"That Space": Across Text and Performance in Suspect Culture's *One Way Street*

By Verónica Rodríguez

Abstract

Scottish experimental theatre company Suspect Culture was co-founded by Graham Eatough, David Greig and Nick Powell in the early 1990s and produced work until the late 2000s, when their funding was discontinued. This paper aims at tackling the intersections of text and performance – notions that crucially appear as undone and interpenetrated – in Suspect Culture's work, and more particularly in *One Way Street: Ten Walks in the Former East* (1995).[1] After a brief introduction that situates the paper in the context of Suspect Culture scholarship, the first part of the paper includes some theoretical remarks, tackles Suspect Culture's positioning as regards the transgression of the text-based/non-text-based binary and argues for *One Way Street* as a piece that exemplifies an unloosening of boundaries between text and performance. Indeed, the specific argument of this paper is that Suspect Culture's work – with *One Way Street* as a paradigmatic example – is interested in that space across text and performance. The second part of the paper suggests the feature of fragmentation, the method of devising and my experiences of the walks as phenomena where this space across text and performance is illuminated.

"That Space": Across Text and Performance in Suspect Culture's *One Way Street*

In a *Platform* issue that seeks to explore the intersections between text and performance in contemporary British theatre cul-

---

1 Hereafter referred to as *One Way Street*.

ture, it seems crucial to signpost the work of one of Britain's leading experimental theatre companies of the 1990s and 2000s, Suspect Culture. Indeed, one of Suspect Culture's trademarks was the transgression of the traditionally entrenched divide between text and performance. But before exploring that fruitful letting go of limits in Suspect Culture's work in general and in *One Way Street* in particular, this paper offers a brief overview of existing scholarship on Suspect Culture, which has paved the way for the present discussion to take place.

Dan Rebellato's 2003 article, which defended the company's political import through a convincing reading of the utopian in Suspect Culture, was the first to address Suspect Culture's work in earnest. This was followed by Peter Zenzinger's article on Greig, which discusses, among other works, *One Way Street* and its postmodern features – although narrowly considering the piece to be Greig's work. The body of scholarsgip on Suspect Culture is growing, particularly since the publication of Eatough and Dan Rebellato's *The Suspect Culture Book* in 2013, which contains a fair amount of material on *One Way Street*. Then came Clare Wallace's *The Theatre of David Greig*, which contains a chapter on the company, discussing *One Way Street*, and a chapter by Marilena Zaroulia which also includes a section on *One Way Street.* Finally, Wallace has a chapter in *British Theatre Companies (1995-2014)* (2015) entitled "Suspect Culture", which highlights *One Way Street*, among other pieces, as a key work by the company.

Although no publication has looked in detail at the feature the present paper focuses on, some commentators have pointed out Suspect Culture's "navigat[ing] between the poles of performance and playwriting", their mingling of "new writing with experimental dramaturgy" and/or "devising and text"

(Wallace, "Suspect" 179-180; see also Price). This paper's aim, therefore, is to look at this characteristic in particular and to do so with specific reference to *One Way Street.* Given that the interplay between text and performance in Suspect Culture's work is the interest of this paper, the place where this discussion should begin is with Wallace's pointing out of 'the post-dramatic tenor of [Suspect Culture's] work' (*The Theatre* 23), whereby 'Suspect Culture's work with repetition, fragmentation, sound, gesture and image is richly illustrative of some aspects of the tendencies Lehmann observes' (*The Theatre* 19).[2]

Theoretical Background
From the Postdramatic to the Interplay between Text and Performance

Despite the fact that Eatough and Greig could not possibly have been familiarised with the paradigm of postdramatic theatre in the mid-1990s when they were devising *One Way Street*, given that Lehmann's seminal *Postdramatic Theatre* was not even written, Suspect Culture were influenced by and exposed to work by practitioners whose work was later loosely labelled postdramatic by Lehmann, including "Pina Bausch, Robert Wilson, The Maly" (Wright 158), "Peter Brook […] Robert Lepage and the Wooster Group" (Wallace, "Suspect" 180). Postdramatic theatre is a useful theory to apply to *One Way Street* because it illuminates ways in which Suspect Culture transgressed the binary between text-led and performance-led work by porously incorporating both into their methods.

Although the difference between dramatic and postdramatic theatre is widely known, it is worth recounting it here. While dramatic theatre, the dominant paradigm of European

2 See Wallace's *The Theatre of David Greig*, pp. 19-30.

theatre in the first half of the twentieth century – and, commentators such as Duška Radosavljević reasonably argue, still quite rooted in contemporary playwriting – is "subordinated to the primacy of text" (Lehmann 21), text in postdramatic theatre – a paradigm emerging in the second half of the twentieth century and indebted to developments including the historical avant-gardes, the omnipresence of the media after the 1970s (Lehmann 22-3) and the absurdists – is considered as one element in the scenic creation or theatre situation, abolishing the hierarchy of text in relation to performance. While generally speaking the binary between text-based and non-text based theatre has been maintained in institutional, academic and funding environments, among others, in the British theatrical context, Suspect Culture's outward-looking ethos, hunger for innovation, collaborative spirit, European and international influences and artistic networks constituted an unexhausted number of phenomena that made them an early exception to the rule.

Radosavljević's *Theatre-Making: Interplay Between Text and Performance in the 21st Century* (2013) cogently demonstrates that this reticent landscape in British theatre has been changing, especially since the beginning of the twenty-first century, towards a more embracing and appreciative understanding of theatrical practice. Among other factors, Radosavljević mentions the 'reinvent[ion of] the nineteenth and twentieth-century notion of a playtext' (140) and that British 'companies previously associated with devising as a method have increasingly found themselves collaborating with writers' (60). Theatre-maker Chris Goode, whose work is discussed by Radosavljević, has been for decades an advocate of the freeing undoing of boundaries between performance and theatre by precisely experimenting with the texture of text. Along with Radosavljević, he suggests

that today "the binary 'performance' vs. 'theatre' is surely un-tenable" (Goode 38).

Informed by this theoretical context and situating Suspect Culture's *One Way Street* as an embryonic instance of the developments that were to arrive more forcefully in subsequent years, this paper focuses on Suspect Culture's balancing of and profound interplay between text and performance.

Transcending Ludicrous Divisions: Collaboration and Porous Synthesis

The exhausted dichotomy between text-based and non-text-based theatre (Radosavljević 62) is one that Eatough remarks upon by highlighting "the slightly ludicrous division between the 'text-based theatre' people and the 'physical theatre' people that took place in the 1990s" (Rebellato "An Interview" 9). At the time, Eatough recalls, Suspect Culture would ask themselves: "can we do a show that is physical in interesting ways and at the same time textually rich?" (Rebellato, "An Interview" 9). Despite all the connotations the term 'physical' might bring to mind in the context of theatre and performance,[3] Eatough means "the physical resources of performance" (Rebellato, "An Interview" 17). To give an example of those physical resources, Eatough is interested in "gestural motifs of reaching out, longing and so on" (Rebellato, "An Interview" 12).[4] The company's interest in both text and the physical is also suggested by the

3 For instance, in the shape of physical theatre as "a badge to indicate distance from the typical naturalistic conventions of the 'well-made play' on the one hand, and to suggest a risky, visceral and sometimes virtuosic display of performing bodies on the other" (Murray 101).

4 In this respect, Eatough has noted the influence of Pina Bausch's *Café Müller* (Rebellato, "An Interview" 12), which is present in the piece under discussion in this paper, *One Way Street* (Rebellato, "An Interview" 12).

very "original impulse" of the company: "the literary intelligence of Howard Barker and the physical intelligence of DV8" (Rebellato, "And I Will Reach" 63).

This is where Suspect Culture's work spills over the page: in its insisting exploration of "that space between those areas" (Rebellato, "An Interview" 10). In other words, Suspect Culture's work oscillates "between maintaining a textual point of reference while exploring the physical resources of performance" (Rebellato, "An Interview" 17). In this dynamic in-between space, senses of co-working between text and the physical are upheld. Suspect Culture's texts are incomplete without manifold non-textual elements. A particular characteristic of text that leaves space for that co-working to take place, for the physical to have space to be articulated, is that "Suspect Culture texts are peculiarly disembodied works, uncontained" (Greig "Haunted" 39), and that "they aren't plays, they're something else" (Greig "Haunted" 41). This quality of Suspect Culture's texts as disembodied, as uncontained, throws light on the fruitful coexistence of Suspect Culture's "narrative theatre" (Rebellato, "An Interview" 12), "text-rich theatre" or "great writing" with the ideas of an aesthetically-rich theatre, an interest in bodies and a complex stage imagery (Rebellato, "An Interview" 9-10).

Although Greig "went away and took ownership of the text", in all of Suspect Culture's shows it was important to the company that the process was initiated jointly by all collaborators through workshops, brainstorming sessions and rehearsal processes (Rebellato, "An Interview" 25). Suspect Culture considered themselves "a deeply collaborative company" (Eatough and Rebellato, Preface 8) and Greig claims that he and Eatough co-authored *One Way Street* (Greig, *One Way* 229). While Suspect Culture's take on playwriting is that they "didn't want to

leave playwriting behind" (Rebellato, "An Interview" 9), albeit with a clear focus on collaboration, their views on the written text have been summarised as follows: "British theatre tendency to see the written text as the central component of the theatrical matrix is so ingrained," claim Eatough and Rebellato, "that we resisted publishing the scripts" (Preface 7). Or as Greig claims, "we were worried that the prevailing theatre culture of authorship would subsume our collectivity and misinterpret it" ("Haunted" 40-1).

Unlike most works by Suspect Culture (only a few texts have been published), *One Way Street* appeared in the anthology *Scottish Plays. New Scottish Drama* (1998). Although it appeared under the writer's name, Greig's first statement in *One Way Street*'s "A Note to the Text" is: "I'm not the author of *One Way Street*, I wrote the words" (229). Later on, he claims that "the writing existed to help realise the performance" ("A Note" 229). In the context of this paper's aims, it should be noted that, published or unpublished, Suspect Culture called their texts "performance texts" (Eatough and Rebellato, Preface 8), scholars such as Rebellato describe their work generally as "performance work" ("And I Will" 62) and Greig uses the phrase "performance style" ("Note on" 229) in reference to *One Way Street*.

Considering theatre then as "a practice where writing [is] just one of a number of elements that [are] created" (Goode 21), another relevant idea to mention when considering the noted "ludicrous division" (Rebellato, "An Interview" 9) is that Suspect Culture considered elements such as "music, gesture, text and design" as "equals" (Eatough and Rebellato, Preface 7). This is something Rebellato conveys with the word "integration" ("And I Will" 62) and Wallace with the term "amalgamation" (*The Theatre* 17). More descriptively, Eatough and

Rebellato phrase this phenomenon as the "horizontal creativity of the company" (Preface 7). Suspect Culture's work is not just interested in those elements as equals in isolated ways, but is attracted to an experimental blend of all of the elements in an undone manner. That is, these elements – music, gesture, video, text, design, "the physical presence of the actors" ("And I Will" 79) – can be seen as holed, with their fruitful interpenetration becoming the company's core aim. Indeed, in Eatough's and Rebellato's words, "Suspect Culture always wanted the various elements of theatrical production to bleed into one another" (Preface 7). Furthermore, Greig claims that "they consider[ed] the 'production' as art and not 'the play'" (Wright 158), which confirms the equal relevance of all aspects of performance.

The Background of *One Way Street*
Co-directed by Eatough and Greig, *One Way Street* was the first show by Suspect Culture that "develop[ed] the company's […] characteristic patterns of repeated gestures and stylized recursions of movement" (Rebellato, "And I Will" 62), which can be described as "postdramatic stylistic moments" (Lehmann 24). Set in East Berlin in the early 1990s, *One Way Street* explores the ramblings, experiences and memories of angry young intellectual John Flannery, including the story of his lost love Greta. Fragments of Flannery's life are contained in his ten walks in former East Berlin, which he addresses to tourists (the show's audience members) and which structurally articulate *One Way Street*. By being addressed as such, *One Way Street* potentially "inscrib[ed] the spectator into the work" (Radosavljević 150) and implicated audience members in the (implied) action (see Radosavljević 152), disclosing one of the ways in which the interplay between text and performance is foregrounded.

Indeed, the very premise of *One Way Street* – Flannery is researching and writing the walks that he is simultaneously leading spectators through – has at its core the interplay of text and performance. Including information ranging from Second World War debris to Rosa Luxemburg's mutilated body, the content of these ten walks is quite unusual, which is also conveyed through gestural vocabulary, music and visual material, including "film and video" (Greig, "A Note" 229). Joyce McMillan seems to suggest that *One Way Street* "transcends the notion of hierarchy between text and performance" (Radosavljević 190) when she claims that *One Way Street* is "a seamless synthesis of text, performance, music and visual imagery" (44). Although *One Way Street* transcends assumptions of text as the main component in a theatre situation, as shown below by discussing one main feature (fragmentation), one devising method (the *derivé*) and one instance where text is illuminated as open (through my own experience of the walks), the treatment of text in this piece is not subversive and remains an element within that "seamless synthesis" noted above.

One Way Street: Fragmentation, Devising, Walking
Fragmentation with a Cause in Text and Show

Formally, *One Way Street's* walks intersperse indications usually disclosing marginal locations to spectators/tourists with lengthy sequences of stream-of-consciousness, in which situations reveal some of Flannery's life and thoughts and walks-related information is deployed in an unusual manner – via Flannery's experiences, interactions and perceptions. Needless to say, form is highly fragmented in *One Way Street*. This is of course intensified by the performance elements delineated above such as gestural work and use of images, which demonstrate how senses

of fragmentation bleed across multiple aspects of the show.

Fragmentation is a result of *One Way Street*'s response to what is like to live in the 1990s in the context of "the failure of the left and the rise of the globalised, fragmented world" (Rodosthenous 4). Bearing a sense of *ostalgie* – a pun of the German words *Nostalgie* (nostalgia) and *Ost* (East) that designates nostalgia towards life in East Germany before the fall of the Berlin Wall, or Eastern German identity after the reunification – the impact of the fall of the Berlin Wall and life in the new reunified Germany, *One Way Street* is subtitled "Ten Short Walks in the Former East". By focusing on one of the sides (the East), there is an allusion to the fragmentation of Germany. Fragmentation is also contextually relevant since *One Way Street* was written in 1994, a time in which a dramatic redrawing of borders in Europe occurred as a result of the then raging Balkan Wars.

While the discourse of postmodernism announced the Lyotardian end of metanarratives and championed formal features such as repetition, pastiche, irony, self-reflexivity and notably fragmentation, fragmentation in relation to *One Way Street* and indeed other Suspect Culture shows veers towards a sense of fragmentation with a cause. Although not going as far as claiming that "postmodernism is […] fundamentally complicit with the new structures of exploitation" and suggesting postmodernism as "the ideological form of global capitalism" (Rebellato, "Because" 197), this paper adds *with a cause* to the idea of *fragmentation* because it considers fragmentation's *raison d'être* and impact beyond the also valuable effects of postmodernism's sense of playfulness.

This is something that can be extricated from Wallace's discussion of *Lament* (Tron, 2002) and *Futurology: A Global Review* (SECC [Scottish Exhibition and Conference Centre],

2007), by her section being partly entitled "Postmodern Politics?" (*The Theatre* 27-30).[5] I further understand fragmentation as a way into destabilising textual conventions such as structure, plot, narrative and character. Through those senses of destabilisation, *One Way Street* does not only experiment with form in innovative ways, but also simultaneously echoes the period's anxieties towards a socially, politically, economically, culturally and psychologically fragmented Europe and the fragmented senses of self and space-time that ensued.

Flannery's travel piece on East Berlin results in *One Way Street* being divided in walks instead of scenes, defying conventional dramatic shape. In sum, that *ostalgic* love story is told throughout the walks to spectators. The choice here of *throughout* is central, since the love story is interspersed with many more stories, many more fragments of life that correspond to people other than Flannery, places other than East Berlin and times other than the present, unveiling a precarious and unstable – if not inexistent – sense of plot and a highly fragmented narrative, as a postdramatic "collage of fragments" (Lehmann 18). Again, although the rendering of stories, places and times is unstable, Flannery erects a narrative that is stitched together by the ten walks, defying fragmentation. The walks include information not usually attached to walking tours such as memories of Flannery's childhood, Flannery's recent experiences in Berlin and disturbing pieces of historical fact, all rendered in outbursts of stream-of-consciousness punctuated by interruptions in the shape of direct address (Greig, *One Way* 235-36). These numerous moments reveal "the proscenium arch" as removed and "the audience [as] drawn into the inner workings of a theatre experi-

5 This paper focuses on fragmentation, but a similar subjacent critique of postmodernism is suggested, for instance, by the fact that "*Lament* carefully avoids irony" (Rebellato, "And I Will" 78).

ence" (Radosavljević 4).

With regard to character, while *One Way Street* cor-
responds with "'traditional' and 'text-based' in its pursuit of
a story structured around the resolution of a character's inner
conflict" (Radosavljević 150), Flannery's complexities are far
richer. Furthermore, Flannery's boundaries are unmarked. In
the first place, he suggests a hybrid alter-ego of Eatough and
Greig and a clear reference to Charles Baudelaire's *flâneur*,[6] re-
sulting in Flannery becoming a destabilised set of fictional, real
and conceptual fragments assembled together, rather like *One
Way Street* itself. This is a way in which *One Way Street* spills
over into real life, transgressing both text and performance. This
is further complicated by the play's cultural and literary refer-
ences, which do not just include Bertolt Brecht, Baudelaire and
Walter Benjamin, but also Johann Wolfgang von Goethe, Franz
Kafka and Anton Chekhov.

One Way Street works with monologue and a solo per-
former. Despite the fact *One Way Street* is "told by a variety
of characters [unspecified as characters in the performance
text, which include Brecht, Flannery's teacher, and a waiter]"
(Howard xi), the "multiple encounters between Flannery and
other characters […] manifest in the body of one actor only"
(Zaroulia 192), the play also implies that Flannery voices mo-
ments of dialogue. Flannery is representative of "performance
personae who address the audience 'as themselves'" (Tomlin
Acts 14) and reminiscent of a "poststructuralist subjectivity that
no longer recognises an 'authentic' or 'essential' self" (Tomlin
Acts 14). In sum, Flannery is simultaneously many fragments of
many elements and echoes fragments of his and others' lives in

---

6 In one of its possible definitions, the *flâneur* is "that transient wan-
derer of the city" (Murphy 8) who throws himself into "the fugitive
pleasure of circumstance" (Baudelaire 12).

himself, challenging fragmentation through his body's unifying capacities, while steering away from essentialism – taking note of some of postmodernism's positive outcomes.

The numerous shifts among and across stories, space-times and bodies – taking into account the destabilisation of Flannery as a performance persona – both mirror the period's fragmentation and simultaneously destabilise notions of partic-ular memories, locations, times and bodies, engaging creatively with fragmentation and suggesting the trope of interconnected-ness. However, the fact that this context of fragmentation estab-lishes the fragmentary character of the piece – at least in terms of structure, plot, narrative, character and eventually treatment of space-time – does not eclipse the possibility that fragmenta-tion itself might be challenged.

Derivé Imprinted in Text

The use of devising in *One Way Street* also discloses the inter-play between text and performance. *One Way Street* is a piece "devised by collaborative company Suspect Culture" (Howard x). According to Radosavljević, "[t]here are two key ways in which 'devising' needs to be understood in terms of its genealo-gy: aesthetic-methodological, on the one hand, and political, on the other" (59). "On the methodological front," Radosavljević suggests, "the key factor is an absence of a finished play-text as a departure point, which is here replaced by a variety of other possible stimuli and the actors' own investment into the play-writing process" (59). "On a political level' she continues, "as usefully summarized by [Alex] Mermikides and [Jackie] Smart, devising is seen as a counter-cultural practice populated by icon-oclastic practitioners acting in resistance to traditional forms and 'theatre conventions' (2010: 4)" (59). On the one hand, *One Way*

Street's process went from devising exercises between Eatough and Greig, including research, trips, trying different ideas and confronting problems on the way, to then eventually writing and subsequently rehearsing. The text was then shaped as a response to rehearsals "around the performance" (Wallace, "Suspect" 190). The former sense of 'devising' is also to be found in *One Way Street*'s central devising methodology, the *derivé* – considered by Mauricio Paroni de Castro as "Suspect Culture's hallmark" (57).

  One Way Street sprang out of a number of influences that crucially included the Situationist *derivé*, technique, which "involves the participant going on a walk through the city following a route determined by some arbitrary set of rules" (Paroni de Castro 58).[7] The 'political' sense of devising has been noted earlier when Suspect Culture's undoing of dramatic realist theatre conventions was discussed. These two ways of devising – the aesthetic and the political – might be thought of as interconnected. In other words, the potential repercussions of methodology can indeed raise a political dimension through the *derivé*'s a/effects. (This latter point is actually one of my conclusions as a result of having undertaken the walks). Methodological/political or methodological-political questions aside, this section argues that the scripted/devised dichotomy is powerfully undone by *One Way Street*'s engagement with the *derivé* whereby the *derivé* imprints itself upon text, which has several repercussions. Indeed, *One Way Street* is an instance of theatre where "these methodologies [text-based theatre and devised performance] inform and transform each other" (Radosavljević 62). To come back to *derivé*'s definition, the Situationist *derivé*

---

7 There are many more influences in *One Way Street*, which I cannot analyse here due to scope.

involves the participant going on a walk through the city following a route determined by some arbitrary set of rules […]. It creates a kind of drifting that generates real situations, in public spaces […]. This leads to a flow of actions, defined by the route that has been taken. At the end of the exercise, considerations and reflections are made to understand and put this emotional path into context. (58-9)

While the *derivé* involves "some arbitrary set of rules", these seem to coexist with senses of logic and direction. In other words, it is a methodology that thrives in fragmentation and yet eclipses arbitrariness. This is stitched together in *One Way Street* by "Benjamin's insistence that the story of his life should be a street map – more a geography than a biography" (Howard x) and by the senses of integrity that the walks perhaps raise.

Performing the Scripted: Openness and Making Real

This section's title refers to my own experience of walking the walks in *One Way Street*, which offers another example of the interplay between text and performance.[8] Apart from research purposes, the fact that I undertook the walks is an example of how creativity can be transferred from stage to elsewhere as work that intermingles textual and performance aspects usually does or aims at doing. The first indication for the walks, and at times the most clear of all, is constituted by the very names of the walks, as for instance in '1 Prenzlauerberg'. The information that follows a given walk title can be straightforward, as in "[t]

8 The following analysis is based on my experience of going to Berlin for the walks in February-March 2013 (I would like to acknowledge my friend Tra Dang, who lovingly endured the walks with me at -20ºC). For reasons of scope, this paper generally omits a rich field in the study of walking – both theoretical and related to practice – in contemporary theatre and performance studies.

ake the U-Bahn to Oranienburger Tor" (Greig, *One Way* 242), or as disorientating as in "[u]nwanted Sexual Advice, Elderly Transvestites and my house" (Greig, *One Way* 238). Indeed, some arbitrary rules are interspersed in the text, perhaps intending to mirror the crucial technique used in the piece's devising, the Situationist *derivé*.

The demanding aspect of the piece is not just in the unusual walking experiences it presents, in my case, the walker with, but also in the blending of real and fictional elements. For instance, in my reading, there are at times fictional incursions in relation to place-naming – as in "Wertherstrasse" instead of "Wörtherstrasse", which could range from being a problem with spelling to a conscious naming after Goethe's famous work, *The Sorrows of Young Werther* (1774). At other times, fictionalisation manifests in the shape of 'inexistent' sites such as in the indication to Flannery's house, a minor landmark (Greig, *One Way* 241), via which *One Way Street* is being extremely ironic about tourism within a global consumerist framework. On other occasions, the present day walker might face outmoded street names – Dimitroffstrasse is nowadays called Danziger Strasse. Difficulty also arises from the fact that these walks take the spectator through figurative, imaginative and disparate scenarios such as flags of vomit, halls of tears and eclipses.

Despite the presence of an arbitrary set of rules and therefore the production of a sense of drifting and the blurring between fictional and real, there was a sense that there was something else beyond arbitrariness – perhaps a powerful sense of direction and integrity to it. While having followed a scripted text where the *derivé* is powerfully ingrained, the experience of walking the walks illuminated ways in which a text can be extremely open for us to walk and/or perform it.

The paper finally tackles the idea of methodology, of the *derivé* across text and performance, being able to raise a political dimension through the explanation of one of my experiences during the walks. Walk Five is the walk in which Flannery tells us about the brutality of Rosa Luxemburg's murder (1919): "[t]he Kaiser's militia had beaten her and mutilated her and blown out her brains" (Greig, *One Way* 246). *One Way Street* mentions a fictional trail – Rosa Luxemburg's trail – which I made real through my own experience of the walks by persistently following unwritten directions, which surprisingly unveiled "the significance of body-environment relations to meaning making" (Welton 2013: 164). Stubbornly walking the inexistent generated meaning, I made the fictional trail 'real', generating a sense of historically alternative memories of the city of Berlin's former East through the organic experience of walking.

This is how it happened. John, after telling *us* how they killed Luxemburg and how her body was found, urges: "You've seen a canal, haven't you" (Greig, *One Way* 247). The canal figured as the heritage trail's starting point to me, the canal where Luxemburg's body had been thrown, not far from Brecht's Berlin Ensemble, the bars of Oranienburg Strasse, the prostitutes, the Kunsthaus Tacheles and the New Synagogue. It felt as if from then on, I could continue generating the trail. The existence of fragments did not impede the insistence to link them or to make something out of them. Following a sort of unglued, *derivé* text, I continued the unexpected memory lane experience, *creating* what seemed *clearly* the Rosa Luxemburg Trail: from the canal in which the body was thrown to the square and street that have her name nowadays. The walking of the walks placed me in a position of potentially creating that previously inexistent path, of creating something by performing, which is why one

might highlight *One Way Street*'s openness.

One of the conclusions of the walks was then that "the body [and the noted body-environment relations] is [and are] a source not just of individual but of cultural memory" (Marks 2000: viii) and that walking creates the road, makes the path. My experience of the walks became then a practical example that for "[m]aking the map. Making it real" (Rodríguez, "Zāhir and Bā-tin" 93) it had to be fictionalised. The experience also suggested how the scripted – inextricably embedded with performance in *One Way Street* – shows traces of its previous life – devising processes – and its future life – for instance, in the shape of the impact on someone undertaking the walks. This is an important shade to the politics of *One Way Street*'s main methodology and a way in which the binary scripted/devised is transcended.

If performance exists somewhere in the unstable territory between imagining and making that imagining into doing, into something real (see Field), performance is deeply present in Suspect Culture's work and in particular in *One Way Street*. More particularly, performance lies significantly somewhere across my own walking the walks in *One Way Street*, through the experience of making real something that did not exist, but that became real through the doing of walking.

Concluding Remarks: Bleeding Across[9]

After a theoretical background, this paper has analysed Suspect Culture's *One Way Street* as a piece that illuminates the fruitful interrelationships between text and performance and that challenges the three-fold assumption of text as a main component, as a superior methodology and as an immobile element in a theatrical situation. The first section has shown how *One Way Street*

---

9 I have developed this idea elsewhere (see Rodríguez, "Bridging").

contests the idea of text being at the top of a hierarchy where performance elements are relegated as inferior by discussing fragmentation – the defining characteristic of *One Way Street* – as a feature of both text and performance elements. The second section has demonstrated how the piece under discussion inter-rogates the idea of text as superior to devising practices by look-ing at how the main methodology used during the devising of the piece, the *derivé*, affects 'text', showing dynamic interpene-trations between the scripted and the devised. The third section has suggested that creative, manifold, rich texts might contain the possibility to be performed in myriad ways by drawing on my experience of walking the walks scripted in *One Way Street* and yet performed by my own walking, which further testifies to this piece's potential to blur the noted divides. One can conclude then that Suspect Culture's work has contributed to "a rebalanc-ing of the text and performance hierarchy" (Radosavljević 150), given their unbounded theatrical practice. Yet I think it is crucial to remember that in that rebalancing act, "it is more accurately dramatic realism that seems to have fallen out of favour, rather than text-based practice" (Tomlin, "Historical" 102). Suspect Culture is indeed a company that contributed to the opening up of the understanding of theatre-making methodologies and per-formance work in recent British theatre culture, where increas-ingly what should perhaps matter is less whether companies are more or less text-led or performance-led but whether they respect whole-heartedly their practice. It is this paper's conten-tion that Suspect Culture have achieved this by paying acute at-tention to senses of 'across'. By this somewhat abstract idea of 'across', I am trying to align this piece of work with a tradition that considers Suspect Culture's work as political. Although this paper has focused on "that space between those areas (text and

performance)" and has signalled its political potential, it is crucial to consider "that space" as being constituted by a sense of 'across', among *and* beyond text and performance.

This sense of 'across' not only transcends the relatively 'comfortable' spaces of text and performance, since that transgressing in Suspect Culture is also reminiscent of a yearning for connection to the world to others, to "connect ourselves to others in the dark" (Greig, "Haunted" 41), most visible in Suspect Culture's insistent trope of reaching out – which constitutes an 'across' movement. Bearing in mind Suspect Culture's overall project – "only to connect" (Greig "Haunted" 41) – one might say that although Suspect Culture does no longer exist as an active company, if there is one contribution they would perhaps like to be remembered by it is this incessant sense of bleeding across, not just between text and performance, but across everything and everyone, endlessly.

Works cited

Baudelaire, Charles. *The Painter of Modern Life and Other Essays*. Trans. Jonathan Mayne. London: Phaidon Press, 1995.

Eatough, Graham and Dan Rebellato, eds. *The Suspect Culture Book*. London: Oberon, 2013.

---. Preface. *The Suspect Culture Book*. By Graham Eatough and Dan Rebellato. London: Oberon, 2013. 7-8.

Field, Andy. DREAMS (For Chris Goode). 13 September 2012. <https://lookingforastronauts.wordpress.com/>. (Accessed 13 February 2016).

Fisher, Mark. "Suspect Cultures and Home Truths". *Cosmotopia: Transnational Identities in David Greig's Theatre*. Eds. Anja Müller and Clare Wallace. Prague: Litteraria

Pragensia, 2011. 14-31.

Goode, Chris. *The Forest and the Field: Changing Theatre in a Changing World*. London: Oberon Books, 2015.

Greig, David. *One Way Street: Ten Walks in the Former East*. *Scottish Plays. New Scottish Drama*. Ed. Philip Howard. Nick Hern Books: London, 1998a. 227-59.

---. "A Note on the Text: One Way Street: Ten Walks in the Former East". *Scottish Plays. New Scottish Drama*. Ed. Philip Howard. Nick Hern Books: London, 1998b. 229.

---. "Haunted by You". *The Suspect Culture Book*. Eds. Graham Eatough and Dan Rebellato. London: Oberon, 2013. 37-41.

Greig, David and Dan Rebellato. *Futurology: A Global Review*. Unpublished play script.

Howard, Philip. "Introduction". *Scottish Plays. New Scottish Drama*. Ed. Philip Howard. Nick Hern Books: London, 1998. vii-xiii.

Marks, Laura U. *The Skin of the Film. Intercultural Cinema, Embodiment, and the Senses*._Durham and London: Duke UP, 2000.

McMillan, Joyce. "One Way Street". *The Suspect Culture Book*. Eds. Graham Eatough and Dan Rebellato. London: Oberon, 2013. 43-4.

Murray, Simon. "Physical Theatres as Cultural Production: Structures of Feeling and Other Lenses". *Scottish Journal of Performance* 1.1 (2013): 101-2.

Murphy, Douglas. *The Architecture of Failure*. Winchester and Washington: Zero Books, 2012.

Paroni de Castro, Mauricio. "Theatre, Geography and Existence". *The Suspect Culture Book*. Eds. Graham Eatough and Dan Rebellato. London: Oberon, 2013. 54-60.

Powell, Nick. "Something in its Place: Misremembering Suspect Culture". *The Suspect Culture Book*. Eds. Graham Eatough and Dan Rebellato. London: Oberon, 2013. 66-70.

Price, Victoria. E. "CONJURORS! CONJURORS!…Who wrote this!"*: Some Reflections on Lanark: A Life in Three Acts <http://www.contemporarytheatrereview. org/2016/some-reflections-on-lanark/> (Accessed 28 March 2016).

Rebellato, Dan. "'And I Will Reach Out My Hand With A Kind Of Infinite Slowness And Say The Perfect Thing': The Utopian Theatre of Suspect Culture". *Contemporary Theatre Review* 13.1 (2003): 61-80.

---. "'Because It Feels Fucking Amazing': Recent British Drama and Bodily Mutilation". *Cool Britannia? British Political Drama in the 1990s*. Eds. Rebecca D'Monté and Graham Saunders. Basingstoke and New York: Palgrave Macmillan, 2008. 192-207.

---. "An Interview with Graham Eatough". *The Suspect Culture Book*. Eds. Graham Eatough and Dan Rebellato. London: Oberon, 2013. 9-35.

Rodosthenous, George. "'I Let the Language Lead the Dance': Politics, Musicality, and Voyeurism. David Greig in Conversation with George Rodosthenous". *New Theatre Quarterly* 27 (2011): 3-13.

Rodríguez, Verónica. "Zāhir and Bātin: An Interview with David Greig". *Contemporary Theatre Review* 2016. Special Issue: David Greig: Dramaturgies of Encounter and Engagement 26.1 (2016): 88-96.

---. (forthcoming). "Bridging Precariousness and Precarity: Ecstasy and Bleeding Across in the Work of David Greig

and Suspect Culture". *Representations of the Precarious in Contemporary British Drama*. Eds. Mireia Aragay and Martin Middeke. Berlin and Boston: De Gruyter, 2016.

Scott, Ian. "Designing Suspect Culture: Memories". *The Suspect Culture Book*. Eds. Graham Eatough and Dan Rebellato. London: Oberon, 2013. 61-3.

Tomlin, Liz. *Acts and Apparitions: Discourses on the Real in Performance Practice and Theory, 1990-2010.* Manchester and New York: Manchester UP, 2013.

---. "Historical and Cultural Background". *British Theatre Companies 1995-2014: Mind the Gap, Kneehigh Theatre, Suspect Culture, Stan's Café, Blast Theory, Punchdrunk*. Ed. Liz Tomlin. London, New Delhi, New York and Sydney: Bloomsbury, 2015. 1-126.

Wallace, Clare. *The Theatre of David Greig*. London, New Delhi, New York and Sydney: Bloomsbury.

---. "Suspect Culture". *British Theatre Companies 1995-2014: Mind the Gap, Kneehigh Theatre, Suspect Culture, Stan's Café, Blast Theory, Punchdrunk*. Ed. Liz Tomlin. London, New Delhi, New York and Sydney: Bloomsbury, 2015. 179-206.

Welton, Martin. "Footage: Surface Feelings". Ed. Nicola Shaughnessy. *Affective Performance and Cognitive Science. Body, Brain and Being*. London, New Delhi, New York and Sydney: Bloomsbury, 2013. 159-69.

Wright, Isabel. "Working in Partnership: David Greig in Conversation with Isabel Wright". *Trans-global Readings: Crossing Theatrical Boundaries*. Ed. Caridad Svich. Manchester and New York: Manchester UP, 2003. 157-161.

Zaroulia, Marilena. "'Geographies of the Imagination' in David Greig's Theatre: Mobility, Globalization and European Identities". *The Theatre of David Greig.* Ed. Clare Wallace. London, New Delhi, New York and Sydney: Bloomsbury, 2013. 178-94.

Zenzinger, Peter: "David Greig's Scottish View of the 'New' Europe: A Study of Three Plays". *Literary Views on Post-Wall Europe.* Eds. Christoph Houswitschka, Ines Detmers, Anna-Christina Giovanopoulos, Edith Hall berg and Annette Pankratz. Trier: Wissenchaftlicher Verlag, 2005. 261-82