

English Summaries

Nikolaus Müller-Schöll: Erfaringsfattigdom | Poverty of Experience

The lecture "Poverty of Experience – Performance Practices after the Fall" by Nikolaus Müller-Schöll was presented at the international seminar "After the Fall", held at The Danish Royal Theatre in 2009 on the occasion of the 20th anniversary of the Fall of the Berlin Wall. The author has kindly permitted *Peripeti* to print a translated version of his lecture. Deploying Walter Benjamin's concept of *Poverty of Experience* Müller-Schöll conducts an analysis of the crisis in not only experience but also the world of ideas as such in the time following the era of the cold war, the disastrous development of the (Western) financial markets and thereby the last great ideology remaining after the fall of the Berlin Wall, namely capitalism. Following this, he analyses a number of European performance practices, namely those of the performance group White Horse, the director duo Hofmann & Lindholm and Phillip Quesne's group Vivarium Studio, exploring how these practices address the circumstances "after the fall" in a manner where they expose their own "poverty of experience" whilst very consciously dedicating themselves to an unspectacular scenic poverty.

Rebecca Schneider: Re-Do: Performance-rester | Re-Do: Performance Remains

Rebecca Schneider's essay "Re-Do: Performance Remains" constitutes one of several versions circulating in academia of Schneider's 'original' essay "Performance Remains", first printed in *Performance Research* in 2001. The author kindly permitted *Peripeti* to print a translation of this specific version of the essay. The circulation of different versions of 'the same' text is significant, since Schneider in this essay precisely deconstructs the conventional dichotomy between stable documents and ephemeral performances. Not only does the history of the essay itself testify to the fact that texts and other documents are heir to the same flaws and transformations as oral and performative manifestations, but more importantly, Schneider wants to draw attention to the documentary and archival aspects of performance itself, as it is expressed for example in oral traditions and historical re-enactments, in which another kind of historical knowledge is transmitted than the one based on artifacts and documents.

Peter van der Meijden: This Way Brouwn | This Way Brouwn

Around the time of the emergence of the neo-avant-garde, in the early 1960s, conceptual artist Stanley Brouwn created *This Way Brouwn*, an apparently archival work that critically engages with matters of conservation, but with the pre-war avant-garde's focus on the future as well. The work and its positioning in time is here discussed in the light of Jacques Derrida's essay "Archive Fever".

Annelis Kuhlmann: Arkivet som mødested | The Archive as a Meeting Place

Annelis Kuhlmann discusses the newly established archive of Odin Teatret. She finds, however, that the archive of Odin Teatret includes Odin Teatret's well-known practice of re-circulating artistic material from one performance to another. In this practice one might find a truly new understanding of historiography as directed not only towards preservation, but also towards *re-activating* preserved historical material, for example through the living theatre's transmission of archival knowledge.

Boel Christensen-Scheel: Mobile hjem | Mobile Homes

At the turn of the millennium several contemporary performative practices displayed a specific thematic structure related to the sense of belonging and movement, to the tensions between the local and the global, the social and the material. Two of these practices are here presented as "mobile homes", and their structure is discussed with help of performance theory, art theory and aesthetic philosophy – concepts such as 'synaesthetics', 'performative paradox', 'succession' and 'neo-existentialism' are suggested.