

Scenography Expanding 1: On Spectatorship

February 25 – 27, 2010, New Riga Theatre, Latvia

Speakers' Abstracts

NAME	ABSTRACT
Federica Bueti	<p>No Place to Sit (Walk around the New Context) No Place to Sit is an attempt to examine the present scenario in contemporary art, where some parameters are subverted and reconfigured in new forms and practices. Nomadism is a fundamental dimension of our era and from this prospective we are able to define a cultural scene where significative changes are happening. Starting from a consideration of the nomadic condition of the today life, the text considers time-based practices and the relation that connect these practices to a critical definition of new forms and contents. Contemporary practices are engaging in the use of time in an attempt to activate reflections, not only through forms but also in the way that they are producing discourses. These contemporary modes of production are based on nomadic practices, not simply in terms of freely moving around or upon merely physical space, but upon time-based practices, which are allowing artists to engage in different time based dimensions, floating in a universe of expanded forms and meanings, where past, present and future are unique fragments of the real. Artists are working within a critical discourse by transgressing media and engaging in political issues using means like writing or intersecting boundaries between different media, using different disciplines as instruments to broaden the trajectories of their discourse. No Place to Sit is the product of an intense period of discussions and exchanges during the first Curatorial Course organized by the Gwangju Biennale foundation, Gwangju.</p>
Abigail Donovan	<p>Transmissions from Another World: Artist Apparitions in the Age of Mobile Videocasting and Projection My paper presents what I both imagine and understand to be the way that current mobile applications can be seen as anticipating and catalyzing an array of artistic performance and action possibilities. With the improved video recording capabilities of devices like the iPhone, the recent development of mobile webcasting apps like Ustream, and the implications of future generations of handheld, battery-powered video projectors, suddenly performance art pieces are let wide and free. The technology is not perfect yet, but the implications are enormous and exhilarating. Where we are, what we see, and where we appear: it can all be made uncertain. The artist and her spectators can be and appear anywhere—against the side wall of a bodega, inside a corporate meeting room, upon a screen placed at the edge of Niagara Falls. And one-way transmissions are not all that is possible. Imagine for a moment the myriad and complexity of potential collaborations. Layers upon layers upon layers, with strange time lags, information overlaps, and image distortions involved. While it is true that the limits do not completely disappear, I would argue that they do shift and develop in fascinating ways. Certain corporeal and material restrictions dissolve. The artist can be moving and breathing in Bogota and yet be simultaneously performing live and with collaborators in the back streets, empty lots, or river taxis of Belfast, Warsaw, and Bangkok. Aesthetics can be developed and discussed with an anticipation not only of immediate but also projected realities, allowing for the creation/activation of complex audio, visual, and contextual layers, transmission scramblings, and feedback potentials.</p>
Dellbrügge & deMoll	<p>We Are No Moles, We Are Bats or: Annoyed and Apathetic We will show a small selection of projects realized in institutional and urban spaces of Berlin, Hamburg, Sao Paulo and Oslo. Proposing to engage in a situation, offering connectivity options, or challenging the spectator, these settings serve as test arrangements with varying lineups and open ends.</p>
Floriane Gaber	<p>Street : A Space for Performance Street arts (performances) have dramatically developed during the 40 last years. Critics often use 3 P to define such proposals: Performance/Place/Public, one being related to the others. Through an history of this 40 years development, I'll try to point out the links between them, extending the solely esthetic perspective to more social, and sometimes political issues.</p>

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<p>Floriane Gaber</p>	<p>Three mains roots can be enlighten : the experimental line, the (political, social) engagement and the fairground and circus aesthetics in the late 60's and 70's. Today, even if in some countries like France, Spain, Belgium, Great-Britain, « street arts » have got a kind of recognition, through national (and international) organisations and dedicated festivals, the interest of much more and different artists and curators is turned to open spaces or unconventional places where the relation to the public is « something else, something special » and is deeply part of the creation. In certain case, the public itself is even asked to participate, just to mention the « street booming », the « flash mob » or the « parcours », sometimes lead by a director or a choreographer.</p> <p>Can we still use the term of « public » or would « participant » be better, as being part of the performance ? And how does it influence the conception and the use of the space for the performance itself ? I'll base my paper on the analysis of street arts festivals's audiences (study run for the network EUNETSTAR). The main part of the public attending this kind of events usually have a high rate of cultural practices, even if the organizers dream to reach the « non public » (which is partly true). It is a kind of « something else, something special » and the non conventional use of space that lead this kind of audience to street festivals, but they also can appreciate the proposal of the artists, while the « non audience » mostly say that just the atmosphere is appealing.</p>
<p>Sozita Goudouna</p>	<p>Spaces within Spaces: Scenographic Practise in Locus Solus</p> <p><i>Locus Solus</i> is a site-responsive project (produced by Out of the Box Intermedia, 2009) which aims to form a dialogue of research into practice between architects, visual and sound artists, performers, dancers, choreographers, set designers, researchers and writers. Based on the proto-Surrealist novel <i>Locus Solus</i> (Solitary or Unique Place, 1914) by Raymond Roussel (1877-1933,) in which a scientist and inventor named Martial Canterel has invited a group of colleagues to visit the park of his country estate near Paris, which is called <i>Locus Solus</i>, the project formulates a framework for thinking about 'ideal' and 'real' space in relation to the use of digital media.</p> <p>The production seeks to present issues involving spatiality and mobility, thus it deals with theatrical space, in terms of its physical transformation, through the movement of both the spectators and of the performers.</p> <p>The dramaturgy draws on the analogy between text, image and sound, in order to present literary allusions and echoes, narrative episodes and descriptive scenes, "verbal found" objects, shifting aesthetic styles and registers.</p> <p>The intersection between these different disciplines elucidate different types of audience engagement with a "timeless" visual art object and a temporal theatrical work. The paper reconsiders scenographic practices and the use of digital media in live performance by examining the different methods used in theatre practice and contemporary curatorial practices in the visual arts.</p>
<p>Anita Hafner</p>	<p>Welcome to the Pleasure Dome. Spectators Transform to Performers</p> <p>In my paper I will focus on scenography and contemporary audio-visual praxis in club context concerning spectatorship. While in (traditional)theatre the audience is sitting in a dimmed auditorium, spectating action on stage, club visitors act theirself (drink, gaze, flirt, dance, communicate) in an (social)environment, that is illuminated and decorated like a stage. Although some DJs are treated like pop stars and act on (a big)stage, clubs need spectators as display for projections, as important part of the environment. Loud electronic music, club visuals, dressed up crowd - spectators transform to performers.</p>
<p>Dorita Hannah</p>	<p>Black Wi(n)dow: Spectorial Performativity & Spatial Cruelty</p> <p>P Michel Foucault and Henri Lefebvre insisted that architecture mutely incorporates power systems into the built environment – defining, regulating, and limiting our daily practices. Such subjection is acutely evident since the event of 9/11, after which freedom of movement and expression has become purposefully curtailed – locally and globally – in the very name of 'freedom' through a constructed 'war on terror'. This paper considers the violent nature of architectural performativity by focusing on the 2002 Moscow Theatre Siege in which terror literally took the stage. By examining both the event, and the place within which it was enacted, I will discuss how the Dubrovka auditorium, which proved an ideal site for barricade hostage-taking, became a carceral space for all its</p>

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Dorita Hannah	occupants, exposing how spectators are inherently restrained by the event and its architecture. This analysis also exposes the disciplinary nature of the cookie-cutter modernist auditorium found in performing arts centers around the world. Yet in the spectral image of the Black Widow – the veiled female suicide bomber representing maternity, materiality and mourning – can be found a complex performative metaphor for realigning the notion of spatial cruelty (first expounded by Surrealist performance theorist Antonin Artaud) as a means of resisting such violent occupations and challenging architectural discipline, thereby restoring agency to the spectator.
Gerald Harringer & Wolfgang Preisinger	<p>Since twenty years we work on settings in which the artists disappear and the spectators take over. Different ways of creating and playing are the results.</p> <p>Three examples:</p> <p>1.) Table Transaction -http://www.fabrikanten.at/tischtrans In the frame of festivals in Germany and Austria we invited inhabitants of several regions, to give away their main tables from the privacy of their homes and to take in a strange table for ten days. At the first Table Transaction about 50 tables went on a journey in three lorries for all in all 20.000 km across the country. The festival audience took a seat at the tables and shared the rites of hospitality in the intimacy of private spheres.</p> <p>2.) Nowon - http://www.fabrikanten.at/nowon A Laboratory of Encounter NOWON is an open space for communication without everyday language. Within the scope of a minimalistically staged ambiance, NOWON is a kind of casino where participants gain the abundance and plentifulness of human encounter. The stage for performance art opens up for all those, willing to experience the „art of encounter“.</p> <p>3.) Exchange Radical Moments! - http://www.fabrikanten.at/moments An European cooperation and exchange project EXCHANGE RADICAL MOMENTS! is focusing on all intercultural and interdisciplinary art forms that thematize and represent the interaction and communication between humans. These issues and art forms are not only to be found in any non-institutionalized Live Art - and Public Art projects but alike in all independent art cooperatives, art collectives and art initiatives that amplify and expand the common conceptions of art and the "art business".</p> <p>DIE FABRIKANTEN in cooperation with Boris Nieslony</p>
Vít Havránek	<p>2 Case Studies of the Notion of a Visitor The contribution consists from 2 historical case studies - one from the 1960-ies and 1970-ies from the region of eastern Europe (with the comparative material of visual/performance artists Julius Koller, Milan Knizak, Stano Filko and Ilya Kabakov). The second case study is an exposure of our curatorial concept for Manifesta 8 trying to establish a space of a "temporary polis" in between the critical theory and site specific installations.</p>

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Tali Itzhaki	<p>Can Theatre Interface Be Transparent - And How Friendly Should It Be?</p> <p>My project involves the development of a new model for analyzing Scenography on two levels, in terms borrowed from the field of computers' design; I look at scenography design in two steps - interface and content.</p> <p>In many cases the discussion of modern Scenography is about what I wish to call interface – that is every thing that concerns spectatorship - the theatre architecture and the dramatic architecture – the audience – stage relationships.</p> <p>The second is what I wish to call content – is about themes and subject matters – concerning each theatrical or dramatic piece. The scenographic content concerns the stage image or images of every single dramatic piece – and at the same time very revealing about culture and socio- political context of theatre. One possible answer to the disturbing fact that scenography is not on the map of contemporary art and cultural theory is that it is just too complicated and too interdisciplinary for most researchers, and therefore I believe that a model that divides and clarify the discussion about Scenography can be helpful. Using this model, I would like to look at some specific examples that create extreme spectatorship conditions, such as the dance-theatre piece "Tetris," which places the audience members under the stage stresses the interface or "user experience to a level that take over and makes scenographic "content" almost redundant.</p> <p>And on the other side works by the "Room Theatre" and "Acca Theatre Centre," that go to extremes to make the theatre interface transparent and create a very different kind of scenography without scenographers.</p>
Ieva Kaulina	<p>Dealing with Atmospheres of Reality</p> <p>The presentation will concern my own experience as a scenographer.</p> <p>I will try to explain my way to an idea that is one of the first steps to create a scenographic construction.</p> <p>What is important to me is to find the main concept. I will tell what kind of inspiration and research forms I am using in the process and outside that. I will discuss the process of finding a medium that can fill and express the idea of a performance which, as I think, in my case is less conceptual and more dealing with different atmospheres of reality. The creation of the atmospheres of reality in based on different levels of my subjective emotions and experiences that also are developed in cooperation with the artistic team of the performance.</p>
Ketevan Kintsurashvili	<p>Space versus Abstraction?!</p> <p>In the paper there will be discussed alternation of the notions of space, abstraction and empathy in modern and post modern eras, and correlation of these processes with theatre (scenography) and visual arts. On the basis of certain conclusions it will be revealed how these changes affect (or coincide with) the spectator's inner needs and perceptions. Consideration of the above concepts is of crucial importance for the development and understanding of art (including curatorship) at the contemporary stage.</p>
Solvita Krese	<p>From Social Conditions to Social Texture</p> <p>In one of his most significant essays “ Inside the White Cube. The Ideology of the Gallery Space” Brian O’Doherty describes the change of attitude towards art work exhibiting context, which took place in the 20th century. He reveals the impact of modernism gallery on the art and the viewer, and allows us to follow and witness how over time the context of the space “swallows” the object itself and replaces it without noticing.</p> <p>In the 20th century exhibitions become the main media through which art communicates to the audience, and no less important becomes the space of exhibition, display or scenography of exhibition, which not only outlines the specific context of art work, but also intervenes in the construction of its meaning. Following Doherty’s interpretation of "white cube" or remembering Marcel’s Duschamp’s conceptual praxis of exhibition display and materialization of Gesamtkunstwerk into art exhibition conducted by the legendary Swiss curator Harald Sceemann, I will try to trace the context of art exhibition’s scenography in the territory of Latvian contemporary art.</p>

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Solvita Krese	Observing development of current art processes we can agree to Mivon Kvon, who declares that "Our understanding of site has shifted from a fixed, physical location to somewhere or something constituted through social, economic, cultural or political processes." The site is not defined as a precondition anymore. Rather, the work of art generates the site, which at the same time also could function as its content, and promote convergence of the site/ scenography of the place with existing discursive formation.
Maiju Loukola	<p>Scenography Lived: Intermediality and Haptic Visuality - On the Intimacy of Distance</p> <p>Intermediality and interdisciplinary approaches in performing arts and scenography - at the intersection of performing arts including theatre, dance, performance art, space / architecture, and new media - invite us to contemplate sensible perception that transcends beyond the Cartesian eye and dualistic body-mind-division and reaches for the "seeing with the whole body". The essence of theatre (theatron) is founded on the showing of what is not present – ever since the antiquity, yet appearing again in slightly different light(ness) through today's mediated scenographic practices.</p> <p>Virtualisation of the space of a performance calls for renegotiation of the ontological and perceptual qualities of mediated space(s) of theatre as the site of mixed-media.</p> <p>Virtual image-spaces considered in terms of "haptic visuality" are not reducible to be perceived merely by the laws of "the optic" vision. By contemplating the body as a lived, subjective interface, or a centre of gravity in our sensible perception, we may approach the aporetic tension which seems to have much to do with the existential quality of the virtual visuality and the production of virtual space – exposed both materially and immaterially. These virtual spaces, as spatio-temporal expansions appearing within certain relation to the physical space, might be approached as processual repertoire entailing all aesthetic experience, or as reservoir of charged moments of the past and yet to come, "images" timeless and historical (as we might say referring to Walter Benjamin and his notion of dialectical images).</p> <p>I intend to contemplate scenography expanded in the light of the notion of haptic visuality as a mode of perception in an aesthetic experience.</p> <p>Haptic visuality seems to open up an in-between for bodily perception - revisioned as a synthesis of the "I" of the performer/ performance and the participating haptic "I / eye" of the spectator.</p>
Vera Mantero	<p>I'm Fed Up with the Art World - Where Is the Real Audience?</p> <p>Aren't we tired of playing for always the same people? And fed up with the fact that our same people are mostly all of the same "kind"? And that this same kind is sometimes there for other reasons than the ones we would want them to be there for?... etc?...</p> <p>I like remembering Jerzy Grotowski and his radical spatial experiments.</p> <p>I don't like remembering the fatal sentence: "Yes yes, it's been very nice this show with the public on stage in an arena configuration, but Vera, in your next show would you please go back to the regular room configuration cause I need to fill up my theatre..."</p>
Howard Mc Calebb	<p>Edifice For Impromptu Theater / The Parallax View</p> <p>Art, as we have come to know it is essentially a historical idea. Today, modernist reductionism and its purest principles are out of favor. We have established a rhetorical criticism of puritanical formalism, and its conceptual and visual repudiation. The implicit truth of reductive purity is no longer recognized.</p> <p>High-modernism's dictatorial programs have been replaced by the open program of un-prescribed experience. This break can be seen in the architecture of muteness, ambiguity, and the determined un-prescribedness of sculpture as edifice.</p> <p>We no longer assume the fixed object of detached visual contemplation only. The beholder is free to view the "Edifice For Impromptu Theater" as object, and or inter the edifice with any of their impulses, fantasies, and histories. There is no choice between one as opposed to the other. This world of postmodernist flux also licenses the reintroduction of archaic notions, that raise</p>

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Howard Mc Calebb	<p>awareness that we are not at the end of the human journey, as we are no longer compelled to work ourselves into Modernism's purist cul-de-sacs. The basic dichotomy in these large, semi-architectural works (temples) introduce the parallax view, which is the circumstance whereby there is a change in the reality of the object when the person looking at the object changes position, by entering the object. There is a shift in perspective, between the edifice as object and the edifice as space. The utilization of this space is free and totally negotiated by the individual, without prescription by any authority.</p> <p>The global condition has resulted in multiple shifts in multiple forms of representation, that inevitably find their way into artistic discourse and practice. This opens up new models for beholder's mediation/contemplation/use.</p> <p>With these sculptures there is no predetermined policy for viewing or using.</p>
Marcela Oteiza	<p>The Theatrical Space: How Digital Performance Transforms the Audience, Performer Relationship</p> <p>The theatrical space as a physical place of encounter between the body of the audience and the performer is in a permanent state of change. The inclusion of virtual and digital technology as a theatrical space has added yet another element to the equation. I will argue that the performance space has been reconfigured; the architectural elements of the performative space has developed into liquid architecture and, as a result, the relationship between audience and performer has been further fragmented not only in space but in time.</p>
Wolfgang Preisinger & Gerald Harringer	<p>see page # 3 (Gerald Harringer & Wolfgang Preisinger)</p>
Alan Read	<p>Keynote - A Thin Audience: The Emaciated Spectator and the Witness of Powerless</p> <p>The figure of the 'emancipated spectator' imagined by Jacques Ranciere follows a century long interest in the incremental empowerment of the observer.</p> <p>From Eisenstein's early work in occupying a gas factory in the 1920s, to Saint Vitus performance at the Gaswerk in Winterthur the week before the Riga event, the eruption of the audience, the figuring of 'the artist formerly known as onlooker' has followed a largely uninterrupted logic of accumulating force.</p> <p>At the heart of that century however remains an image of deeply troubling 'looking on' upon those with no power to act by those with only a closing distance on their side from the same fate. Taking this extreme condition as a sober reminder of the limits of spectatorial 'freedom' this talk will ponder the continuing problem of fashioning anything as charged as a theory of political engagement from a rhetorical arrangement through performance that remains, despite our best held democratic desires, infra-thin, a glazed veneer.</p>
Irena Šentevska	<p>Post Fordist' Spectatorship: New Economies - New Theatre?</p> <p>While in the other post-communist countries the 1990s saw transformations of production models in theatre, from the rigid system of institutional state financing to project management, internationalization, networking and development of 'independent' scene supported by private and public foundations, EU, Council of Europe and/or corporate sponsors – in Serbia, due to international isolation accompanying the UN sanctions (caused by the country's ill-fated involvement in the 'Balkan Wars'), these transformations amounted to nurturing the feeble and isolated 'independent scene'. Public theatre venues were exempted from these 'reforms' – nurturing the overwhelming institutional status quo. In the context of transitional re-structuring of the post-communist national (nationalist) states and economies, theatre became part of the appropriated 'infrastructure', inherited from the real-socialist regime and administered by the new political leadership. Theatre has been expected, mainly in the way of tacit agreement, i.e. 'democratically' and relieved from explicit censorship, to pursue the agenda of the state as one of its 'resources', in compliance with the ideological foundations of the new, post-communist order. At about the same time when Western European (EU) countries find themselves increasingly alarmed by a (post)national identity crises, theatre in Serbia becomes a major power plant for</p>

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Irena Šentevska	<p>manufacturing and shaping a new (post)post-communist national culture. While the post-communist Europe gradually disposes of paraphernalia and memorabilia of communism (thus gradually ceasing to be post-communist), and becomes a banlieue of the 'globalized' new Europe, theatre (a slightly anachronistic, as amply noted by Johannes Birringer, yet vital part of the 'cultural industry') remains one of the fundamental ideological engines for re-composition and ideological re-interpretation of the preserved 'relics' of national cultures. Drawing from the specific 'Serbian' experience gained in the last two decades, this paper will explore in more depth the 'identity reshaping' aspect of this phenomenon.</p>
Gabi Schillig	<p>The Libertation of Space and Body</p> <p>The discipline of architecture has always worked in ambiguous conditions: Aristotle defined the challenge of architecture as establishing a static, predictable and determined condition (telos). Still today, architecture is understood as a statically fixed discipline, in which objects are created for a constant, actual state and period. In this paper I would like to argue for the need of a turning point of static planning and working methods towards individual, particulate and open, performative strategies. A relational power shift has to happen between the planner and the user where a creative area of conflict establishes the opportunity for participation that is performative, process- and operation-related. Planners should not longer draw plans but consider themselves as initiators for appropriation of space. Both in theoretical investigations and in my own spatial practice, I am particularly interested in the human body as a transformative force for spatial production. These emerged architectural systems evolve into body architecture and become spatial devices to extend the body's capacities and desires. There are close conceptual connections to be drawn between operative architectural methodologies of generating space and the work of some of the artists of the Brazilian Constructivist movement in the 1950s and 1960s. The artist Lygia Clark investigated notions of participation, the body, performance and particularly geometric abstraction. There are two aspects that draw a continuous line in her work: the changeability of the object through inclusion of the observer and the temporariness of her work. What is particularly interesting are the open-ended possibilities for experimentation and the production of an immediacy of experience. Clark's spatial objects work with the movement and performance of the human body. These sensorial and relational objects require interaction, a communion between the object and the viewer achieved through the dissolution of space that separates them. Performative action becomes participatory and emphasizes the process rather than the end product. The separation between artist and spectator is erased, the author disappears and art is transformed into a collective experience. Besides focusing on the research of these artistic strategies, I would like to concentrate on my own experiments that have emerged in Frankfurt, Stuttgart, New York and Berlin, in which the usage and appropriation of space is lead by its users. I am particularly interested in processes of change that lead to a reading of space and architecture as the occupation of space by sensate, politicised beings. Participatory design strategies lead to alternative aesthetics and spatialities where products of participation have their own value system – and the transformation of the built environment. Textile tectonic structures possess the ability to adapt, are open for appropriation, at the same time interact with the environment and enable a constant change of bodies and spaces. These operative design systems stand against a loss of the living body and its senses in the design process and look beyond humanist practices to consider the body as fixed and static. The rebirth of the tactile, the transformative potential of space and matter determine that action and perception become one. What evolves is a kind of initial architecture that is built upon the creativity of its users (usage and appropriation). The limit of a person is not the outermost layer of skin. Therefore, these spatial structures de-limit the surroundings of the body, marking out a territory in the public urban fabric that allows a person to re-appropriate the notion of living and where architecture is brought back into the realm of the everyday.</p>

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Árpád Schilling	Apology of the Escapologist (TBA)
Hansjörg Schmidt	<p>Under Glass</p> <p>I am proposing to discuss my lighting design for <i>Under Glass</i>, a site-specific dance piece by the clod ensemble (www.clodensemble.com). At once museum exhibit, gallery and medical laboratory, <i>Under Glass</i> is a performance which takes place within a collection of glass jars, cabinets and test tubes. Each vessel contains its own extraordinary human specimen. <i>Under Glass</i> has been commissioned by Sadlers Wells Theatre in London, and was developed over a 2 year period. Directed by Suzy Wilson and with music by Paul Clark, <i>Under Glass</i> culminated in May 2009 with a performance of all 9 containers at the Village Underground in Shoreditch, London. <i>Under Glass</i> won the 2009 Total Theatre Award for Physical and Visual Theatre, and will tour the UK in 2010. The ever-changing relationships between lighting, space, music, movement and the spectator are at the heart of the clod ensemble's work, and I will be discussing the generation and metamorphosis of the lighting design for <i>Under Glass</i> as the production moves through a range of unusual and challenging sites, from an abandoned lecture theatre at the Laboral in Gijon to the cloakrooms underneath McEwan Hall in Edinburgh. Of particular interest to me will be a close study of the transformative impact each new location has had on the piece, and how the lighting has been shaped by the ever-changing nature of scenographic space and audience experience. I will discuss my own lighting design for <i>Under Glass</i>, and the factors that shaped the early stages of the design process (irrespective of the performance space). I will then attempt to put the lighting for <i>Under Glass</i> in the wider context of lighting design for site-specific theatre, and how lighting may contribute to the formation of the new, hybrid theatre the Prague Quadrennial is aiming to explore.</p>
Michael Spencer	<p>Variation, Verification & Vindication</p> <p>Michael will show extracts of his recent research project, Variation, Verification & Vindication which questions the notion of spectatorship and performance space. Using Lehmann terminology the work is postdramatic in that it demands an explicit engagement with the spectators who, as the term suggests, observe (spectate), as opposed to listen (audience). The piece also challenges the parameters of 'time-based' performance, being an interconnected series of events in cycles, ultimately constituting a triptych over the course of a calendar year. The notion of the authentic is also questioned as within some of the events, both the live and the self-mediated sit in parallel, all sited within a liminal, or hybrid space. Two other recent commissions illustrate the breadth of current performance design practice: a site-specific production of Martin Crimps' Attempts on Her Life, involving 17 repeating scenes played simultaneously to a roving audience, and a staged reading of an mathematics paper at Princeton University, creating visual parallels in order to disseminate pure mathematical hypothesis. Michael will explore potential connections between these lines of enquiry and the work of students on the BA Performance Design & Practice course at Central Saint Martins College in London, where he teaches. In particular, the idea in placing narrative in the context of our everyday lives, subverting spectators notion of performance and (spect)acle. He will speculate that these ideas are implicit in examples of practice, even in the traditional context of a playtext set within a proscenium arch theatre – indeed the presentation explores parallels in the apparently diverse contexts of Theatre and site, written and non-verbal text etc.</p>
Anne Karin ten Bosch	<p>A Proposal for an Analysis of the 'Postdramatic' Space. (Workshop), Landscape and the Organisation of the Accidental in "Snaren/Strings" by Marc Warning</p> <p>A proposal for a lecture and a workshop that can be combined in one presentation.</p> <p>1. A Proposal for an Analysis of the 'Postdramatic' Space. (Workshop)</p> <p>Analyzing theatrical spaces by analyzing first of all the way framing is organized within spaces. Starting with the (dynamic) position of the spectator and the relation between the theatrical and the real world, Anne Karin ten Bosch will propose a model and hopes to elaborate this together with participants.</p>

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Anne Karin ten Bosch	<p>2. Landscape and the organisation of the accidental in “Snaren/Strings” by Marc Warning (NL). Stating that the ‘Landscape’ can be seen as a counter model to the ‘Biotope’, both models for the contemporary scenography, Anne Karin ten Bosch will demonstrate an analysis of Warnings scenario for “Strings”, a performance directed by Gerardjan Rijnders. Many of the designs of Marc Warnings are based on a scenario for landscapes in which the organisation of events (or better accidents) is crucial.</p>
David Tushingham	<p>100 Gifts for an Unknown Audience</p> <p>100 Gifts For an Unknown Audience is a visual presentation in English which articulates a theory of spectatorship in a practical and playful manner. The piece has evolved out of my own practice as both a theatre practitioner and a spectator and my fascination with what happens during a performance in the minds of those who are watching.</p> <p>Its first incarnation was as a series of postcards pinned to the seats during a performance with an individual gift written on each one. In its present form – yet to be presented in public – all of the audience are able to view descriptions of all 100 gifts projected individually in sequence. The gifts themselves are an eclectic mix of objects, experiences and aspects of performance, reflecting the many levels of meaning on which the performing arts operate. They range from plausible theatrical phenomena – established scenic elements, stage properties, dramaturgical devices – through more fanciful and explicitly fictional versions of the same to emotional and intellectual experiences, both in the immediate physicality of the performance environment as well as broader social contexts. Together they form a catalogue of the potential pleasures a new performance may offer - one which is by necessity open and incomplete. Offering gifts is all an artist can ultimately do – nobody can force an audience to react in a specific way. What each spectator decides to make of these gifts will always be an individual choice for them.</p> <p>The presentation lasts 18 minutes, including a short introduction.</p>