

Thinking Otherwise in a Culture of Anxiety and Fear

Michal Kobialka

In the post-2001 culture of anxiety and fear, when Anglo-American practicality and expediency are used not only to fight the global war on terrorism, but also to camouflage the forces that define and set the limits to what is possible and can be done; when we are faced daily with an increasingly sophisticated infrastructure of surveillance, intervention, and control; and when the temporality of the state of emergency is transformed into a spatial arrangement inhabited by many of us who refuse to be inscribed into that order, thinking radically about the practices in the field of theatre or performance studies, or questioning and probing the representational/performative order of things, is the only recourse.

Over the years and under John Gronbeck-Tedesco's editorship, the *Journal of Dramatic Theory and Criticism* provided many of us with a space where we could explore how we critically and physically/performatively relate to what is going on. I am grateful for the opportunity to investigate (with Rose Bank) the emergent spatial historiography at that time when history and archival research were still dominated by disciplinary identifications with the von Rankean model—see, for example, *JDTC* (Spring 1989) and *JDTC* (Spring 1991).

Without this space; without a critique of the current condition, without the shift in how history is thought about within the structures of the discipline/institution, and without actively seeking another praxis, the field of theatre/performance studies would lose an important site yielding new insights into this historiography, which exists to expose social formations and the production of knowledge in our field. *Journal of Dramatic Theory and Criticism* has always existed for me as a place that allowed many of us to take exception to the prevailing academic order of things, so that we/I can think “otherwise.”

Thank you, John.

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