



a(n)OTHER kind of theatre

"post-dramatic", "cross-aesthetic", "physical", "visual", "conceptual theatre"

The picture of the little figure on a world of a thumb is created by Catherine Poher (www.catherinepoher.dk), french artist and director working in Denmark, as a logo for the festivals arranged by Ray Nusselein *(1944-1999) in the 1980'ties, later used by UNIMA-DK until ca. 2000.

I use it to describe the kind of theatre which has no name - and a lot of names, none of them really at the point, yet the very different forms of theatre or performing arts has something in common.

In the following I try to describe what it is - in my opinion

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* <http://www.kjtz.de/texte/08-8100-assitej-hpa.pdf>

SUBJECT

the experiencing, recognizing, acting "I"

OBJECT

a person, a matter or a thing, or a non-material phenomenon, which is object for consideration, investigation, exposition or emotion

THE SUBJECT relates to **THE OBJECT**

THE OBJECT is object to **THE SUBJECTS** interests

The notion of **AN OBJECT** imply **A SUBJECT**

outer **relation**/inner **connection**

two ways of human thinking:

The changing subject

I AM !

The shifting subject object relations

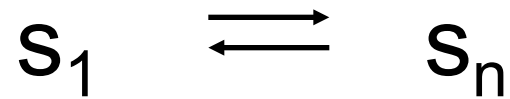
AM I ?

someone or something?

The changing subject

I AM !

- is acting in a world of other subjects



The shifting subject object relations

AM I ?

- is aquiring the world -

$$S_1 \rightleftharpoons O_n \rightleftharpoons S_{(1)}$$

- redefining as a subject

The changing subject - in the theatre

DRAMA

protagonist versus antagonist

or

narration

primary partner

literature

working by

immersion

The shifting subject object relations - in the theatre

a(n)OTHER kind of theatre

"post-dramatic", "cross-aesthetic", "physical", "visual", "conceptual theatre"

"pre-dramatic"

(poetic)

primary partners

visual arts

working by

immersion



and

"Verfremdung"
- reflection

The shifting subjekt-objekt relation in literature:

Jurkowskij: "opalescence"

Tillis: "double vision"

Knoedgen: "Subjektsprung"

Manowich: "oscillation" and "metafiction"

Parekh-Gaihede: "inverted V-effect"

Tiusainen: "split subjectivity"

Fischer-Lichte, Ästhetik des Performativen, 2004,
e.g. p. 301

Kavrakova-Lorenz, Das Puppenspiel als
synergetischer Kunstform. 1989.

- Callesen, Jørgen (2005) *Beyond the Screen, The Puppet Theatre as a Model for Communication, Representation and Aesthetics in Mixed Reality Environments*, PhD, Århus University.
- Engelsted, Niels (1984) *Springet fra dyr til menneske*, with English abstract, København: Dansk psykologisk Forlag.
- Fischer-Lichte, Erika (2004) *Ästhetik des Performativen*, Frankfurt am Main: Suhrkamp.
- Jurkowski, H (1988) *Aspects of Puppet Theatre*, London: Puppet Centre Trust.
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- Lehmann, Hans Thies (2006) *Postdramatic Theatre*, London and New York: Routledge.
- Lund, Jette (1995) *Die fiktive Wirklichkeit – und die wirkliche Fiktion, Elemente zur Theorie des Puppentheaters*, Master thesis at the University of Copenhagen
- Manovich, Lev (2001) *The Language of the new Media*, Cambridge: MIT Press.
- Parekh-Gaihede, Rose (2010) *Activating Knowledge* in Carsten Friberg, Rose Parekh-Gaihede with Bruce Barton (eds) *At the Intersection between Art and Research*, Aarhus, NSUPress
- Szatkowski, Janek (1989) "Dramaturgiske modeller" in Christoffersen, E. Exe et.al. *Dramatisk analyse: en Antologi*, Århus University.
- Tillis, Steve (1992) *Towards an Aesthetic of the Puppet*, New York: Greenwood Press.
- Winnicott, D.W. (1971) *Playing and Reality*, London: Tavistock Publications.
- Tiusainen, Larissa (2010) *Being Present*, in Carsten Friberg, Rose Parech-Gaihede with Bruce Barton (eds) *At the Intersection between Art and Research*, Aarhus, NSUPress

Four dramaturgical tools:

"The narrative model /Propp/Greimas

"The Hollywood model" /Aristotle

"The circular model" /Ulla Ryum

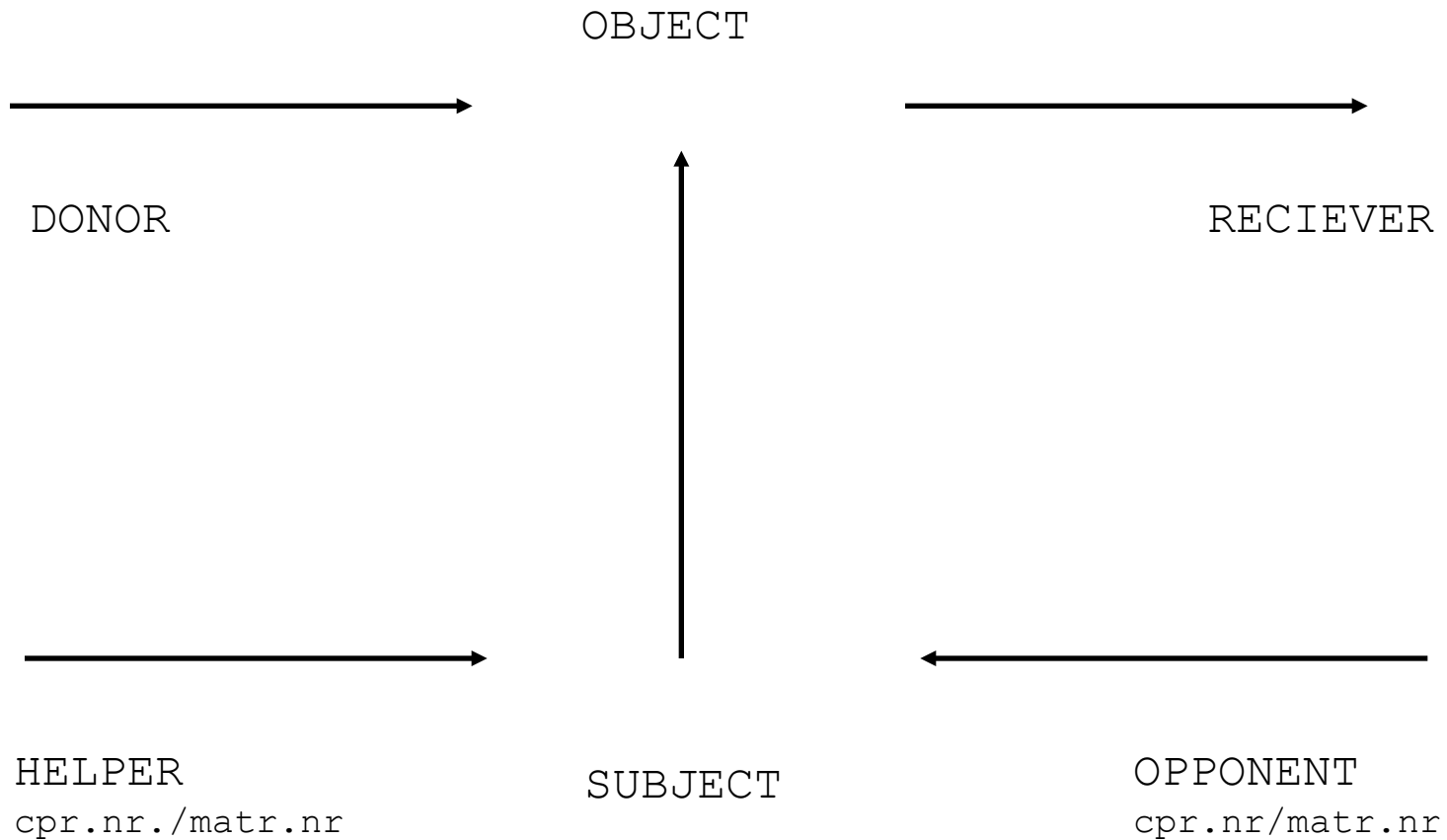
"The helix of evolution"

-and some puzzles:

"Rubins Vase"

"Neckers cube"

A NARRATIVE MODEL

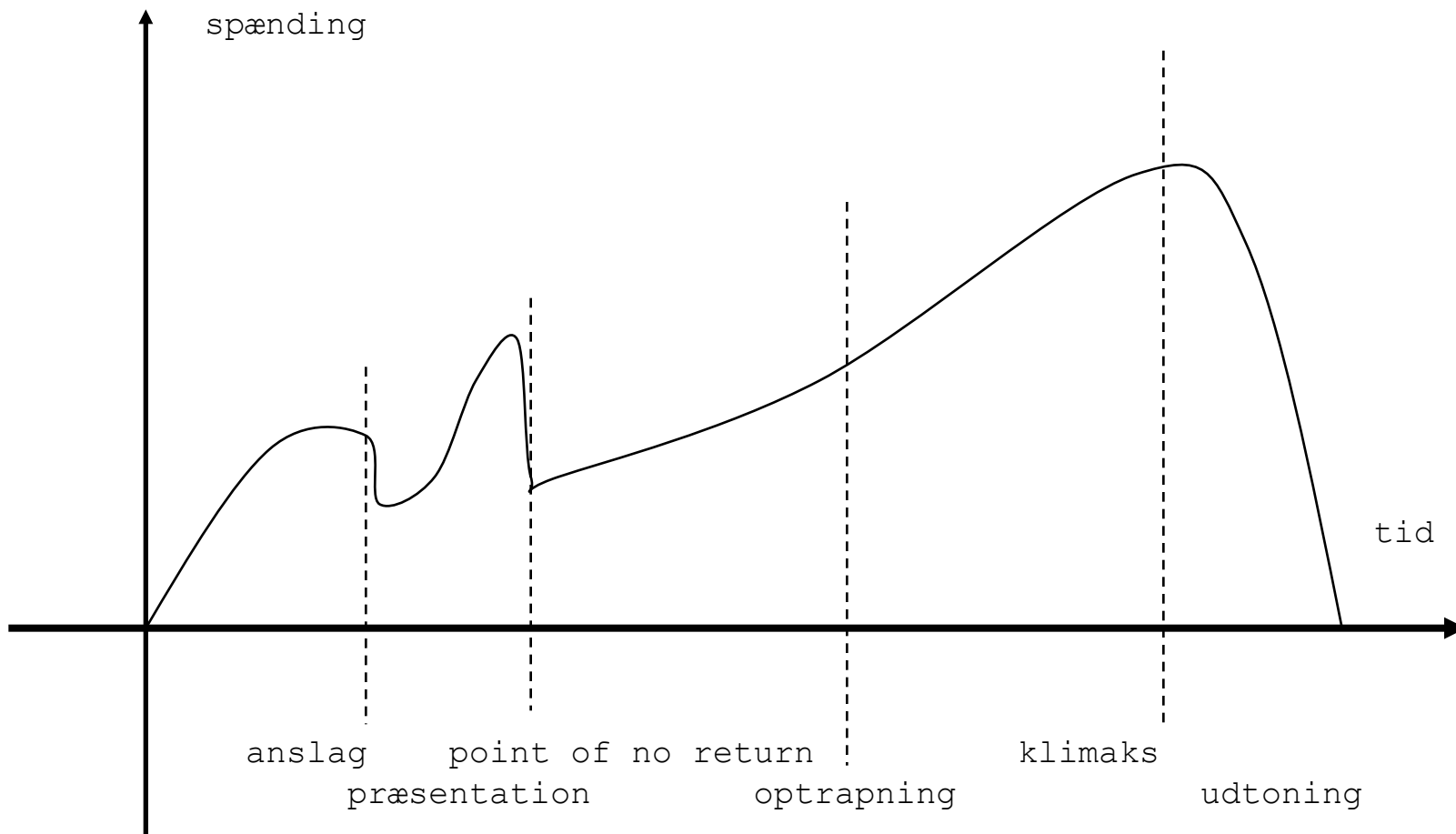


SUBJECT=RECIEVER - or tragedy.

"the road of the subject towards his object, filled with suffering or succes"

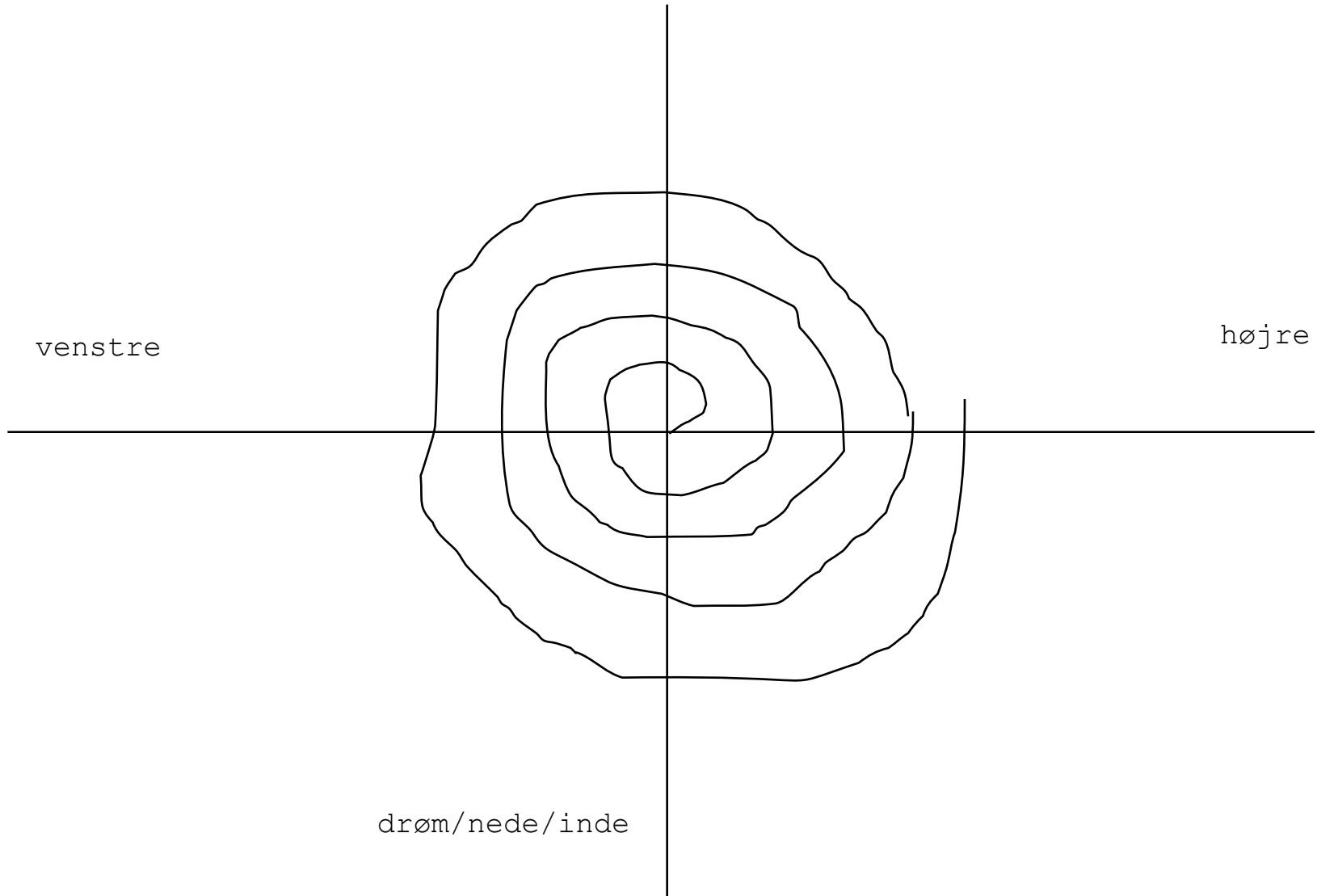
quoted from Ingolf Gabold, Mediekultur 3, aug. 86

"TV-Mediet mellem fiktion og fakta" (Greimas/Propp)



spændingskurven

virkelighed/oppe/ude

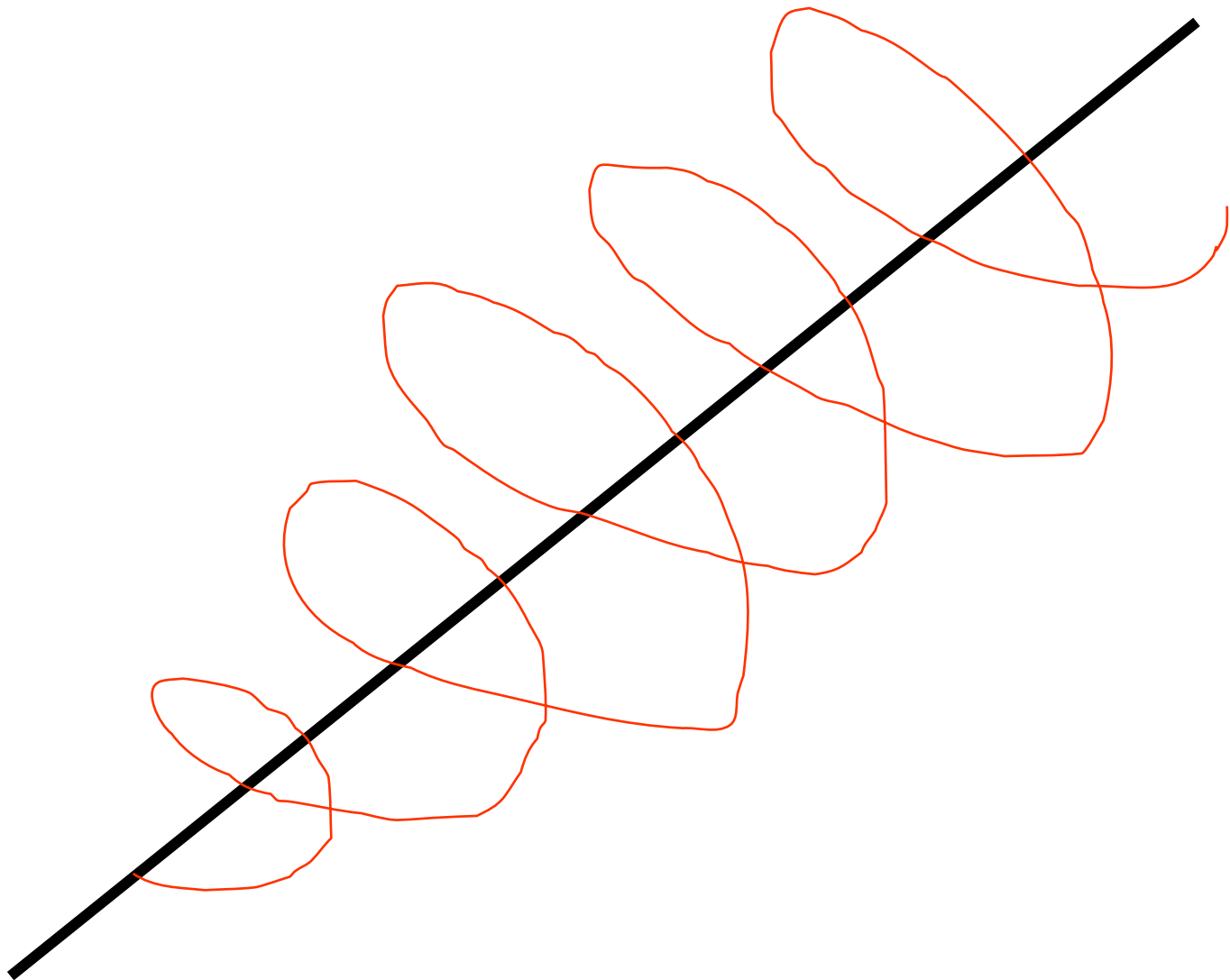


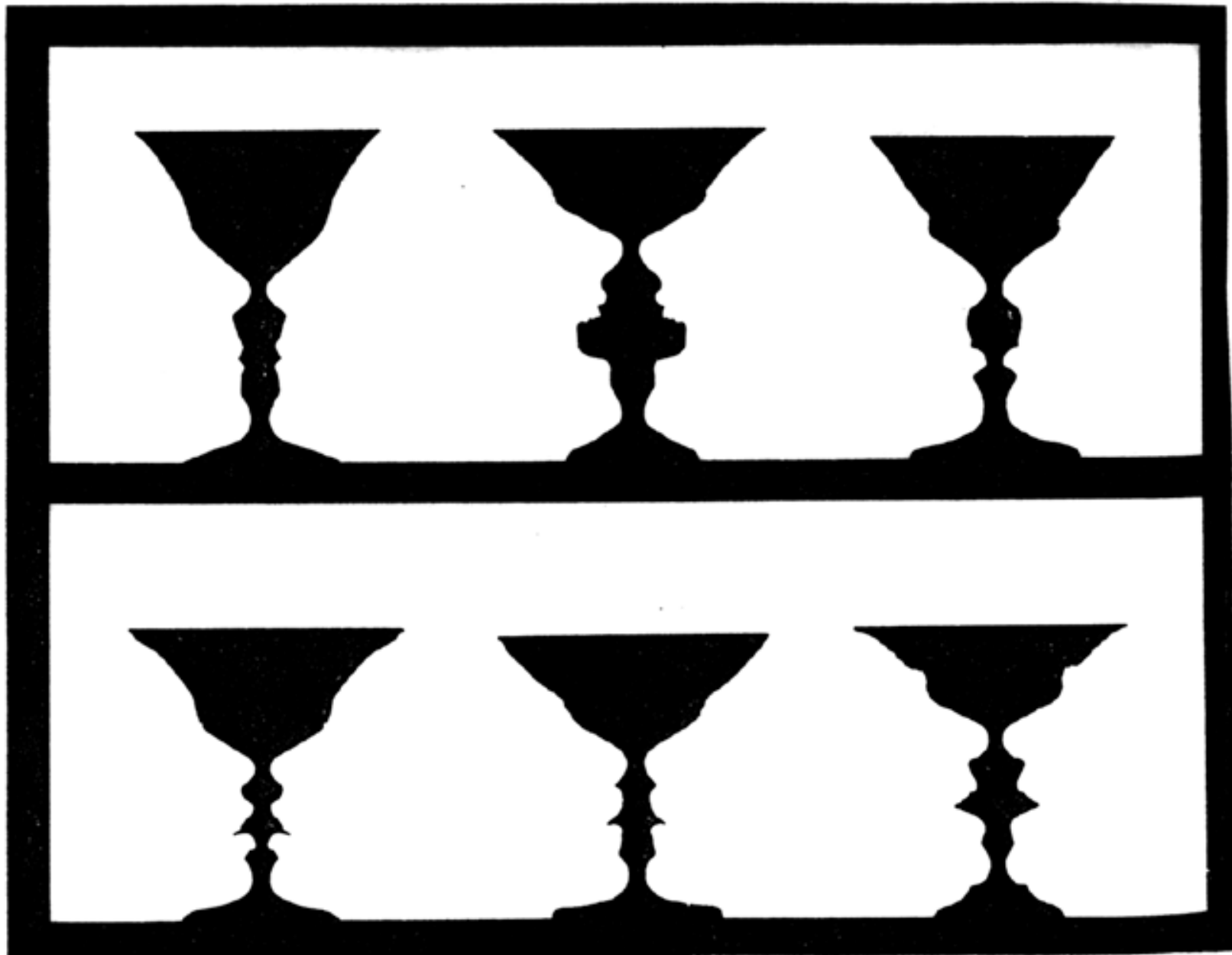
venstre

højre

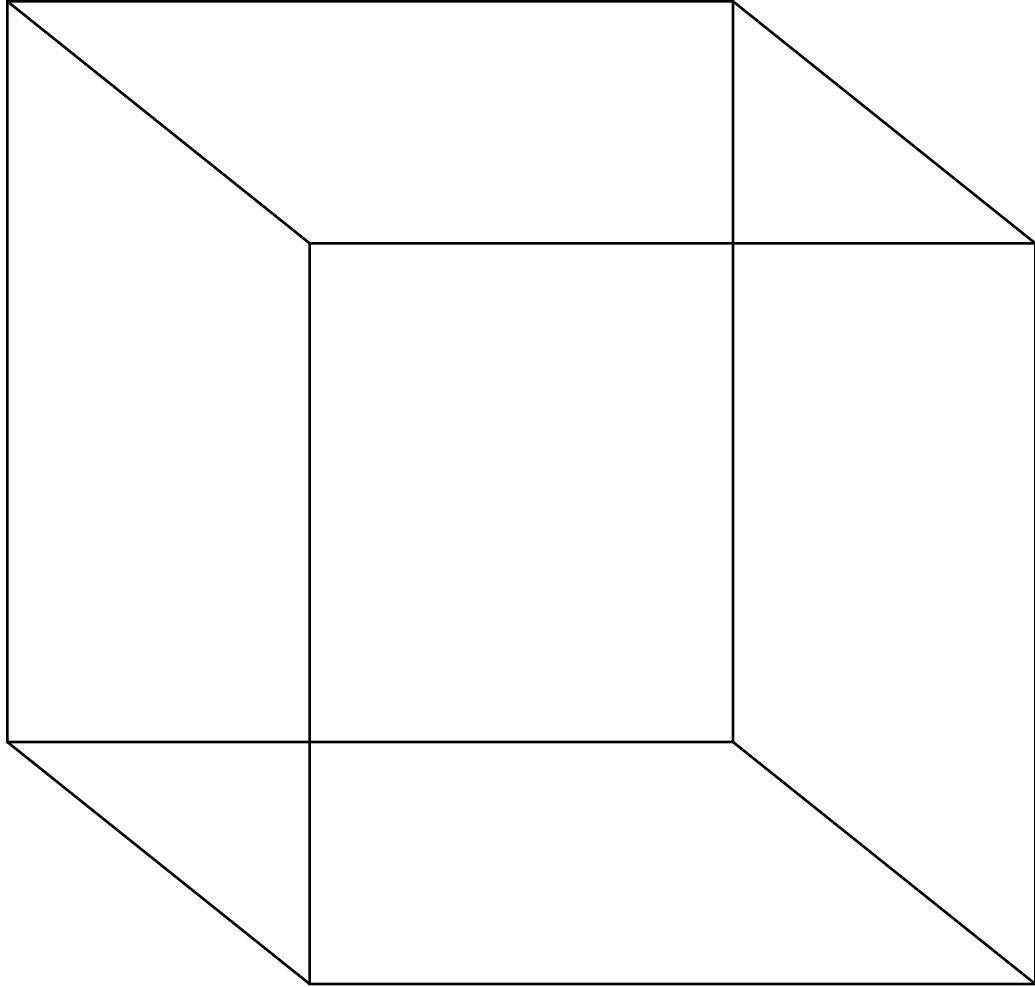
drøm/nede/inde

Ulla Ryums dramaturgiske model





Rubins vase.



The puzzles:

You can either see one picture, or the other. Both are present.

For the dramaturgy of the puppet, the puzzles are important:

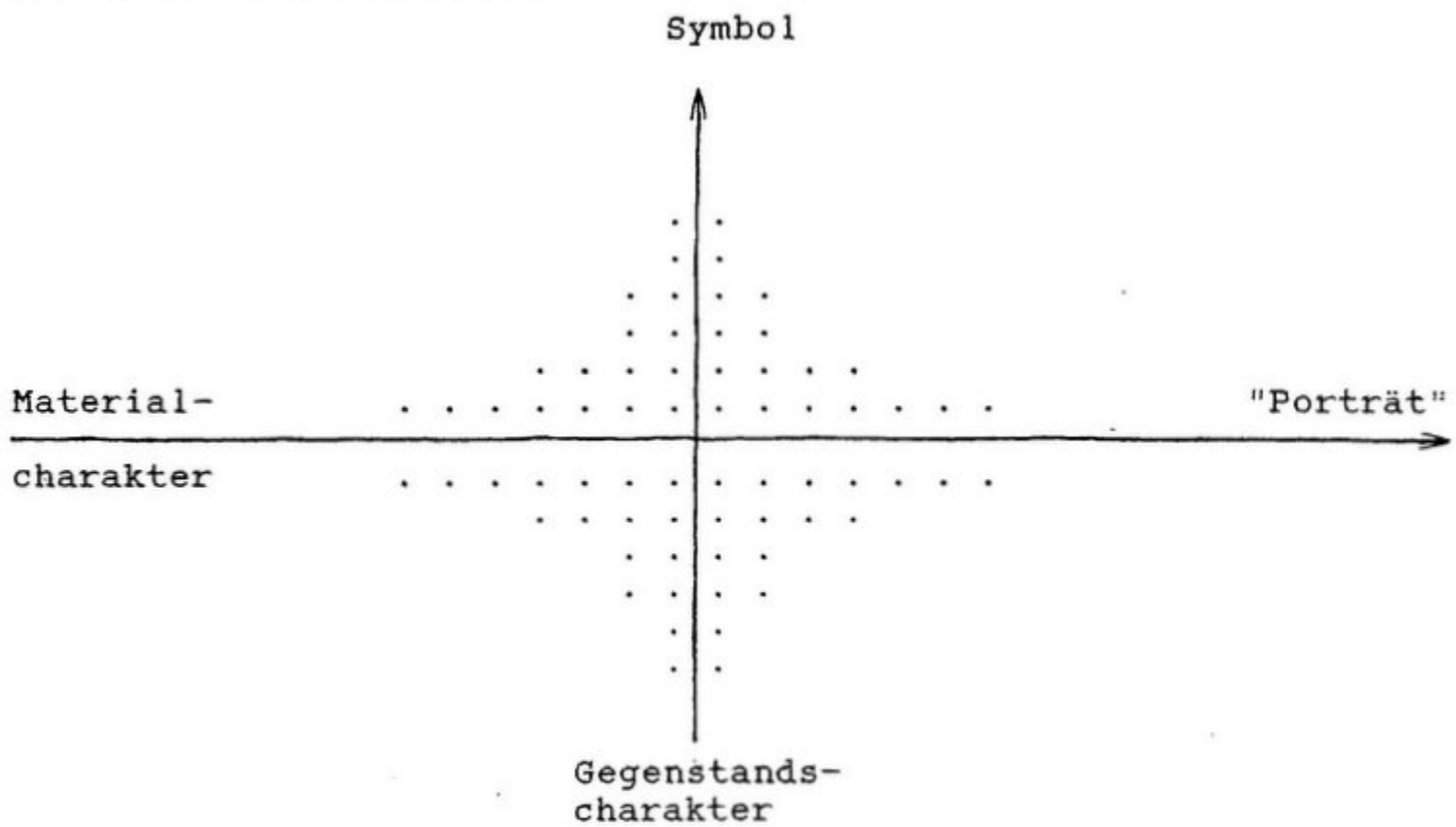
You see the puppet - or the player. Both are present. Such effects are very common not only in what we might choose to call "Puppet theatre" og "Theater with PUppets", but in An(OTHER) Kind of Theatre in general.

The next two models deal with the "playing material", whether it might be called a "puppet", an object, or something else.

The crucial point is, that the performer/puppeteer needs the material - "the things" - as an indispensable tool, in order to produce his/hers intended piece of performing arts .

The character of the playing material can be described as "a metaphor", or as "a sign" - the greatest interest - the greatest tension - is concentrating where the lines are crossing

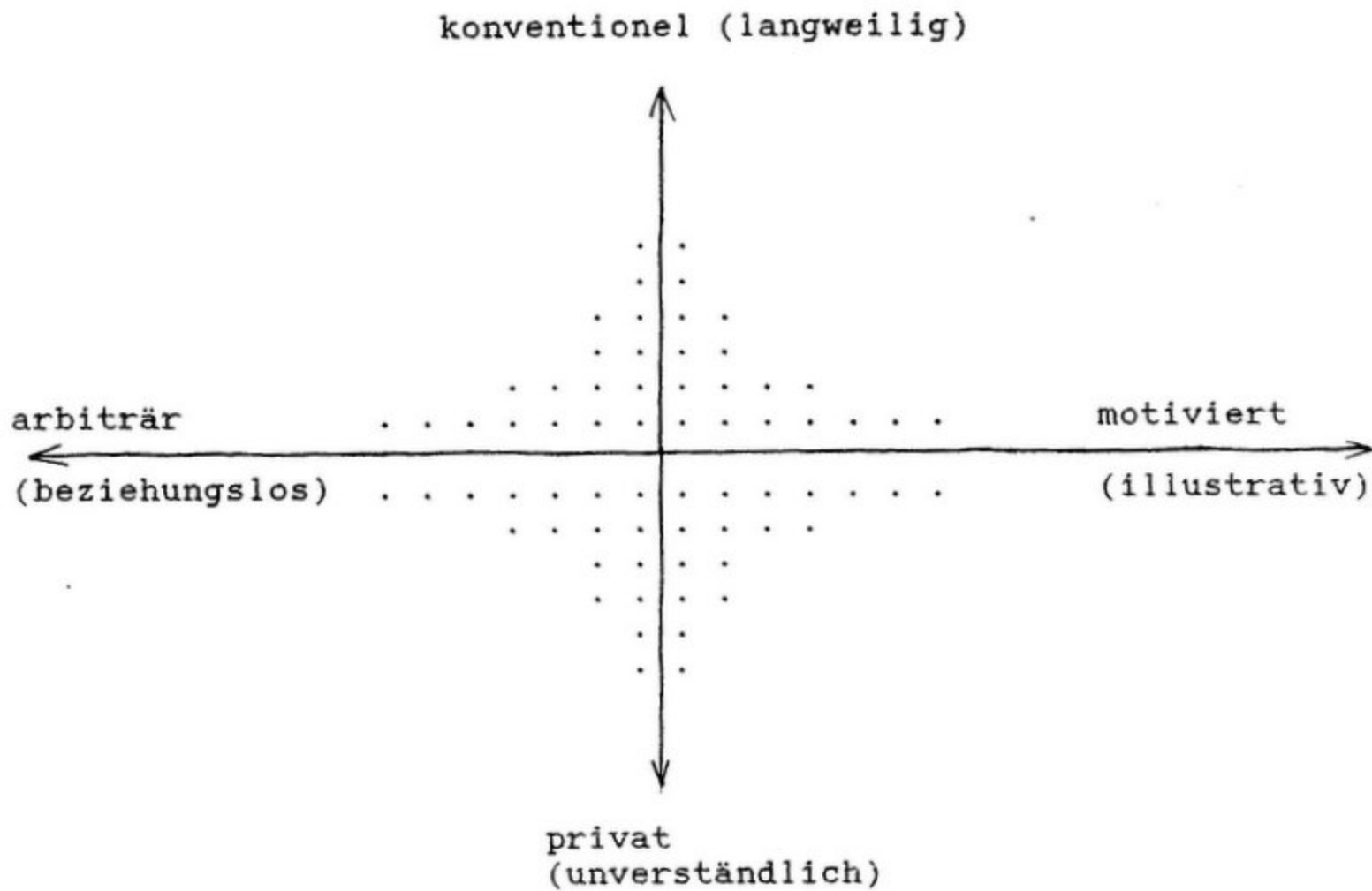
Die Puppe als Metapher:



gedachte Bewegung:
- mögliche zugeschriebene
Bedeutungen - bis zum Symbol.

konkrete Bewegung:
- Gestaltung.

Die Puppe als Zeichen:



The next picture will need an explanation:

Ontogenesis/ Winnicott:

The newborn "Me" has no actual border to the surroundings, everything the "me" needs is brought to "me" - "omnipotens" - the big "O" - the "Other" For the "Me" the world is an object. From the starting point of recognizing the world as something different from "Me", the "Me" will gradually distinguish the separate parts of the surroundings as different "objects".

The developed or generated "Me" - the "I" - the subject - will be able to distinguish "humans" from other objects, and to distinguish living beings from "things", and - important - to recognize it self as a subject between other subjects. But as a staying "rest" from the subjects evolution from the omnipotens til the separate individual subject we have the two different ways of thinking:

- 1) as subject: "I am!" (as the others/different from the others)
- 2) as subject in shifting subjec/objectrelations: "Am I?" (someone or something?)

In dealing with humans and things, as subjects or as objects, one's own existence as a subject will have to be constantly confirmed.

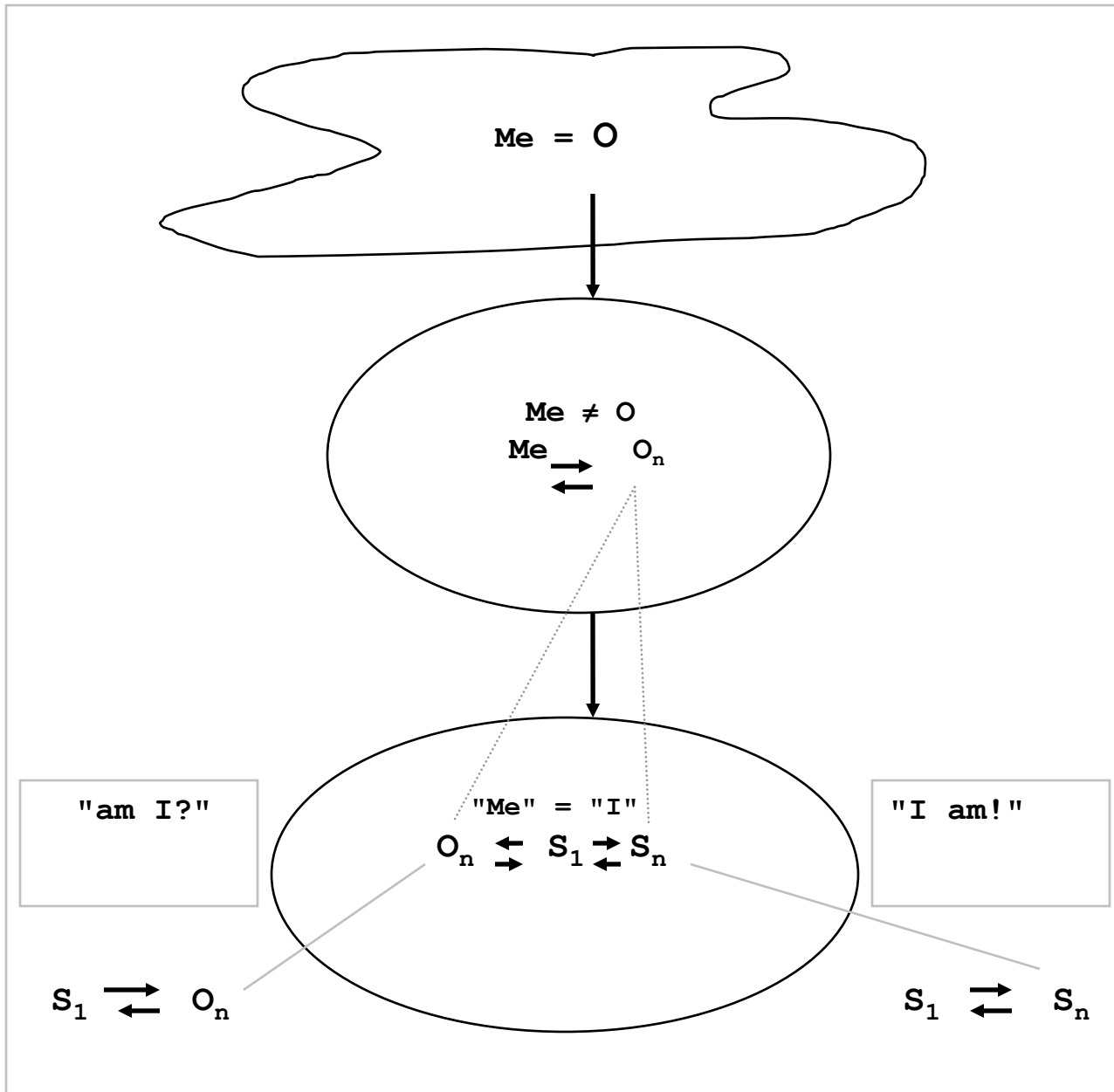
Phylogenesis/ Engelsted:

What makes us humans are that our identity is not given, and we therefore has to ask the question "Am I?" Man or child or woman or Madonna? In the question "Am I?" the "Me" becomes an "I". This imply, that something might be something else than what it actually is

What makes us acting humans is, that we can say "I am!" Thrown out in the uncertainty with an "Am I?" - we will have to rethink

Powerpoint presentation in anthropology and human evolution:

www.engelsted.net



Thank you for your patience

The last picture is one side of the
manuscript for "Life in Between"

feel free to contact me with comments
and questions at

www.jettelund.dk

Under tiden lever man
1. akt: Jeg vil væk

10. maj 2010/JL rett.

scenenavn	conf.mic	lyd	lys	aktion	"Katrine"	"Viktor"	nr.
intro - en orkan af mennesker	"jeg er"	orkan	mørke, CM (V har lyssværd)	publikum vises på plads. Introduktion.	K. viser figurer ved CM, musik i høretelefoner?	V. viser på plads. sætter K. i gang tager høretelefoner?	1
tiden går		ure, hvad er tid?	mørke	ingen	sidder på stol	optaget af sit	2
teenage-besvær	"jeg over 40 æ..."	stemmer	lyssværd	koreografi, op på stol	moderlige replikker - efterhånden også i højttalerne	Hva'r? Mmm ?	3
teenage punk landing		høj musik	lyssværd	sang - "Boogie-style"	koreografi	DJ?	
		storm	lyssværd	landingsbane/2 lyssværd	"jeg vil jo bare gerne forstå dig..."	kommer med lyssværd	4
				hovedpine	Går til rekvisitbord drikker aspirin	stiller aspirin frem, tænder lyset	
familie-middag		middags-selskabet		sat ud af spillet	sidder på stol, pose chips	"dækker bord"	5
familie-middag space	"jeg er 16 år..."	middags-selskabet		fortæller om selskabet	vil væk vil være død...	giver hende hvad hun vil ha'	
		rumlyd	proj. på balloner	vægtløs tilstand, på udflugt i himmelrummet	åben, nysgerrig	pusher fantasien	6
		hvad er et sort hul?		Lys i ansigtet	supernova	Det sorte hul	
				brud	-er jeg så død?	Ja - sorry !	
begravel-sen		kirkeklok-ker, orgel præsten jorden		liget skrider ind i kirken	nydelsen af ulykken "- er du ikke ked af at jeg er død?"	hele tiden lidt foran hende med lyden, "pusher"	7
toiletet		der bankes Dørhåndtag		banken fra højttalere, tilsidst banker de allesammen	Jeg er bange - angst for at blive forladt, angst for indespærring	DJ ved festen	8
	"jeg er fire år..."	festlyd	mørke	ventetid	venter	cue for at åbne døren - ?	
		høj festlyd	døren åbnes LYS /lukkes	de voksnes sniksnak, de ler ad hende	kryber sammen, vil væk,	slam, døren i	
		stilhed	lommelygte	gang på bare fødder	vil et andet sted hen		9
after party Hemmelig-heder		hviskelyde glaslyd	lyssværd	undersøgelse/leg med glas, sugerør, flaske og sjatter	styrer musik/uhygge gang med lys i glas, sætter sig på stol	supplerer - kontakt?	
Edith		Edith	mørke	Edith lukker døren	holder glas/lys		10
storm		hviskelyde til storm	mørke	Ole	går ud for at lære frygten at kende		