

MEETING OF STRANGERS

Imagine Paris in 1751.
The class system is in turmoil.
The city is flooded with people who
are strangers to one another.

Theatre is the place
where these strangers gather.

How to act in the theatre?

This is unclear, since
the new codes of conduct of
are just forming.

Imagine you are
an audience of strangers.

Nobody here knows you.

Nobody here knows,
what this will become.

But you will become it together.

THE FALL OF PUBLIC MAN

Imagine London in 1851.
People have become individuals.

The public man of
earlier centuries is split in two:
into actors and spectators.

Look around.

You are the spectator,
an isolated male figure,
hoping to be aroused.

You choose to be passive,
in order to
feel more.

Things, that you cannot make
happen to yourself,
will happen to you here,
in the theatre.

Art will touch you.

SHUT UP

Imagine London in 1891.
The spectators of modern theatre
have turned silent.

Show no longer your emotions,
Do not shout at the actors,
Do not interrupt the show with
your applause.
Keep everything inside you.

Your passive silence
and restrained emotions are
your way to withdraw
from social responsibility,
to liberate yourselves
from others.

You, the spectator, are free.

SEEN FACE

Even if
you do not perform,

even if you are here
as a recipient,

you have become visible
just by turning up.

Notice your face.
It is seen.

With your face
you have gained membership
in this community.

THE EMANCIPATED SPECTATOR

AUDIENCE FUNCTION

Close your eyes for a moment.
Repeat to yourself:

Whatever I feel and think
is part of this work.

My presence is needed here.

Then open your eyes.
Repeat the affirmation
in your mind.

Spectate.

1) The name of the author is
necessary, but it doesn't matter
whether they exist as bodies.

2) With audience it is the
opposite: names don't matter, but
the body is needed.

Embrace
the insignificance of your person,

and

the significance of your
corporeal presence.

AFFECTIVE RESONANCE

You don't really need to
do anything.

It is enough to feel.

Try it out:

You are under the influence
of this work.

It feels like something.
Every moment a bit different.

Notice how it makes you resonate.
Your resonance is your role.

CONDITIONED

Audience appears
in proximity to
an audience place.

Receptivity appears when
there is a space, a time,
a material set-up for it.

Audience is conditioned.

How about the conditions
you experience now?

Are you able to receive?

Why (/not)?

A LOADED GAZE

Look at:

white people.

THE IMPLIED AUDIENCE

Every work of art,
every research event
contains
implications of
who will attend it.

Look at yourself and others here.

What does it tell about
this work and event?

THE NARCISSISTIC PARTICIPANT

When an art work
directs your attention
towards your own self

your feelings
your behaviour
your thoughts

it applies a capitalist logic.

Care only about
what **YOU** get out of this.

The only thing that matters here
is your experience.

A GOOD HEART

A good heart is something
that rarely comes up in the
research context.

A good heart is something
that rarely is demanded
from audiences.

What kind of a heart
is present here?

A LOADED GAZE

Look at:

women.

A LOADED GAZE

Look at:

the people who did not come here
to perform for you.

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SOURCE MATERIALS

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