

English Summaries

Torunn Kjølner | Theatricality and Performativity

This article presents an overview of different bodies of research in the field of theatre science. Asking the question who does what with the concepts of performativity and theatricality it demonstrates how internal scientific battles as to the legitimization of theatre science or as to the preferred types of theatre are fought. It is argued that both concepts should be available for the pragmatic discussion of how theatre makes its effects. Avoiding the traps of essentialism. The theatrical theatre will highlight the effects that can be rehearsed and used in front of the audience. A theatre oriented towards the performative will insist on the creativity of the moment, the presence to be captured.

Janne Risum | Max Hermann and the Lessing Syndrome

In this article I take it upon myself to show that there are good reasons to distinguish between the theatre production as a prepared and structured work of art, and the theatre performance as a transitory presentation of it to spectators; and that there is consequently no reason to presume a general antagonism between the drama as a written work of art and the theatre performance as an event. I do so by primarily discussing the pioneering German theatre scholar Max Herrmann's (1865-1942) views on both issues, and by also drawing in the views of Aristotle and Lessing. Accordingly I refute Erika Fischer-Lichte's interpretation of Herrmann's conception of the theatre performance as entirely corresponding to her own idea of the performative as transitory in her book from 2004, *Ästhetik des Performativen* (in English *The Transformative Power of Performance: A New Aesthetics*, 2008).

Elin Andersen | The Omnipotent Body and the Defenceless Subject

The corporeality and the relation to the audience in the theatre are important subjects in the theory of performativity. The same is the case in Erika Fischer-Lichte's book *Ästhetik des Performativen* 2004. This article is a critical dialogue with Fischer-Lichte - concerning her opinion of embodiment *körperlichkeit* and *seeing* in the theatre in her book. The article suggests that the body - in spite of its apparently greatness in her view - at the same time becomes a pawn in different power games: in the theatre it concerns the control of the body of the performer, in the theory of science it deals with the corporeality versus the text as prevailing paradigm, in the esthetic it is a matter of the avant-garde in contrast to the tradition as a model. And finally: what happens to the subjectivity in this regime of the body?

Siemke Böhnisch | Feedback loops and the mutual turning to the other

This article reconsiders Fischer-Lichte's concept of a so-called feedback loop in performances. In order to develop a systematical thesis that can be applied in performance analysis, Fischer-Lichte's binary way of thinking is questioned. Actors' and spectators' mutual *turning to the other* is suggested to be decisive for the understanding of feedback loops. The differentiation of forms of turning to the other makes it possible to analyse differences between feedback loops, to connect these differences to genre conventions, and to acting and audience styles.

Niels Lehmann | Forms of Presence

Using Erika Fischer-Lichte's attempt to pin down the ontology of performative art, the article defends a constructivist approach to performativity. The first half of the article consists of an argument for placing Fischer-Lichte's theory within the poetological framework of the avantgarde. With the help of the notion of operative closure lifted out of systems theory as presented by Niklas Luhmann, the second half presents the constructivist approach which is seen as opposed to performance ontology as such and, in particular, the avantgarde version of this approach.

Janek Szatkowski | Person and Role

This article presents an attempt to (re)construct a concept of performativity based on a systems theoretical approach. It is suggested that performativity could be understood as a way of observing the world with the help of the distinction “person” and “role”. Performativity thus describes how the communication between individuals and groups establishes a structural coupling between the consciousness of the psychic system and communication in social systems. This also allows the concept of performativity to investigate how values are generated and used in everyday communication. In a discussion with the concept presented by Professor Erica Fischer-Lichte and by offering an alternative reading of the performance *The Lips of Thomas* by Mariana Abramovic it is suggested that a concept of performativity based on the distinction person/role prove to be more productive analytically.

Thomas Rosendal Nielsen | The Work on the Loom

The concept of the *work of art* has been criticized and sometimes even rejected in relation to the study of theatre and performance art. For the critics the concept is too bound to literature and causal logic, too dependent on sender/receiver models of communication and on romantic ideas about organic wholes, and too permeated with economic reason concerning ownership and distribution to describe the dynamics of the performative event. This article counters this critique and suggests a more dynamic conception of the *work of art* in order to sharpen the analytical perspective instead of founding a new ontology of the theatre. The suggestion is evolved through and supported by an analysis of an interactive performance for children by *Corona la Balance* (2007).

Anette Vandsø | Performativity of the Performing

This article analyses the eventness of the American composer John Cages famous ‘silent piece’, *4'33"* (1952) in order to strengthen our general conceptual understanding the artistic ‘performance’, particularly its performativity.

Erik Exe Christoffersen | Strategies of Interruption

The article discusses interruption as an artform, as a strategy and as traditions of discontinuity in theatre and performance art. The interruption creates a form of error in the work of art and in different media. This means that performative forms can be seen as projects of authenticity. Finally the article claims that the interruption in work of art is a part of the eventness of the performance.

Annelis Kuhlmann | A Performers Death

The grave as a place of being for the identity and the national citizen in Das Beckwerk's political performance *Funus Imaginarium* (2010) disposes its focus like a mise en abyme construction on the consequence of the hunger artist's theatricalised concept of authorship, which is expressed as the death of a performer. The mimed ritual of the performance expands the notion of the relationship between participant and spectator into a dance macabre of critical and tragic-comical character. Through *Funus Imaginarium* the notion of mimesis has re-enchanted the performance in a new political frame with reference to Sofocle's *Antigone* and the Roman funeral ritual ceremony.