



**pina bausch**  
Dance theatre, mix between dance and dramatic elements.



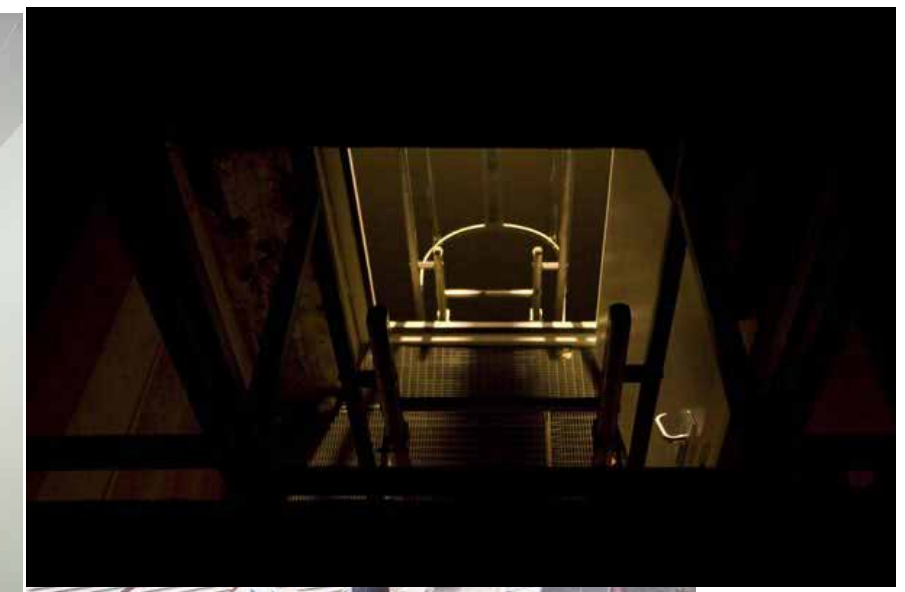
**Tableau vivant**  
Roland Barthes " Photography is a kind of primitive theatre/tableau vivant, a figuration of the motionless made up face beneath which we see death." (camerulucida)



regular theatre has a separation from the performer both physically and verbally

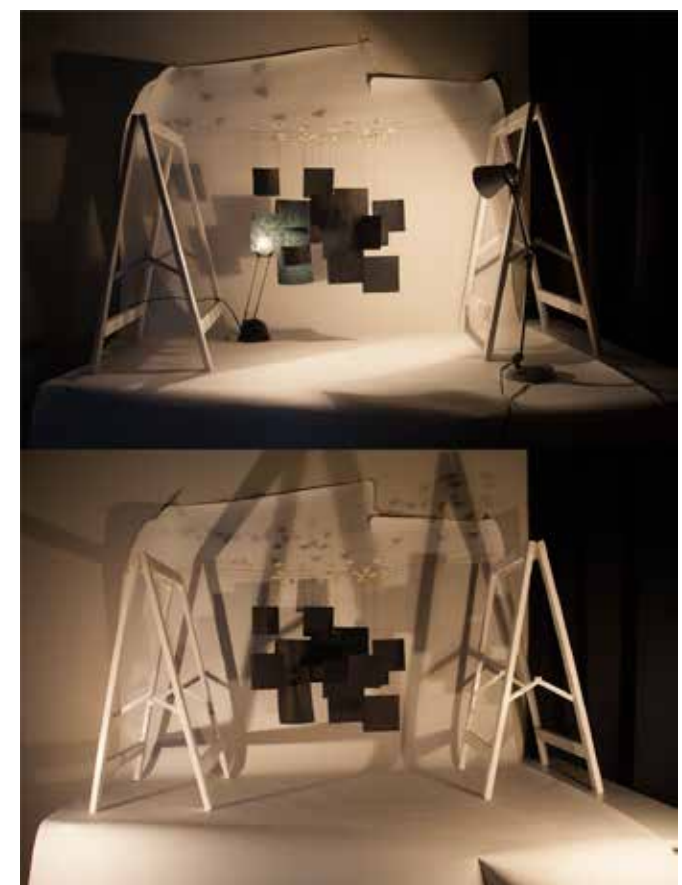
**Simulacrum**

By doubling the number of walls and windows and adding new spaces, he invalidated the original functions of the rooms and transformed the living room, bedroom, storage room, kitchen, hallways, guest room and basement into new spaces with and without furniture. The moulds and replicas in his work convey the idea of death.  
Gregor Schneider's rooms are copied, so to speak, from the real world and transferred to the fictional reality of art.



**Butoh**  
"dance of darkness", and the form was built on a vocabulary of "crude physical gestures and uncouth habits... a direct assault on the refinement (miyabi) and understatement (shibui) so valued in Japanese aesthetics

post ww 2  
resist fixity  
distress  
breaking free from traditional noh dance  
50% evil

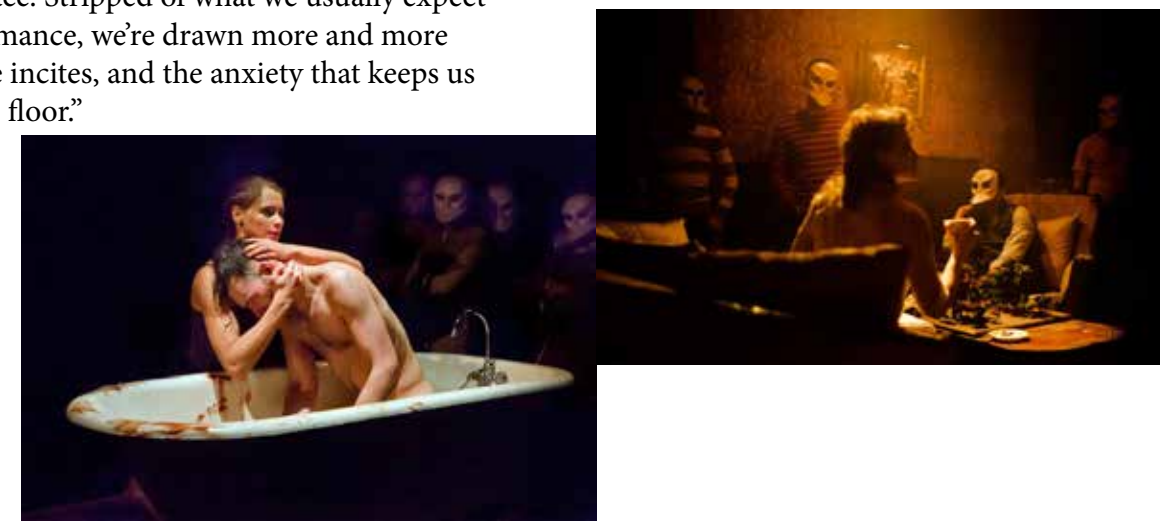


the threshold to an imaginary and real space where. Enter imaginatively realms that uncanny but similar to our own. The historical real is neither text nor narrative. Documentary directs us toward the world of brute reality even as it also seeks to interpret it and the expectation that it will do so is in powerfull difference from fiction.  
archive and the newsfeed

mctrick hotel ny

"Because language is abandoned outside the lounge, we're forced to imagine it, or to make narrative cohesion of events that are unfolding right before our eyes. We can only watch as the performers reduce theatre to its rudiments: bodies moving in space. Stripped of what we usually expect of a theatrical performance, we're drawn more and more to the panic the piece incites, and the anxiety that keeps us moving from floor to floor."

**interactive theatre:**  
breaking of the fourth wall - audience in more active roles share actions with the real world (non theatrical setting) where the audience **become characters in the performance**- the audience may be asked to participate.



abelardo morell

Rituals and masks[edit]  
This technique attempts to reveal the ideological super-structure of a society in the form of its rituals. "Rituals" in this sense describes the patterns of human relationships and the masks of behaviour that those patterns impose on the participants according to the roles that they play in society. For example: a man goes to a priest to confess his sins; despite the individual identities of the man and priest (i.e. the priest and the parishioner are landlords, the priest is a landlord and the parishioner is a peasant, and etc. ) the pattern of behavior will remain the same as other examples of this interaction. This will cause different scenarios to play out even though the confession is the same. Boal argues that this is an extraordinarily rich technique that has many variants: for example, the same ritual may be explored by its participants exchanging masks or it may be enacted by people from different social classes.[1]v

"Through this collation and discovery and assimilation and analysis I re-contextualize the footage, images etc I have gathered. The function of the documentation is to provide structure and meaning."

"They are interpretative photographs with a hinch of an ethically evaluative photograph in them as well. I seek to explain how my relationship is but meanwhile I make a personal interpretation and maybe even give an ethical judgement."

"Where lies the limit of the image? As in that it's a very personal approach to a psychological problem. For me the image does not stop at the edges. The image continues in my relationship with my father."

"In his house we create an kind off cinematographical setting in which we almost act and in which I am looking for the boundary of what is still possible. The real is transformed into representation. There is a confusion creted between the real and the imaginary in staging these different settings. Disregarding distinction between real and imaginary."

single frame narrative  
Atmospheres  
Scenography  
Ensceneren, het veranderen van de leefomgeving. Een fictionele narratief aanbrenge in een reele leefomgeving.  
literally bringing that in the fictional realm to the real world  
The melting of the real and the fictional  
the body as being moved from internal to external source rather then consciously moving a body part  
social interaction  
Immersive theatre  
/experiment  
the body as a narrative device  
therapeutic and educational settings  
representation and form - addressing the viewer with a medium  
participation of a viewer in a photograph  
gathering and re-assembling  
Creating a fantastical construct

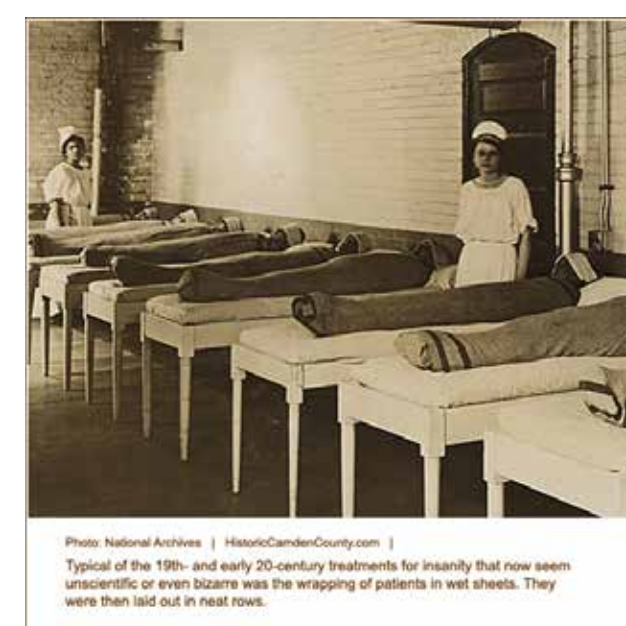


Photo: National Archives | Wikimedia Commons/County.com | "Hospital of the 19th and early 20th century treatments for insanity that have again influenced, or even inspired, the way of thinking of patients in well-streets. They were then left out in well-streets."



huyghe

de verschillende relaties die de mens met de tijd en de werkelijkheid onderhoudt, met name het alledaagse leven en de representatie die daarvan gegeven wordt, fictie zowel als realiteit

Much of Huyghe's work examines the structural properties of film and its problematic relationship to reality. His work frequently mixes fact with fiction

