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**“Analyzing *Dionysus in ‘69* from the perspective of Environmental Theater”**

### Abstract

American theater maker and scholar Richard Schechner escapes the conventional definitions of space and its use. This research paper focuses on his environmental theater piece *Dionysus in '69*, an adaptation of the Greek tragedy *The Bacchae* by Euripides. Before shifting its focus to *Dionysus in '69*, this paper first explores the fundamental characteristics of environmental theater. The study then compares the dramaturgical differences between the original text by Euripides and the adapted performance. This research paper further discusses the performance of *Dionysus in '69* using the documentary made by Brian de Palma and interviews with Schechner himself as a primary source, and analyzes the performance using theoretical texts, namely *Six Axioms of Environmental Theater* and *Environmental Theater* by Schechner himself. In addition to the discussion of *Dionysus in '69* through the scope of environmental theater, this paper will further the focus on the use of time and space, politics, and spectatorship in the production.

*Keywords:* Richard Schechner, *The Bacchae*, *Dionysus in '69*, environmental theater, spectatorship, installation, space, time

### ***On Richard Schechner***

Richard Schechner, born 1934, is an American theater maker, scholar, and currently a professor emeritus at New York University's Tisch School of the Arts (NYU Tisch School of The Arts). Schechner got his BA in English from Cornell University in 1956 and MA in English from the University of Iowa in 1958 (Rasaboxes). After getting his MA, he served in the US Army until 1960; while serving the army, he would create and direct plays (ibid.). After the army, Schechner pursued a degree in theater from Tulane University, and he was able to successfully accrue a PhD in Theater in 1962 (ibid.). After his PhD, in 1963, Schechner became part of "the Free Southern Theater", a theater group that performed as part of the Freedom Movement during its most intense years (ibid.). In 1965, Schecher co-founded the troupe "the New Orleans Group" and directed various Happenings and works of environmental theater (more on this term later) while there until he moved to New York in 1967 (ibid.). After moving to New York, Schechner founded his own theater group "the Performance Group" in 1967 (Schechner *Environmental Theater* xi). His company transformed a small factory in 1968 into a performative space and called the transformed factory space as "the Garage", which would be home for several significant performances (ibid. xii). He remained the group's director until leaving the group in 1980, after which the Performance Group changed its name to "the Wooster Group", naming the group after the street the performance garage was located in (Rasaboxes). Schechner's works are recognized both domestically and internationally, as evident from his works done in India, China, South Africa, Taiwan, and the fact that his written works are translated into 14 languages (ibid.). Schechner's interests are performance theory, intercultural performance, experimental performance, and directing (ibid.). His notable works include performance theory and environmental theater, the latter of which we will be focusing on in this paper. Schechner coined

this term from Allan Kaprow's works, though Kaprow himself never explicitly said "environmental theater" (Schechner *Environmental Theater* 68).

### ***On Environmental Theater***

Schechner's environmental theater escapes from and disrupts traditional theater experiences. Schechner wrote "Six Axioms of Environmental Theater" to explain environmental theater's attributes. In the first axiom, environmental theater redefines the theatrical event as "a set of related transactions" (Schechner *Six Axioms of Environmental Theater* 41). This theatrical event is composed of audience, performers, text sensory stimuli, and architectural enclosure, or the lack of it (ibid. 41). In this sense, the theatrical event resembles a circle that incorporates all the elements of the performance as nodes to the circle. In environmental theater, the theatrical event is set in an environment, that is either a transformed space or a found space (ibid. 50). While the transformed space is created, the found space is negotiated by engaging in a scenic dialogue with the space, and the latter usually exists in outdoor and public places (ibid. 55). However, it could be said that the negotiated space is transformed space in a way, because the outdoor spaces are animated (or transformed into a space) by engaging in a dialogue with them. The transformed space engineers the arrangement and behaviors of spectators, but the found space gives the spectators a certain level of control over the performance (ibid. 53). Because the theatrical event is part of the environment, then it can be logically concluded that whatever the theatrical event encompasses is also a part of the environment. This logical conclusion is supported by Schechner's illustrations of a circle diagram, which includes the elements of the theatrical event into the environment (see Figure 1 and 2). Theatrical events, without loss of generality, range starting from chance events (public demonstrations etc.), then intermedia events (Happenings), then traditional theater performances (Schechner *Six Axioms of Environmental Theater* 41). Then

he proceeds into placing the theatrical event for environmental theater in between intermedia events and traditional theater performances (ibid. 41). The theatrical event is composed of the elements mentioned above, but more specifically, the related transactions between the elements. These related transactions occur among the audience, among the performers, and between performers and audience (ibid. 44). The secondary related transactions happen among the production elements, between production elements and performers, between production elements and audience, and between the total production and space (ibid. 45).

The theatrical event is part of the environment. As the name may suggest, the key aspect of the environment is the design of space because the environment refers to one's surroundings. The space must be designed so that "all the space is used for performance and all the space is used for the audience" (ibid. 48). Schechner came up with the foundation of environmental theater's design of spaces after waking up from a sleep in the anechoic chamber of Massachusetts Institute of Technology (Schechner *Environmental Theater* 1). When Schechner woke up, he felt like his body had expanded to the size of the chamber, and that is when he realized how much he depended on echo to determine the distance between him and his surroundings (ibid. 1). Schechner realized the "fullness of space, the endless way it could be transformed, articulated, and animated" (ibid. 1). The transformation of space is essential in environmental theater. In traditional theater experiences, the audience sits at the front while the performers perform on stage. Schechner states that "by giving up fixed seating and the bifurcation of the space, entirely new relationships are possible", such as body contact between the performers and audience and the sense of shared experiences (Schechner *Six Axioms of Environmental Theater* 49). This would mean that traditional staging does not offer these new relationships due to its fixed seating

and bifurcation of space, and this conclusion can be supported by Schechner's illustration of traditional theater space (see Figure 3).

From the perspective of spectatorship, focus is also an important aspect of environmental theater. In traditional theater, the response and reaction of one spectator reflects the response for all the spectators as they are all seeing the same thing (Schechner *Six Axioms of Environmental Theater* 55). Though this single focus is a useful thing in environmental theater, two other kinds of focus (or lack of focus) is added to consideration (ibid. 56). The first kind of focus is the multifocus — the kind of focus needed when more than one event of the same kind occurs at the same time, distributed throughout the space (ibid. 56). The space is arranged in a way that no spectator can see everything as they can in traditional theater performances, and the spectators must move or completely refocus their attention to catch different events (ibid. 56). The second kind of added focus is the local focus — the kind where only some of the audience catch certain events and some do not (ibid. 57). For instance, these events include intimate speeches that are heard only by the audience that are located close to the speaker while those who can't hear have to form their own perception of the event (ibid. 57). The two kinds of added focus creates a situation where each perception in the audience is different, unlike traditional theater. As the perception of the performance for each audience member is different, the relation among the audience can be bolstered.

Additionally, the production elements of environmental theater performances have equality within them. In traditional theater performances, the performer is arguably the most important part of the performance because all the performance is done by the performers (ibid. 59). On the other hand, in environmental theater, no element is more important than the other (ibid. 59). The performers are not the only ones engaging in action as the audience members are allowed to

participate in the performance as well (ibid. 59). Therefore, environmental theater also disrupts traditional spectatorship.

The audience participation is the result of exploring what would happen when conventional spectatorship is broken (Schechner *Environmental Theater* 41). The idea of audience participation is incompatible with the idea of self-contained and autonomous work (ibid. 41). Consequently, for the performance to be the art of work that is not contained and independent, the idea of participation should be included in the performance. Nevertheless, audience participation carries a certain amount of risk in the production, and it is challenging to solve this conflict created by audience participation (more on this later). Audience participation is essential to the environment as this notion creates a feedback loop among the audience, performers, and the performance itself that would integrate the environment (ibid. 70).

### ***The Bacchae: The Original Story***

As we will be analyzing *Dionysus in '69* in this paper, there should be a discussion about the original text. The original story, *The Bacchae*, is written by Euripides, a famed ancient Greek tragedian (Euripides and Kirk ix). In this story, the divine child of the Greek god Zeus and a mortal princess, the deity Dionysus, comes to his mother's kingdom; because his mother, who was indicted of and shunned about lying about bearing the child of a god, lived in shame, now Dionysus seeks to clear her name (ibid.). When he comes to the kingdom in the disguise of a mortal, his maternal cousin Pentheus rules the kingdom as its king (ibid.). As the newly-came Dionysus starts to gain followers and form a cult based around him as a deity, the king Pentheus is highly dismissive of him and seeks to punish Dionysus for introducing such a cult to his kingdom (ibid.). Dionysus' cult followers are called the Bacchae, and they are granted miraculous powers and unending frenzy by the deity (ibid.). As Pentheus seeks to find and punish Dionysus,

Dionysus makes him fall under his effects as well; now the king himself falls under the magic of Dionysus, but he slowly starts to understand that the mysterious stranger with him is the deity they are pursuing (ibid.). When Pentheus finally realizes the truth, Dionysus orders the Bacchae to rip Pentheus' limbs off and kill him, and notably among the Bacchae is Pentheus' own mother, who kills her own son and carries his severed head around like a prize (ibid.). When she finally came into consciousness and realized what she had done, Dionysus had already destroyed the kingdom that betrayed his mother (ibid.). The story's main theme revolves around revenge, betrayal, and the conflict between humans and gods. The character of Pentheus is self-conflicted but resolute to put an end to Dionysus' actions, which suits the prototype of protagonists Euripides has set for his works (ibid.).

### ***Dionysus in '69: The Adaptation***

In 1968, Richard Schechner and the Performance Group adapted Euripides' *The Bacchae* into a performance dubbed *Dionysus in '69* (Schechner *Environmental Theater* 17). This adaptation portrayed a wide range of topics from sociopolitical issues such as nazism and capitalism to human issues such as erotic desire and spite (de Palma *Dionysus in '69*). But as a work of environmental theater, the way it was performed should be highlighted as well. This production had its own impact on environmental theater due to incorporating unique elements of participatory spectatorship and the difficulties that arise with it (Schechner *Environmental Theater* 59). The difficulties that arose during production is due to the audience participation aspect of the environmental theater. The performers in *Dionysus in '69* were growing weary of their rehearsed scores being disrupted by the participating audience, almost threatened by their intervention (ibid 60), and the audience faced anxiety over not knowing what was expected of



their participation (ibid. 56). This conflict led Schechner to consider the methods that could be integrated into the performance and resolve the conflict (ibid. 59).

Richard Schechner's environmental theater works with the Performance Group are often adapted from classical tragedies, in the case of *Commune*, *Macbeth*, and *Dionysus in '69* (ibid. 99). It is because the main characters of these tragedies are characters of adolescence, and according to Schechner, "It is the imagination of the adolescent boy and the celebration of his manhood that is core of the theater (ibid. 100). These works would like to celebrate the youthfulness of the adolescent characters.

The performance starts with the snoring sound of people that is slowly turning into an erotic moan (Palma 00:02:06). As the people's moan is turning into a chaotic collection of sounds, the chaos slowly descends into a unification among them. They seem to be worshipping someone through a series of hymns, a higher power, and they seem highly enchanted and enticed (ibid. 00:05:04). As the erotic sounds and movements go on, a character starts speaking of someone else named Dionysus in a spiteful way—he seems spiteful as this someone named Dionysus keeps stealing their women to the mountain (ibid. 00:11:34). The character blends into the crowd as the erotic ritual becomes more and more intense, reminiscent of the rhythm of a sexual intercourse (ibid. 00:12:09). Enter a new character, who claims to be a god—Dionysus (ibid. 00:15:14). He reveals that what we have just witnessed was the birth of him, and Dionysus is speaking to us, the audience; he is a character in a production, and yet he is freely interacting with the audience (ibid. 00:15:54). As Dionysus finishes his interaction with the audience and blends in, a worshipping festival featuring a massive orgy begins; standing alone amongst them looking very insecure is the king Pentheus (ibid. 00:23:53). The orgy festival exposes full nudity of the performers to the audience. As the festivity ends, the participants are told to go home (ibid.

00:29:00). The newly introduced king Pentheus is shown to be spiteful of Dionysus, full of rage as he breaks down and cries orders to bring Dionysus in front of him (ibid. 00:37:05). Pentheus and Dionysus finally confront each other and start conversing; Pentheus takes every opportunity to humiliate Dionysus, further demonstrating his spite towards Dionysus, only to fail (ibid. 00:40:09). Dionysus agrees to go with Pentheus, but tells Pentheus that he will not suffer, and offers Pentheus to play a game with him (ibid. 00:41:43). Briefly after, Pentheus suddenly chooses a lover from the crowd to proceed with intercourse with her; however, he goes into an extreme condition of suffering and madness (ibid. 00:48:52). It makes one ponder what Dionysus is doing to him using his divine powers. Calming Pentheus down, Dionysus proposes to make love to him (ibid. 00:50:45). Though Pentheus was resilient in not having intercourse with the mysterious stranger, they soon disappeared into a hole together for some time (ibid. 00:55:03). When they come out, a massive orgy is happening, and we observe a massive change in Pentheus' attitude — he now seems very amorous, especially towards Dionysus (ibid. 00:58:09). When Pentheus is gone, Dionysus reveals his intentions to take revenge to everyone — the audience and his Bacchae — and orders his worshippers to tear him into pieces (ibid. 01:00:40). Now, starting from this moment, the boundary between production and performance starts to blur heavily.

The actor in the role of Dionysus assumes the role of the director of the production, instructing specific blockings and positions while the story is ongoing (ibid. 01:08:36). While the Bacchae are in the process of killing Pentheus as instructed by Dionysus (who seems to also be explicitly directing the production), the crowd proceeds into having a massive orgy yet again (ibid. 01:15:46). After Pentheus has been killed, Dionysus is in full suit and tie, and tells the crowd that they have just killed someone (ibid. 01:22:47). Furthermore, Dionysus declares that he will be

running for presidency of the United States whilst promising the crowd absolute freedom (ibid. 01:23:40). The crowd carries him in the air and moves out of the production space into the open street (see Figure 4), and the story ends with him doing the Nazi salute, shouting “We want no more rituals! We want the real thing!” (ibid. 01:25:10).

From my perspective, when Dionysus switches swiftly from being a god figure to a prolific politician who is also a Nazi supporter, it is a critique to the political hypocrisy, a purely satirical statement. Politicians openly hate something, but they are ready to adopt anything for their own utility. On the outside, they promise everything to please the crowd while on the inside, they perceive themselves as a higher figure, almost a god to the people. On another note, all the sexual acts the people were performing throughout the production seems to be a mere “ritual”, according to Dionysus himself. Now they want more, almost in a childish manner — like a child who would never be satisfied with all the sweets and fun they just had.

### ***Comparison to the Original Text***

The original text, *the Bacchae*, and the adaptation, *Dionysus in '69*, had dramaturgical differences. Firstly, as a Greek tragedy, *the Bacchae* has the beginning - middle - end structure (Euripides and Kirk). On the other hand, *Dionysus in '69*, as a work of environmental theater has no viable strict structure — though the performance had an ending, it was unclear which part exactly started the play and which part was the middle of the play (Palma). Next, as a Euripidean greek tragedy, *the Bacchae* used multiple deus ex machina devices, namely when Pentheus was suddenly under the charm of Dionysus when nothing apparent seemed to happen (Euripides and Kirk 121). On the other hand, in *Dionysus in '69*, there seems to be no such plot devices, all the decisions made by the Pentheus character seemed to be based on conscience, as evident from the intimate dialogue and bodily contacts him and Dionysus had throughout the performance

(Palma). Thirdly, *the Bacchae* also had a narrating chorus that would guide the spectator through the play (Euripides and Kirk). However, in *Dionysus in '69*, it was the spectator's responsibility to guide themselves through the play, and there were many moments when the spectator could not make out what was happening (Palma).

### ***Analysis from the Scope of Space and Time***

*Dionysus in '69* is the epitome of an environmental theater work due to its use of space and time. Firstly, the second axiom of environmental theater states that “all the space is used for the performance, and all the space is used for the audience” (Schechner *Six Axioms of Environmental Theater*). As evident from the performance recorded on Palma's film, there was no specially designed seating area for the spectators. As mentioned in a prior paragraph, for the work of art to be truly independent and uncontained, the bifurcation of space and proper seating must be given up (ibid. 49). The performers of *Dionysus in '69* were free to blend in the audience. There were no clear-cut boundaries between the audience area and performance spaces.

Because the production is different every time, the environment itself changes every instance of the performance — the theatrical event, interaction between the performers, the interaction between audiences, and the interaction between performers and audience determine the environment (Schechner *Environmental Theater* 29). As the environment is constantly changing, there is no standard design for environments. However, each environment should include: jumping points, regular points, vantage points, hatches, dens, and pinnacles (ibid. 30). The jumping points are for the audience to exit and enter the performance (ibid. 30). The vantage points are for the audience members who wish to detach themselves from the performance for a while (ibid. 30). The pinnacles are points of certain height for the audience who wish to perceive the performance from above, and the hatches are low points for the audience who wish to

observe the performance from below while the dens are places where the audience can disappear from the performance (ibid. 30). The space is designed in a way that the audience decides their place in the space. If they would like to catch a certain event from another perspective, they were free to move around in the space (ibid. 5). However, this new power over their place can give the audience anxiety, and the regular points are places where the anxious audience can relax for a bit (ibid. 30). These regular spaces are places that resemble traditional theater audience areas (ibid. 30).

It is evident from the performance that the space is designed in the ways of environmental theater. As can be observed, there are two ledges in the space that could serve as either vantage points and pinnacles (Palma). The audience in *Dionysus in '69* does not have a traditional seating area, and sometimes the performers are seen to blend in the audiences (Palma). Because members of the audience are also observed to be a part of the performance at certain points, there must exist certain points through which the audience enter and exit the performance (jumping points). There was not a report of anxiety barring the performance of *Dionysus in '69* in the interviews with Schechner, and anxiety was not observed from the filmed production. It can then be deduced that there existed regular points in the space design of *Dionysus in '69* that would relieve the anxious audience.

At this point we can observe the influence Allan Kaprow and his Happenings have on environmental theater's use of spaces. One of the seven axioms of Happenings is "the performance of a Happening should take place over several widely spaced, sometimes moving and changing locales" (Kaprow 236). In *Dionysus in '69*, the performance is not happening only in the center of the space, but the performance is everywhere in the space: there were people dancing on the ledge, Pentheus was performing among the audience, and the ledges were seen

being moved etc. (Palma). This is the idea of the whole space being divided into smaller spaces (Schechner *Environmental Theater* 3).

The use of time is heavily associated with the use of space. The space serves as the indicator of time in the works of environmental theater because it can be organized according to time (ibid. 20). This organization is done in a way that resembles the way Egyptian hieroglyphics are displayed (ibid. 21). In the Egyptian hieroglyphics, the sequence in space would illustrate progression in time. In the filmed performance of *Dionysus in '69*, in the middle of the performance, the space was rearranged to illustrate that some has passed (Palma 01:08:36). Because the time is changing in the performance only when the space has changed, then by this logic the notion of time is highly discontinuous in works of environmental theater, namely *Dionysus in '69*. Kaprow and his Happenings influenced the use of time in environmental theater. Kaprow has explicitly stated in the fourth axiom of his Happenings that “time, which follows entirely on space considerations, should be variable and discontinuous” (237). In the Happenings too, the notion of time is associated with space and is discontinuous.

### ***Analysis from the Scope of Spectatorship***

By offering the audience the power to choose their place in the environment, environmental theater forces the audience to be a part of the performance. If we observe the recorded performance, it is very hard to distinguish which people are part of the performance group and which people are part of the audience (Palma). This is due to the fact that everyone in the space is performing in a way; even those who are not moving and observing are part of the performance. Perhaps this ‘liberation’ of the audience is what Ranciere was talking about in his *Emancipated Spectator* (3). Ranciere believed that the space of mediation between the performer and the spectator must be relinquished and the spectators must be moved from passivity to

activity for theater to be a “good” theater (4). Because the spectators in *Dionysus in ‘69* were forced to be part of the performance (no medial space) and were moved from passivity and activity, we can see Ranciere’s influence in Schechner’s environmental theater. Kaprow and his Happenings too, had an effect on environmental theater’s notion of spectatorship. The sixth axiom of the seven axioms for Happenings states that the audience should be eliminated completely (Kaprow 240). Because the audience is emancipated, their role of only spectating is destroyed, and it can be said that the audience is eliminated. The first axiom states that the line between art and life should be extremely fluid and blurry (61). As can be seen from the difficulty of spotting audience members in the performance of *Dionysus in ‘69*, environmental theater works blur the line between art and life. This point could be further supported by the final scene of *Dionysus in ‘69*, where the performers and audience marched out to the street and ended the performance outside (Palma 01:25:10).

As mentioned in a prior paragraph, this new notion of engaging the audience for participation, however, comes with its risks because the performers feel threatened and the audience feel anxious. After some time, the disruptions caused by audience participation would wear the performers out to the point of intolerance (Schechner *Environmental Theater* 60). A notable instance happens in one performance of *Dionysus in ‘69*. When a certain group of Queens College students disrupted the performance by kidnapping Pentheus, the actor for Pentheus lost his temper and refused to come back to the performance (ibid. 43). This event, though Schechner himself thought was delightful, forced Schechner to resolve this conflict between participation and performance in future environmental theater performances (ibid. 59). To resolve said conflict, Schechner started making the performers and audience interact outside the performance (ibid. 59). For instance, before the performance starts, the cast would engage in small talks with

the audience who came early, and as a result, they got to have a relation that is not forcefully started during the performance (ibid. 60). This method alleviated the tension between the performers and participating audience. In this sense, *Dionysus in '69* made its impact on the greater notion of environmental theater.

Because the audience are part of the performers and that they are allowed participation, one can see Marcel Duchamp's influence in environmental theater. Marcel Duchamp has explicitly stated that the creative act is not performed by the artist alone, but also the spectator who brings the work in contact with the external world (140). By interacting with the performance and being part of the environment, the audience of *Dionysus in '69* were part of the work of art (Palma).

Similarly, we can spot Kurt Schwitters' influence in *Dionysus in '69* as well. Schwitters allowed family and friends inside his merz buildings and made them leave objects in there, adding to the work (Museum Jean Tinguely 33). In *Dionysus in '69*, the audience were allowed in the performative space, leaving parts of themselves in the work as part of the performance as seen from all the caressing and kissing between participants and performers (see Figure 5).

### ***Analysis from the Scope of Politics***

This section will focus on viewing *Dionysus in '69* as a political statement. The theatrical event of *Dionysus in '69* was the political struggle between the illogical and logical, chaos and peace. As a classic Euripidean protagonist, Pentheus is a conflicted and disenfranchised character, but he is the peaceful and logical counterpart to the play (Mackay 73). Though he remains the weight of peace and rationale in the play, he is ultimately defeated; the adaptation *Dionysus in '69* channels the rage of this disenfranchised character to make a political statement (Aronson). At the time of the performance, late 1960s was the time the Hippie movement was gaining its



traction in the United States (ibid.). Though the movement was culturally and politically important, Schechner remained opposed to this movement for being proto-fascistic (ibid.). The bacchae of Dionysus resembles the hippie movement for their belief in the irrational Dionysian values (ibid.). The Dionysian values include rejection of authority (disregard for Pentheus as a king), penchant for ecstasy (all the orgies), and being completely chaotic and illogical (ibid.). The chaotic and illogical figure of Dionysus resembles Hitler and Mussolini's persona, and the Bacchae's blind trust in this figure is the reason why they are proto-fascistic. Because the Bacchae resembled the hippies, the hippies could be deemed proto-fascistic as well. The Nazi salute that ends the performance is heavily implied to be the manifestation of this critique (Palma 01:25:10). But it is also amazing that this political statement by the performance can be applied to contemporary American society as well. From a contemporary perspective, Dionysus can resemble Trump and his radical populist ideologies (Aronson). Then, that would make the Dionysian Bacchae resemble the right-wing conservatives in the United States due to their blind trust in this chaotic and illogical figure (ibid.). They are called "neo-fascists" by Schechner (ibid.). Therefore, *Dionysus in '69* is an internalized critique of what was happening in the American society at the time, and it remains relevant as a political statement even now.

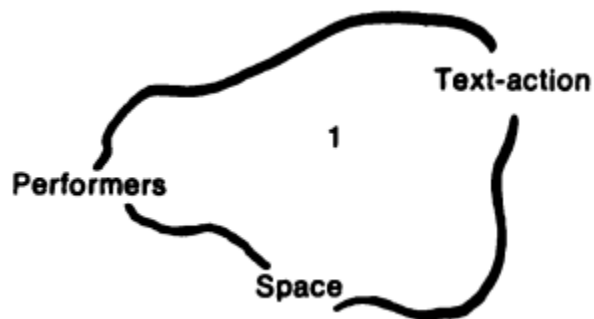
## ***Conclusion***

*Dionysus in '69* is a work of environmental theater that escapes the traditional theater experiences due to its notions of space and time and spectatorship. The way Richard Schechner has dealt with these notions in *Dionysus in '69* has left its impact on the bigger understanding of environmental theater and its methodologies. Because of the conflict that arose due to audience participation, Schechner added a new way to deal with participatory spectatorship to his environmental theater. The use of space and time reflected in the performance of *Dionysus in '69*

includes influences from various notable artists from across the disciplines such as Marcel Duchamp, Kurt Schwitters, Allan Kaprow, and Jacques Ranciere. *Dionysus in '69* should be seen as not only a work of environmental theater, but a political statement. Schechner and his performance group's political critique of their society remains relevant to the society even to this day.

### *Appendix*

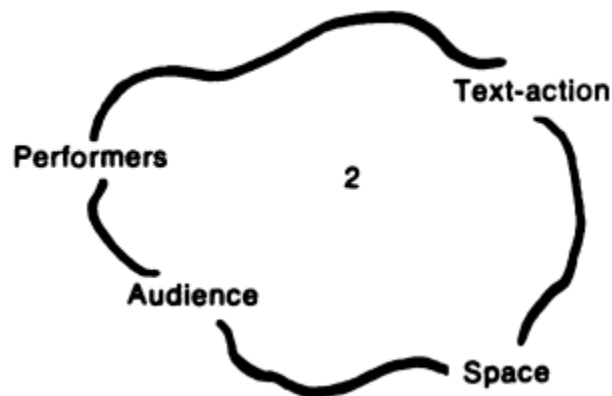
Figure 1.



Richard Schechner. *Environmental Theatre*. Page 36.

*Note:* When designing the environment, Schechner takes into consideration these elements into a circle. As we can see, these elements are also included in the theatrical event set.

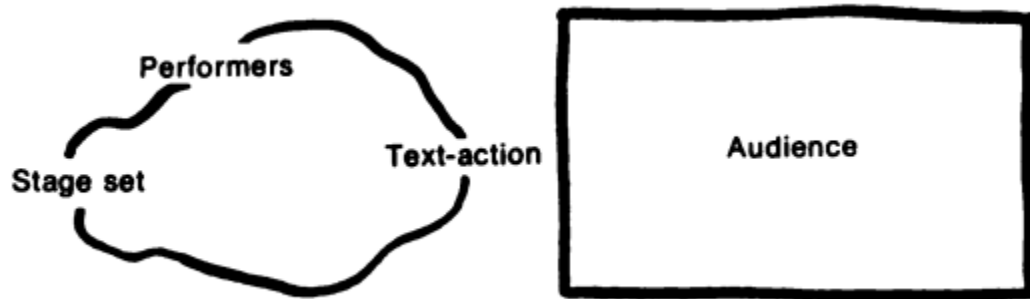
Figure 2.



Richard Schechner. *Environmental Theatre*. Page 36.

*Note:* This circle diagram illustrates the environment after the audience has set foot to the space.

Figure 3.



Richard Schechner. *Environmental Theatre*. Page 37.

*Note:* As evident from this illustration, during traditional theater performances, the audience is not part of the circle, thus there would not be the birth of new relationships in the circle.

Figure 4.



Photographs 9 and 10. Taking *Dionysus* out into Wooster Street—  
exploding the space of the theater (Frederick Eberstadt)



Richard Schechner. *Environmental Theatre*. Page 12.

Figure 5.



Richard Schechner. *Environmental Theatre*. Page 53.

*Note:* Everyone except the ones wearing undergarments are part of the audience. The way the audience were allowed to leave their impact on the work is similar to how Kurt Schwitters did his merz buildings.

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