

English Summaries

Janek Szatkowski | Manifesto for a wide-range theory of dramaturgy

Manifesto for a wide-range theory of dramaturgy is an introduction to an experiment: It argues for a need to make a distinction between dramaturgy as a reflection theory inside the art system and dramaturgy as a scientific theory inside the science system. Grand-theory as universalizing and subsuming practice has been tested and failed, mid-range theories have been inspirational in cultural theory studies, and so, the manifesto argues the need for a theory of wide-range as a starting point for a re-description and construction of a new theory for dramaturgy. The experiment uses an operative and radical systems-theory and combines communication theory with a theory of evolution (poiesis) and of society as hyper-complex with functionally differentiated systems.

Magnus Tensing Schneider | Richard II and the Mirror of Hamlet

In Shakespeare's Hamlet (1601), the title hero commissions an acting company to perform a play before Claudius, which recalls the murder of his father, but Claudius instead perceives the play as a threat to his life. The article analyses this episode as the dramatization of a real performance of Shakespeare's Richard II, which took place on 7 February 1601.

Henriette Stensen | attunement as theatrical language: Long-term feedback loops with the youngest audience

Through practice-led research, I have developed and tested out a model for a devising process, where the intent is to develop a scenic language in cooperation with small children through a process of tuning into each other. The model's structure is an alternation between several theatre meetings and the performer's own devising sessions. The article introduces the term long term feedback loop to describe how a series of theatre events with the same group of children can affect the performative dynamic between audience and performers.

Marie-Louise Werner | An anchor in reality: the performance experiment Sisters Academy Malmö as cultural criticism

This article analyses the Danish performance installation and educational experiment Sisters Academy Malmö, initiated by the contemporary Danish art group Sisters Hope (2007-). It examines Sisters Academy Malmö as a social intervention and how the project succeeded in creating an innovative environment for teaching and learning. The paper depicts Sisters Hope's political and aesthetic intentions and discusses whether the project succeeded in fulfilling its objectives.