

Collective creation as a theatre of immanence: Deleuze & The Living Theatre

In this paper, I will focus on the philosophical implications of 'collective creation' (or the leaderless production of theatre), in relation to the philosophy of Gilles Deleuze (1925-1995) and with respect to the work of the US-based company, The Living Theatre (1947-), who are best known for experimental 1960's works such as *Paradise Now*. Here, via the collaborative philosophy of Deleuze and Guattari, collective creation will be understood as a process that generates a self-differing performance irreducible either to the identity of any one authorial subject, director or transcendent theme. In this sense, collective creation will not be opposed to working alone, but to any practice structured by a transcendent authority that is positioned 'outside' the creative process.

Collaboration is a form of immanent creation involving a group in which each one is necessarily, already 'several' (Deleuze and Guattari 1988: 3). Likewise, in contrast to the New Left's struggles with participatory democracy, these specific theatrical practices suggest that there is no reason to position 'agreement' or 'consensus' as the goal of collective creation.

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