

## English Summaries

### **Victoria Fossum-Kielland | Ingen kan gå fri av mørket**

This article emphasizes the aesthetic and ethical dimensions of fictional violence in two contemporary Scandinavian theatre productions. I discuss and compare the performances Villa Salò by the Danish group SIGNA and The Wild Duck, Part 2 Director's Cut by the Norwegian performing arts duo Vegard Vinge and Ida Müller, with an emphasis on their use of violence as an aesthetic strategy.

### **Tue Løkkegaard | Tankens gennembrud**

This article analyzes the Belgian director and artist Jan Fabre's piece Angel of Death to investigate whether the theatre can produce and engage new images of thought. The article uses Gilles Deleuze and Félix Guattari's concepts affect and percept. Affect and percept constitute blocs of sensations that are independent of a subjective experience. By analyzing body, sound and space in Fabre's performance, the article concludes that in Fabre's composition the theatrical unfolding becomes an unfolding of thought, which goes beyond the limit of subjectivity and representation and can open for new potential worlds, sensations and becomings.

### **Bodil Marie Stavning Thomsen | Melancholia – verdens dionysiske undergrund**

(This analysis of Lars von Triers Melancholia (2011) takes a stylistic and philosophical starting point in Schopenhauer and Nietzsches different interpretations of the melancholic and the tragedy's 'voice' respectively in philosophy. Triers contribution renewed relevance to Wagners opera for the dissonant creation, Tristan and Isolde, through the tragical affection being remediated on film.)

Denne analyse af Lars von Triers Melancholia (2011) tager stilistisk og filosofisk afsæt i Schopenhauers og Nietzsches forskellige fortolkninger af henholdsvis melankolikerens og tragediens 'stemme' i filosofien. Triers bidrag reaktualiserer Wagners opera for den dissonantiske skabelse, Tristan og Isolde, idet den tragiske affekt remedieres på filmisk grund.