', in *Contemporary Japanese Women's Theatre and Visual Arts: Performing Girls' Aesthetics* (Basingstoke: Palgrave Macmillan, 2016), para. 10.4 [E-book viewer EPUB], <https://www.bl.uk/>
- 25 Anan, *Contemporary Japanese Women's Theatre and Visual Arts*, para. 11.26.
- 26 Adam Alston, 'Toco Nikaido – Interview for Staging Decadence', *Staging Decadence Blog*, 4 March 2021, <https://www.stagingdecadence.com/blog/toco-nikaido-interview-for-staging-decadence>, accessed 20 March 2022.
- 27 Lyn Gardner, 'Miss Revolutionary Idol Berserker Review – Merciless Japanese Pop-Culture Sendup', *The Guardian*, 23 June 2016, <https://www>

- .theguardian.com/stage/2016/jun/23/miss-revolutionary-idol-berserker-review-merciless-japanese-pop-culture-sendup, accessed 20 March 2022.
- 28 Lepecki, *Exhausting Dance*, p. 7.
- 29 Yuji Sone, *Japanese Robot Culture: Performance, Imagination and Modernity* (New York: Palgrave Macmillan, 2017), p. 154.
- 30 Ian F. Martin, *Quit Your Band: Musical Notes from the Japanese Underground* (New York and Tokyo: Awai Books, 2016), p. 60.
- 31 Tsunku qtd. in Chris Campion, 'J-Pop's dream factory', *The Guardian*, 21 August 2005, <https://www.theguardian.com/music/2005/aug/21/popandrock3>, accessed 20 March 2022.
- 32 Gardner, 'Miss Revolutionary Idol Berserker Review'.
- 33 Sianne Ngai, *Our Aesthetic Categories: Zany, Cute, Interesting* (Cambridge, MA: Harvard University Press, 2012), p. 7.
- 34 Ngai, *Our Aesthetic Categories*, p. 202.
- 35 Ngai, *Our Aesthetic Categories*, pp. 14–15; see also pp. 192–7.
- 36 Ikuho Amano, *Decadent Literature in Twentieth-Century Japan: Spectacles of Idle Labor* (New York: Palgrave Macmillan, 2013), pp. 18–19.
- 37 Amano offers a fuller historicization of Japanese decadence than I can offer here. See Amano's commentary on the literary group *Pan no kai* (The Circle of Pan) the post-war *Buraiha* (the School of Decadence) associated with Ango Sakaguchi, and the short-lived journal *Blood and Roses* (1968–69) in Amano, *Decadent Literature*.
- 38 Jun'ichirō Tanizaki, *In Praise of Shadows*, trans. Thomas J. Harper and Edward G. Seidensticker (London: Vintage Books, 2001). Stefano Evangelista also explores how the writer Koizumi Yakumo (aka Lafcadio Hearn) 'used the myth of a democracy of the "beautiful" in Japan to criticize the degradation that, according to him, industrialization and capitalism had caused in Western societies'. Stefano Evangelista, 'Japan: Decadence and Japonisme', in Jane Desmarais and David Weir (eds), *The Oxford Handbook of Decadence* (Oxford University Press, 2021), p. 10. [E-book viewer EPUB], <https://www.oxfordhandbooks.com/>.
- 39 Ross Douthat, *The Decadent Society: How We Became the Victims of Our Own Success* (New York: Avid Reader Press, 2020), pp. 86–8; Mark Driscoll, 'Debt and Denunciation in Post-Bubble Japan: On the Two Freeters', *Cultural Critique*, 65 (Winter) (2007), pp. 164–87 (p. 164); McCormack, *Emptiness*, p. xi; Akira Moriki, *Nisen hatinen IMF senryō* (Tokyo: Kodansha, 2005); Tomiko Yoda, 'A Roadmap to Millennial Japan', in Yoda and Harootunian, *Japan After Japan*, pp. 16–53 (pp. 16–17).
- 40 Takashi Murakami, 'Earth in my Window', in Murakami, *Little Boy*, pp. 99–149 (p. 132).
- 41 Stephen Bertman, *Hyperculture: The Human Cost of Speed* (Westport and London: Praeger, 1998), p. 123; see also Douthat, *Decadent Society*. The idea of hyperculture extends Alvin and Heidi Toffler's concept of 'future shock', which has since been adapted in Douglas Rushkoff's theorization of 'present

- shock'. See Alvin [and Heidi] Toffler, *Future Shock* (New York: Bantam, 1971); Douglas Rushkoff, *Present Shock: When Everything Happens Now*, New York: Penguin, 2013).
- 42 Yoda, 'A Roadmap to Millennial Japan', p. 21.
- 43 For a dramatization of the cultural politics surrounding *hikikomori*, see Yōji Sakate's play *The Attic* (*Yaneura*, 2002). See also Anne Allison, *Precarious Japan* (Durham and London: Duke University Press, 2013), pp. 1–3.
- 44 Marilyn Ivy, 'Revenge and Recapitulation in Recessional Japan', in Yoda and Harootunian, *Japan After Japan*, pp. 195–215 (p. 196).
- 45 Thiam Huat Kam, 'The Common Sense that Make the "Otaku": Capital and the Common Sense of Consumption in Contemporary Japan', *Japan Forum*, 25 (2) (2013), pp. 151–73 (p. 160, my emphasis).
- 46 Akira Asada, 'Infantile Capitalism and Japan's Postmodernism: A Fairy Tale', trans. Kyoko Selden, in Masao Miyoshi and H. D. Harootunian (eds), *Postmodernism and Japan* (Durham and London: Duke University Press, 1989), pp. 273–8 (p. 275).
- 47 See Mardi Reason, 'Miss Revolutionary Idol Berserker: Inside the Out of this World', *Scenestr*, 2 September 2015, <https://scenestr.com.au/arts/miss-revolutionary-idol-berserker-inside-the-out-of-this-world>, accessed 20 May 2022. There are a number of *otaku* subcultures that celebrate intergenerational desires for eroticized two-dimensional images of young girls exhibiting some form of *kawaii ero* ('cute eroticism'). The extent to which this constitutes paedophilia is a matter of some debate. Some critics distinguish between adolescent girls and two-dimensional manga/anime characters (e.g. Patrick W. Galbraith), while others draw explicit parallels (e.g. Caroline Norma). See Patrick W. Galbraith, *The Moé Manifesto: An Insider's Look at the Worlds of Manga, Anime and Gaming* (North Clarendon: Tuttle Publishing, 2014); Patrick W. Galbraith, *Otaku and the Struggle for Imagination in Japan* (Durham and London: Duke University Press, 2019); Caroline Norma, 'Catharine MacKinnon in Japanese: Toward a Radical Feminist Theory of Translation', in Beverley Curran, Nana Sato-Rossberg, and Kikuko Tanabe (eds), *Multiple Translation Communities in Contemporary Japan* (London: Routledge, 2015), pp. 79–98 (pp. 85–6).
- 48 Tadashi Uchino, 'Globality's Children: The "Child's" Body As a Strategy of Flatness in Performance', *TDR*, 50 (1) (2006), pp. 57–66 (p. 58).
- 49 See Uchino, 'Globality's Children'. See also Anan's critique of Murakami's occlusion of women's perspectives in his theorization of superflatness. Anan, 'Chapter 4: "Little Girls" Go West?', para. 14.16. As she explores in this chapter, the dance troupe KATHY stage a very different kind of superflatness in a mode oriented around the perspectives of women.
- 50 Murakami, 'Earth in My Window', p. 100.
- 51 Takashi Murakami, 'Superflat Trilogy: Greetings, You Are Alive', in Takashi Murakami (ed.), *Little Boy: The Arts of Japan's Exploding Subculture* (New



- York: Japan Society; New Haven and London: Yale University Press, 2005), pp. 151–61 (p. 153).
- 52 Toco Nikaido, 'In Their Words: Miss Revolutionary Idol Berserker', *Barbican.org.uk*, 16 June 2016, <https://www.barbican.org.uk/read-watch-listen/in-their-words-miss-revolutionary-idol-berserker>, accessed 19 May 2022.
- 53 Allen C. Bluedorn and Mary J. Waller, 'The Stewardship of the Temporal Commons', *Research in Organizational Behavior*, 27 (2006), pp. 355–96 (p. 357).
- 54 Amano, *Decadent Literature*, p. 15.
- 55 Ayaka Someya, 'Miss Revolutionary Idol Berserker', press release, 2018, <http://missrevodolbbbbbberserker.asia/wp-content/uploads/2018/09/EnglishPR.pdf>, accessed 5 March 2020. Amanda Waddell, teleconference interview, 12 May 2020.
- 56 Amanda Waddell, email correspondence with the author, 16 May 2020.
- 57 Waddell, teleconference interview.
- 58 A prominent figure associated with this discourse is Shintarō Ishihara, who was governor of Tokyo from 1999 until 2012, and a member of the House of Representatives between 1975 and 1999 and again from 2012 until 2014. For paternalist commentators like Ishihara, principles centering around law, self-control, and commitment to public virtue have been threatened by 'the harmful excesses of motherhood and the maternal principle both inside and outside homes, encouraging uncontrolled egoism, narcissistic and hedonistic consumer culture, and the hysteria of entitlement and victimhood'. Yoda, 'The Rise and Fall of Maternal Society', p. 239.
- 59 Tom Wilson, personal interview, Shoreditch Town Hall, London, 11 March 2020.
- 60 Mark Fisher, *K-Punk: The Collected and Unpublished Writings of Mark Fisher (2004–2016)*, ed. Darren Ambrose (London: Repeater), p. 551.
- 61 Fisher, *K-Punk*, p. 552.

## Chapter 5

- 1 Jim George, 'Introduction: Are the Culture Wars Over?', in Jim George and Kim Huynh (eds), *The Culture Wars: Australian and American Politics in the 21<sup>st</sup> Century* (South Yarra: Palgrave Macmillan, 2009), pp. 1–15 (p. 7).
- 2 Patrick J. Buchanan, *The Death of the West: How Dying Populations and Immigrant Invasions Imperil Our Country and Civilization* (New York: Thomas Dunne Books, 2002), pp. 6, 27 and 243–4.
- 3 Oliver Dowden, 'The Threat to Democracy: Defeating Cancel Culture by Defending the Values of the Free World', *Heritage Foundation*, 14 February 2022, <https://www.heritage.org/europe/event/the-threat-democracy-defeating-cancel-culture-defending-the-values-the-free-world>, accessed 22 April 2022.

- 4 For instance, see Joshua Chambers-Letson's commentary on the artist Félix González-Torres. Joshua Chambers-Letson, *After the Party: A Manifesto for Queer Color of Life* (New York: New York University Press, 2018), pp. 149–50.
- 5 Andrew Hartman suggests that the culture wars were not consigned to the period running from 1989 to 1996, as debate in this period was informed by attitudes towards the legacy of radical and progressive activism in the 1960s. However, this period 'should perhaps be known as the "Era of Culture Wars" proper'. Andrew Hartman, *A War for the Soul of America: A History of the Culture Wars*, 2nd edition (Chicago: University of Chicago Press, 2019), p. 294. For a discussion of relevant precedent in the nineteenth and early-twentieth centuries, see Alan Howard Levy, *Government and the Arts: Debates over Federal Support of the Arts in America from George Washington to Jesse Helms* (Lanham: University Press of America, Inc., 1997).
- 6 Alex Palmer, 'When Art Fought the Law and the Art Won', *Smithsonian Magazine*, 2 October 2015, <https://www.smithsonianmag.com/history/when-art-fought-law-and-art-won-180956810/>, accessed 11 June 2021. Note that Jesse McBride, one of the two children featured in the exhibition, would later pose for a photograph by Judy Linn – only this time he appeared as a smiling eighteen-year-old looking down at Mapplethorpe's earlier photo of him. McBride also suggested that it was 'sick to equate [Mapplethorpe's earlier photograph] with pornography'. See Richard Meyer, 'The Jesse Helms Theory of Art', *October*, 104 (Spring 2003), pp. 131–48 (pp. 143–4).
- 7 Qtd. in Richard Serra, 'Art and Censorship', *Critical Inquiry*, 17 (3) (Spring 1991), pp. 574–81 (p. 578).
- 8 Camille Paglia, 'The Beautiful Decadence of Robert Mapplethorpe: A Response to Rochelle Gurstein', in *Sex, Art and American Culture: Essays* (New York: Viking, 1992), pp. 40–4.
- 9 For an overview of arguments expounding the negative influence of the arts – specifically theatre – see Jonas Barish, *The Antitheatrical Prejudice* (Berkeley: University of California Press, 1981).
- 10 Qtd. in Cynthia Koch, 'The Contest for American Culture: A Leadership Case Study on The NEA and NEH Funding Crisis', 1998, <http://www.upenn.edu/pnc/ptkoch.html>, accessed 11 June 2021.
- 11 Fritz Kaiser, *Degenerate Art: The Exhibition Guide in German and English*, trans. anon (N.C.: Ostara Publications, 2012), p. 66.
- 12 Kaiser, *Degenerate Art*, p. 2.
- 13 Michael St. John, *Romancing Decay: Ideas of Decadence in European Culture* (Aldershot: Ashgate, 1999), p. xii.
- 14 St. John, *Romancing Decay*, p. xii.
- 15 Linda S. Kauffman, *Bad Girls and Sick Boys: Fantasies in Contemporary Art and Culture* (Berkeley: University of California Press, 1998), p. 19. The connection between Hitler's condemnation of 'degenerate' art and artistic censorship in North America during the culture wars was also made by Robert Brustein and Joshua Goldstein in 1989. See Brustein and Goldstein,

- 'Hitler, on Art', *New York Times*, 28 July 1989, <https://www.nytimes.com/1989/07/28/opinion/op-ed-hitler-on-art.html>, accessed 25 August 2021.
- 16 Qtd. in Kauffman, *Bad Girls and Sick Boys*, p. 19. The NEA was established in 1965 during Johnson's Presidency, and Alexander served as its chairwoman between 1993 and 1997.
  - 17 Buchanan qtd. in Buchanan, *Death of the West*, p. 7.
  - 18 Hartman, *A War for the Soul of America*, p. 2. See also Buchanan, *Death of the West*, pp. 6 and 8.
  - 19 Libertarian writers have also described the 1960s as a period of social and cultural decadence. However, for the libertarian Jeff Riggenbach, such decadence was to be praised as 'the overall decay of the influence of traditional authority'. Jeff Riggenbach, *In Praise of Decadence* (New York: Prometheus Books, 1998), p. 108.
  - 20 Robert Bork, *Slouching Towards Gomorrah: Modern Liberalism and American Decline* (New York: Regan Books, 1997), p. vii.
  - 21 See Dominic Johnson, "'Does a Bloody Towel Represent the Ideals of the American People?": Ron Athey and the Culture Wars', in Dominic Johnson (ed.), *Pleading in the Blood: The Art and Performances of Ron Athey* (London: Live Art Development Agency; Bristol: Intellect, 2013), pp. 64–93 (p. 72).
  - 22 Helms is a case in point. See Johnson, 'Bloody Towel', pp. 75–6.
  - 23 Susan Sontag, *Illness as Metaphor and AIDS and Its Metaphors* (London: Penguin, 1991), pp. 146–7.
  - 24 Lee Edelman, *No Future: Queer Theory and the Death Drive* (Durham and London: Duke University Press, 2004), pp. 2–3.
  - 25 Recent curatorial work has clarified the importance of the controversy surrounding the performance at Patrick's Cabaret. Amelia Jones curated the first retrospective exhibition of Athey's work in 2021 – 'Queer Communion: Ron Athey' – which was presented at New York's Participant Inc. It featured a range of events, including a live-streamed recreation of *4 Scenes* on 16 February 2021. See also Johnson, 'Bloody Towel'.
  - 26 'For the umpteenth time', writes Athey, 'I'm HIV-positive. Darryl Carlton – aka Divinity Fudge, the man whose blood was central in the work – isn't'. Ron Athey, 'Polemic of Blood: Ron Athey on the "Post-AIDS" Body', in Amelia Jones and Andy Campbell (eds), *Queer Communion: Ron Athey* (Bristol: Intellect, 2020), pp. 55–8 (p. 57). See also Dominic Johnson, 'Divine Fire: Ron Athey in Europe', in Jones and Campbell, *Queer Communion*, pp. 294–303 (p. 295).
  - 27 See 'Congressional Record: July 25, 1994', p. 140 (p. 98), <https://www.govinfo.gov/content/pkg/CREC-1994-07-25/html/CREC-1994-07-25-pt1-PgS17.htm>, accessed 5 February 2020.
  - 28 Ron Athey, *4 Scenes in a Harsh Life*, L.A. Center Theater, 15 October 1993. Filmed and directed by Louis Elovitz. Available at: <https://vimeo.com/47239842>, accessed 5 February 2021.
  - 29 'Congressional Record'. Note that the same congressional record in which this letter is reproduced states that the Department of Health were

- contacted ‘after the fact’, and that the paper towels in question ‘could be troublesome.’
- 30 Jones and Campbell, *Queer Communion*, pp. 420–1.
- 31 ‘Congressional Record’.
- 32 Jesse Helms, ‘It’s the Job of Congress to Define What’s Art’, *USA Today*, September 8, 1989, in Richard Bolton (ed.), *Culture Wars: Documents from the Recent Controversies in the Arts* (New York: New Press, 1992), pp. 100–1 (p. 101).
- 33 ‘Roll Call Vote 101st Congress – 1st Session’, *United States Senate*, 7 October 1989, [https://www.senate.gov/legislative/LIS/roll\\_call\\_lists/roll\\_call\\_vote\\_cfm.cfm?congress=101&session=1&vote=00242](https://www.senate.gov/legislative/LIS/roll_call_lists/roll_call_vote_cfm.cfm?congress=101&session=1&vote=00242), accessed 9 July 2021. Amendment No. 991 was defeated the following year in favour of a vague decency clause.
- 34 Karen Finley, Holly Hughes, John Fleck, and Tim Miller (the so-called ‘NEA Four’) made headlines after challenging a decision to rescind their NEA grants. NEA Chair John Frohnmayer enforced the recently approved decency clause as justification for rescinding their artist grants, despite successful peer review. The clause demanded that decisions about the allocation of NEA funds take into consideration ‘general standards of decency and respect for the diverse beliefs and values of the American people.’ The debate prompted by Frohnmayer’s decision ended up in the Supreme Court. See Hartman, *A War for the Soul of America*, pp. 196–8. For more on NEA budget reductions, see Johnson, ‘Bloody Towel’, p. 73.
- 35 ‘Congressional Record’.
- 36 Meyer, ‘Jesse Helms’, p. 137.
- 37 ‘Congressional Record’.
- 38 Pat Robertson, ‘Christian Coalition direct mail, October 25, 1989 (excerpt)’, in Bolton, *Culture Wars*, pp. 123–5 (p. 124).
- 39 See Alyson Campbell and Dirk Gindt, ‘Viral Dramaturgies: HIV and AIDS in Performance in the Twenty-First Century’, in Alyson Campbell and Dirk Gindt (eds), *Viral Dramaturgies: HIV and AIDS in Performance in the Twenty-First Century* (Cham: Palgrave Macmillan, 2018), pp. 3–46 (pp. 8–9). See also Tim Dean, *Unlimited Intimacy: Reflections on the Subculture of Barebacking* (Chicago: University of Chicago Press, 2009), p. 91.
- 40 Athey, ‘Polemic of Blood’, p. 56.
- 41 Julia Yost, ‘New York’s Hottest Club Is the Catholic Church’, *New York Times*, 9 August 2022. <https://www.nytimes.com/2022/08/09/opinion/nyc-catholicism-dimes-square-religion.html>, accessed 23 August 2022.
- 42 Rory Mulholland, ‘Parisians Snap up “Butt Plugs” after “Tree” Fiasco’, *The Local*, 2 December 2014, <https://www.thelocal.fr/20141202/parisians-butt-plug-sex-toy-paul-mccarthy/>, accessed 25 June 2021.
- 43 Tony Perucci, ‘Irritational Aesthetics: Reality Friction and Indecidable Theatre’, *Theatre Journal*, 70 (4) (December 2018), pp. 473–98 (p. 473).

- 44 Claudia Kammer, 'De kerstman die niet de straat op mocht', *NRC*, 12 October 2018, <https://www.nrc.nl/nieuws/2018/10/12/de-kerstman-die-niet-de-straat-op-mocht-a2417443>, accessed 25 June 2021.
- 45 Ross Douthat, *The Decadent Society: How We Became the Victims of Our Own Success* (New York: Avid Reader Press, 2020), p. 82.
- 46 Kristina Lee Podesva et al., 'Responses to the Recent Cuts to Arts Funding in the Netherlands', *Fillip*, Summer 2011, <https://fillip.ca/content/responses-to-recent-dutch-arts-cuts>, accessed 5 July 2021.
- 47 Arie Altena et al., 'A New Dark Age for Dutch Culture', Summer 2011, [https://ariealt.home.xs4all.nl/dark\\_ages.html](https://ariealt.home.xs4all.nl/dark_ages.html), accessed 5 July 2021.
- 48 Moosje Goosen, 'Going Dutch', *Frieze*, 1 January 2021, <https://www.frieze.com/article/going-dutch-0>, accessed 5 July 2021.
- 49 Adolf Loos, 'Ornament and Crime', *Ornament and Crime: Thoughts on Design and Materials*, trans. Shaun Whiteside (N.C.: Penguin Books, 2019), pp. 185–202 (pp. 188 and 195–6).
- 50 See, for instance, *Bossy Burger* (1991), *Painter* (1995) and the Caribbean Pirates project (2001–05).
- 51 The term 'infantile disorder' is taken from Patrick Buchanan, 'Where a Wall is Needed', *Washington Times*, November 22, 1989; in Bolton, *Culture Wars*, pp. 137–8 (p. 138).
- 52 Ralph Rugoff, 'Mr. McCarthy's Neighbourhood', in Ralph Rugoff, Kristine Stiles, and Giacinto Di Pietrantonio (eds), *Paul McCarthy* (London: Phaidon, 1996), pp. 32–87 (p. 14).
- 53 David Weir, 'Afterword: Decadent Taste', in Jane Desmarais and Alice Condé (eds), *Decadence and the Senses* (Cambridge: Legenda, 2017), pp. 219–28 (p. 221).
- 54 See Dominic Johnson's instructive discussion of kalliphobia in *Unlimited Action: The Performance of Extremity in the 1970s* (Manchester: Manchester University Press, 2019), p. 7; see also p. 177.
- 55 Georges Bataille, *The Accursed Share: An Essay on General Economy. Volume 1: Consumption*, trans. Robert Hurley (New York: Zone Books, 1991), p. 22.
- 56 Bataille, *Accursed Share*, p. 22.
- 57 For an instructive overview, see Eleonora Belfiore and Oliver Bennett, 'Autonomy of the Arts and Rejection of Instrumentality', in *The Social Impact of the Arts: An Intellectual History* (Basingstoke and New York: Palgrave Macmillan, 2008), pp. 176–90.
- 58 Dan Rebellato qtd. in *Staging Decadence* [film], created by Adam Alston, Owen Parry, and Sophie Farrell, 12 May 2022, <https://www.stagingdecadence.com/films>, accessed 12 May 2022.
- 59 Paul Bolton, 'Higher Education Funding in England' (House of Commons Library, 2021), p. 18, <https://researchbriefings.files.parliament.uk/documents/CBP-7973/CBP-7973.pdf>. See also Gavin Williamson, 'Guidance to the Office for Students – Allocation of the Higher Education

- Teaching Grant funding in the 2021–22 Financial Year’, Department for Education, 19 January 2021, <https://www.officeforstudents.org.uk/media/a3814453-4c28-404a-bf76-490183867d9a/rt-hon-gavin-williamson-cbe-mp-t-grant-ofs-chair-smb.pdf>, accessed 10 May 2022. Note that Williamson’s letter does mention support for ‘specialist providers’ in the performing and creative arts that are ‘world leading’, although in time it became clear that this support was to be specifically geared around industry-facing graduate destinations and outcomes, rather than the range of careers and incomes that a university arts degree can provide.
- 60 Michelle Donelan and Nadhim Zahawi, ‘Higher Education Policy Statement & Reform Consultation’, Department for Education, 24 February 2022, pp. 9, 11, and 30, [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/1057091/HE\\_reform\\_command-paper-web\\_version.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1057091/HE_reform_command-paper-web_version.pdf), accessed 10 May 2022. Passing reference is made to the creative arts and humanities (pp. 11 and 36), but these are tokenistic gestures.
- 61 Donelan and Zahawi, ‘Higher Education Policy Statement’, p. 33.
- 62 Prime Minister’s Office, ‘PM: A New Deal for Britain’, 30 June 2020, <https://www.gov.uk/government/news/pm-a-new-deal-for-britain>, accessed 30 June 2021.
- 63 BBC, ‘Photographer “Devastated” by Government-Backed “Fatima” Dancer Advert’, 15 October 2020, <https://www.bbc.co.uk/news/entertainment-arts-54553828>, accessed 30 August 2022.
- 64 CyberFirst, *This is a CyberFirst World: Annual Highlight Report 2019–20*, National Cyber Security Centre, <https://www.ncsc.gov.uk/files/CF-421540-Annual-Report-2019-20-V6.pdf>, accessed 27 April 2022.
- 65 ITV News, ‘Covid: Rishi Sunak Says People in “All Walks of Life” are Having to Adapt for Employment’, *ITV News*, 6 October 2020, <https://www.itv.com/news/2020-10-06/rishi-sunak-suggests-musicians-and-others-in-arts-should-retrain-and-find-other-jobs>, accessed 27 April 2022.
- 66 PA Media, ‘Rishi Sunak Vows to End Low-Earning Degrees in Post-16 Education Shake-up’, *The Guardian*, 7 August 2022, <https://www.theguardian.com/politics/2022/aug/07/rishi-sunak-vows-to-end-low-earning-degrees-in-post-16-education-shake-up>, accessed 17 August 2022. Sunak’s initial campaign was unsuccessful, ceding victory to Liz Truss. However, Sunak replaced Truss as Prime Minister only fifty days after she took office, with Truss having lost the confidence of her party after a series of controversial policy U-turns.
- 67 Nadia Khomami, ‘Theatre in UK Faces Exodus of Women After Pandemic, Study Finds’, *The Guardian*, 9 October 2021, <https://www.theguardian.com/stage/2021/oct/09/theatre-in-uk-faces-exodus-of-women-after-pandemic-study-finds>, accessed 27 April 2022. The comment – which is alleged to have been said during a Downing Street teleconference meeting on the

- future of the arts – was leaked by the actor Guy Masterson on Twitter on 2 August 2020.
- 68 See, for instance, Ayesha Hazarika, ‘Nadine Dorries becoming Culture Secretary in the Reshuffle Shows Boris Johnson is Still the Master of Outrage’, *iNews*, 16 September 2021, <https://inews.co.uk/opinion/nadine-dorries-culture-secretary-cabinet-reshuffle-boris-johnson-master-outrage-1203302>, accessed 27 April 2022.
- 69 Nadine Dorries, Tweet, 27 December 2017, <https://twitter.com/NadineDorries/status/945973216778031110>, accessed 27 April 2022.
- 70 Higher Education Policy Institute, ‘Where and What did the New Cabinet Study?’, 26 July 2019, <https://www.hepi.ac.uk/2019/07/26/where-and-what-did-the-new-cabinet-study/>, accessed 17 August 2022.
- 71 Dowden, ‘The Threat to Democracy’.
- 72 Dowden, ‘The Threat to Democracy’. See also Douthat, *The Decadent Society*. Note that Dowden’s condemnation of universities as ‘decadent’ finds precedent during the culture wars in the United States in the 1990s. For a discussion of examples, see Mark Rawlinson, ‘The Decadent University: Narratives of Decay and the Future of Higher Education’, in Michael St John (ed.), *Romancing Decay: Ideas of Decadence in European Culture* (Aldershot: Ashgate, 1999), pp. 235–45 (p. 235).
- 73 Dowden, ‘The Threat to Democracy’. The legislation that Dowden refers to was still being debated at the time of Dowden’s speech, including proposals to sanction universities and students’ unions for breaching existing legislation that protects freedom of speech in universities and colleges, and the appointment of a Free Speech and Academic Freedom Champion to the board of the Office for Students to investigate the no-platforming of speakers and the dismissal of academics because of their unpopular views. See Gavin Williamson, ‘Higher Education: Free Speech and Academic Freedom’, Department for Education, February 2021, p. 8, [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/961537/Higher\\_education\\_free\\_speech\\_and\\_academic\\_freedom\\_\\_web\\_version\\_.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/961537/Higher_education_free_speech_and_academic_freedom__web_version_.pdf), accessed 11 May 2022. The report cites existing legislation that is meant to protect freedom of speech on campus. UK Public General Acts, ‘Education (No. 2) Act 1986, Section 43’, 1 August 2019, <https://www.legislation.gov.uk/ukpga/1986/61/section/43>, accessed 12 May 2022.
- 74 Joint Committee on Human Rights, ‘Freedom of Speech in Universities’, 27 March 2018, [https://publications.parliament.uk/pa/jt201719/jtselect/jtrights/589/58909.htm#\\_id=TextAnchor058](https://publications.parliament.uk/pa/jt201719/jtselect/jtrights/589/58909.htm#_id=TextAnchor058), accessed 11 May 2022.
- 75 Adele Redmond, ‘Arm’s-Length Policy at Risk in “Contested Heritage” Debate’, *Arts Professional*, 8 October 2020, <https://www.artspromotional.co.uk/news/arms-length-policy-risk-contested-heritage-debate>, accessed 11 May 2022.
- 76 Andrew Anthony, ‘“She Often Speaks Without Thinking”: Nadine Dorries, our New Minister for Culture Wars’, *The Guardian*, 31 October 2021, <https://>

- www.theguardian.com/politics/2021/oct/31/she-often-speaks-without-thinking-nadine-dorries-our-new-minister-for-culture-wars, accessed 27 April 2022.
- 77 Francis Fukuyama and Steven Pinker are noteworthy examples. See Fukuyama, *Liberalism and its Discontents* (London: Profile Books, 2022); Fukuyama, *Identity: Contemporary Identity Politics and the Struggle for Recognition* (London: Profile Books, 2019); Pinker, *Enlightenment Now: The Case for Reason, Science, Humanism and Progress* (New York: Penguin, 2018). See also Bradley Campbell and Jason Manning, *The Rise of Victimhood Culture: Microaggressions, Safe Spaces, and the New Culture Wars* (Cham: Palgrave Macmillan, 2018); Greg Lukianoff and Jonathan Haidt, *The Coddling of the American Mind: How Good Intentions and Bad Ideas are Setting up a Generation for Failure* (New York: Penguin, 2018); Douglas Murray, *The Madness of Crowds: Gender, Race and Identity* (London: Bloomsbury, 2019).
- 78 Pinker, *Enlightenment Now*, pp. 17 and 33.
- 79 Inspired by the Sokal affair, Helen Pluckrose, James A. Lindsay and Peter Boghossian published a number of hoax articles using various pseudonyms. See Helen Wilson (pseudonym), 'Human Reactions to Rape Culture and Queer Performativity at Urban Dog Parks in Portland, Oregon', *Gender, Place & Culture*, 27 (2) (2018), pp. 307–26; M. Smith (pseudonym), 'Going in Through the Back Door: Challenging Straight Male Homophobia, Transphobia, and Transphobia Through Receptive Penetrative Sex Toy Use', *Sexuality & Culture*, 22 (4) (2018), pp. 1542–60; Richard Baldwin (borrowed identity), 'Who are They to Judge? Overcoming Anthropometry Through Fat Bodybuilding', *Fat Studies* 7 (3) (2018), pp. i–xiii; Richard Baldwin (borrowed identity), 'An Ethnography of Breastaurant Masculinity: Themes of Objectification, Sexual Conquest, Male Control, and Masculine Toughness in a Sexually Objectifying Restaurant', *Sex Roles*, 79 (11–12) (2018), pp. 762–77.
- 80 Alexander Adams, 'On Identity Politics', in *Culture War: Art, Identity Politics and Cultural Entryism* (Exeter: Imprint Academic Ltd., 2019), pp. 84–105 (pp. 100–1). Adams draws on Émile Durkheim's writing on 'anomie'.
- 81 Pluckrose and Lindsay make this point most succinctly in *Cynical Theories: How Activist Scholarship Made Everything About Race, Gender, and Identity – and Why This Harms Everybody* (N.C.: Swift Press, 2020).
- 82 For more on the role of the internet in the unfolding of a culture war, see Angela Nagle, *Kill All Normies: Online Culture Wars from 4chan and Tumblr to Trump and the Alt-Right* (Winchester and Washington: Zer0 Books, 2017).
- 83 The British Academy has produced an evidence-based outline of the benefits of skills developed in the arts, humanities and social sciences to the wider economy and society in the UK context. British Academy, *Qualified for the Future: Quantifying Demand for Arts, Humanities and Social Science Skills* (London: The British Academy, 2020), <https://www.thebritishacademy.ac.uk/publications/skills-qualified-future-quantifying-demand-arts-humanities-social-science/>, accessed 17 August 2022.



- 84 Nuccio Ordine, *The Usefulness of the Useless*, trans. Alastair McEwen (Philadelphia: Paul Dry Books, 2017), p. 1.
- 85 Sara Ahmed, *What's the Use? On the Uses of Use* (Durham and London: Duke University Press, 2019), pp. 10 and 48.
- 86 Terry Eagleton makes a similar point. See Eagleton, 'Bodies, Artworks, and Use Values', *New Literary History*, 44 (4) (Autumn 2013), pp. 561–73 (p. 569).
- 87 James Graham qtd. in Caridad Svich, 'James Graham', *Toward a Future Theatre: Conversations During a Pandemic* (London and New York: Methuen Drama 2022), para 8.54 [E-book viewer EPUB]. Retrieved from <https://www.bl.uk/>. Note that Svich argues for the necessity of theatre in the collection's introduction. Svich, 'Introduction', *Toward a Future Theatre*, paras. 6.4 and 6.12.

## Conclusion

- 1 'Decadence @ Iklectik', Iklectik Art Lab, London, 29 July 2022, <https://iklectikartlab.com/decadence-iklectik/>, accessed 2 August 2022.
- 2 Mieke Bal, *Endless Andness: The Politics of Abstraction According to Ann Veronica Janssens* (London: Bloomsbury, 2013), p. 3.
- 3 See Liz Constable, Dennis Denisoff, and Matthew Potolsky, 'Introduction', in Constable, Denisoff, and Potolsky (eds), *Perennial Decay: On the Aesthetics & Politics of Decadence* (Philadelphia: University of Pennsylvania Press, 1999), pp. 1–32 (pp. 11 and 25). Matthew Potolsky, *The Decadent Republic of Letters: Taste, Politics, and Cosmopolitan Community from Baudelaire to Beardsley* (Philadelphia: University of Pennsylvania Press, 2013), p. 2.
- 4 Matthew Potolsky has done much to challenge this limiting understanding of decadence. See Potolsky, *The Decadent Republic of Letters*, p. 6. For examples of texts propagating associations between decadence, individualism and atomization, see Paul Bourget, 'The Example of Baudelaire', trans. Nancy O'Connor, *New England Review*, 30 (2) (2009), <http://cat.middlebury.edu/~nereview/30-2/Bourget.htm>, accessed 9 August 2022; Havelock Ellis, 'A Note on Paul Bourget', in *Views and Reviews: A Selection of Uncollected Articles 1884–1932* (Boston: Houghton Mifflin, 1932), p. 52. For a detailed study of canonical texts that cemented links between decadence and individualism in the late-nineteenth and early twentieth centuries, see Regenia Gagnier, *Individualism, Decadence, and Globalization: On the Relationship of Part to Whole* (Basingstoke and New York: Palgrave Macmillan, 2010).
- 5 David Weir, 'Afterword: Decadent Taste', in Jane Desmarais and Alice Condé (eds), *Decadence and the Senses* (Cambridge: Legenda, 2017), pp. 219–28 (p. 221).
- 6 Oscar Wilde, 'The Preface', in *The Picture of Dorian Gray* (Croxley Green: Chiltern Publishing, 2020), pp. 5–6 (p. 6). Wilde is writing in the shadow of

- Théophile Gautier, who famously wrote that '[t]he only things that are really beautiful are those which have no use'. Théophile Gautier, 'Preface', in Helen Constantine (trans.), *Mademoiselle de Maupin* (London: Penguin, 2005), pp. 3–37 (p. 23).
- 7 Holbrook Jackson identifies the first four of these characteristics as key decadent tropes in *The Eighteen-Nineties* (London: Cresset Library, 1988), p. 70.
  - 8 Terry Eagleton, *The Ideology of the Aesthetic* (Oxford: Blackwell, 1990), p. 111.
  - 9 Potolsky, *Decadent Republic*, p. 4.
  - 10 These four characteristics are identified by Jackson as key decadent tropes in *The Eighteen-Nineties*, p. 76.
  - 11 Potolsky adds these characteristics to Jackson's list in Potolsky, *Decadent Republic*, p. 2.
  - 12 Liz Constable, Dennis Denisoff, and Matthew Potolsky succinctly outline these political associations, but they also offer an instructive challenge to the limiting ways in which the politics of decadent writing has tended to be considered. See Constable, Potolsky, and Denisoff, 'Introduction', pp. 25–6.
  - 13 Alice Condé, 'Decadence and Popular Culture', in Jane Desmarais and David Weir (eds), *Decadence and Literature* (Cambridge: Cambridge University Press, 2019), pp. 379–99 (p. 395).
  - 14 David Weir and Jane Desmarais, 'Introduction: Decadence, Culture, and Society', in Jane Desmarais and David Weir (eds), *The Oxford Handbook of Decadence* (New York: Oxford University Press, 2022), pp. 1–17 (p. 14).
  - 15 At the time of writing, Dennis Denisoff is developing relevant projects exploring decadence and ecology, building on his book *Decadent Ecology in British Literature and Art, 1860–1910: Decay, Desire, and the Pagan Revival* (Cambridge: Cambridge University Press, 2022).
  - 16 There is now a burgeoning literature on the desirability of de-growth. For an instructive overview, see Jason Hickel, *Less is More: How Degrowth Will Save the World* (London: Windmill, 2021). For early advocacy of de-growth, or 'low-entropy' values, see Jeremy Rifkin, with Ted Howard, *Entropy: A New World View* (Toronto: Bantam Books, 1981), p. 205.
  - 17 Ross Douthat, *The Decadent Society: How We Became the Victims of Our Own Success* (New York: Avid Reader Press, 2020). See also remarks made by Senator Jesse Helms in 'Congressional Record: July 25, 1994', 140 (98), <https://www.govinfo.gov/content/pkg/CREC-1994-07-25/html/CREC-1994-07-25-pt1-PgS17.htm>, accessed 5 February 2020. See also Robert Bork, *Slouching Towards Gomorrah: Modern Liberalism and American Decline* (New York: Regan Books, 1997); Patrick J. Buchanan, *The Death of the West: How Dying Populations and Immigrant Invasions Imperil Our Country and Civilization* (New York: Thomas Dunne Books, 2002). Declinist literature is also thriving in France, where it has taken on a much more xenophobic and racist character. See, for instance, Alain Finkielkraut, *L'identité malheureuse*

- (Paris: Stock, 2013); Éric Zemmour, *Le Suicide Français* (Paris: Albin Michel, 2014).
- 18 Oliver Dowden, 'The Threat to Democracy: Defeating Cancel Culture by Defending the Values of the Free World', *Heritage Foundation*, 14 February 2022, <https://www.heritage.org/europe/event/the-threat-democracy-defeating-cancel-culture-defending-the-values-the-free-world>, accessed 22 April 2022.
  - 19 See, for instance, Cebr, *Contribution of the Arts and Culture Industry to the UK Economy*, report for Arts Council England, April 2019, [https://www.artscouncil.org.uk/sites/default/files/download-file/Economic%20impact%20of%20arts%20and%20culture%20on%20the%20national%20economy%20FINAL\\_0\\_0.pdf](https://www.artscouncil.org.uk/sites/default/files/download-file/Economic%20impact%20of%20arts%20and%20culture%20on%20the%20national%20economy%20FINAL_0_0.pdf), accessed 5 August 2022; National Endowment for the Arts, 'New Report Released on the Economic Impact of the Arts and Cultural Sector', 30 March 2021, <https://www.arts.gov/news/press-releases/2021/new-report-released-economic-impact-arts-and-cultural-sector>, accessed 5 August 2022.
  - 20 For examples, see: All-Party Parliamentary Group on Arts, Health and Wellbeing, *Creative Health: The Arts for Health and Wellbeing*, 2nd edition, July 2017, [https://www.culturehealthandwellbeing.org.uk/appg-inquiry/Publications/Creative\\_Health\\_Inquiry\\_Report\\_2017\\_-\\_Second\\_Edition.pdf](https://www.culturehealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017_-_Second_Edition.pdf), accessed 5 August 2022; Eleonora Belfiore and Oliver Bennett, *The Social Impact of the Arts: An Intellectual History* (Basingstoke and New York: Palgrave Macmillan, 2008); Geoffrey Crossick and Patrycja Kaszynska, 'Understanding the Value of Arts & Culture: The AHRC Cultural Value Project', *Cultural Trends*, 25 (4) (2016), pp. 273–6; House of Commons Digital, Culture, Media and Sport Select Committee, *Changing Lives: The Social Impact of Participation in Culture and Sport*, 11th report of session 2017–19, 14 May 2019 HC 734.
  - 21 Orian Brook, Dave O'Brien, and Mark Taylor, *Culture is Bad for You: Inequality in the Cultural and Creative Industries* (Manchester: Manchester University Press, 2020), p. 10.
  - 22 Audre Lorde, 'Poetry Is Not a Luxury', in *Sister Outsider* (London: Penguin Books, 2019), pp. 25–8 (pp. 25–6).

## Works cited

- Adams, Alexander, 'On Identity Politics', in *Culture War: Art, Identity Politics and Cultural Entryism* (Exeter: Imprint Academic Ltd., 2019), pp. 84–105.
- Ahmed, Sara, *Living a Feminist Life* (Durham and London: Duke University Press, 2017).
- Ahmed, Sara, *What's the Use? On the Uses of Use* (Durham and London: Duke University Press, 2019).
- Albert, Nicole G., *Lesbian Decadence: Representations in Art and Literature of fin-de-siècle France*, trans. Nancy Erber and William Peniston (New York and York: Harrington Park Press, 2016).
- Allison, Anne, *Precarious Japan* (Durham and London: Duke University Press, 2013).
- All-Party Parliamentary Group on Arts, Health and Wellbeing, *Creative Health: The Arts for Health and Wellbeing*, 2nd edition, July 2017, [https://www.culturehealthandwellbeing.org.uk/appg-inquiry/Publications/Creative\\_Health\\_Inquiry\\_Report\\_2017\\_-\\_Second\\_Edition.pdf](https://www.culturehealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017_-_Second_Edition.pdf), accessed 5 August 2022.
- Alston, Adam, 'Decadence and the Antitheatrical Prejudice', in Dustin Friedman and Kristin Mahoney (eds), *Nineteenth-Century Literature in Transition: The 1890s* (Cambridge University Press, forthcoming).
- Alston, Adam, 'Martin O'Brien – Interview for Staging Decadence', *Staging Decadence Blog*, 26 July 2022, <https://www.stagingdecadence.com/blog/martin-obrien>, accessed 10 August 2022.
- Alston, Adam, 'Survival of the Sickest: On Decadence, Disease and the Performing Body', *Volupté: Interdisciplinary Journal of Decadence Studies*, 4 (2) (2021), pp. 130–56.
- Alston, Adam, 'Toco Nikaido – Interview for Staging Decadence', *Staging Decadence Blog*, 4 March 2021, <https://www.stagingdecadence.com/blog/toco-nikaido-interview-for-staging-decadence>, accessed 20 March 2022.
- Alston, Adam and Alexander Bickley Trott (eds), 'Decadence and Performance', *Volupté: Interdisciplinary Journal of Decadence Studies*, 4 (2) (Winter 2021).
- Altena, Arie, et al., 'A New Dark Age for Dutch Culture', Summer 2011, [https://ariealt.home.xs4all.nl/dark\\_ages.html](https://ariealt.home.xs4all.nl/dark_ages.html), accessed 5 July 2021.
- Alves, Abel, 'Humanity's Place in Nature, 1863–1928: Horror, Curiosity and the Expeditions of Huxley, Wallace, Blavatsky and Lovecraft', *Theology and Science*, 6 (1) (2008), pp. 73–88.
- Amano, Ikuho, *Decadent Literature in Twentieth-Century Japan: Spectacles of Idle Labor* (New York: Palgrave Macmillan, 2013).
- Anan, Nabuko, *Contemporary Japanese Women's Theatre and Visual Arts: Performing Girls' Aesthetics* (Basingstoke: Palgrave Macmillan, 2016).

- Anderson, Reynaldo and Charles E. Jones, 'Introduction: The Rise of Afro-Blackness', in Anderson and Jones (eds), *Afrofuturism 2.0: The Rise of Afro-Blackness* (Lanham: Lexington Books, 2016), pp. vii–xviii.
- Anthony, Andrew, "'She Often Speaks Without Thinking": Nadine Dorries, Our New Minister for Culture Wars', *The Guardian*, 31 October 2021, <https://www.theguardian.com/politics/2021/oct/31/she-often-speaks-without-thinking-nadine-dorries-our-new-minister-for-culture-wars>, accessed 27 April 2022.
- Antúnez Roca, Marcel·lí, *Systematurgy: Actions, Devices, Drawings* (Barcelona: Arts Santa Monica and Ediciones Polígrafa, 2015).
- Asada, Akira, 'Infantile Capitalism and Japan's Postmodernism: A Fairy Tale', trans. Kyoko Selden, in Masao Miyoshi and H.D. Harootunian (eds), *Postmodernism and Japan* (Durham and London: Duke University Press, 1989), pp. 273–8.
- Athey, Ron, *4 Scenes in a Harsh Life*, L.A. Center Theater, 15 October 1993. Filmed and directed by Louis Elovitz, <https://vimeo.com/47239842>, accessed 5 February 2021.
- Athey, Ron, 'Polemic of Blood: Ron Athey on the "Post-AIDS" Body', in Amelia Jones and Andy Campbell (eds), *Queer Communion: Ron Athey* (Bristol: Intellect, 2020), pp. 55–8.
- Auslander, Philip, *Liveness: Performance in a Mediatized Culture* (London and New York: Routledge, 1999).
- Ayers, David, "'Politics Here is Death": William Burroughs's *Cities of the Red Night*', in Krishan Kumar and Stephen Bann (eds), *Utopias and the Millennium* (London: Reaktion Books, 1993), pp. 90–106.
- Bal, Mieke, *Endless Andness: The Politics of Abstraction According to Ann Veronica Janssens* (London: Bloomsbury, 2013).
- Baldwin, James, 'Stranger in the Village', in *Notes of A Native Son* (Beacon Press, 1955), <https://www.janvaneyck.nl/site/assets/files/2312/baldwin.pdf>, accessed 16 March 2022.
- Baldwin, Richard (borrowed identity), 'An Ethnography of Breastaurant Masculinity: Themes of Objectification, Sexual Conquest, Male Control, and Masculine Toughness in a Sexually Objectifying Restaurant', *Sex Roles*, 79 (11–12) (2018), pp. 762–77.
- Baldwin, Richard (borrowed identity), 'Who are They to Judge? Overcoming Anthropometry Through Fat Bodybuilding', *Fat Studies*, 7 (3) (2018), pp. i–xiii.
- Baraitser, Lisa, *Enduring Time* (London: Bloomsbury, 2017).
- Barish, Jonas, *The Antitheatrical Prejudice* (Berkeley: University of California Press, 1981).
- Bastani, Aaron, *Fully Automated Luxury Communism: A Manifesto* (London and New York: Verso, 2019).
- Bataille, Georges, *The Accursed Share: An Essay on General Economy. Volume 1: Consumption*, trans. Robert Hurley (New York: Zone Books, 1991).
- Baudelaire, Charles, 'In Praise of Makeup', trans. Jane Desmarais, in Jane Desmarais and Chris Baldick (eds.), *Decadence: An Annotated Anthology* (Manchester and New York: Manchester University Press, 2012), pp. 22–4.

- Baudelaire, Charles, *The Painter of Modern Life and Other Essays*, ed. and trans. Jonathan Mayne (New York: de Capo Press, n.d.).
- Baudrillard, Jean, *The Mirror of Production*, trans. Mark Poster (St. Louis: Telos Press, 1975).
- Bayly, Simon, *A Pathognomy of Performance* (Basingstoke: Palgrave Macmillan, 2011).
- Bayly, Simon, 'The End of the Project: Futurity in the Culture of Catastrophe', *Angelaki*, 18 (2), pp. 161–77.
- BBC, 'The Artist Who Believes he's a Zombie', podcast, 4 April 2019, <https://www.bbc.co.uk/news/av/disability-47813085>, accessed 6 July 2022.
- BBC, 'Photographer "devastated" by Government-backed "Fatima" Dancer Advert', 15 October 2020, <https://www.bbc.co.uk/news/entertainment-arts-54553828>, accessed 30 August 2022.
- Beech, Dave, *Art and Postcapitalism: Aesthetic Labour, Automation and Value Production* (London: Pluto Press, 2019).
- Belfiore, Eleonora and Oliver Bennett, *The Social Impact of the Arts: An Intellectual History* (Basingstoke and New York: Palgrave Macmillan, 2008).
- Bellamy, Dodie, *When the Sick Rule the World* (South Pasadena: Semiotext(e), 2015).
- Benjamin, Walter, *Illuminations*, ed. Hannah Arendt, trans. Harry Zohn (London: Fontana, 1973).
- Benjamin, Walter, *Reflections: Essays, Aphorisms, Autobiographical Writings*, trans. Edmund Jephcott, ed. Peter Demetz (New York and London: Harcourt Brace Jovanovich, 1978).
- Beradi, Franco 'Bifo', *After the Future*, ed. Gary Genosko and Nicholas Thoburn, trans. Arianna Bove, et al. (Oakland and Edinburgh: AK Press, 2011).
- Beradi, Franco 'Bifo', *Futurability: The Age of Impotence and the Horizon of Possibility* (London and New York: Verso, 2017).
- Berlant, Lauren, *Cruel Optimism* (Durham and London: Duke University Press, 2011).
- Bertman, Stephen, *Hyperculture: The Human Cost of Speed* (Westport and London: Praeger, 1998).
- Birringer, Johannes, *Media & Performance: Along the Border* (Baltimore and London: Johns Hopkins University Press, 1998).
- Bissell, Laura, 'The Female Cyborg as Grotesque in Performance', *International Journal of Performance Arts and Digital Media*, 9 (2) (2013), pp. 261–74.
- Blackburn-Daniels, Sally, "'His Red Flesh Their Forbidden Fruit": Permeable Bodies in Hval's *Paradise Rot*', paper presented at *Decadent Bodies*, Goldsmiths, University of London, London, 28–29 July 2022.
- Blau, Herbert, *Take Up the Bodies: Theatre at the Vanishing Point* (Urbana: University of Illinois Press, 1982).
- Bliss, James, 'Hope Against Hope: Queer Negativity, Black Feminist Theorizing and Reproduction without a Future', *Mosaic*, 48 (2015), pp. 83–98.
- Bluedorn, Allen C. and Mary J. Waller, 'The Stewardship of the Temporal Commons', *Research in Organizational Behavior*, 27 (2006), pp. 355–96.

- Bolton, Paul, 'Higher Education Funding in England' (House of Commons Library, 2021), p. 18, <https://researchbriefings.files.parliament.uk/documents/CBP-7973/CBP-7973.pdf>.
- Bolton, Richard (ed.), *Culture Wars: Documents from the Recent Controversies in the Arts* (New York: New Press, 1992).
- Bork, Robert, *Slouching Towards Gomorrah: Modern Liberalism and American Decline* (New York: Regan Books, 1997).
- Bouchard, Gianna, 'Introduction: With (Dis-eased) Affection', in Martin O'Brien and David MacDiarmid (eds), *Survival of the Sickest: The Art of Martin O'Brien* (London: Live Art Development Agency, 2018), pp. 6–9.
- Bourget, Paul, 'The Example of Baudelaire', trans. Nancy O'Connor, *New England Review*, 30 (2) (2009), <http://cat.middlebury.edu/~nereview/30-2/Bourget.htm>, accessed 9 August 2022.
- Bourland, W. Ian, 'Afronauts', *Third Text*, 34 (2) (2020), pp. 209–29.
- Bridle, James, *New Dark Age: Technology and the End of the Future* (London and Brooklyn: Verso, 2018).
- British Academy, *Qualified for the Future: Quantifying Demand for Arts, Humanities and Social Science Skills* (London: The British Academy, 2020), <https://www.thebritishacademy.ac.uk/publications/skills-qualified-future-quantifying-demand-arts-humanities-social-science/>, accessed 17 August 2022.
- Brodzinski, Emma, 'The Patient Performer: Embodied Pathography in Contemporary Productions', in Alex Mermikides and Gianna Bouchard (eds), *Performance and the Medical Body* (London: Bloomsbury, 2016), pp. 85–97.
- Brook, Orian, Dave O'Brien, and Mark Taylor, *Culture is Bad for You: Inequality in the Cultural and Creative Industries* (Manchester: Manchester University Press, 2020).
- Brooks, Daphne A., *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850–1910* (Durham and London: Duke University Press, 2006).
- brown, adrienne maree, *Pleasure Activism: The Politics of Feeling Good*, ed. adrienne maree brown (Chico and Edinburgh: AK Press, 2019).
- Brown, August, 'South L.A. Band Gives Voice to Trump-era Fury', *Los Angeles Times*, 11 April 2017, [https://www.latimes.com/entertainment/music/la-et-ms-f-u-pay-us-20170411-story.html?fbclid=IwAR0Xyy4VH9k52aR0aWphQ\\_rpNA-nOAsSNr5D0lr4wkW1to0skMK4FmAm7-s](https://www.latimes.com/entertainment/music/la-et-ms-f-u-pay-us-20170411-story.html?fbclid=IwAR0Xyy4VH9k52aR0aWphQ_rpNA-nOAsSNr5D0lr4wkW1to0skMK4FmAm7-s), accessed 26 February 2022.
- Bru-Domínguez, Eva, 'Becoming Undone: Colour, Matter and Line in the Artwork of Marcel·lí Antúnez', in Stuart Davis and Maite Usoz de la Fuente (eds), *The Modern Spanish Canon: Visibility, Cultural Capital and the Academy* (Abingdon and New York: Legenda, 2018), pp. 37–57.
- Brustein, Robert and Joshua Goldstein, 'Hitler, on Art', *New York Times*, 28 July 1989, <https://www.nytimes.com/1989/07/28/opinion/op-ed-hitler-on-art.html>, accessed 25 August 2021.

- Buchanan, Patrick J., *The Death of the West: How Dying Populations and Immigrant Invasions Imperil Our Country and Civilization* (New York: Thomas Dunne Books, 2002).
- Buchanan, Patrick J., 'Where a Wall is Needed', *Washington Times*, November 22, 1989', in Richard Bolton (ed.), *Culture Wars: Documents From the Recent Controversies in the Arts* (New York: New Press, 1992), pp. 137–8.
- Calinescu, Matei, *Five Faces of Modernity: Modernism, Avant-Garde, Decadence, Kitsch, Postmodernism* (Durham: Duke University Press, 1987).
- Campbell, Alyson and Dirk Gindt, 'Viral Dramaturgies: HIV and AIDS in Performance in the Twenty-First Century', in Alyson Campbell and Dirk Gindt (eds), *Viral Dramaturgies: HIV and AIDS in Performance in the Twenty-First Century* (Cham: Palgrave Macmillan, 2018), pp. 3–46.
- Campbell, Bradley and Jason Manning, *The Rise of Victimhood Culture: Microaggressions, Safe Spaces, and the New Culture Wars* (Cham: Palgrave Macmillan, 2018).
- Campion, Chris, 'J-Pop's Dream Factory', *The Guardian*, 21 August 2005, <https://www.theguardian.com/music/2005/aug/21/popandrock3>, accessed 20 March 2022.
- Castells, Manuel, *The Rise of the Network Society* (Oxford: Blackwell, 1996).
- Causey, Matthew, 'Postdigital Performance', *Theatre Journal*, 68 (3) (September 2016), pp. 427–41.
- Cazdyn, Eric, *The Already Dead: The New Time of Politics, Culture, and Illness* (Durham and London: Duke University Press, 2012).
- CEBR, *Contribution of the Arts and Culture Industry to the UK Economy*, report for Arts Council England, April 2019, [https://www.artscouncil.org.uk/sites/default/files/download-file/Economic%20impact%20of%20arts%20and%20culture%20on%20the%20national%20economy%20FINAL\\_0\\_0.pdf](https://www.artscouncil.org.uk/sites/default/files/download-file/Economic%20impact%20of%20arts%20and%20culture%20on%20the%20national%20economy%20FINAL_0_0.pdf), accessed 5 August 2022.
- Césaire, Aimé, *Discourse on Colonialism*, trans. Joan Pinkham (New York: Monthly Review Press, 2000).
- Chambers-Letson, Joshua, *After the Party: A Manifesto for Queer Color of Life* (New York: New York University Press, 2018).
- chelfitsch (2021) 'chelfitsch & Teppei Kaneuji "Eraser Mountain"', *chelfitsch.net*, <https://chelfitsch.net/en/works/eraser-mountain/>, accessed 20 March 2022.
- Chimutengwende, Seke, 'Unfunky UFO: 2100AD', 15 January 2018, <https://www.youtube.com/watch?v=IAvTRiegrPY>, accessed 2 March 2022.
- Clynes, Manfred E. and Nathan S. Kline, 'Cyborgs in Space', in Chris Gray (ed.), *The Cyborg Handbook* (New York: Routledge, 1995), pp. 29–33.
- Cohen, Jeffrey Jerome, *Monster Theory: Reading Culture* (Minneapolis and London: University of Minnesota Press, 1996).
- Condé, Alice, 'Contemporary Contexts: Decadence Today and Tomorrow', in Jane Desmarais and David Weir (eds), *The Oxford Handbook of Decadence* (New York: Oxford University Press, 2022), pp. 96–114.



- Condé, Alice, 'Decadence and Popular Culture', in Jane Desmarais and David Weir (eds), *Decadence and Literature* (Cambridge: Cambridge University Press, 2019), pp. 379–99.
- 'Congressional Record: July 25, 1994', 140 (98), <https://www.govinfo.gov/content/pkg/CREC-1994-07-25/html/CREC-1994-07-25-pt1-PgS17.htm>, accessed 5 February 2020.
- Constable, Liz, Dennis Denisoff, and Matthew Potolsky (eds), *Perennial Decay: On the Aesthetics & Politics of Decadence* (Philadelphia: University of Pennsylvania Press, 1999).
- Corones, Anthony, Graham Pont, and Barbara Santich (eds), *Food in Festivity: Proceedings of the Fourth Symposium of Australian Gastronomy* (Sydney: Symposium of Australian Gastronomy, 1990).
- Costa, Mariarosa Dalla, *Potere Femminile e Sovversione Sociale* (Venice: Marsilio Editori, 1972).
- Crary, Jonathan, *24/7: Late Capitalism and the Ends of Sleep* (London and New York: Verso, 2014).
- Creative Industries Council, 'The Economic Contribution Of The Arts', 2 March 2021, <https://www.thecreativeindustries.co.uk/facts-figures/industries-arts-culture-arts-culture-facts-and-figures-the-economic-contribution-of-the-arts>, accessed 2 February 2022.
- Creed, Barbara, *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* (London and New York: Routledge, 1993).
- Critical Art Ensemble, 'Reinventing Precarity', *TDR*, 56 (4) (Winter 2012), pp. 49–61.
- Crossick, Geoffrey and Patrycja Kaszynska, 'Understanding the Value of Arts & Culture: The AHRC Cultural Value Project', *Cultural Trends*, 25 (4) (2016), pp. 273–6.
- Csicsery-Ronay, Jr, Istvan, 'Science Fiction and Empire', *Science Fiction Studies*, 30 (2) (July 2003), pp. 231–45.
- CyberFirst, *This is a CyberFirst World: Annual Highlight Report 2019–20*, National Cyber Security Centre, <https://www.ncsc.gov.uk/files/CF-421540-Annual-Report-2019-20-V6.pdf>, accessed 27 April 2022.
- Dean, Tim, *Unlimited Intimacy: Reflections on the Subculture of Barebacking* (Chicago: University of Chicago Press, 2009).
- 'Decadence @ Iklectik', Iklectik Art Lab, London, 29 July 2022. <https://iklectikartlab.com/decadence-iklectik/>, accessed 2 August 2022.
- Denisoff, Dennis, *Decadent Ecology in British Literature and Art, 1860–1910: Decay, Desire, and the Pagan Revival* (Cambridge: Cambridge University Press, 2022).
- Derrida, Jacques, 'The Deconstruction of Actuality: An Interview With Jacques Derrida', trans. Jonathan Rée, *Radical Philosophy*, 68 (Autumn 1994), pp. 28–41.
- Dery, Mark (ed.), *Flame Wars: The Discourse of Cyberculture* (Durham and London: Duke University Press, 1994).

- Desmarais, Jane, 'Decadence and the Critique of Modernity', in Jane Desmarais and David Weir (eds), *Decadence and Literature* (Cambridge: Cambridge University Press, 2019), pp. 98–114.
- Desmarais, Jane and David Weir (eds), *Decadence and Literature* (Cambridge: Cambridge University Press, 2019).
- Desmarais, Jane and David Weir (eds), *The Oxford Handbook of Decadence* (New York: Oxford University Press, 2022).
- Dierkes-Thrun, Petra, *Salome's Modernity: Oscar Wilde and the Aesthetics of Transgression* (Ann Arbor: University of Michigan Press, 2011).
- Dixon, Steve, 'Cybernetic-Existentialism and Being-towards-death in Contemporary Art and Performance', *TDR*, 61 (3) (Fall 2017), pp. 36–55.
- Donelan, Michelle and Nadhim Zahawi, 'Higher Education Policy Statement & Reform Consultation', *Department for Education*, 24 February 2022, [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/1057091/HE\\_reform\\_command-paper-web\\_version.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/1057091/HE_reform_command-paper-web_version.pdf), accessed 10 May 2022.
- Dorling, Danny, *Slowdown: The End of the Great Acceleration – And Why it's Good for the Planet, the Economy, and Our Lives* (New Haven and London: Yale University Press, 2020).
- Dorries, Nadine, Tweet, 27 December 2017, <https://twitter.com/NadineDorries/status/945973216778031110>, accessed 27 April 2022.
- Douthat, Ross, *The Decadent Society: How We Became the Victims of Our Own Success* (New York: Avid Reader Press, 2020).
- Dowden, Oliver, 'The Threat to Democracy: Defeating Cancel Culture by Defending the Values of the Free World', Heritage Foundation, 14 February 2022, <https://www.heritage.org/europe/event/the-threat-democracy-defeating-cancel-culture-defending-the-values-the-free-world>, accessed 22 April 2022.
- Drake, Richard, 'Decadence, Decadentism and Decadent Romanticism in Italy: Toward a Theory of Decadence', *Journal of Contemporary History*, 17 (1) (January 1982), pp. 69–92.
- Driscoll, Mark, 'Debt and Denunciation in Post-Bubble Japan: On the Two Freeters', *Cultural Critique*, 65 (Winter) (2007), pp. 164–87.
- Du Bois, W. E. B., *The World and Africa* (New York: International Publishers, 1965).
- Eagleton, Terry, 'Bodies, Artworks, and Use Values', *New Literary History*, 44 (4) (Autumn 2013), pp. 561–73.
- Eagleton, Terry, *The Ideology of the Aesthetic* (Oxford: Blackwell, 1990).
- Eckersall, Peter, 'Toshiki Okada's Ecological Theatre', *PAJ*, 43 (1) (January) (2021), pp. 107–15.
- Edelman, Lee, *No Future: Queer Theory and the Death Drive* (Durham and London: Duke University Press, 2004).
- Ellis, Havelock, 'A Note on Paul Bourget', in *Views and Reviews: A Selection of Uncollected Articles 1884–1932* (Boston: Houghton Mifflin, 1932).

- Eltis, Sos, 'Decadent Theater: New Women and "The Eye of the Beholder"', in Jane Desmarais and David Weir (eds), *The Oxford Handbook of Decadence* (New York: Oxford University Press, 2022), pp. 318–50.
- Eltis, Sos, 'Theatre and Decadence', in Alex Murray (ed.), *Decadence: A Literary History* (Cambridge: Cambridge University Press, 2020), pp. 201–17.
- Eshun, Kodwo, *More Brilliant Than the Sun: Adventures in Sonic Fiction* (London: Quartet Books, 1998).
- Euripides, *The Bacchae and Other Plays*, trans. Philip Vellacott (London: Penguin Books, 1973).
- Evangelista, Stefano, 'Japan: Decadence and Japonisme', in Jane Desmarais and David Weir (eds), *The Oxford Handbook of Decadence* (New York: Oxford University Press, 2021), [E-book viewer EPUB], <https://www.oxfordhandbooks.com/>.
- Federici, Silvia, *Caliban and the Witch: Women, the Body and Primitive Accumulation*, 2nd edition (New York: Autonomedia, 2014).
- Feldman, Sharon G., 'An Aspiration to the Authentic: La Fura Dels Baus', in *In the Eye of the Storm: Contemporary Theater in Barcelona* (Lewisburg: Bucknell University Press, 2009), pp. 75–102.
- Fieni, David, *Decadent Orientalisms: The Decay of Colonial Modernity* (New York: Fordham University Press, 2020).
- Filho, Lúcio Reis, 'No Safe Space: Zombie Film Tropes During the COVID-19 Pandemic', *Space and Culture*, 23 (3) (2020), pp. 253–8.
- Fillin-Yeh, Susan (ed.), *Dandies: Fashion and Finesse in Art and Culture* (New York and London: New York University Press, 2001).
- Finkelkraut, Alain, *L'identité Malheureuse* (Paris: Stock, 2013).
- Fisher, Mark, *Capitalist Realism: Is There No Alternative?* (Winchester and Washington: Zer0 Books, 2009).
- Fisher, Mark, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures* (Winchester and Washington: Zer0 Books, 2014).
- Fisher, Mark, *K-Punk: The Collected and Unpublished Writings of Mark Fisher (2004–2016)*, ed. Darren Ambrose (London: Repeater, 2018).
- Fisher, Mark, *The Weird and the Eerie* (London: Repeater, 2016).
- Florêncio, João and Owen Parry (eds), 'Trashing', *Dance Theatre Journal*, 24 (3) (2011).
- Ford, James Edward, 'Introduction', *Black Camera*, 7 (1) (2015), pp. 110–14.
- Fortunati, Vita, 'From Utopia to Science Fiction', in Krishan Kumar and Stephen Bann (eds), *Utopias and the Millenium* (London: Reaktion Books, 1993), pp. 81–9.
- Foster, Hal, *Compulsive Beauty* (London and Cambridge, MA: MIT Press, 1993).
- Freeman, Elizabeth, *Time Binds: Queer Temporalities, Queer Histories* (Durham and London: Duke University Press, 2010).
- Fukuyama, Francis, *Identity: Contemporary Identity Politics and the Struggle for Recognition* (London: Profile Books, 2019).
- Fukuyama, Francis, *Liberalism and its Discontents* (London: Profile Books, 2022).

- Gable, Nicolette, "'Willful Sadness': American Decadence, Gender, and the Pleasures and Dangers of Pessimism,' *Journal of Gender Studies*, 26 (1) (2017), pp. 102–11.
- Gagnier, Regenia, *Individualism, Decadence, and Globalization: On the Relationship of Part to Whole* (Basingstoke and New York: Palgrave Macmillan, 2010).
- Galbraith, Patrick W., *The Moé Manifesto: An Insider's Look at the Worlds of Manga, Anime and Gaming* (North Clarendon: Tuttle Publishing, 2014).
- Galbraith, Patrick W., *Otaku and the Struggle for Imagination in Japan* (Durham and London: Duke University Press, 2019).
- Gardner, Lyn, 'Miss Revolutionary Idol Berserker Review – Merciless Japanese Pop-Culture Sendup,' *The Guardian*, 23 June 2016, <https://www.theguardian.com/stage/2016/jun/23/miss-revolutionary-idol-berserker-review-merciless-japanese-pop-culture-sendup>, accessed 20 March 2022.
- Gautier, Théophile, 'Preface,' in *Mademoiselle de Maupin*, trans. Helen Constantine (London: Penguin, 2005), pp. 3–37.
- George, Jim, 'Introduction: Are the Culture Wars Over?,' in Jim George and Kim Huynh (eds), *The Culture Wars: Australian and American Politics in the 21st Century* (South Yarra: Palgrave Macmillan, 2009), pp. 1–15.
- Giannachi, Gabriella, *Virtual Theatres: An Introduction* (London and New York: Routledge, 2006).
- Gill, Carol J., 'A Psychological View of Disability Culture,' *DSQ: Disability Studies Quarterly*, 15 (4) (1995), pp. 16–19.
- Gilman, Richard, *Decadence: The Strange Life of an Epithet* (New York: Farrar, Straus and Giroux, 1975).
- Goosen, Moosje, 'Going Dutch,' *Frieze*, 1 January 2021, <https://www.frieze.com/article/going-dutch-0>, accessed 5 July 2021.
- Gordon, Robert J., *The Rise and Fall of American Growth: The U. S. Standard of Living Since the Civil War* (Princeton and Oxford: Princeton University Press, 2016).
- Gottschild, Brenda Dixon, *The Black Dancing Body: A Geography From Coon to Cool* (New York and Basingstoke: Palgrave Macmillan, 2003).
- Gottschild, Brenda Dixon, 'Where is the Theology?,' (2018), p. 39, [https://legacy.blackbox.no/wp-content/uploads/2020/01/BBTP-00\\_Gottschild.pdf](https://legacy.blackbox.no/wp-content/uploads/2020/01/BBTP-00_Gottschild.pdf), accessed 16 March 2022.
- Graeber, David, *Bullshit Jobs: A Theory* (London & New York: Penguin, 2018).
- Graham, Elaine L., *Representations of the Post/human: Monsters, Aliens and Others in Popular Culture* (Manchester: Manchester University Press, 2002).
- Green, Francis, et al., 'Is Job Quality Becoming More Unequal?,' *Industrial & Labour Relations Review*, 66 (4) (2013), pp. 753–84.
- Grier, William H. and Price M. Cobbs, *Black Rage* (New York: Basic Books, 1968).
- Halberstam, Jack, *Skin Shows: Gothic Horror and the Technology of Monsters* (Durham and London: Duke University Press, 1995).

- Halberstam, Jack, *Wild Things: The Disorder of Desire* (Durham and London: Duke University Press, 2020).
- Han, Byung-Chul, *The Burnout Society*, trans. Erik Butler (Stanford: Stanford University Press, 2015).
- Hann, Rachel, *Beyond Scenography* (London and New York: Routledge, 2019).
- Härmänmaa, Marja and Christopher Nissen, 'Introduction: The Empire at the End of Decadence', in Marja Härmänmaa and Christopher Nissen (eds), *Decadence, Degeneration, and the End: Studies in the European Fin de Siècle* (New York and Basingstoke: Palgrave Macmillan, 2014), pp. 1–14.
- Harootunian, Harry, *Uneven Moments: Reflections on Japan's Modern History* (New York: Columbia University Press, 2019).
- Hartman, Andrew, *A War for the Soul of America: A History of the Culture Wars*, 2nd edition (Chicago: University of Chicago Press, 2019).
- Hartman, Saidiya, *Scenes of Subjection: Terror, Slavery, and Self-Making in Nineteenth-Century America* (New York and Oxford: Oxford University Press, 1997).
- Hartman, Saidiya, *Wayward Lives, Beautiful Experiments: Intimate Histories of Riotous Black Girls, Troublesome Women and Queer Radicals* (London: Serpent's Tail, 2021).
- Harvey, David, *The Condition of Postmodernity* (Oxford: Blackwell, 1990).
- Hassan, Robert, *The Condition of Digitality: A Post-Modern Marxism for the Practice of Digital Life* (London: University of Westminster Press, 2020).
- Hassan, Robert, *The Information Society* (Cambridge and Malden, MA: Polity Press, 2008).
- Hattenstone, Simon, 'Star Trek's Nichelle Nichols: "Martin Luther King was a Trekker"', *The Guardian*, 18 October 2016, <https://www.theguardian.com/tv-and-radio/2016/oct/18/star-trek-nichelle-nichols-martin-luther-king-trekker>, accessed 25 May 2022.
- Hayles, N. Katherine, *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (Chicago and London: University of Chicago Press, 1999).
- Hazarika, Aysha, 'Nadine Dorries Becoming Culture Secretary in the Reshuffle Shows Boris Johnson is Still the Master of Outrage', *iNews*, 16 September 2021, <https://inews.co.uk/opinion/nadine-dorries-culture-secretary-cabinet-reshuffle-boris-johnson-master-outrage-1203302>, accessed 27 April 2022.
- Heisel, Andres, 'The Rise and Fall of an All-American Catchphrase: "Free, White, and 21"', *Jezebel*, 10 September 2015, <https://theattic.jezebel.com/the-rise-and-fall-of-an-all-american-catchphrase-free-1729621311>, accessed 9 March 2022.
- Helms, Jesse, 'It's the Job of Congress to Define What's Art', *USA Today*, September 8, 1989', in Richard Bolton (ed.), *Culture Wars: Documents From the Recent Controversies in the Arts* (New York: New Press, 1992), pp. 100–1.
- Hemming, Sarah, 'Murdering the Text: Sarah Hemming on Julia Bardsley's Macbeth in Leicester, and Murder Is Easy in London', *The Independent*, 3 March 1993, <https://www.independent.co.uk/arts-entertainment/theatre>

- murdering-the-text-sarah-hemming-on-julia-bardsleys-macbeth-in-leicester-and-murder-is-easy-1495320.html, accessed 24 February 2022.
- 'HERE RAW – Staging Decadence', HERE Arts Centre, New York City, 9 September 2021. [http://here.org/shows/raw21-staging-decadence/?fbclid=IwAR1ceRaNhq\\_MnGBfLuPpShr0emQphuWkHJSdAKoUh\\_ewShc2wKJ\\_i2ESD9k](http://here.org/shows/raw21-staging-decadence/?fbclid=IwAR1ceRaNhq_MnGBfLuPpShr0emQphuWkHJSdAKoUh_ewShc2wKJ_i2ESD9k), accessed 30 June 2022.
- Herman, Arthur, *The Idea of Decline in Western History* (New York: The Free Press, 1997).
- Hernandez, Jillian, *Aesthetics of Excess: The Art and Politics of Black and Latina Embodiment* (Durham and London: Duke University Press, 2020).
- Herold, Katharina and Leire Barrera-Medrano (eds), 'Women Writing Decadence', *Volupté: Interdisciplinary Journal of Decadence Studies*, 2 (1) (Spring 2019).
- Hester, Helen, *Xenofeminism* (Cambridge and Medford, MA: Polity Press, 2018).
- Hickel, Jason, *Less is More: How Degrowth Will Save the World* (London: Windmill, 2021).
- Higher Education Policy Institute, 'Where and What Did the New Cabinet Study?', 26 July 2019, <https://www.hepi.ac.uk/2019/07/26/where-and-what-did-the-new-cabinet-study/>, accessed 17 August 2022.
- Hind, Claire and Gary Winters, *Embodying the Dead: Writing, Playing, Performing* (London: Red Globe Press, 2020).
- Hotton, Russell, 'UK Economy Rebounds With Fastest Growth Since WW2', *BBC News*, 11 February 2022, <https://www.bbc.co.uk/news/business-60344573>, accessed 11 February 2022.
- House of Commons Digital, Culture, Media and Sport Select Committee, *Changing Lives: The Social Impact of Participation in Culture and Sport*, 11th report of session 2017-19, 14 May 2019 HC 734.
- Howard, Yetta, (ed.), *Rated RX: Sheree Rose With and After Bob Flanagan* (Columbus: Ohio State University Press, 2020).
- Howson, Teri, 'Zombies, Time Machines and Brains: Science Fiction Made Real in Immersive Theatres', *Thesis Eleven*, 131 (1) (2015), pp. 114–26.
- Hutchings, Kimberly, *Time and World Politics: Thinking the Present* (Manchester and New York: Manchester University Press).
- IMF, 'General Government Gross Debt', *World Economic Outlook*, October 2019, [https://www.imf.org/external/datamapper/GGXWDG\\_NGDP@WEO/OEMDC/ADVEC/WEO\\_WORLD/JPN](https://www.imf.org/external/datamapper/GGXWDG_NGDP@WEO/OEMDC/ADVEC/WEO_WORLD/JPN) (accessed 31 January 2020).
- Itoh, Makoto, *The World Economic Crisis and Japanese Capitalism* (Basingstoke: Macmillan Press, 1990).
- ITV News, 'Covid: Rishi Sunak Says People in "all Walks of Life" are Having to Adapt for Employment', *ITV News*, 6 October 2020, <https://www.itv.com/news/2020-10-06/rishi-sunak-suggests-musicians-and-others-in-arts-should-retrain-and-find-other-jobs>, accessed 27 April 2022.
- Ivy, Marilyn, 'Critical Texts, Mass Artifacts: The Consumption of Knowledge in Postmodern Japan', in Masao Miyoshi and H. D. Harootunian (eds),

- Postmodernism and Japan* (Durham and London: Duke University Press: 1989).
- Ivy, Marilyn, 'Revenge and Recapitulation in Recessional Japan', in Tomiko Yoda and Harry Harootunian (eds), *Japan After Japan: Social and Cultural Life From the Recessional 1990s to the Present* (Durham and London: Duke University Press, 2006), pp. 195–215.
- Iwaki, Kyoko, 'Japanese Theatre After Fukushima: Okada Toshiki's *Current Location*', *New Theatre Quarterly*, 31 (1) (February) (2015), pp. 70–89.
- Jackson, Holbrook, *The Eighteen-Nineties* (London: Cresset Library, 1988).
- Jackson, Tim, *Post Growth: Life After Capitalism* (Cambridge and Medford, MA: Polity, 2021).
- Jameson, Frederic, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (London and New York: Verso, 2007).
- Jameson, Frederic, *The Cultural Turn: Selected Writings on the Postmodern, 1983–1998* (London and New York: Verso, 1998).
- Jameson, Frederic, 'Future City', *New Left Review*, 21 (May/June 2003), pp. 65–79.
- Jansen, Sara, "'In What Time do we Live?' Time and Distance in the Work of Toshiki Okada', *Etcetera*, 145 (2016), <https://e-tcetera.be/in-what-time-do-we-live/>, accessed 20 May 2022.
- Jarvis, Liam and Karen Savage, 'Introduction: Postdigitality: "Isn't It All Intermedial"?', in Jarvis and Savage (eds), *Avatars, Activism and Postdigital Performance: Precarious Intermedial Identities* (London: Bloomsbury, 2022), pp. 1–15.
- Johnson, Dominic, 'Divine Fire: Ron Athey in Europe', in Amelia Jones and Andy Campbell (eds), *Queer Communion: Ron Athey* (Bristol: Intellect, 2020), pp. 294–303.
- Johnson, Dominic, (ed.), *Pleading in the Blood: The Art and Performances of Ron Athey* (London: Live Art Development Agency; Bristol: Intellect, 2013).
- Johnson, Dominic, 'The Skin of the Theatre: An Interview With Julia Bardsley', *Contemporary Theatre Review*, 20 (3) (2010), pp. 340–52.
- Johnson, Dominic, *Unlimited Action: The Performance of Extremity in the 1970s* (Manchester: Manchester University Press, 2019).
- Joint Committee on Human Rights, 'Freedom of Speech in Universities', 27 March 2018, [https://publications.parliament.uk/pa/jt201719/jtselect/jtrights/589/58909.htm#\\_id=TextAnchor058](https://publications.parliament.uk/pa/jt201719/jtselect/jtrights/589/58909.htm#_id=TextAnchor058), accessed 11 May 2022.
- Jones, Amelia, 'Rose/Flanagan/O'Brien: The Aesthetics of Resurrection', in Yetta, (ed.), *Rated RX: Sheree Rose With and After Bob Flanagan* (Columbus: Ohio State University Press, 2020), pp. 98–109.
- Jones, Amelia and Andy Campbell (eds), *Queer Communion: Ron Athey* (Bristol: Intellect, 2020).
- Kaiser, Fritz, *Degenerate Art: The Exhibition Guide in German and English*, trans. anon. (N.C.: Ostara Publications, 2012).
- Kafer, Alison, *Feminist, Queer, Crip* (Bloomington: Indiana University Press, 2013).

- Kam, Thiam Huat, 'The Common Sense That Make the "Otaku": Capital and the Common Sense of Consumption in Contemporary Japan', *Japan Forum*, 25 (2) (2013), pp. 151–73.
- Kammer, Claudia, 'De Kerstman Die Niet de Straat op Mocht', *NRC*, 12 October 2018, <https://www.nrc.nl/nieuws/2018/10/12/de-kerstman-die-niet-de-straat-op-mocht-a2417443>, accessed 25 June 2021.
- Kartsaki, Eirini, 'Rehearsals of the Weird: Julia Bardsley's *Almost the Same (Feral Rehearsals for Violent Acts of Culture)*', *Contemporary Theatre Review*, 30 (1) (2020), pp. 67–90.
- Kartsaki, Eirini, *Repetition in Performance: Returns and Invisible Forces* (London: Palgrave Macmillan, 2017).
- Kauffman, Linda S., *Bad Girls and Sick Boys: Fantasies in Contemporary Art and Culture* (Berkeley: University of California Press, 1998).
- Kee, Chera, "'They are Not Men . . . They are Dead Bodies!': From Cannibal to Zombie and Back Again", in Deborah Christie and Sarah Juliet Lauro (eds), *Better Off Dead: The Evolution of the Zombie as Post-Human* (New York: Fordham, 2011), pp. 9–23.
- Khomami, Nadia, 'Theatre in UK Faces Exodus of Women After Pandemic, Study Finds', *The Guardian*, 9 October 2021, <https://www.theguardian.com/stage/2021/oct/09/theatre-in-uk-faces-exodus-of-women-after-pandemic-study-finds>, accessed 27 April 2022.
- Koch, Cynthia, 'The Contest for American Culture: A Leadership Case Study on The NEA and NEH Funding Crisis', 1998, <http://www.upenn.edu/pnc/ptkoch.html>, accessed 11 June 2021.
- kosoko, jaamil olawale, *Black Body Amnesia: Poems & Other Speech Acts*, ed. Dahlia (Dixon) Li and Rachel Valinsky (Brooklyn, NY: Wendy's Subway, 2022).
- kosoko, jaamil olawale, Personal interview [video call], 20 May 2020.
- kosoko, jaamil olawale, *Syllabus for Black Love* (2021), <https://static1.squarespace.com/static/5c74c0fb4d87115cde1dccfa/t/60edf06ac450ee4730810c0a/1626206331114/SFBL-zine-spreads.pdf>, accessed 16 March 2022.
- kosoko, jaamil olawale, *Syllabus for Survival* (2020), [https://static1.squarespace.com/static/5c74c0fb4d87115cde1dccfa/t/5e9f0d4a97b64409fdb9cdd6/1587481965196/Jaamil\\_ZINE\\_17.pdf](https://static1.squarespace.com/static/5c74c0fb4d87115cde1dccfa/t/5e9f0d4a97b64409fdb9cdd6/1587481965196/Jaamil_ZINE_17.pdf), accessed 16 March 2022.
- Kraut, Alan M., *Silent Travelers: Germs, Genes, and the "Immigrant Menace"* (Baltimore: Johns Hopkins University Press, 1994).
- Land, Nick, *Fanged Noumena: Collected Writings 1987–2007*, 6th edition, ed. Robin Mackay and Ray Brassier (Falmouth and New York: Urbanomic, 2018).
- Landy, Benjamin, 'Graph: Does Productivity Growth Still Benefit the American Worker?', *The Century Foundation*, 15 August 2012, <https://tcf.org/content/commentary/graph-does-productivity-growth-still-benefit-the-american-worker/?agreed=1>, accessed 2 February 2022.
- Lankester, E. Ray, *Degeneration: A Chapter in Darwinism* (London: Macmillan and Co., 1880).



- Lawson, Jenny, 'Eating Minds: Fantasizing Undead, Becoming Zombie in Performance', *Studies in Theatre and Performance*, 34 (3) (2014), pp. 236–43.
- Lepecki, André, *Exhausting Dance: Performance and the Politics of Movement* (New York and London: Routledge, 2006).
- Levy, Alan Howard, *Government and the Arts: Debates Over Federal Support of the Arts in America From George Washington to Jesse Helms* (Lanham: University Press of America, Inc., 1997).
- Lingis, Alphonso, 'Consecration', in Martin O'Brien and David MacDiarmid (eds), *Survival of the Sickest: The Art of Martin O'Brien* (London: Live Art Development Agency, 2018), pp. 22–4.
- Lively, Frazer, 'Introduction', in Kiki Gounaridou and Frazer Lively (ed. and trans.), *Madame La Mort and Other Plays* (Baltimore and London: Johns Hopkins UP, 1998), pp. 7–8.
- Lombroso, Cesare, *Criminal Man*, trans. Mary Gibson and Nicole Hahn Rafter (Durham and London: Duke University Press, 2006).
- Loos, Adolf, 'Ornament and Crime', in Shaun Whiteside (trans.), *Ornament and Crime: Thoughts on Design and Materials* (N.C.: Penguin Books, 2019), pp. 185–202.
- Lorde, Audre, 'Poetry Is Not a Luxury', *Sister Outsider* (London: Penguin Books, 2019), pp. 25–8.
- Lorde, Audre, 'Power' (1978), <https://www.poetryfoundation.org/poems/53918/power-56d233adafeb3>, accessed 9 March 2022.
- Luciano, Dana, *Arranging Grief: Sacred Time and the Body in Nineteenth-Century America* (New York: New York University Press, 2007).
- Luckhurst, Roger, 'The Weird: A Dis/orientation', *Textual Practice*, 31 (6) (2017), pp. 1041–61.
- Lukács, György, *Writer and Critic and Other Essays*, ed. and trans. Arthur Kahn (London: Merlin Press, 1978).
- Lukianoff, Greg and Jonathan Haidt, *The Coddling of the American Mind: How Good Intentions and Bad Ideas are Setting up a Generation for Failure* (New York: Penguin, 2018).
- Lyytikäinen, Pirjo, 'Decadent Tropologies of Sickness', in Marja Härmänmaa and Christopher Nissen (eds), *Decadence, Degeneration, and the End: Studies in the European Fin de Siècle* (New York: Palgrave Macmillan, 2014), pp. 85–102.
- Machin, James, *Weird Fiction in Britain 1880-1939* (Cham: Palgrave Macmillan, 2018).
- Mackay, Robin and Armen Avanesian (eds), *#Accelerate: The Accelerationist Reader* (Falmouth: Urbanomic Media Ltd, 2017).
- MacKendrick, Karmen, *Counterpleasures* (Albany: New York State University, 1999).
- MacLeod, Kirsten, *Fictions of British Decadence: High Art, Popular Writing, and the Fin de Siècle* (Basingstoke and New York: Palgrave Macmillan, 2006).
- Marriott, David, 'Waiting to Fall', *CR: The New Centennial Review*, 13 (3) (Winter 2013), pp. 163–240.

- Martin, Ian F., *Quit Your Band: Musical Notes From the Japanese Underground* (New York and Tokyo: Awai Books, 2016).
- Martin, Randy, 'A Precarious Dance, a Derivative Sociality', *TDR*, 56 (4) (Winter 2012), pp. 62–77.
- Mason, Paul, *Postcapitalism: A Guide to Our Future* (London: Penguin, 2015).
- Mbiti, John S., *African Religions and Philosophy*, 2nd edition (Oxford: Heinemann, 1989).
- McCormack, Gavin, *The Emptiness of Japanese Affluence*, rev. edition (New York and London: M. E. Sharpe, 2001).
- McCormick, Stacie Selmon, *Staging Black Fugitivity* (Columbus: Ohio State University Press, 2019).
- McKenzie, Jon, *Perform or Else: From Discipline to Performance* (London and New York: Routledge, 2001).
- Meyer, Richard, 'The Jesse Helms Theory of Art', *October*, 104 (Spring 2003), pp. 131–48.
- Miller, Lee, 'Editorial Introduction', *Studies in Theatre and Performance*, 34 (3) (2014), pp. 191–200.
- Miller, Monica L., *Slaves to Fashion: Black Dandyism and the Styling of Black Diasporic Identity* (Durham and London: Duke University Press, 2009).
- Moore, Madison, *Fabulous: The Rise of the Beautiful Eccentric* (New Haven and London: Yale University Press, 2018).
- Moore, Peter, 'One Quarter of Americans Think Their Jobs are Meaningless', *YouGov*, 14 August 2015, <https://today.yougov.com/topics/lifestyle/articles-reports/2015/08/14/one-quarter-americans-think-their-jobs-are-meaning>, accessed 2 February 2022.
- Moreno, Beatriz, 'Snatch Power Episode 1', *YouTube*, 25 October 2015, <https://www.youtube.com/watch?v=Wy9seF6-j2Y>, accessed 2 March 2022.
- Moriki, Akira, *Nisen Hatinen IMF Senryō* (Tokyo: Kodansha, 2005).
- Mulholland, Rory, 'Parisians Snap up "butt Plugs" After "Tree" Fiasco', *The Local*, 2 December 2014, <https://www.thelocal.fr/20141202/parisians-butt-plug-sex-toy-paul-mccarthy/>, accessed 25 June 2021.
- Muñoz, José Esteban, *Cruising Utopia: The Then and There of Queer Futurity* (New York and London: New York University Press, 2009).
- Muñoz, José Esteban, *Disidentifications: Queers of Color and the Performance of Politics* (Minneapolis and London: University of Minnesota Press, 1999).
- Murakami, Takashi (ed.), *Little Boy: The Arts of Japan's Exploding Subculture* (New York: Japan Society; New Haven and London: Yale University Press, 2005).
- Murray, Douglas, *The Madness of Crowds: Gender, Race and Identity* (London: Bloomsbury, 2019).
- Nagle, Angela, *Kill All Normies: Online Culture Wars From 4chan and Tumblr to Trump and the Alt-right* (Winchester and Washington: Zer0 Books, 2017).
- National Endowment for the Arts, 'New Report Released on the Economic Impact of the Arts and Cultural Sector', 30 March 2021, <https://www.arts.gov>

- /news/press-releases/2021/new-report-released-economic-impact-arts-and-cultural-sector, accessed 5 August 2022.
- Newell, Jonathan, *Weird Fiction 1832–1937: Disgust, Metaphysics and the Aesthetics of Cosmic Horror* (Cardiff: University of Wales Press, 2020).
- Ngai, Sianne, *Our Aesthetic Categories: Zany, Cute, Interesting* (Cambridge, MA: Harvard University Press, 2012).
- Nikaido, Toco, 'In Their Words: Miss Revolutionary Idol Berserker', *Barbican.org.uk*, 16 June 2016, <https://www.barbican.org.uk/read-watch-listen/in-their-words-miss-revolutionary-idol-berserker>, accessed 19 May 2022.
- Nordau, Max, *Degeneration*, trans. from the second German edition by George L. Mosse (Lincoln and London: University of Nebraska Press, 1993).
- Norma, Caroline, 'Catharine MacKinnon in Japanese: Toward a Radical Feminist Theory of Translation', in Beverley Curran, Nana Sato-Rossberg, and Kikuko Tanabe (eds), *Multiple Translation Communities in Contemporary Japan* (London: Routledge, 2015), pp. 79–98.
- Nowotny, Helga, *Time: The Modern and Postmodern Experience*, trans. Neville Plaice (Cambridge: Polity Press, 1994).
- Noys, Benjamin, *Malign Velocities: Accelerationism and Capitalism* (Winchester and Washington: Zero Books, 2014).
- NRLA (2020) 'Julia Bardsley: Aftermaths: A Tear in the Meat of Vision', *NRLA30*, <https://nrla30.com/the-artists/julia-bardsley/>, accessed 12 April 2022.
- Nyong'o, Tavia, *Afro-Fabulations: The Queer Drama of Black Life* (New York: New York University Press, 2019).
- O'Brien, Martin, 'Cough, Bitch, Cough: Reflections on Sickness and the Coughing Body in Performance', in Alex Mermikides and Gianna Bouchard (eds), *Performance and the Medical Body* (London: Bloomsbury, 2016), pp. 129–36.
- O'Brien, Martin, *Last(ing)*, Spill Festival of Performance, Toynbee Studios, London, 11 April 2013.
- O'Brien, Martin, *Mucus Factory*, in *Access all Areas: Double DVD Set*, ed. and produced by Andrew Mitchell and Paula Gorini. Available in Lois Keidan and CJ Mitchell (eds), *Access all Areas: Live Art and Disability* (London: Live Art Development Agency, 2012).
- O'Brien, Martin, 'Performing Chronic: Chronic Illness and Endurance Art', *Performance Research*, 19 (4) (2014), pp. 54–63.
- O'Brien, Martin, 'Until the Last Breath is Breathed - Martin O'Brien Performance Lecture DaDaFest International 2018', *YouTube*, 14 January 2019, <https://www.youtube.com/watch?v=dEvGjLgw-A0>, accessed 27 March 2020.
- O'Brien, Martin, 'The Unwell', *Martin O'Brien - Performance Artist*, <https://www.martinobrienart.com/the-unwell.html>, accessed 31 March 2020.
- O'Brien, Martin, 'You are My Death: The Shattered Temporalities of Zombie Time', in *The Last Breath Society (Coughing Coffin)*, programme notes (London: Institute for Contemporary Art, 2019), pp. 2–3.

- O'Brien, Martin, 'You are My Death: The Shattered Temporalities of Zombie Time', *Welcome Open Research*, 5 (135) (2020), pp. 3–10.
- ONS (2019) 'Labour Productivity', Office for National Statistics, 5 July 2019, <https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/labourproductivity>, accessed 2 February 2022.
- Open Culture, 'Sun Ra Applies to NASA's Art Program: When the Inventor of Space Jazz Applied to Make Space Art', 10 September 2019, <https://www.openculture.com/2019/09/sun-ra-applies-to-nasas-art-program.html>, accessed 28 February 2022.
- Ordine, Nuccio, *The Usefulness of the Useless*, trans. Alastair McEwen (Philadelphia: Paul Dry Books, 2017).
- Osborne, Peter, *The Politics of Time: Modernity and Avant-Garde* (London and New York: Verso, 1995).
- Ovid, *Metamorphoses*, trans. A. D. Melville (Oxford and New York: Oxford University Press, 1998).
- Paglia, Camille, 'The Beautiful Decadence of Robert Mapplethorpe: A Response to Rochelle Gurstein', in *Sex, Art and American Culture: Essays* (New York: Viking, 1992), pp. 40–4.
- Palladini, Giulia, 'Logic of Prelude: On Use Value, Pleasure, and the Struggle Against Agony', *Contemporary Theatre Review*, 'Interventions', 29 (4) (Winter/Spring 2019/20), <https://www.contemporarytheatreview.org/2020/10/10/logic-of-prelude-on-use-value-pleasure-and-the-struggle-against-agony/>, accessed 2 February 2022.
- Palmer, Alex, 'When Art Fought the Law and the Art Won', *Smithsonian Magazine*, 2 October 2015, <https://www.smithsonianmag.com/history/when-art-fought-law-and-art-won-180956810/>, accessed 11 June 2021.
- PA Media, 'Rishi Sunak Vows to End Low-Earning Degrees in Post-16 Education Shake-up', *The Guardian*, 7 August 2022, <https://www.theguardian.com/politics/2022/aug/07/rishi-sunak-vows-to-end-low-earning-degrees-in-post-16-education-shake-up>, accessed 17 August 2022.
- Parker-Starbuck, Jennifer, *Cyborg Theatre: Corporeal/Technological Intersections in Multimedia Performance* (Basingstoke and New York: Palgrave Macmillan, 2011).
- Patterson, Orlando, *Slavery and Social Death: A Comparative Study* (Cambridge, MA and London: Harvard University Press, 2018).
- Pelissero, Marielle, 'From the Figure to the Cipher: Figuration, Disfiguration and the Limits of Visibility', *Performance Research*, 23 (8) (2018), pp. 31–8.
- Perucci, Tony, 'Irritational Aesthetics: Reality Friction and Indecidable Theatre', *Theatre Journal*, 70 (4) (December 2018), pp. 473–98.
- Phelan, Peggy, *Unmarked: The Politics of Performance* (New York: Routledge, 1993).
- Pinker, Steven, *Enlightenment Now: The Case for Reason, Science, Humanism and Progress* (New York: Penguin, 2018).
- Pluckrose, Helen and James Lindsay, *Cynical Theories: How Activist Scholarship Made Everything About Race, Gender, and Identity – And Why This Harms Everybody* (N.C.: Swift Press, 2020).

- Podesva, Kristina Lee, et al., 'Responses to the Recent Cuts to Arts Funding in the Netherlands', *Fillip*, Summer 2011, <https://fillip.ca/content/responses-to-recent-dutch-arts-cuts>, accessed 5 July 2021.
- Potolsky, Matthew, 'Decadence and Politics', in Alex Murray (ed.), *Decadence: A Literary History* (Cambridge: Cambridge University Press, 2020), pp. 152–66.
- Potolsky, Matthew, *The Decadent Republic of Letters: Taste, Politics, and Cosmopolitan Community From Baudelaire to Beardsley* (Philadelphia: University of Pennsylvania Press, 2013)
- Poulton, M. Cody, 'Krapp's First Tape: Okada Toshiki's Enjoy', *TDR*, 55 (2) (Summer) (2011), pp. 150–64.
- Prime Minister's Office, 'PM: A New Deal for Britain', 30 June 2020, <https://www.gov.uk/government/news/pm-a-new-deal-for-britain>, accessed 30 June 2021.
- Rawlinson, Mark, 'The Decadent University: Narratives of Decay and the Future of Higher Education', in Michael St John (ed.), *Romancing Decay: Ideas of Decadence in European Culture* (Aldershot: Ashgate, 1999), pp. 235–45.
- Rayner, Alice, *Ghosts: Death's Double and the Phenomena of Theatre* (Minneapolis and London: University of Minnesota Press, 2006).
- Reason, Mardi, 'Miss Revolutionary Idol Berserker: Inside the Out of This World', *Scenestr*, 2 September 2015, <https://scenestr.com.au/arts/miss-revolutionary-idol-berserker-inside-the-out-of-this-world>, accessed 20 May 2022.
- Redmond, Adele, 'Arm's-length Policy at Risk in "contested Heritage" Debate', *Arts Professional*, 8 October 2020, <https://www.artspromotional.co.uk/news/arms-length-policy-risk-contested-heritage-debate>, accessed 11 May 2022.
- Rifkin, Jeremy with Ted Howard, *Entropy: A New World View* (Toronto: Bantam Books, 1981).
- Riggenbach, Jeff, *In Praise of Decadence* (New York: Prometheus Books, 1998).
- Roberts, Michèle, 'Should Feminists Read Baudelaire?', *BBC Radio 4*, 28 March 2021, <https://www.bbc.co.uk/programmes/m000tmhp>, accessed 24 February 2022.
- Robertson, Pat, 'Christian Coalition Direct Mail, October 25, 1989 (excerpt)', in Richard Bolton (ed.), *Culture Wars: Documents From the Recent Controversies in the Arts* (New York: New Press, 1992), pp. 123–5.
- Robinson, Cedric J., *Black Marxism: The Making of the Black Radical Tradition*, 3rd edition (Dublin: Penguin, 2021).
- 'Roll Call Vote 101<sup>st</sup> Congress – 1<sup>st</sup> Session', *United States Senate*, 7 October 1989, [https://www.senate.gov/legislative/LIS/roll\\_call\\_lists/roll\\_call\\_vote\\_cfm.cfm?congress=101&session=1&vote=00242](https://www.senate.gov/legislative/LIS/roll_call_lists/roll_call_vote_cfm.cfm?congress=101&session=1&vote=00242), accessed 9 July 2021.
- Rosa, Hartmut, *Social Acceleration: A New Theory of Modernity*, trans. Jonathan Trejo-Mathys (New York: Columbia University Press, 2013).
- Rugoff, Ralph, 'Mr. McCarthy's Neighbourhood', in Ralph Rugoff, Kristine Stiles, and Giacinto Di Pietrantonio (eds), *Paul McCarthy* (London: Phaidon, 1996), pp. 32–87.

- Rushkoff, Douglas, *Present Shock: When Everything Happens Now*, New York: Penguin, 2013).
- Russo, Mary, *The Female Grotesque: Risk, Excess and Modernity* (New York and London: Routledge, 1995).
- Ryersson, Scot D. and Michael Orlando Yaccarino, *Infinite Variety: The Life and Legend of the Marchesa Casati* (Minneapolis: University of Minnesota Press, 2004).
- Sadler, William S., *Race Decadence: An Examination of the Causes of Racial Degeneracy in the United States* (Ann Arbor and London: University Microfilms International, 1981 [1922]).
- Sales, Ruby, 'Ruby Sales: Where Does It Hurt?', *On Being With Krista Tippett*, 16 January 2020, <https://onbeing.org/programs/ruby-sales-where-does-it-hurt/>, accessed 9 March 2022.
- Saltus, Edgar, *The Philosophy of Disenchantment and The Anatomy of Negation* (N.C.: Underworld Amusements, 2014).
- Schechner, Richard, 'A New Paradigm for Theatre in the Academy', *TDR*, 36 (4) (Winter 1992), pp. 7–10.
- Schechner, Richard, 'Theatre Criticism', *The Tulane Drama Review*, 9 (3) (Spring 1965), pp. 13–24.
- Schmidt, Theron, 'Troublesome Professionals: On the Speculative Reality of Theatrical Labour', *Performance Research*, 18 (2) (2013), pp. 15–26.
- Schneider, Rebecca, 'It Seems As If . . . I Am Dead: Zombie Capitalism and Theatrical Labor', *TDR: The Drama Review*, 56 (4) (Winter 2012), pp. 150–62.
- Serpell, Namwali, 'The Zambian "Afronaut" Who Wanted to Join the Space Race', *The New Yorker*, 11 March 2017, <https://www.newyorker.com/culture/culture-desk/the-zambian-afonaut-who-wanted-to-join-the-space-race>, accessed 2 March 2022.
- Serra, Richard, 'Art and Censorship', *Critical Inquiry*, 17 (3) (Spring 1991), pp. 574–81.
- Serratore, Nicole, 'Beyond Whiteness: A January Festival Wrap-Up', *American Theatre*, 2 February 2018, <https://www.americantheatre.org/2018/02/02/beyond-whiteness-a-january-festival-wrap-up/>, accessed 9 March 2022.
- Sharma, Sarah, *In the Meantime: Temporality and Cultural Politics* (Durham and London: Duke University Press, 2014).
- Sharpe, Christina, *In the Wake: On Blackness and Being* (Durham and London: Duke University Press, 2016).
- Shaviro, Steven, *The Cinematic Body* (Minneapolis: University of Minnesota Press, 2011).
- Shelley, Mary, *Frankenstein or The Modern Prometheus*, ed. M. K. Joseph (New York and Oxford: Oxford University Press, 1980).
- Sherry, Vincent, *Modernism and the Reinvention of Decadence* (New York: Cambridge University Press, 2015).
- Sherwood, Normandy, Interview with the author. HERE Arts Centre, New York, 9 September 2021.

- Showalter, Elaine (ed.), *Daughters of Decadence: Stories by Women Writers of the Fin de Siècle* (London: Virago, 2016).
- Sinker, Mark, 'Loving the Alien in Advance of Landing – Black Science Fiction', *The Wire*, 96 (February 1992), <https://reader.exacteditions.com/issues/35378>, accessed 9 March 2023.
- Skelly, Julia, *Radical Decadence: Excess in Contemporary Feminist Textiles and Craft* (London and New York: Bloomsbury, 2017).
- Smallwood, Stephanie E., *Saltwater Slavery: A Middle Passage From Africa to American Diaspora* (Cambridge, MA and London: Harvard University Press, 2007).
- Smith, M. (pseudonym), 'Going in Through the Back Door: Challenging Straight Male Homophobia, Transphobia, and Transphobia Through Receptive Penetrative Sex Toy Use', *Sexuality & Culture*, 22 (4) (2018), pp. 1542–60.
- #Snatchpower, 'BASIC ASS FAKE WHITE BITCH (BAFWB) The Uhuruverse X Niko Suki Produced by Onelle Woods', *YouTube*, 1 March 2017, <https://www.youtube.com/watch?v=f2359FbpkIM>, accessed 3 March 2022.
- #Snatchpower, 'S.W.P. (Snatches With Power) Live!', *YouTube*, 22 June 2016, [https://www.youtube.com/watch?v=X8Li9qVWa\\_c](https://www.youtube.com/watch?v=X8Li9qVWa_c), accessed 2 March 2022.
- Someya, Ayaka, 'Miss Revolutionary Idol Berserker', press release, 2018, <http://missrevodolbbbbbbberserker.asia/wp-content/uploads/2018/09/EnglishPR.pdf>, accessed 5 March 2020. Amanda Waddell, teleconference interview, 12 May 2020.
- Sone, Yuji, *Japanese Robot Culture: Performance, Imagination and Modernity* (New York: Palgrave Macmillan, 2017).
- Sontag, Susan, *Illness as Metaphor and AIDS and Its Metaphors* (London: Penguin, 1991).
- Southwood, Ivor, *Non-stop Inertia* (Arlesford: Zer0 Books, 2011).
- Space is the Place: Sun Ra and His Intergalactic Solar Arkestra*, written by Sun Ra and Joshua Smith, dir. John Coney (Plexifilm, 2003).
- Spengler, Oswald, *The Decline of the West*, abridged by Helmut Werner (New York and Oxford: Oxford University Press, 1991).
- Srnicek, Nick and Alex Williams *Inventing the Future: Postcapitalism and a World Without Work*, rev. edition (London and New York: Verso, 2016).
- Staging Decadence* [film], created by Adam Alston, Owen Parry and Sophie Farrell, 12 May 2022, <https://www.stagingdecadence.com/films>, accessed 12 May 2022.
- Stilling, Robert, *Beginning at the End: Decadence, Modernism, and Postcolonial Poetry* (Cambridge, MA and London: Harvard University Press, 2018).
- St. John, Michael, *Romancing Decay: Ideas of Decadence in European Culture* (Aldershot: Ashgate, 1999).
- Stokes, John, 'The Legend of Duse', in Ian Fletcher (ed.), *Decadence and the 1890s* (New York: Holmes and Meier Publishers, Inc.), pp. 151–71.
- Svich, Caridad, *Toward a Future Theatre: Conversations During a Pandemic* (London and New York: Methuen Drama, 2022).

- Tanizaki, Jun'ichirō, *In Praise of Shadows*, trans. Thomas J. Harper and Edward G. Seidensticker (London: Vintage Books, 2001).
- Toffler, Alvin [and Heidi Toffler], *Future Shock* (New York: Bantam, 1971).
- Toffler, Alvin [and Heidi Toffler], 'The Future as a Way of Life', *Horizon*, 7 (3) (Summer 1965), pp. 108–15.
- Uchino, Tadashi, 'Globality's Children: The "Child's" Body As a Strategy of Flatness in Performance', *TDR*, 50 (1) (2006), pp. 57–66.
- The Uhuruverse, 'DISOBEY!!', *Soundcloud*, July 2015, <https://soundcloud.com/theuhuruverse/disobey>, accessed 26 February 2022.
- The Uhuruverse, 'Uhuru Dream House', 13 July 2020, <https://www.gofundme.com/f/UHURUDREAMHOUSE>, accessed 25 February 2022.
- UK Public General Acts, 'Education (No. 2) Act 1986, Section 43', 1 August 2019, <https://www.legislation.gov.uk/ukpga/1986/61/section/43>, accessed 12 May 2022.
- Urry, John, *Sociology Beyond Societies: Mobilities for the Twenty-First Century* (London: Routledge, 2000).
- van Veen, tobias c., 'The Armageddon Effect: Afrofuturism and the Chronopolitics of Alien Nation', in Anderson and Jones (eds), *Afrofuturism 2.0: The Rise of Astro-Blackness* (Lanham: Lexington Books, 2016), pp. 63–90.
- Vaughan, Richard, *Philip the Good: The Apogee of Burgandy* (London: Longmans, Green and Co. Ltd, 1970).
- Verlaine, Paul, *Poems of Paul Verlaine*, trans. Gertrude Hall (New York: Duffield & Company, 1906).
- Virilio, Paul, *The Futurism of the Instant: Stop-Eject*, trans. Julie Rose (Cambridge and Malden, MA: Polity Press, 2010).
- Virilio, Paul, *Polar Inertia*, trans. Patrick Camiller (London: Sage, 2000).
- Waddell, Amanda, email correspondence with the author, 16 May 2020.
- Waddell, Amanda, Teleconference interview, 12 May 2020.
- Wajcman, Judy, *Pressed for Time: The Acceleration of Life in Digital Capitalism* (Chicago and London: University of Chicago Press, 2015).
- Walcott, Derek, 'What the Twilight Says', in *What the Twilight Says* (New York: Farrar, Strauss and Giroux, 1998), pp. 3–35.
- Wald, Priscilla, *Contagious: Cultures, Carriers, and the Outbreak Narrative* (Durham and London: Duke University Press, 2008).
- Warner, Marina, *Phantasmagoria: Spirit Visions, Metaphors, and Media Into the Twenty-First Century* (Oxford and New York: Oxford University Press, 2006).
- Warren, Calvin L., 'ONTICIDE: Afro-pessimism, Gay Nigger #1, and Surplus Violence', *GLQ: A Journal of Lesbian and Gay Studies*, 23 (3) (2017), pp. 391–418.
- Warren, Calvin L., *Ontological Terror: Blackness, Nihilism, and Emancipation* (Durham and London: Duke University Press, 2018).
- Weeks, Kathi, *The Problem With Work: Feminism, Marxism, Antiwork Politics, and Postwork Imaginaries* (Durham and London: Duke University Press, 2011).



- Weiner, Norbert, *The Human Use of Human Beings: Cybernetics and Society* (N.C.: De Capo Press, 1954).
- Weir, David, 'Afterword: Decadent Taste', in Jane Desmarais and Alice Condé (eds), *Decadence and the Senses* (Cambridge: Legenda, 2017), pp. 219–28.
- Weir, David and Jane Desmarais, 'Introduction: Decadence, Culture, and Society', in Jane Desmarais and David Weir (eds), *The Oxford Handbook of Decadence* (New York: Oxford University Press, 2022), pp. 1–17.
- Wilde, Oscar, 'The Preface', in *The Picture of Dorian Gray* (Croxley Green: Chiltern Publishing, 2020), pp. 5–6.
- Wilde, Oscar, 'The Soul of Man Under Socialism', in *Complete Works of Oscar Wilde, Vol. III: Poems, Essays and Letters* (London: Heron Books, 1966), pp. 371–96.
- Wilderson III, Frank B., *Red, White, and Black* (Durham, NC: Duke University Press, 2010).
- Williamson, Gavin, 'Guidance to the Office for Students – Allocation of the Higher Education Teaching Grant Funding in the 2021–22 Financial Year', Department for Education, 19 January 2021, <https://www.officeforstudents.org.uk/media/a3814453-4c28-404a-bf76-490183867d9a/rt-hon-gavin-williamson-cbe-mp-t-grant-ofs-chair-smb.pdf>, accessed 10 May 2022.
- Williamson, Gavin, 'Higher Education: Free Speech and Academic Freedom', Department for Education, February 2021, [https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment\\_data/file/961537/Higher\\_education\\_free\\_speech\\_and\\_academic\\_freedom\\_\\_web\\_version\\_.pdf](https://assets.publishing.service.gov.uk/government/uploads/system/uploads/attachment_data/file/961537/Higher_education_free_speech_and_academic_freedom__web_version_.pdf), accessed 11 May 2022.
- Wilson, Helen (pseudonym), 'Human Reactions to Rape Culture and Queer Performativity at Urban dog Parks in Portland, Oregon', *Gender, Place & Culture*, 27 (2) (2018), pp. 307–26.
- Wilson, Tom, Personal interview, Shoreditch Town Hall, London, 11 March 2020.
- Witherspoon, Nia O., Interview with the author. HERE Arts Centre, New York. 9 September 2021.
- Womack, Ytasha L., *Afrofuturism: The World of Black Sci-Fi and Fantasy Culture* (Chicago: Lawrence Hill Books, 2013).
- Wright, Stephen, 'The Fate of Public Time: Toward a Time Without Qualities', *North East West South*, 10 January 2008, <https://northeastwestsouth.net/fate-public-time-toward-time-without-qualities-0/>, accessed 16 February 2022.
- Yoda, Tomiko, 'A Roadmap to Millennial Japan', in Tomiko Yoda and Harry Harootunian (eds), *Japan After Japan: Social and Cultural Life From the Recessionary 1990s to the Present* (Durham and London: Duke University Press, 2006), pp. 16–53.
- Yoda, Tomiko, 'The Rise and Fall of Maternal Society: Gender, Labor, and Capital in Contemporary Japan', in Tomiko Yoda and Harry Harootunian (eds), *Japan After Japan: Social and Cultural Life From the Recessionary 1990s to the Present* (Durham and London: Duke University Press, 2006), pp. 239–74.

- Yost, Julia, 'New York's Hottest Club Is the Catholic Church', *New York Times*, 9 August 2022. <https://www.nytimes.com/2022/08/09/opinion/nyc-catholicism-dimes-square-religion.html>, accessed 23 August 2022.
- Youngquist, Paul, *A Pure Solar World: Sun Ra and the Birth of Afrofuturism* (Austin: University of Texas Press, 2016).
- Zamalin, Alex, *Black Utopia: The History of an Idea From Black Nationalism to Afrofuturism* (New York: Columbia University Press, 2019).
- Zantvoort, Bart, 'Political Inertia and Social Acceleration', *Philosophy and Social Criticism*, 43 (4) (2017), pp. 707–23.
- Zemmour, Éric, *Le Suicide Francais* (Paris: Albin Michel, 2014).
- Zhuang, She, et al., 'Does COVID-19 Threat Increase Xenophobia? The Roles of Protection Efficacy and Support Seeking', *BMC Public Health*, 22 (485) (2022), <https://doi.org/10.1186/s12889-022-12912-8>, accessed 14 June 2022.
- Žižek, Slavoj, *Living in the End Times* (London and New York: Verso, 2010).
- Zola, Irving Kenneth, 'The Language of Disability: Problems of Politics and Practice', *Australian Disability Review*, 1 (3) (1988), pp. 13–21.

# Index

- 24/7 89–90, 93–4, 96, 105–6
- Abe, Shinzō 92
- abjection 3, 15, 20, 27, 34–6, 38–41  
*passim*, 43, 50, 53–4, 57, 63,  
124, 143, 145–6, 170 n.39
- abundance 6–7, 56, 106, 110
- acceleration 16–18 *passim*, 23, 58,  
80, 89, 97, 99, 102, 109,  
161 n.50
- acid communism 78, 174 n.49
- Adams, Alexander 188 n.80
- aesthetic category 13–15 *passim*,  
102
- aestheticism 2–3, 14, 108, 137,  
144–5, 150, *see also* art for  
art's sake
- Afrofuturism 66–7, 69, 72–3, 76–8  
*passim*, 82, 84–7 *passim*,  
147
- Afropessimism 66–7, 69–75  
*passim*, 76, 79, 81, *see also*  
pessimism
- Afropunk 69, 76–8 *passim*, 81
- Ahmed, Sara 19, 40, 137
- AIDS 22, 113, 116–17, 120, 139,  
146
- AKB48 101
- Ali, Muhammed 79
- alien 72–3, 78, 81, 85
- Alien Nation 84–5, 88
- alienation 52, 68, 73, 75, 84, 88,  
147, 176 n.76
- Amano, Ikuho 107, 179 n.37
- American Family Association 118
- anachronistic 32, 65, 73, 81–2
- Anan, Nabuko 97, 180 n.49
- Anderson, Laurie 82
- antiquated 10–11, 160–1 n.49
- Antoinette, Marie 76
- Antúnez Roca, Marcel·lí 15, 21, 43,  
45–6, 56–63 *passim*, 144–5,  
170 n.47
- Epizoo* 58
- Hipermembrana* 43, 46, 58–62  
*passim*
- JoAn, l'home de carn* 57
- 'La vida sin amor no tiene  
sentido' 57
- Metamembrana* 59
- Protomembrana* 59
- apocalypse 25, 27, 29, 36, 43, 45–51  
*passim*, 53, 62–3, 84–6,  
110, 147–8
- post-apocalyptic 37, 41, 77, 147
- Arcade, Penny 13
- art for art's sake 2, 137, 150
- Artaud, Antonin 56
- artificial paradise 45, 55, 147, 153
- arts and humanities 22–3, 112,  
131–40 *passim*, 149–50
- Arts Council England 135
- Asada, Akira 105
- asceticism 34
- Athey, Ron 1, 15, 22, 47, 113,  
115–22 *passim*, 139, 146
- 4 Scenes in a Harsh Life 113,  
119, 122
- Deliverance* 119
- Excerpted Rites*  
*Transformation* 119
- Martyrs & Saints* 119
- Augar, Philip 131
- augment 11, 15, 22, 53, 63, 101–2,  
105–6, 108–10, 146
- Aum Shinrikyō 103
- Auslander, Philip 156 n.12
- austerity 122, 123, 126–8, 139
- Bal, Mieke 143

- Baldwin, James 72
- Banana Gakuen Junjo Otome-gumi 97–8, 105
- Baraitser, Lisa 31, 163 nn.17–18, 164 n.23
- Bardsley, Julia 15, 21, 43, 47–55 *passim*, 62–3, 144–6
- Aftermaths: A Tear in the Meat of Vision* 43, 46–55 *passim*, 62–3
- Almost the Same (feral rehearsals for violent acts of culture)* 47
- Trans-Acts* 47
- Barish, Jonas 182 n.9
- baroque 14
- Barrie, Dennis 116, 121
- Bart, Walter 124–5
- Bataille, Georges 34, 122, 129
- Baudelaire, Charles 6, 54, 67, 160–1 n.49, 168 n.24
- Baudrillard, Jean 108, 156 n.18
- beauty 14, 101, 116, 129, 140, 144–6
- Beech, Dave 159 n.37
- Belfiore, Eleonora 185 n.57
- Benjamin, Walter 58–9, 78, 160–1 n.49
- Bennett, Oliver 185 n.57
- Beradi, Franco 45, 96
- Berber, Anita 12
- Bertman, Stephen 104–5
- Bezos, Jeff 86
- biopolitics 45, 58, 96
- Birringer, Johannes 178 n.21
- Bissell, Laura 167 n.13
- Black Power 78–9, 112
- #BlackLivesMatter 6, 76–7
- Bloch, Ernst 37
- Bluedorn, Allen C. 163 n.22
- bodies 1, 5, 11, 26, 28, 30, 32, 36, 38, 40–1, 43–63 *passim*, 65–6, 68, 72, 74–5, 81–2, 84, 88, 90, 96–7, 100, 104–6, 109–10, 118, 120, 130, 143–4, 146, 151–2
- Bodomo, Nuotama 83
- border crossing 2–3, 19, 45, 52, 137, 143–6 *passim*, 150–1
- Bork, Robert 118, 121
- Bouchard, Gianna 30
- Bourget, Paul 6
- Bourland, Ian 83
- Bourriaud, Nicolas 108
- Bowery, Leigh 13
- Boyle, Shary 52
- Branson, Richard 86
- Bridle, James 166 n.2
- Brook, Orian 149–50
- brown, adrienne maree 3
- Browning, Barbara 5
- Bru-Domínguez, Eva 56
- Buchanan, Patrick 112, 116–18, 121, 139
- burlesque 76
- cabaret 76, 142
- cancel culture 135
- capability 16–17, 20, 27–8, 32, 38–40, 67–8, 146
- capitalism 1, 3, 6–9, 11, 15–18 *passim*, 21, 23, 26–7, 31–2, 37–8, 40, 44–5, 48–9, 53–4, 58, 61–3, 66, 68, 75, 81, 84, 88, 90, 94, 96, 105, 107–10, 137, 146, 148, 150, *see also* postindustrial; productivism
- ends of 7, 11, 17, 23, 25, 148
- excesses of 11–12, 22, 40, 45, 48, 97, 101–2, 105, 108–10, 146
- racial capitalism 21, 68, 72, 75, 77, 79, 81, 84–6, 88
- capitalist realism 8, 45, 49, 54, 61, 81
- Carpenter, John 73
- Casati, Luisa 12
- Caton, Shaun 47
- Causey, Matthew 59

- Cazdyn, Eric 37–8  
 censorship 121, 125, 134–5  
 Césaire, Aimé 84  
 Charcot, Jean-Martin 58  
 cheliftsch 89, 91–6 *passim*  
 Chimutengwende, Seke 66  
 choreography 3, 77, 80–1,  
 89–90, 92, 94–6, 98,  
 102, 106, 109  
 Christian Action Network 117–18  
 chronic  
 illness 20, 25–7, 29, 37–8, 41  
 time 25, 32, 37–8, 41  
 chrononormativity 32–3, 41  
 civil rights 66, 69, 77, 80, 112, 118  
 climate 108, 148  
 Clinton, George 69, 72–3, 77  
 Cohen, Jeffrey Jerome 50–1  
 colonial 7, 13, 26, 35, 66, 83–6  
 neocolonial 21, 66–7, 83–8  
*passim*, 148  
 communism 17  
 compression 20, 31–2, 41  
 time-space compression 31–2  
 Condé, Alice 67–8  
 conservative 6–7, 22, 44, 66,  
 83, 103, 105, 110, 113,  
 115–16, 118, 146, 148–9,  
 152  
 Conservative Party 22, 112–14,  
 131–6 *passim*, 149  
 consume 3, 11, 18, 26–7, 37–8, 79,  
 80, 93–4, 100–1, 103–4,  
 106, 110, 138, 146, 149  
 conspicuous consumption 79,  
 125  
 contagion 27, 51, 116, 118, 121–2  
 corrupt 9, 27, 41, 45, 101, 114, 116,  
 143  
 costume 1–2, 12–13, 46, 50, 63,  
 65, 73–4, 78–9, 141, 143,  
 145–6, *see also* garment  
 countercultural 12–13, 21, 56, 68,  
 78–9, 83, 87, 112  
 counterpleasure 20, 35, 40, 54–5,  
 57, 63, *see also* pleasure  
 Covid-19 1, 10, 16, 27, 29, 32, 36,  
 94–5, 131–2, 138, *see also*  
 pandemic  
 Crary, Jonathan 94  
 Creed, Barbara 53  
 crip 37  
 culture war 22–3, 111–40 *passim*,  
 148–9  
 Cummings, Dominic 132  
 CyberFirst 131, 133, 139  
 cybernetic 21, 46, 56–9 *passim*, 61–3  
 cyborg 43, 46, 57  
 cystic fibrosis 20, 25–6, 28, 30, 38  
 d'Amato, Alfonse 115  
 d'Annunzio, Gabriele 1, 67  
 dance 3, 12, 50, 54, 65, 81, 89–90,  
 93–4, 97–100 *passim*, 103,  
 105, 131–33, 143, *see also*  
 choreography  
 dandy 141, 143, 157 n.25, 172 n.15  
 Danto, Arthur C. 129  
 Davis, Angela 80  
 Davis, Vaginal 76, 174 n.43  
 Dean, Tim 121–2  
 death 5, 25–6, 28–30, 33, 35, 37–8,  
 41, 58, 72, 115, 117, 120  
 Debord, Guy 108  
 decadence  
 cultural politics of 12, 21–3, 32,  
 67, 69, 71, 75, 88, 90, 124,  
 130, 139, 150–1  
 Decadence Studies 21, 156 n.13  
 decadent, *see also* decay; decline;  
 uncommon  
 aesthetic 2, 13, 15–16, 52, 68,  
 71–2, 75, 87, 126, 146  
 bodies 1, 21, 44–6, 62, 130, 146,  
 152  
 design 2–3 (*see also* costume;  
 garment; scenographic;  
 scenography)  
 discourse 22, 91, 103–4, 107,  
 113, 115, 117–18, 128–9,  
 131, 136–7, 139, 152 (*see*  
*also* pejorative)

- etymology of 2–3  
 historicity 40, 87, 102–3  
 imagination 3, 44, 63, 68, 130, 145  
 materiality 21, 44, 52, 62–3  
 practice 5, 19, 103, 139, 145, 153  
 scenographic 20, 46, 52, 61, 96  
 scenography 21, 46, 55, 61–3  
 sensibility 5, 9, 15–16, 22, 44, 122, 129, 137, 144, 146, 148  
 society 6, 22, 39, 66, 68, 84–6, 88, 104, 118, 134, 139, 148  
 decay 2–3, 12, 19, 25, 27, 36, 39–41, 43, 46, 54, 135, 144–6  
 decline 1, 2, 6–7, 12, 15, 23, 50, 66, 83, 92, 104, 112, 115, 122, 135, 139, 148, 153, *see also* decadence  
     declinism 7, 39, 66, 118, 148  
 degenerate 22–3, 115–18 *passim*, 121, 124, 128, 136, 146, 148  
 de-growth 148  
 Denisoff, Dennis 190 n.15  
 Derrida, Jacques 40, 178 n.14  
 Dery, Mark 176 n.73  
 design 2–3, 13, 18, 51, 56, 71, 76, 78, *see also* costume; scenography  
 Desmarais, Jane 147, 156 n.13  
 detritus 3, 96, 110, *see also* trash; waste  
 Deville, Coco 142  
 Dierickx, Wine 124  
 Dierkes-Thrun, Petra 158 n.29  
 disability 36, 165 n.41, *see also* capability; chronic, illness; cripp; cystic fibrosis; health; sick  
 disidentification 11, 15, 73, 146  
 distaste 15, 19, 38, 39, 129–30, 144–5  
 Dixon, Steve 56  
 DIY 69, 78, 80–1, 86  
 Dornan, Robert 117  
 Dorries, Nadine 132  
 Douthat, Ross 6–7, 66–7, 75–6, 83–8 *passim*, 104–5, 127, 134, 148  
 Dowden, Oliver 22, 112, 114, 132–5 *passim*, 139, 149  
 Droste, Sebastian 12  
 Du Bois, W. E. B. 84  
 duration 28, 30, 35, *see also* temporal; time  
 Eagleton, Terry 145, 189 n.86  
 Eckersall, Peter 95  
 economic  
     crisis 10, 22, 90, 101, 103, 113  
     growth 6–8, 11, 23, 75, 91, 114, 129, 137, 139, 152  
     productivity 5, 7, 10–11, 23, 129, 137, 152  
     progress 19, 32, 75, 83  
     reform 115, 120–3 *passim*, 130–2, 136–7, 139  
     stagnation 7, 22, 83, 92, 96, 110, 148  
     utility 5, 9, 114, 131, 150, 152  
 economy, *see also* productivism  
     ailing 15, 29, 114, 128  
     information and/or service 44, 46  
     primacy of 123, 131, 139  
 Edelman, Lee 118–19  
 efficiency 2–3, 8–10, 16–17, 19, 85, 106, 128  
 Elagabalus 99, 109, 143  
 elitist 10, 67  
 Eltis, Sos 158 n.29  
 embodiment 5, 20–1, 25, 27–8, 40–1, 43, 50–1, 54, 75, 94  
 empire 1, 7, 13, 50, 83  
 enactment 5, 27–8, 45, 69, 93, 103, 110, 142–3, 152  
 endings 7, 11, 21, 25, 28–9, 43, 45–51 *passim*, 54, 85–6, 88,

- 107, 141, 147–8, 153, *see also* capitalism
- end-of-history 6, 111
- enervation 21, 61, 65–6, 68, 74–5, 84, 88, 96
- Entartete Kunst 116–17
- entropy 5, 21, 25, 57, 62, 66, 129, 136, 143, 147–8, 152
- ephemeral 4–5, 104, 156 n.12, 160–1 n.49
- erotic 39, 48, 50, 56, 59–60
- Eshun, Kodwo 72
- Euripides 59–60
- Evangelista, Stefano 179 n.38
- excess 1, 3, 14, 22, 34, 38, 41, 43, 50, 52, 58, 60–1, 79, 89–90, 97, 100–1, 104–5, 107–10, 122, 124, 134, 143, 146, *see also* capitalism
- exhaustion 15, 18, 40, 83, 94, 122, 148
- failure 22–3, 66–7, 78, 96, 125, 129–30, 134, 136, 151
- fashion 26, 52, 76, 103, 105
- Federici, Silvia 54, 169 n.30
- Feldman, Sharon G. 56
- feminist 14, 36, 52–4, 63, 66, 79, 112, 151, 168 n.24, *see also* xenofeminist
- fetishize 13, 22, 50, 57, 81, 101, 105, 127
- Fieni, David 66, 156 n.15
- film 5, 26, 35–8 *passim*, 59–60, 65–6, 71, 73, 77–83 *passim*, 85–6, 99, 105, 123, 143, 145
- fin de siècle 12–14, 25, 52, 67, 88, 104, 147, 150
- Finley, Karen 184 n.34
- Fisher, Mark 8, 45, 49, 78, 95–6, 108 n.20, 167 n.8, 178 n.14
- Fitch, Lizzie 105
- Flanagan, Bob 26, 38
- Fleck, John 184 n.34
- Floyd, George 80
- Fornieles, Ed 94
- Foster, Hal 58–9
- Foucault, Michel 34
- Frankl, Daniel 125–7
- Freeman, Elizabeth 32, 163 n.20
- frenetic 15, 17, 22, 73, 89, 105–6, *see also* productivism
- frenetic standstill 8, 15, 22–3, 89–91, 93–4, 96, 103, 109, 156–7 n.19
- Frohnmayer, John 184 n.34
- FUCK U PAY US 77, 79
- Fudge, Divinity P. 119, 183 n.26
- fugitivity 21, 66, 85–7
- Fukuyama, Francis 188 n.77
- Fukuzawa, Yukichi 102–3
- funding 112–21 *passim*, 123–5, 127–8, 130–2, 138–9, *see also* National Endowment for the Arts
- Funkadelic 77
- future shock 179–80 n.41
- Futurists 17
- futurity 27, 36–7, 40–1, *see also* Afrofuturism; No Future; utopia
- cancellation of a cancelled future 45, 51, 62, 69, 88, 110
- Gagnier, Regenia 189 n.4
- Galbraith, Patrick W. 180 n.47
- Gardner, Lyn 99, 102
- garment 2–3, 13, 43, 46, 50, 52–4, 141, *see also* costume
- Gautier, Théophile 6, 189–90 n.6
- gay 70, 118–22 *passim*, *see also* queer
- Gelede 172 n.15
- gender 2, 20, 52–4, 59–60, 80, 98, 101, 107, 109–10, 118, 134–5, 143, 157 n.25, 158 n.30, 172 n.15

- George, Jim 111  
 Gilman, Richard 155 n.5  
 Gloop, Oozing 142–3  
 Gómez-Peña, Guillermo 47  
 Gottschild, Brenda Dixon 70  
 Graham, James 138  
 growth 6–9 *passim*, 11, 17–20, 23,  
 27–8, 39–41, 48, 62, 75,  
 92, 96, 114, 129, 137, 139,  
 148, 150, 152, 159–60 n.43,  
 160 n.44, 190 n.16
- Halberstam, Jack 38  
 Han, Byung-Chul 93  
 Hann, Rachel 46, 61  
 Harootunian, Harry 178 n.15  
 Hartman, Andrew 182 n.5  
 Hartman, Saidiya 14, 74  
 Harvey, David 31, 160 n.49  
 Hassan, Robert 161 n.50  
 hauntology 30, 95–6, 174 n.49,  
 178 n.14  
 Hawksley, Rozanne 52  
 Hayles, N. Katherine 170 n.47  
 health 18–20, 23, 27, 32, 36–41  
*passim*, 67, 75–6, 88,  
 112–13, 128, 131, 136–7,  
 139, 146, 149, 151–2  
 hedonistic 34, 104, 106  
 Helms, Jesse 112–13, 118, 120–1,  
 139  
     Helms Amendment 120  
 Hemsley, Alexandrina 66  
 Herman, Arthur 171 n.3  
 Hernandez, Jillian 14  
 HerNia, Miss 143, 145  
 Herold, Katharina 158 n.30  
 heteronormativity 12, 51, 70, 79,  
 119  
 Higher Education 22, 112, 130–8  
*passim*  
*hikikomori* 104, 180 n.43  
 Hind, Claire 25  
 hip-hop 3, 79
- Hirata, Oriza 92  
 homophobic 77, 81, 113  
 Howard, Yetta 162 n.3  
 Hughes, Holly 184 n.34  
 Hutchings, Kimberly 165 n.45  
 Huysmans, Joris-Karl 2, 6, 12, 48,  
 63, 67, 164 n.32  
 Hval, Jenny 161 n.53  
 hyper  
     active 15, 99–100  
     commodification 14, 103  
     culture 104–5, 179–80 n.41  
 hyper dance 97, 178
- Ilyas, Suhail 36  
 immaterial 5, 21, 43–7 *passim*, 49,  
 52, 54, 59, 61–3  
 imperialism 12, 29, 66, 84  
 industrialisation 12, 16–17, 44, 67,  
 85, 88, 179 n.38, *see also*  
 postindustrial  
 inefficiency 2–3, 9–10, 19  
 inertia 15, 29, 33, 36, 46, 65, 96,  
 102, 156–7 n.19  
 instrumentalism 8, 19, 70, 75, 82,  
 103, 107, 113, 129–30, 137,  
 139, 149–52 *passim*  
 Ishihara, Shintarō 181 n.58  
 Ivy, Marilyn 104  
 Iwaki, Kyoko 95, 97
- Jackson, Holbrook 190 n.7  
 Jameson, Frederic 45, 51, 89–90,  
 160 n.49  
 Jansen, Matijs 124–6  
 Jansen, Sara 95  
 Janssens, Ann Veronica 143  
 Jarvis, Liam 170 n.46  
 Johnson, Boris 131–2, 135  
 Johnson, Dominic 167 n.6,  
 167 n.8, 183 n.21, 183 n.26,  
 184 n.34, 185 n.54  
 Jones, Amelia 26, 183 n.25  
 Jordà, Sergi 57–8



- J-pop 21, 97, 99  
junkspace 89–90, 95–6, 109
- Kafer, Alison 36, 165 n.41  
kalliphobia 129–30  
Kaneuji, Teppei 94, 96  
Kartsaki, Eirini 33, 51  
Kasōtsūka Shōjo 101  
KATHY 97–8, 180 n.49  
Kato, Masami 98  
Kauffman, Linda S. 117  
*kawaii* 101–2, 106–7, 180 n.47  
King, Martin Luther 77, 79  
Kirshenblatt-Gimblett, Barbara 5  
Koolhaas, Rem 90  
kosoko, jaamil olawale 15, 21, 65–6,  
68–76 *passim*, 86–8, 146–8  
*American Chameleon* 69, 70  
*Black Male Revisited* 69  
*#negrophobia* 69  
*Séancers* 65, 69–76 *passim*, 86–8  
K-pop 97, 99
- La Fura dels Baus 56–7, 170 n.39  
Land, Nick 161 n.50  
Lawson, Jenny 25  
Lepecki, André 5, 94, 100  
liberalism 6–7, 111, 118, 135–6  
Lindsay, James A. 188 n.79  
Lingis, Alphonso 30  
literature 5–6, 12, 14, 20–1, 44–5,  
51, 67, 103–4, 141, 144–5,  
147, 151  
live art 5–6, 11, 14, 18–19, 47  
Live Art Development Agency 66,  
76–7, 83  
Locke, Hew 13  
Lolita 105  
Loos, Adolf 128  
Lorde, Audre 68, 72, 151  
Lorrain, Jean 157 n.25, 164 n.32  
lost generation 16, 22, 90–2, 94–5,  
103  
Louis XIV 12
- Lovecraft, H. P. 52, 168 n.22  
Luciano, Dana 163 n.20  
Ludlam, Charles 13  
Lukács, György 39  
luxury 14, 19, 26, 33, 40, 61,  
129–30, 151
- McCarthy, Paul 23, 114, 123–30  
*passim*, 139  
McDermott, Phelim 47  
Mackay, Robin 161 n.50  
MacKendrick, Karmen 34, 54  
McKenzie, Jon 17, 46, 57  
MacLeod, Kirsten 159 n.37  
Mapplethorpe, Robert 22, 113,  
115–16, 118, 121, 127, 182  
n.6  
Martinez, Daniel Joseph 49  
Marx, Karl 16–17  
Marxism 39, 45, 68  
Mbiti, John S. 85, 176 n.79  
#MeToo 6  
Miku, Hatsune 99  
Miller, Kimberley 172 n.15  
Miller, Lee 35  
Miller, Monica L. 175 n.55  
Miller, Tim 184 n.34  
Mishima, Yukio 13, 103  
misogyny 13, 168 n.24, 171 n.2  
Mitchell, Allyson 52  
modernity 3, 12, 15–17, 19, 21, 44,  
62, 66–8, 94, 103, 160 n.49,  
*see also* postmodernity  
monster 2, 36, 40, 50–1, 107  
Montez, Mario 13  
Moonlight, Sigi 142  
Moore, Madison 174 n.42  
morality 39, 97, 104–6, 112–14,  
116–18, 121–3, 130, 139, 144  
morbid 41, 147  
Morning Musume 101  
mortality 4, 10, 29, 38  
Moten, Fred 5

- Muñoz, José Esteban 5, 11, 37, *see also* disidentification
- Murakami, Takashi 103–4, 106
- Musk, Elon 86
- Nagle, Angela 188 n.82
- Nakayashiki, Norihito 97
- National Endowment for the Arts 112, 116–18, 120–1, 139, 184 n.34
- National Review of Live Art 47–8
- nationalism 7, 77, 104
- Nero 1
- Ngai, Sianne 14–15, 102–3
- nihilism 21, 62
- Nikaïdo, Toco 15, 22, 90, 96–110  
*passim*, 146, 177 n.1  
*Crazy Girls Save the World* 99  
*Miss Revolutionary Idol Berserker: Extreme Voices* 98–110  
*passim*  
*Miss Revolutionary Idol Berserker: Noise and Darkness* 98  
*Ms. Berserker ATTTTACKS!! Ekstro Shock Luv Luv Luv Sho ut!!!!* 98
- Nkoloso, Edward Mukuka 82–3, 86
- No Future 21, 45, 77, 87
- NOISE 97
- Nordau, Max 121
- Nowotny, Helga 160 n.49
- Nyong'ò, Tavia 176 n.83
- O'Brien, Dave 149–50
- O'Brien, Martin 15, 20, 25–41  
*passim*, 144, 146, 162 n.9, 165 n.45  
*The Ascension* 28  
*If it Were the Apocalypse I'd Eat You to Stay Alive* 28  
*The Last Breath Society (Coughing Coffin)* 29–35 *passim*  
*Until the Last Breath is Breathed* 28–9, 35, 38
- The Unwell* 28, 36–7, 40
- obscenity 116, 120–1, 145
- obsolete 8–10, 18, 23, 46, 58–9, 81, 85, 108
- occult 1, 45, 47–50, 52–3, 62–3
- Okada, Toshiki 15, 22, 89–96  
*passim*, 103, 109–10, 146  
*Air Conditioner* 91  
*Eraser Mountain* 89–90, 94–6  
*Five Days in March* 91  
*Super Premium Soft Double Vanilla Rich* 89, 92–6  
*passim*
- Okamoto, Tarō 97
- Okpokwasili, Okwui 70
- onticide 70–1, 73
- opulence 1, 3, 6–7
- Ordine, Nuccio 137
- Organisation for Economic Co-operation and Development 19, 91
- orgy 1, 43, 46, 59, 62–3, 120
- Orientalism 66, 158 n.30
- ornament 2–3, 19, 57, 128, 146
- Osborne, Peter 165 n.45
- otagei 21–2, 89–90, 92, 98–100, 103
- otaku 21, 103–6 *passim*, 108, 110, 180 n.47
- outbreak narratives 27, 29
- outmoded 5, 8–12 *passim*, 15, 19, 23, 46, 52, 57–8, 69, 77, 81–2, 85, 87, 113, 132, 137, 140, 148, 150, 152
- over-identification 11, 22, 101, 103, 107, 109, 146–7
- Ovid 61
- Palladini, Giulia 7
- pandemic 1, 6, 10, 16, 20, 27, 29, 32–3, 36, 41, 98, 131–2, 138, 149, *see also* Covid-19
- para-site 49, 51, 62
- Parker-Starbuck, Jennifer 57, 170 n.39

- Parliament (band) 77, 81  
 Pater, Walter 67  
 Patterson, Orlando 172 n.21  
 Peele, Jordan 73  
 pejorative 3, 12, 27, 128  
 Perucci, Tony 124  
 perversion 3, 9, 11–12, 15, 46, 51,  
 54, 59, 63, 102, 105, 116,  
 121, 123–4, 128, 131, 147  
 pessimism 6, 21, 55, 67, 70, 147, *see*  
*also* Afropessimism  
 Phelan, Phelan 5, 156 n.12  
 Philip the Good, Duke of  
 Burgundy 12  
 Pigpen 119  
 Pinker, Steven 136, 188 n.77  
 pleasure 1, 3, 7, 9, 15, 18–19, 27, 34,  
 37, 43–6 *passim*, 54, 58, 67,  
 104–6, 121, 144–6, 151–2  
 counterpleasure 20, 35, 40,  
 54–5, 57, 63  
 pleasure activism 3  
 Pluckrose, Helen 188 n.79, 188 n.81  
 policy 10, 20, 22, 91–2, 110, 114,  
 116, 120, 122–3, 127,  
 130–40 *passim*, 149  
 pop idol 89, 101–4, 107, 110  
 Poppy, Andrew 48–50  
 postdigital 59  
 post-Fordist 90–1, 97, 102, *see also*  
 postindustrial  
 posthuman 45, 170 n.47  
 postindustrial 8, 14, 16–17, 19, 21,  
 44–5, 52, 56, 61–2, 75, *see*  
*also* post-Fordist  
 postmodernity 18, 95, 136,  
 157 n.19, 160 n.49  
 Potolsky, Matthew 67, 147, 189 n.4,  
 190 n.12  
 precarity 15, 17–18, 33, 44, 62, 92,  
 128  
 prelude 3, 7  
 productivism 8–12 *passim*, 14,  
 16–23 *passim*, 27–8, 32–4,  
 36–41 *passim*, 44–6, 52,  
 54, 57, 61–3, 67, 81, 85–8  
*passim*, 89–97 *passim*, 101,  
 103–10 *passim*, 113, 128,  
 130, 132, 138–40, 146, 148–  
 52 *passim*, *see also* frenetic,  
 frenetic standstill  
 anti- 19, 46, 128  
 techno-productivism 57–63  
*passim*  
 productivity 5–12 *passim*,  
 15–23 *passim*, 27–8,  
 32–41 *passim*, 46, 52,  
 54, 57, 60–3, 67, 72,  
 75–6, 89–91, 96, 101–5  
*passim*, 109–10, 112–14,  
 122, 125, 127–31 *passim*,  
 136–40 *passim*, 146,  
 149–52 *passim*, 159 n.43,  
*see also* productivism;  
 unproductivity  
 alternative 8–9, 11, 61, 89, 113,  
 130, 137, 140, 150–1  
 progress 9, 12, 19, 21, 27–8, 32, 35–  
 6, 40–1, 51, 54, 58–9, 62–3,  
 66–8, 75–6, 82–8 *passim*,  
 102, 118, 127, 135–6, 150,  
 176 n.79  
 progressive 3, 7, 11, 36, 66–7, 78,  
 87, 112–13, 116, 118, 120,  
 182 n.5  
 punk 21, 45, 66, 76–7, 79, 81, 87,  
 98, 119, *see also* Afropunk  
 puritan 7, 116, 118  
 queer 1, 6, 26, 28–9, 32, 34–5, 37–8,  
 41, 65, 70, 78–9, 113–21  
*passim*, 146, 151  
 queercore 76–7  
 queering 12, 29, 35, 38–9, 75–7,  
 84, 122  
 Ra, Sun 69, 72, 77, 82, 85–6, 88  
*Space is the Place* 85–6, 88

- Rachilde 2, 12, 13, 63, 157 n.25  
 racial capitalism 21, 68, 72, 75, 77,  
 79, 81, 84–6, 88, *see also*  
 capitalism  
 racism 66–8, 74, 77, 80–1, 138, 148,  
 190–1 n.17  
 Rauschenberg, Robert 82  
 Rebellato, Dan 130  
 Remmers, Maartje 124–5  
 repetition 28, 30, 33, 72, 96  
 retro 46, 58, 63, 69, 77, 82, 87, 147,  
 174 n.49  
 revolution 6–7, 39, 78, 86  
 Rhodes, Cecil 83  
 Riggenbach, Jeff 183 n.19  
 Robertson, Pat 120–1  
 Robinson, Cedric J. 68, 72  
 Romero, George A. 26–7, 35–6, 38  
 Rosa, Hartmut 16, 156–7 n.19  
 Rose, Sheree 26, 162 n.3  
 Ruga, Athi-Patra 13  
 Rugoff, Ralph 128  
 ruin 19, 26–7, 37, 41  
 ruination 19, 27, 29, 39, 41, 70, 129,  
 148  
 Rutte, Mark 127
- S&M 26, 28, 115, 119, 122  
 Sadler, William S. 171 n.3  
 St. John, Michael 117  
 St. Sebastian 1, 119  
 Sakaguchi, Ango 179 n.37  
 Sakate, Yōji 180 n.43  
 Sakurai, Keisuke 105  
 Sales, Ruby 68, 74–5  
 Saltus, Edgar 2, 12, 70  
 saturation 11, 13–14, 22, 89–90, 96,  
 106, 121, 146  
 Savage, Karen 170 n.46  
 scenographic 20, 46, 52, 61, 96  
 scenography 21, 46, 52, 55, 61–3,  
 70, 77–8, 80, 86–7, 89–90,  
 94, 96, 109, 124, 145  
 Schechner, Richard 5, 11, 155–6 n.10
- Schiller, Friedrich 145  
 Schneider, Rebecca 5  
 Scholten, Marleen 124–6  
 Schopenhauer, Arthur 70  
 Seale, Bobby 80  
 Serpell, Namwali 175 n.61  
 Serrano, Andres 22, 113, 115–16  
 Serratore, Nicole 71  
 sexuality 12, 20, 22, 35, 39, 53, 59,  
 79–80, 97, 117–21 *passim*,  
 143, 146, 158 n.30, *see also*  
 gay; heteronormativity;  
 queer  
 Sharpe, Christina 74  
 Shaviro, Steven 165 n.45  
 Shelley, Mary 167–8 n.17  
 Sherry, Vincent 166 n.1  
 Sherwood, Normandy 1–3, 7, 19, 20  
*Psychic Self Defense* 1–3, 7  
*Shōgekijō* 107  
 Shonibare, Yinka 13, 83  
 sick 1, 20, 26–7, 29, 32, 35–41  
*passim*, 68, 84, *see also*  
 chronic; capability;  
 disability; health; outbreak  
 narratives  
 kingdom of the 20, 27–8, 38,  
 40–1  
 Sin, Hasard Le 15, 20, 141–6 *passim*  
 Singer, Roman 94  
 Sinker, Mark 84  
 Skelly, Julia 14, 52  
 slavery 26, 35, 70, 72, 74, 84, 135,  
 172 n.21, 175 n.55  
 slow 7, 20, 31, 33, 35–7, 45,  
 89–93 *passim*, 96, 110, 146,  
 165 n.45  
 Smallwood, Stephanie E. 172 n.21  
 Smith, Jack 2, 13  
 #SNATCHPOWER 77, 79  
 social justice 68, 76–7, 112–13,  
 134–6, 147  
 Sokal affair 188 n.79  
 Sone, Yuji 100

- Sontag, Susan 20, 27, 118  
 Southwood, Ivor 157 n.19  
 Soyinka, Wole 13  
 space age 69, 78, 82, 85–6, 176 n.78  
 space race 76, 82–4, 86–7, 148  
 Spengler, Oswald 156 n.14  
 Spielberg, Steven 78  
 SPILL Festival of Performance 47  
 Srnicek, Nick 161 n.50  
 stagnation 6–8, 17–18, 20, 22, 83,  
     92, 96, 109–10, 148  
 Stelarc 56, 59  
 STEM 131  
 Stenslie, Stahl 56  
 Stilling, Robert 84, 158 n.29  
 Stokes, John 166 n.1  
 subversion 3, 14, 21, 26, 53–4, 85,  
     109, 129, 139  
 Sunak, Rishi 132, 186 n.66  
 superflat 90, 106, 110, 180 n.49  
 Supple, Tim 47  
 survival 28, 33, 36–7, 114  
 Svich, Caridad 138  
 symbolism 13, 44, 166 n.1  
  
 Takamura, Eri 98  
 Takarazuka Revue 98–9  
 Tanizaki, Jun'ichirō 2, 12, 103, 108  
 taste 2–3, 15, 19–20, 23, 25–7, 34,  
     36, 38–9, 41, 54, 104, 112,  
     116, 122, 128–30 *passim*,  
     143–6 *passim*, 150–1, *see*  
     *also* distaste  
 Taylor, Diana 5  
 Taylor, Mark 149–50  
 technological innovation 7, 11, 46,  
     152  
 technology 9, 17, 20, 44–6 *passim*,  
     49–50, 56–63 *passim*,  
     66, 73, 81–2, 85, 101,  
     131–2, 138, 152, *see also*  
     productivism  
     cybernetic 21, 46, 56–9 *passim*,  
     61–3  
     cyborg 43, 46, 57  
     on-demand 10  
     postdigital 59  
     Techno-Performance 46, 57–63  
         *passim*  
     techno-scientific 63, 66, 85–8  
         *passim*, 150  
 teleology 34, 39–41  
 temporal 20, 26, 28, 31–2, 37–8,  
     40–1, 73, 85, 90, 93, 96,  
     106, 160–1 n.49, *see*  
     *also* chrononormativity;  
     duration; time  
     commons 32–3, 106–7, 163 n.22  
 Tezuka, Natsuko 91  
 Thatcher, Margaret 8, 49, 135  
 Thorpe, Chris 33  
 time 7–11 *passim*, 13, 16, 18–23  
     *passim*, 25–38 *passim*, 40–  
     1, 43, 45–6, 58, 78, 81–2,  
     86, 94, 96, 105–6, 108,  
     110, 137, 151–2, *see also*  
     24/7; duration; temporal;  
     time-space compression;  
     superflat; waiting; zombie  
     curative 36  
     end 45–6, 48–9, 51, 54  
     suspension of 27, 31–2,  
     163 n.18, 163 n.20,  
     164 n.23  
 Toffler, Alvin and Heidi 179–80  
     n.41  
 Tolentino, Julie 119  
 Toussaint-Baptiste, Jeremy 72–3  
 transgression 2, 9, 47, 104, 112–13,  
     116, 127, 130, 137, 139,  
     141, 143–6 *passim*, 150  
 trash 3, 71, 75, *see also* detritus;  
     waste  
     trashy 71, 75, 99  
 travelling practice 2, 13  
 Trecartin, Ryan 71, 105  
 Trump, Donald 69, 76–8  
 Tsunku 101

- Uchino, Tadashi 180 n.49  
 Udé, Iké 13  
 Uhuruverse, The 15, 21, 65–6, 68,  
 69, 76–88 *passim*, 146–8  
 ‘Basic a\$\$ Fake White Bytch’ 79  
 ‘Bomaye! (Suspense)’ 79–81  
*The Brightest Oddest Strangest Star*  
*U Ever Did Saw up Close*  
*and Afar from Planet Earth*  
*to Mars and Beyond!!* 77  
 ‘[Dis]Obey!’ 79  
 ‘She Devil’ 77–8  
*Unfunky UFO: 2100AD*  
 (residency) 65–6, 76,  
 81–3 *passim*
- uncommon  
 desire 39, 62, 122  
 pleasure 19, 44, 46, 54  
 sense 15, 38, 122, 129, 130, 137,  
 139, 146
- university 22, 132–5 *passim*, *see*  
*also* arts and humanities;  
 Higher Education
- unproductivity 9, 40, 46, 95–6, 109,  
 124, 129, 139, 152
- usefulness 2, 9, 15–16, 32–3, 39,  
 107, 124, 131, 137–8, 146,  
 150–1
- uselessness 2, 8–12 *passim*, 15, 19,  
 22–3, 32–3, 46, 52, 63, 82,  
 89–90, 95–6, 102, 109,  
 113–6 *passim*, 123, 128–32  
*passim*, 135–40 *passim*,  
 144–6, 148–52 *passim*
- utilitarian 103, 107, 110, 137, 139
- utility 3, 5, 9–10, 23, 31, 46, 96, 102,  
 107, 109, 113–14, 128–30,  
 137, 139–40, 144, 149, 152
- utopia 36, 51, 63, 67, 69, 77–8,  
 82–3, 85–7, 110
- Vaccaro, John 13  
 van Otterdijk, Maarten 124  
 van Veen, tobias c. 84
- Verlaine, Paul 50, 54, 167 n.12  
 Viennese Actionism 56  
 Virilio, Paul 8, 18, 45  
 von Reinhold, Shola 14
- Waddell, Amanda 98  
 waiting  
 interminable 20, 27, 30–3  
*passim*, 41  
 Waiting Times 30–1, 163 n.17
- Walcott, Derek 13, 84  
 Wald, Priscilla 29  
 Walker Arts Center 119–20  
 Warburton, Alan 94  
 Warhol, Andy 82  
 Warren, Calvin L. 68, 70–1, 73–5  
 waste 9, 108, 129, *see also*  
 detritus; trash
- wastefulness 5, 8–11 *passim*, 12, 15,  
 19, 23, 34, 46, 52, 63, 89–90,  
 102, 110, 113, 128–9, 131,  
 137–8, 140, 148, 150, 152
- Waters, John 71  
 Weeks, Kathi 19  
 Weimar Republic 12, 117  
 Weiner, Norbert 169 n.38  
 Weir, David 15, 38, 129, 144, 147  
 weird 46, 51–2, 62, 168 n.22  
 Wilde, Oscar 2, 12, 68, 144–5  
 Wilders, Geert 128  
 Wilderson III, Frank B. 70  
 Williams, Alex 161 n.50  
 Wilson, Tom 108  
 Winters, Gary 26  
 Witherspoon, Nia O. 1, 3, 6–7,  
 14–15, 19, 79  
*Priestess of Twerk* 1, 3, 15, 19  
 woke 22, 112–14, 132–6 *passim*
- Womack, Ytasha L. 83  
 Wright, Stephen 32  
 Wunderbaum 15, 22–3, 114,  
 124–30 *passim*, 139, 146  
*Looking for Paul* 114, 124–30  
*passim*

- The New Forest 124
- xenofeminist 80
- xenophobia 29, 81, 163 n.13,  
190 n.17
- Yoda, Tomiko 91
- Youngquist, Paul 85
- YUBIWA Hotel 97–8
- Zamalin, Alex 85
- Zambia National Academy of  
Science, Space Research  
and Philosophy 82–3
- zany 14–15, 102–3, 106
- Zemmour, Éric 171 n.2
- Zijlstra, Halbe 127–8
- Žižek, Slavoj 78, 80, 81
- Zombie 25–9 *passim*, 35–41 *passim*,  
164 n.31
- time 20, 26–9 *passim*, 35–7  
*passim*, 40–1