

English Summaries

Falk Heinrich | Participation as Work of Art

The article asks whether participatory art radically alters the character of the work of art. This question is first explored through the concept of the aesthetic work of art that emerged during the aestheticism of the 19th century, and that is characterized by a stable and innately complete composition, before that concept is argued against with the opposing thesis that participatory works of art 'need' to construct a system or function frame that allows for participant agency in the concrete unfolding of the work. This framing must be able to, first, distinguish between elements (actions, objects, expressions, etc.) that either belong or not to a particular work of art and, second, support the participant's perceptual interplay between material (inter)action and reflective observation.

Anne Nymark and Christine Juhl Sørensen | A possible structure for a work designed for children with Autistic Spectrum Disorder

This article presents our design process of a conceptual framework specially designed for children with Autistic Spectrum Disorder (ASD). We designed the conceptual framework for an interactive play called *Race against time (I kapløb med tiden)*. In the article, we analyze the communication difficulties that may occur between theatrical elements and children with ASD, and discuss what kind of positive impact a theatrical concept may have on children with ASD when specially designed for that specific audience.

Anja Mølle Lindelof and Kathrine Winkelhorn | From forgotten works to mis-en-scene as form. Hotel Pro Forma's production of Rachmaninov Troika

"Opera is an omnivorous monster. Opera is the result of countless skilled craftsmen, technicians, musicians, singers, artists and administrators work. Opera is passion. Opera is lie and truth in the purest form" as stage director Kirsten Dehlholm wrote in the program to *Rachmaninov Troika* – hers and Hotel Pro Forma's staging of *Sergei Rachmaninoff's* three operas: *Aleko*, *The Miserly Knight* and *Fransisca da Rimini* produced by the Belgian opera, *La Monnaie* in Brussels, June 2015 - the first time these three operas were being staged together. In this article we discuss the concept of the art work by examining how *Rachmaninov Troika* balances between 1) revitalizing these three more or less forgotten music historical operas and/or is creating a new piece of work.

Sofie Volquartz Lebech | Precarious Life as work

In this article I discuss how the performance lecture *Precarious Life* uses artistic and research-based strategies to examine a double metaphor: How terror works as an autoimmune disease, and how an autoimmune disease works as terror in the body. My inquiry should not be seen as a doubling of the artistic process but rather as an unfolding of the conflict between art and research: Does research-based performance create knowledge, art or both? My strategy in the performance lecture is clear: to say a number of truths in order to create a space for thinking. At the same time, I challenge the authenticity, we connect with knowledge: Does the spectator believe as much in me as in a researcher? Does the spectator believe the autobiographical aspect? What levels of knowledge are communicated to the spectator? In conclusion, I outline the contours of research-based performance.

Rasmus Malling Lykke Skov | *Revolution - a do-it-yourself rebellion!* – reflections on the relation between process and work

This text is a practice-based reflection upon the relation between the artistic process and the finished work. The starting point is the devised production ”*Revolution - a do-it-yourself rebellion!*” by Teater Fluks. The piece revolves around the theme of revolution, with a high degree of audience-involvement, examples from historic revolutions, abstractions and video work.

We reflect upon the process through a number of fragments and subjects such as: The anatomy of the process, how to describe a project before the work is there, how we work with research, different logics of method, how to take decisions, and last but not least, the work in relation to the market, the theatre landscape and the audience.

Amanda Linnea Ginman | *The Oak Tree in the Water Glass, The Girl in the Oak Tree*

The theatrical communication in Tim Crouch’s play *An Oak Tree* is analyzed in order to discuss the common conceptual characteristics between the play and Michael Craig-Martin’s installation piece of the same title. This perspective furthers an understanding of the theatrical communication that Crouch creates in *An Oak Tree*, showing how the audience allows the process of theatricality by using their own perception.

Sara Hamming | *Whole Body Treatment*

A performance essay with stage directions. An artistic reflection on working with the performance series *Whole Body Treatment* version 1 - 4. The performance explores new formats like theater on the body, the series, the 1:1 performance. The performance essay reflects on the different experiences with these new formats.