

English Summaries

Jeppe Kristensen Enjoy Poverty, Please| Enjoy Poverty, Please

The media play an important part in modern art that has to cope with a world ever more functionally differentiated while displaying its furthest parts ever more explicit through the media. This article analyzes Renzo Martens' use of a double audience in the piece *Enjoy Poverty*, aiming to show how very specific audience relations can play a part in incorporating the schism between closeness and distance. Through Niklas Luhmann's systems theoretical considerations on the art system it is shown how Martens by chalking journalistic documentary in his performed interactions gives form to the schism by on one hand harshly criticizing aid- and media systems unable to observe their surroundings in a proper manner, and on the other hand being formed as a piece solely interested in being art.

Anja Mølle Lindelof "Det, at det var livlive!"| "The fact, that it was livlive!"

Taking its starting point in a qualitative study of the audience's experience of the performance *I am The Dreams Labyrinth*, the present article discusses liveness, understanding and authenticity. From a desire to "reflect which functions the theater should involve in the future and from which criteria society should support and invest in theatre" (Ministry of Culture 2010, p. 7), the article claims the necessity of both close analysis of performances and sociological oriented studies of the experiences of audiences.

Louise Ejgod Hansen Aarhus mod Herning| Aarhus towards Herning

The article presents an analysis of four 'Theatre talks' (focus group interviews) conducted in Aarhus and Herning about the performance *Hvid Stolthed* (Svalegangen, Aarhus). The main focus is on how the references in the performance to the local football milieu in Aarhus influence the experience of the different groups depended on their relation to and engagement in that milieu.

Rikard Hoogland Hatar män teater?!| Does men hate theater?

The paper discusses why a majority of males no longer finds it important to take part in culture, and especially visiting theatre performances. This problem is not directly addressed by the Swedish cultural policy, in spite of the cultural goals that aims to involve all. Is the politics of equality leading to less value for theatre in terms of power structures? Is the hegemonic masculinity threatened by theatre, is it seen as something feminizing?

Live Hov Opera/teater i nye formater| Opera/Theatre in new formats

The article deals with the relationship between actors/singers and spectators in mediatized versions of theatre and opera. A critical survey of these new genres constitutes the basis for a theoretical discussion about the liveness of theatrical experience, with references to texts by Auslander, Benjamin and Fischer-Lichte.

Charlott Neuhauser Minnesplatsen som process och performance| The memorial site as process and performance

In the article, I discuss a visit to the memorial *Denkmal für die ermordeten Juden Europas* in Berlin using (the scholar, associate professor?) Nicolas Whybrow's description of his visit to the memorial, and his idea of the performative urban work in the book *Art and the City* (2010). I also use professor? theatre scholar Willmar Sauter's term "playing culture". My experience of the work and the reading of Whybrow's text are intertwined in a process which is activating. I also suggest that the experience in the memorial is play-like rather than performative.