

Performance: a critical introduction

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Performance by its nature resists conclusions, just as it resists the sort of definitions, boundaries, and limits so useful to traditional academic writing and academic structures. It may be helpful, then, to consider these observations as a sort of anticonclusion to a study of this antidiscipline, framed in the mode of self-reflexivity, a mode that characterizes much modern (or postmodern) performative consciousness, whether one is speaking of theatrical performance, social performance, ethnographic or anthropological performance, linguistic performance, or, as in the present case, the performance of writing a scholarly study.