

English summaries

Martin Seel: »Iscenesættelse som tilsynebringelse«

In »Staging as appearing-making« (originally: »Inszenieren als Erscheinenlassen«, 2001) Seel presents an understanding of staging, including a compact definition of the concept, by which he demarcates it as a special aesthetic phenomenon that nevertheless is not reserved for the art or the theatre alone.

Knut Ove Arntzen: »Den Gjenoppståtte Teatermaskin«

In the article »The Resurgent Theatre-Machine« Arntzen points out a paradox in the relationship between what he calls a *Theatre of Art* and a *Theatre-Machine*. The paradox consists in the fact that the Theatre of Art, i.e. the avant-garde, on the one hand stands in opposition to the Theatre-Machine, i.e. art as craft. On the other hand however Arntzen observes the resurgence of the Theatre-Machine inside the framework of the Theatre of Art in contemporary theatre.

Solveig Gade: »At spille på den store scene«

In »Acting on the big stage« Gade demonstrates the analytical gains in applying both a theory of performativity and a theory of theatricality to describe two different levels of staging and their interaction in Christoph Schlingensiefels performance *Bitte liebt Österreich – Ausländer Raus* (2000).

Falk Heinrich: »Remedierede iscenesættelser«

»Can or should we understand MMORPG as theatrical stagings?« Heinrich asks in the article »Remediated stagings.« With the virtual online worlds *Second Life* and *World of Warcraft* as examples Heinrich argues that such worlds should not be viewed as isolated mimetic doubles of the world, but as extensions of social domains.

Annelis Kuhlmann: »Den Faustiske Maske«

In »The Mask of Faust« Kuhlmann reflects on danish director *Sam Besekows* (1911-2001) staging of himself as an artist in his work. She shows how the director's »masking« of himself as mythological figures create images that on the one hand serves as sources of inspiration for the actors, and on the other hand unveils the specific professional identity of the director.

Mette Risgård Tranholm: »Teknologien som medspiller«

Under the heading »The technology as participant« Tranholm discusses the role of technology in The Wooster Group's work with *Hamlet* (2007). She argues that the juxtaposition of the technological and the living sets off a critical reflection on the production of meaning and images in the performance that neither celebrates the reference to an original reality nor mourns the loss of such.

Erik Exe Christoffersen: »Bare Interior Grey Light«

In his article »Bare Interior Grey Light« Christoffersen discusses an attempt to orchestrate a division between the theatrical and the performative levels in Beckett's *Endgame* (1958) by a special staging grip, which he names the *vertical optic*.