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Aliens in Space

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Declaration

I declare that I have prepared my Master's Thesis independently on the following topic:

Aliens in Space

under the expert guidance of my thesis advisor and with the use of the cited literature and sources.

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Abstract Aliens in Space is revisiting the creation process of the performance trilogy: US, Bee's Knees and I.O.U. which are performances created at The Theatre Faculty of the Academy of Performing Arts in Prague as part of the master's studies Directing for Devised and Object Theatre. Aliens in Space has an emphasis on positive alienation offering another point of view and it is a map of contextualization and detection of the dramaturgical tools used in the creation process of performance trilogy. What is more, Aliens in Space is a groundwork for artists further artistic practice with an outline of the terminology that blossomed out of the performance trilogy and it is used for clearer communication between co-creators of the performance.

Key words: positive alienation, trilogy, performance, exhibition, drama, distance, text

Abstrakt Cizinci ve Vesmíru zkoumají proces tvorby trilogie představení: US, Bee's Knees a I.O.U., která vznikla na Divadelní fakultě Akademi múzických umění v Praze jako součást magisterského studia režie. Cizinci ve Vesmíru kladou důraz na pozitivní odcizení, které nabízí další úhel pohledu. Je to mapa kontextualizace a detekce dramaturgických nástrojů používaných v procesu tvorby trilogie performancí. A co víc, Cizinci ve Vesmíru jsou základem pro umělce k další umělecké praxi s nástinem terminologie, která vyrostla z trilogie performancí a slouží pro jasnou komunikaci mezi spoluvůrci představení.

Key words: pozitivní odcizení, trilogie, performance, výstava, drama, vzdálenost, text

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Chapter 1

INTRODUCTION

During the first year of studying for this master's degree, I started a performance trilogy which set out to do three theatrical performances based on aliens' perception of human behaviors around diverse topics. Firstly on behalf of a personal matter - I have been feeling like somebody from a different planet myself. And secondly because an alien is exciting, unfamiliar, strange, intriguing. The research of aliens brought me to a more applicative topic: alienation. Firstly, I would like to offer four diverse meanings of the word alienation: 1. An isolation of an individual from society or community. 2. The act of convincing someone in a group of people to stop supporting and agreeing with you¹. 3. The feeling that you are different and therefore not part of the group. 4. Estrangement or detachment.² Provided that I would like to also mention that alienation works as a dramaturgical tool to work on a performance and access the topic the performance is dealing with. Going further into the provided definitions of alienation I would like to stop for a moment with the word *estrangement*: shortening of the Old French word *estrange*, meaning strange. Strange is another word I would like to define: not previously visited, seen or encountered; unfamiliar or alien. Making a full circle from alien back to alien, alienation as a dramaturgical tool therefore works as a recognition. Alienation comes in many forms, we often see it as a negative, but through my own research I have

¹ Dictionary. Cambridge Dictionary. [online]. Available from: <https://dictionary.cambridge.org/dictionary/english/alienation> [Accessed 12 April 2019].

² Dictionary. Your Dictionary. Available from: <https://www.yourdictionary.com/alienation> [Accessed 12 April 2019].

been concentrating on alienation and its positive form which can be used as a tool for an eye opening self-experience by recognizing the potential of distance, difference and unfamiliarity as a key ingredient of research, developing art and being in the world. As I understand theatre-making not as a craft but as a way to explore the world and a medium (or context) that helps me think and exist, re-think, define, re-define, re-evaluate and to be critical of the world I live in. And the way to explore the world is with topics I am drawn to from an alienated or defamiliarized perspective. In the performance trilogy the topics I was exploring through the lens of alienation were the main fuel of the research and creation process. They provided the content and the form of the performances. We can say that in the theatre the world watches its own being watched. The creator is the one who watches, rather than does or acts, and who sees, and eventually performs the self's blindness to itself.³ To give a more concrete explanation of the sentence written above, let us look at my creation process which has two main components: research and performance. In the research period the creator observes and contemplates the topic - in daily life, in art, in history, in society, in pop culture, etc., and sees the potential, co-relations, negativities, danger. The creator offers another point of view or exploits the gaze. After the research comes another component - performance: the materializing of the research where you perform your ideas, agendas, observations in a framed environment. Seeing the performance being performed in front of the world - meaning audience, you can observe with them (with some distance) your own blindness. By reflecting on the creation process by writing this thesis I am again observing my own blindness through the process of the performance trilogy which helps me recognize the

³ Peretz, E. *Dramatic experiments. Life according to Diderot*. State University of New York Press: New York, 2013.

blindness that was involved during the creation process. American film theorist Eyal Peretz writes in *Dramatic experiments. Life according to Diderot* that to be in the world means to be exposed to a watching gaze, to be exposed to the places where you are blind to yourself. To be in the world also means that you show yourself in your madness. The first performance - US⁴ - was an event, which connected three performative strategies; a performance, an installation and an exhibition in one, exploring *art*. It attempted to raise the question how would aliens do human art? The second part of trilogy explored an alienated view of human happiness (Bee's Knees⁵). Both parts of the trilogy led me to the final work (I.O.U.⁶) to tackle the theme of love with an opportunity to look at love from an outside eye, to zoom in and to zoom out again. This outside eye (alienation, strangeness, defamiliarization) is my dramaturgical tool to tackle the topics that I am drawn and attentive to, in order to interrupt and provoke the familiarity of the perspective and introduce a strangely foreign gaze.⁷

1.1 The World

At this given moment I want to bring to your attention topic of great interest to me: THE WORLD (current affairs, pop culture, fashion trends, infatuations, civilization, society, art, history, etc.). In order to understand what the world is, we need to

⁴ US was performed at The Theatre Faculty of the Academy of Performing Arts in Prague as part of Process festival in June 2017.

⁵ Bee's Knees was performed at The Theatre Faculty of the Academy of Performing Arts in Prague as part of Process festival in February 2018.

⁶ I.O.U. was performed at Studio Hrdinů in September 2018, co-produced by The Theatre Faculty of the Academy of Performing Arts in Prague and Studio Hrdinů.

⁷ Peretz, E. *Dramatic experiments. Life according to Diderot*. State University of New York Press: New York, 2013, p. 6.

understand the following: the word *world* is something that we constantly use as a method to express *everything*. As the German philosopher of the New Realism, Markus Gabriel explains in his Tedx Talk in München entitled Why the world does not exist⁸, we use the word *world* to direct our attention to the totality of things. Further he argues that we need to give up the idea of the unified concept such as the world, considering that this all-inclusive concept is a search for a simplification of things. And the world is nonexistent because we can never have a perspective on it from the outside. With this in mind, to exist is to be in the context. The world as everything does not exist because it does not include itself. Having said that my world exists, because when I am writing about the word *world* I am articulating my *interest* in topics surrounding the world. When I am writing about the *world* I am articulating the fact that the world is not sculptural and finished but ongoing. When I am writing about the *world* I am articulating the use of the existing formats and questioning them or filling them with another content. When I am writing about the *world* I am articulating the creation of the emerging new worlds - new possibilities that are in context with the research topic. The important thing to understand is that when I am writing about the world it is always in connection to me/the creator.

1.2 The Other

There are several understandings of the word alien. It could be a *noun* hypothetical or fictional being from another world or *adjective* strange and not familiar. Alien could also be explained with two synonyms: Foreigner and Other. As I am the alien and

⁸ [TEDxTalks]. (2013, October 25). *Why the world does not exist* | Markus Gabriel | TEDxMünchen. [Video File]. Retrieved from URLhttps://www.youtube.com/watch?v=hzvesGB_TI0 [Accessed 12 April 2019].

the foreigner and the other in the scope of master studies in a foreign country, I wanted to understand the conceptual framework around the notion of Us-versus-Them - what is the variations of being and experiencing the reality of juxtaposition Us-versus-Them and with this notion understand and acknowledge the differences between us. In the light of *the other* or *alien* and dramaturgy creators gain ability to look on the world from another perspective which gives access to questioning, being critical of the world and to understanding, to seeing - having another perspective as an outsider - you see the world differently. As much as distance is important, French philosopher Emmanuel Levinas⁹ influenced my way of thinking about closeness connected to otherness, of the face-to-face, the encounter with another as a privileged phenomenon in which the other person's proximity and distance are both strongly felt - closeness makes a demand. For me as a creator it is important to find the right relation of distance and closeness between topics, collaborators, space, performance and audience.

1.3 The Performer

The first two parts of the trilogy were getting to know the process of creating the performance and placing research into the context, the final part of the trilogy was a confrontation with the performer. Questions that emerged were: who is the performer, what do I expect from the performers, are the performers I am working with meeting my standards, what is the role of the performer in I.O.U., where is their field of freedom within working on the performance? There is a correlation between the notion of other and the performer. The concept of Us-versus-Them: on the one

⁹ E. Levinas, *Time and the Other*. Duquesne University Press, 1987 (in English).

hand, there are people who are on the stage, and on the other hand, there are people who are in the auditorium. There is a distance between them and there are two diverse points of view. And what happens when the director becomes a performer? With the focus on the performers, the main experiment was focused on what art is as a team work, what it means to create together, what is the responsibility of the relationship, how to communicate with the performer and what is this gap (meaning: relation-ship) where performance happens. *Aliens in space* could also be translated in *Us in Relations*, distance and closeness between us, meaning distance and closeness between director vs. performer, distance and closeness between performer vs. audience, distance and closeness between people vs. people.

1.4 The Space

As a theatre maker, space has always been my strongest inspiration, therefore, *US* and *Bee's Knees* were performed in multiple and very specific rooms, which offered a specific frame. For both performances, I was drawn to challenging spaces, challenging in the sense that they were not intended for theatre (for *US* I used three dirty painting rooms and for *Bee's Knees* I used a lecture room, a small staircase and a waiting room). I think my love for these spaces came from a desire to transform them, to take them from their daily use to something more unusual. But to add, this did not come from my pure imagination, as Markus Gabriel explains perception: »perspectives onto things are features of the things themselves. [...] I don't bring perspectives into a world that doesn't have perspectives, I sample perspectives that

are already there. «¹⁰ With the final work (I.O.U) I turn my attention to the stage. I wanted to transfer the strategies and dramaturgy I learnt from working in rooms to the stage. In all the performances space is used as a dramatic tool. I would like to bring to your attention the fact that when talking about space it is not only the dimension of height, depth and width within which all things exist and move, but it also the abstract space of mind, the space (air) between audience members and the performance, the shared space between creators. Through the trilogy I was researching experimental drama, meaning explorations of new forms of drama theatre between unity and fragmentation, searching for the unseen and the nonexistent connections. It is about the potential of the drama in the space. The notion of devised drama is allowing me to remain open, exposing my own blindness and lack of control over a vast topic such as art, happiness, love.

1.5 The Drama

Drama is a noun that is used in everyday conversation and in theatre terminology. What I am interested in is to describe drama as an exciting, emotional, uncertain, unexpected event or an exaggeration. Drama brings us to the adjective dramatic. German theatre researcher Hans-Thies Lehmann points out in *Postdramatic theatre*¹¹ »People say, something is 'dramatic' and mean a situation is serious. «¹² What is more he describes that the words drama and dramatic are linked to everyday use to describe an »atmosphere [...] anxiety and uncertainty with then certain structures of

¹⁰ Gabriel, M. Interviewed by *Dr Anja Steinbauer* for Philosophy Now. *Newsnight*, Available at: https://philosophynow.org/issues/113/Markus_Gabriel (Accessed: 23 March 2019).

¹¹ Lehmann, H.T. *Postdramatic Theatre*. Taylor & Francis e-Library, 2006.

¹² Lehmann, H.T. *Postdramatic Theatre*. Taylor & Francis e-Library, 2006. p,35

events. «¹³ The definition of drama that I would offer at this point would be: an exciting, emotional, uncertain, unexpected event or an exaggeration which can offer change or more specifically an intervention and friction which is shaking up the reality.

1.6 The Topics

After the first part of trilogy - US - I started to understand I am interested in working with topics as the main material for the creation of a performance. The synonyms of topics can reveal the meaning of the topics as the main material for the creation process such as: concern, interest, puzzle, context, focus. The trilogy gave me the chance to work with and explore three various topics: Art, Happiness and Love. As mentioned above topics have been the fuel of the content and the form of the performance. The common ground of the topics I have used as material in the trilogy is the performativity of them and an alien perspective as a dramaturgical tool which was applied to all three topics. With this in mind, I also have to mention the importance of distance towards the topics I have been working with. These are the topics that I have a passion, excitement, attentiveness, interest, obsession for, but that I am not currently controlled by. In order for me to understand and be able to have an alien's point of view on certain topics, I need to be distanced from them. Here I am again using the concept of distance and closeness. I need to have distance from Art, Happiness and Love in order to have an overview to the topic or an outside point of view, an alien perspective.

¹³ Lehmann, H.T. *Postdramatic Theatre*. Taylor & Francis e-Library, 2006. p,35

1.7 The Audience

Beside the topics, I have been especially passionate for and attentive towards the audience. I view audience as a partner, a performer – therefore there is a need for unbalancing the visitor to evoke a shared vulnerability between the viewer and the viewed work. Unbalancing or destabilizing is a form of alienation which is used as one of the manipulation techniques with the audience member to influence their position in the space. I view manipulation as a positive tool to influence audience members as I want to transfer and offer them another point of view. In order to do so I need to manipulate the situation to develop it in the way that is most suitable for the performance. I always strive to create an option for the audience members to enter in a situation that addresses them. When I am imagining and thinking about the audience - I am not thinking of an individual human being, I perceive the audience as a homogeneous whole. I spend a significant amount of time thinking how to manipulate the audience members - how to destabilize them in order to open up, how to confuse them to start questioning the position/situation that they are in, how to make them enter the space of performance and how to merge these two components, the audience members and the performance, in order for them to enter the sphere of the event. This is what I call manipulation+. To be more concrete, one of the *manipulations* that was repeated during the trilogy was that the end of the performance depended on every single audience member. Within the scope of trilogy the beginnings were collective and the endings were individual which gives the opportunity for the audience members to shape diversely and to experience collectivity and individuality.

1.8 The Trilogy

The trilogy is a method to try out potentials and ideas (in the first two parts of the trilogy), which brings you to the final work. I view trilogy as a preparation with results, in which the connection is not the story but instead the dramaturgical tool used in all the performances. While working on US I had no idea about the trilogy. The idea of the trilogy came, while working on the second piece, as an option to provide a longer sentence with all three work titles. Now, the sentence would be I.O.U.-Bee's Knees-US. In the first two parts of the trilogy I discuss strategies and methodologies that worked and the discoveries I used in the last part of the trilogy. For the last part of the trilogy I discuss separately the content of the performance and the creation process focusing on the confrontation with the performer.

Chapter 2

Utopia through cluelessness: From Alien to Alienation+

I never thought my first work as a student at the Academy of Performing Arts would save my mystery/my misery. And it did not, my first year of Dramaturgy did - the class which was subtitled as Performing Consciousness.¹⁴¹⁵ The word Consciousness is very significant. The Cambridge Dictionary defines consciousness¹⁶ as *the state of understanding and realizing something*. For me consciousness is something as placing yourself in a »bigger picture« or as Marcus Gabriel¹⁷ would call it the existence, to place yourself *in the context*. Consciousness is a little *alien* in ourselves that has an overview on our whole being within the society and the reality we are living in. As much as it can have it. For a long time, I was only self-conscious, meaning I was aware of what was happening inside of my mind, my body, my emotions, but I did not have a bigger picture. What do I mean, when I say this meaningless, unelaborated phrase, an idiom: the bigger picture - the effect of the situation on other things.¹⁸ I was aware of myself, but not of myself in the context to the world. Now, when looking back, it makes more sense the connection between Performing Consciousness and aliens and alienation. It also makes more sense to become

¹⁴ Two day workshop within the class of Dramaturgy entitled Performing Consciousness with Sodja Lotker (in The Theatre Faculty of the Academy of Performing Arts in Prague, April 2017)

¹⁵ Side note regarding factuality of the information: Performing Consciousness is as my memory remembers the workshop. During writing of the thesis my mentor reminded me that she was talking about Performance Consciousness.

¹⁶ Dictionary. Cambridge Dictionary. [online]. Available from: <https://dictionary.cambridge.org/dictionary/english/consciousness> [Accessed 6 April 2019].

¹⁷ Gabriel, M. *Why the world does not exist*, Polity Press. UK, 2015 (in English).

¹⁸ Dictionary. Cambridge Dictionary. [online]. Available from: <https://dictionary.cambridge.org/dictionary/english/big-bigger-picture> [Accessed 24 March 2019].

conscious and *placing yourself in context* in a foreign country. Being in a country where you grow up and everybody knows you bring the pressure of the known. You think you need to be what people think you are. Being in a foreign country where I did not belong, no friends, no family, I was experiencing the life of *the other, the alien*. Yet aliens brought me a great freedom to explore alienation. The narrative was changed and when not occupied with only my understanding, feelings and adrenal glands it helped me to move forward. Even though I do not fully agree with Diderot's definition of consciousness from 1753 d'Alembert's Encyclopédie¹⁹ »the opinion or internal feeling that we ourselves have from what we do«, he did bring to this society a wonderful notion of positive alienation. *Dramatic Experiments, Life According to Diderot*²⁰ is where positive alienation is explained at its best by American film theorist Eyal Peretz via talking about Diderot's work. Alienation comes in many forms and we often see it as a negative. Imagine you live on a rim of a circle. You do not see a full circle, if you alienate yourself from a rim, you are able to see the circle you were part of. At this point I would like to offer examples of positive alienation form arts: *Hamlet* (play) and *The Act of Killing* (documentary). In both examples alienation is used as recognition. In *Hamlet* written by William Shakespeare, The Murder of Gonzago (a play within the play), adapted and partly directed by Hamlet is a *manipulation*. Hamlet manipulates Claudius in order for him to recognize his own blindness. We never see Claudius kill old Hamlet; we never see the crime on which the tragedy centers. Instead, the murder we do witness is showily theatrical. Another realization

¹⁹ Jaucourt, L. chevalier de. "Consciousness". The Encyclopedia of Diderot & d'Alembert Collaborative Translation Project. Michigan Publishing, University of Michigan Library, 2014.

²⁰ Peretz, E. *Dramatic experiments. Life according to Diderot*. State University of New York Pres: New York, 2013.

comes from the alienation in a documentary titled *The Act of Killing*²¹ or The Art of Killing as I like to call it. The documentary portrays Anwar Congo and his friends, people who assisted the army between 1965 and 1966 and killed hundreds of people. *The Act of Killing* is a journey into the memories and imaginations of the perpetrators, offering insights into the minds of mass killers. In the documentary by the Joshua Oppenheimer, Anwar and his friend were invited to reenact their atrocities for the camera, by playing themselves and their victims. They wrote the script sensationalizing their crimes as art in the theatrical and cinematic extravagant Hollywood style. While Anwar and his friend were watching the recorded scenes they recognized their own blindness. Apart from using the *Act of Killing* as an example of alienation as recognition, I would also like to use it as an example of the mixture of genres and unpredictability of it. By mixing Hollywood with the real life events it demands another way of looking at reality and enters in the field of paradoxicality²² of content and its form. And this is where my interest lies. In the unpredictability of the mixed genres and in the paradox of the content and the form of the performance. US, the first part of the trilogy, was an event, combining three performative strategies in one; a performance, an installation and an exhibition exploring *art*. It attempted to raise the question; how would aliens do human art? Which is already a paradoxical position as a creator/human is imaging/pretending - as a performance strategy - that he or she is not human. US was created out of cluelessness, with the help from the mentors and my intuition. I only worked with bits and bits that were inspiring to me,

²¹ Oppenheimer, J. *The Act of Killing*. 2012

²² Definition of Paradox by Cambridge Dictionary: *seemingly absurd or contradictory statement or proposition which when investigated may prove to be well founded or true*. Dictionary. Cambridge Dictionary. [online]. Available from: <https://en.oxforddictionaries.com/definition/paradox> [Accessed 24 March 2019].

acknowledging the art history and reality. The creation process of US we could name *Utopia through cluelessness*. Cluelessness is part of alienation which offers you to think outside of the box, as you do not really know what is inside of the box. Combinations of diversity offered an exploration of Art seen from an Alien perspective. This performance brought the notion of Devised drama, which I will touch in more detail and define in Chapter 3 On Topics, Explorations and Discoveries.

2.1 US: performance, installation, exhibition

Before we enter the backstage of the performance - US - I would like to give the definition of the components included in this performance. Definitions are a mix of the *Dictionary of Theatre*²³ by French theatre theorist Patrice Pavis and my understanding of the components. US was performed in three connected rooms. Each room represented one of the components (performance, installation, exhibition), one of the genres and approaches to creating a performance (performance art, site-specific drama, happening) and four various (stage) designs of three rooms.

Performance: a materialization of directorial, dramaturgical, scenographic and costumographical ideas based on the text or other proposals in the form of a sensibly perceptible development with performers. **Installation:** artistic genre of three-dimensional works that often are site-specific and designed to transform the perception of a space. **Exhibition:** a public display of works of art or items of interest, held in an art gallery or museum or at a trade fair. **Performance art:** an event in which performers are using elements of different arts to explore the emergence of

²³ Pavis, P. Dictionary of Theatre. [online]. Available from: <https://isjfr.zrc-sazu.si/sl/terminologisce/slovarji/gledaliski#v> [Accessed 20 April 2019].

artistic work and social, political phenomena. **Site-specific:** a form of art that chooses for the performance an environment outside of classical theatre structures and tries to blur the space between the performers and the audience. **Drama:** an exciting, emotional, uncertain, unexpected event or an exaggeration which can offer change or more specifically an intervention and friction which shakes up the reality. **Drama of ideas:** text that contains certain conceptual and philosophical message. **Synthetic drama:** text built by combining various temporal, spatially unrelated events into a performance. **Site-specific drama:** an exciting, emotional, uncertain event that tries to blur the space between audience and performers involving conflicts and emotions through the text and a unique space or adapted location. **Happening:** an appearance, a performance, an event that, with the use of the elements of different arts, with striking improvised actions, intervenes into the environment involving the audience in the events and opposes the traditional conception of art. **Intervention:** an action that decisively affects the course of someone's affair, act. **Performance as intervention:** an event that decisively affects the audience member. US involved many different tools mixed together. The intention was to create an event that involves fiction and reality, interact with the audience in a non-interactive way and use manipulation as a tool of creating art. In addition, there was a need to create a structured performance out of a chaos of ideas. Before describing a performance, I would firstly like to define performance as an event.

2.2 Performance as an Event

Canadian theatre researcher Josette Féral is writing about performance as shock in her article *From event to the extreme reality*²⁴, working between the real and the theatrical, the representative and the immediate, the illusion and the unmediated event, combining the experience of the performance with a real event. Do not imitate the event, make an event. These tactics were used in the 1960's with the avant-garde - their work was radical, experimental and they pushed the boundaries of what was expected as a norm. Féral is questioning what kind of aesthetics this is? She calls it the »aesthetics of shock. « Shock because the real is happening on the stage. To understand why she calls it the aesthetics of shock we can help ourselves with Eyal Peretz paragraph from the book *Dramatic experiments. Life according to Diderot*²⁵. He writes that to be in the world means to be exposed to a watching gaze, to be exposed to the places where you are blind to yourself. To be in the world also means that you show yourself in your madness. The question here is what you cannot see and when you see the reflection back to you to the recognition. And you can see what you cannot see but you show. Or what you see and it is not happening to you and then it happens to you. Josette Féral is claiming that when the shocking moments occurred on stage, they indicated a rupture that suspends the representation to allow the factual, and therefore the present, to emerge onstage. Instead of shock I would call it the aesthetics of surprise. Surprise creates an event. The stage is not the stage anymore, but it is a space without illusions, the spectators find themselves face to

²⁴ Féral, J. TDR Vol. 55 No. 4 (Winter, 2011). *From event to the extreme reality: Aesthetics of shock*. P51-63. MIT Press.

²⁵ Peretz, E. *Dramatic experiments. Life according to Diderot*. State University of New York Press: New York, 2013.

face with a reality that has »emerged where they least expected it, a reality that modifies their initial contract, once implicit, surrounding the representation. «²⁶ These moments, which she calls theatrical events, rearrange the framework of sensations and perceptions. In US there was a moment (described in the next subchapter), where the performer asks audience members to leave the performance – and the point when they said NO. Theatre is a moment of magical transformation, the affirmative *NO!* from the audience members becomes an immediate *YES!* Because as soon as they engage in the performance to the level that they are ready to react and show signs of resistance, this creates an immediate event. The most accurate suggestion of what an event is comes from the book *Sounding the event: Escapades in Dialogue and Matters of Art, Nature and Time*²⁷ by British visual artist and writer Yve Lomax. She claims that an event can only be experienced by witnessing the unknown, the unexpected, the nonexistent.

2.3. THREE ROOMS: description of the performance and the notion of intervention

In US reality and fiction was built on the alien, the human zoo, the perverseness of art galleries, the LaCerta files and the closed borders of the US and Europe. As mentioned above, US was a performance in three connected rooms. An audience member travelled through different rooms and three diverse approaches to theatre. The audience entered the space in the **1st room** consisting of 22 audience members and 1 performer. This room was subtitled *the preparation room* and the whole room

²⁶ Féral, J. TDR Vol. 55 No. 4 (Winter). *From event to the extreme reality: Aesthetics of shock*. P51-63. MIT Press, 2011.

²⁷ Lomax, Y. *Sounding the event: Escapades in Dialogue and Matters of Art, Nature and Time*. I.B. Tauris & Co. Ltd. New York, 2005.

was covered in plastic. The alien/*the performer* was leaning on the door the audience members entered through, therefore the gaze of the audience members was first directed into the void. The **1st room** was combination of a happening and a performance. The alien/*the performer* used the audience as her puppets. She played with the audience members in the form of a game, where the rules were semi-transparent and only known to the performer. The game was clear. The performer has the power to change the position of the audience member in the space. She was navigating the gaze of the audience member, meaning placing them in the space - in the form of the cells moving within the organism. Using the text combined with her reality and the fiction of the LaCerta Files²⁸, an interview with the reptoid woman from 1992. She did have physical contact with the audience members, but there was a specific point mentioned above. The point where the alien, the performer enters the intimate space of the audience member and asks a question: »Child or a lover? « An audience member is requested to choose one of those options. The performer continues questioning their adoration for her: »So, you love me? «, asks the performer. The audience member is again requested to give an answer. And the next order from the performer *alien* to audience member is: »Go out. « The audience member is expected to go out of the room, they need to leave the performance after six minutes. When the audience member leaves, she apologizes for being rude and not introducing herself. The destabilization of the audience members is at its peak. What an audience member does not know in this moment is that, if there are 22 people in the room, she needs to get rid of 11. Only half of the people can stay and

²⁸ Prada, L. (2004, December 26) *LaCerta Files*. Retrieved from https://www.bibliotecapleyades.net/vida_alien/esp_vida_alien_52.htm [Accessed 20 April 2019].

continue the performance. At the end of her monologue where she concludes that she has a great fascination for human kind and that not all her peers share this fascination with her, she separates the audience members in two groups. One group needs to follow the first audience member and leave the performance. She says to them: »I am really sorry but you need to leave the performance. You are not ready yet. « This is the point of the first intervention: an obstacle to something being done in the anticipated scenario. Interventions are not immersive theatre experiences but rather a performance where an audience member is invited to intervene/react. Audience members received the invitation to react and they resisted. They did not obey the performer and this created a friction²⁹ between them. This is where the event happened, in the negotiation between the audience members and the alien/ the *performer*. Another three interventions happened simultaneously in three different space. **Nowhere** (11 audience members/1 hidden performer): The audience members who were invited to leave the performance are in the corridor, the platform of the stairs, where an invitation to stay is suggested with glasses of wine. Drinking wine, the audience discusses the event and the situation they were in with hidden performer. The question that emerges is: What now? What should they do? Should they resist? Should they re-enter the room? The hidden performer is somebody who is part of the audience members. The audience thinks that s/he is one of them – which s/he is, but s/he also has the hidden task to provoke the idea of resistance, to encourage the audience to think about what happened, what exactly do they do now.

²⁹ Definition of Friction by Cambridge Dictionary: conflict or animosity caused by a clash of wills, temperaments, or opinions. Dictionary. Cambridge Dictionary. [online]. Available from: <https://en.oxforddictionaries.com/definition/friction> [Accessed 30 April 2019].

2nd room (11 audience members/3 performers): *humans' zoo/ realistic room that is a combination of a toilet, a bathroom, a kitchen and a living space - all in the realm of 15 square meters. A shared environment with three different human beings. They are in their natural habitat. The alien created this room for them so that she can research them in the most natural (authentic) way possible. The room is created for the audience to explore, full of details. Before the audience enters the room, they are told by the alien that they are the lucky ones who can explore, touch and even smell the objects. Also, three performers in the second room are objects, who are repeatedly speaking their stories that marked them. Their stories are not connected.*

3rd room (1 audience member/1 performer): *metamorphoses room/ pink room with three mirrors and a chair which reflects in all three mirrors. The performer takes one person in, the one who is the chosen one. She locks the door behind. She gives the selected audience member an opportunity to see an alien from a different view. The installation room where the alien is changing her image from the first room and creating a new image for the new exit.*





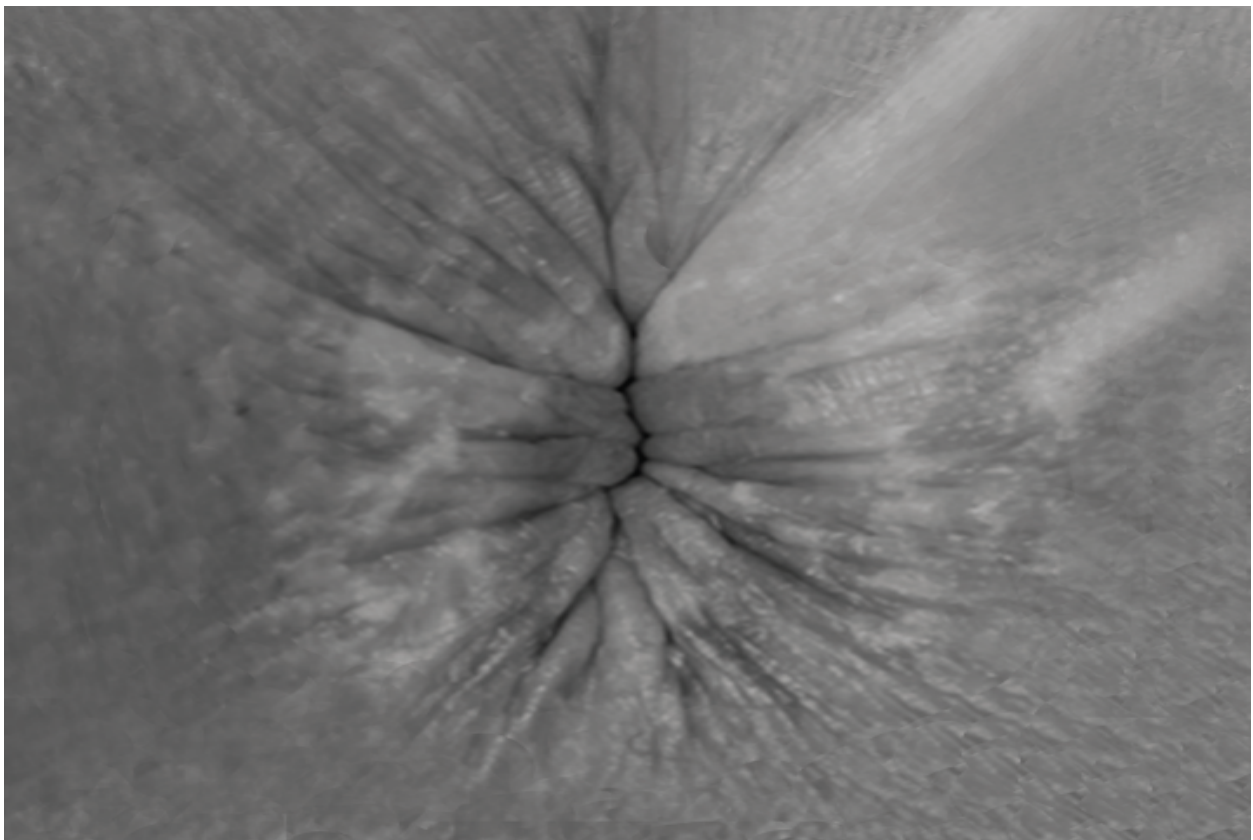
4th room consisted of 25 audience members and 1 performer which after few minutes turns into 26 audience members: the subtitle of the 4th room is *opening of the exhibition – Vernissage* which is in fact the first room recreated into a gallery space. All audience members gather again in the room in which they were separated before. Also the audience members from the outside are welcomed again. Three zoo people are standing in the doorway – the doorway is framing them. The performer reveals that she is a very important artist on her planet. She does not want to limit herself to the one planet, so she took a big step further and decided to research what it is to be human through art and how to make human art. She opens her gallery and this is the Earth premier of the exhibition of her art pieces. She opens the exhibition with her speech: »Art reveals hidden things. This collection originated from a burning

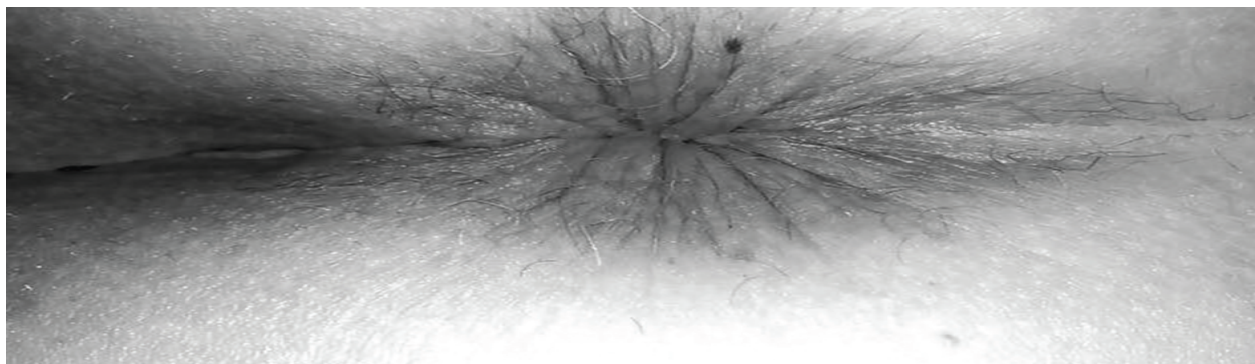
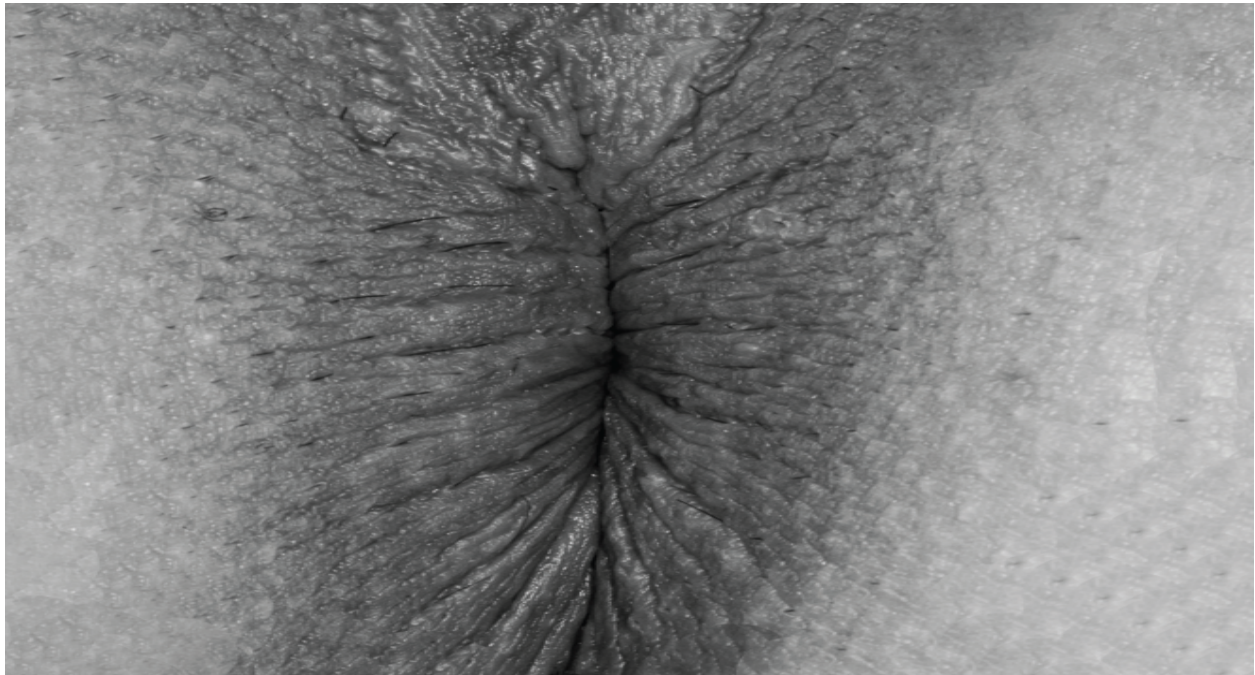
desire not to answer a question but to ask a question. Today we will enjoy 4 of my original art pieces on paper. The inspiration behind each artwork is summed up in this paragraph: *Once you look at what seems ordinary long enough, it often turns odd and unfamiliar.* « The exhibition captured four anuses. At the end of the opening speech of the gallery, every single room is open as the exhibition area. After the performance, the exhibition is opened also for other people who would just like to see the exhibition of the rooms.

2.4 Original art piece on paper

The exhibition was entitled: Art reveals hidden things.

*it belongs to the private collection of the creator.





2.5 Organization of the audience members

The position and the situation in which audience members were entering was changing from room to room, they were adapting to the role of visitors to activators to participators to random sitting people on the staircase drinking wine to witnesses and back to being visitors again. Being audience members, they played various amounts of the social roles in the performance. In the performance US the etiquette

of theatre was under questioning: leaving theatre is by theatre etiquette considered as inappropriate, however sometimes audience members want to leave the performance. In US they were invited to leave the performance, which they opposed and wanted to continue watching the performance. US could be contextualized as: Understanding what reality is and creating a new reality within the transportation of thinking or visual materials as a relocation. Drama is conflict and change or more specifically intervention and friction which shakes up reality. Drama happens between audience members and the performers/performance. The organization of the audience members firstly as a collective, which was interrupted in a few moments after the beginning of the performance. This interrupted collective of audience members was separated after ten minutes of the performance into three categories: the 2nd room was 11 audience members held hostage, the nowhere space was making their own rules and regulations while enjoying wine and the 3rd room was one-on-one performance. The importance of organizing the audience members in separated groups was in the notion of coming back together and sharing the experiences with one another. Especially by the fact that the person which was in the 3rd room needed to promise an alien that all the events in the room will be kept confidential. By alienating audience members from one another and providing the distance, we gave them the option to recognize the manipulation processes and by merging them back together we gave the option of getting close to the other and of communicating with them the differences that were experienced.

2.6 Art of manipulation+

Manipulation in Arts is for me connected with the positive sign, I call it Honest Manipulation or Positive Manipulation. Manipulation is the necessity for the artist being able to offer another perspective to the audience members, because you need to guide them through your thoughts and way of thinking in order for them to understand your viewpoint. I would like to couple my statement above with the definitions of two concepts. Honesty³⁰: the origin of the word is honor or respectability. Honest³¹: used to persuade someone of something without being pretentious. Manipulation³²: the action of influencing or controlling someone to your advantage without anyone knowing it. Positive³³: Consisting in or characterized by the presence rather than the absence of distinguishing features. Provided this, we can assemble our own definition of positive or honest manipulation: The presence of influencing someone to your advantage without pretending otherwise. In the case of the performance US, the performers were openly manipulated by the audience members. Openly meaning that we were not trying to find hidden ways to tell the audience members that they need to leave the performance, but we address them directly, by saying: »you need to leave the performance. « In this way, they can detect and recognize the manipulation and either follow the manipulation if they are attracted towards the designed experience or to design another experience for

³⁰ Dictionary. Oxford Dictionary. [online] Available from: <https://en.oxforddictionaries.com/definition/honesty> [Accessed 5 May 2019].

³¹ Dictionary. Oxford Dictionary. [online] Available from: <https://en.oxforddictionaries.com/definition/honest> [Accessed 5 May 2019].

³² Dictionary. Cambridge Dictionary. [online] Available from: <https://dictionary.cambridge.org/dictionary/english/manipulation> [Accessed 5 May 2019].

³³ Dictionary. Oxford Dictionary. [online] Available from: <https://en.oxforddictionaries.com/definition/positive> [Accessed 5 May 2019].

themselves. For the performance to achieve the positive manipulation, I couple the performance with divergent tools while working with the audience members, such as social influence, not providing consistency, seduction, challenge, feigning confusion, destabilization and unnerving. For instance, seduction is an action that makes the audience trust the performance. They are drawn to the performance; it is candy for the audience members. Destabilization of audience members gives an opportunity to evoke a shared vulnerability between the viewer and the viewed performance. By not providing consistency in the performance (in the form of mixtures of various art practices), it gives a space for several destabilizations of the audience members. Now, confusion is an especially alluring tool. Confusion causes a surprise in someone, especially by not agreeing with their expectations. Surprise presents a sizable understanding of art. The idea of surprise is very important for human purposes because surprise is what one does not expect. In my opinion surprise brings urgency into the work and a sense of nowness, it makes us feel more alive and forces us to express ourselves. And nevertheless, to manipulate the audience members is to challenge them and give them an option to expand their mental capability and accept another viewpoint.

Chapter 3

On topics, explorations and discoveries: ART, HAPPINESS AND LOVE

After the creation process of *US*, my principles of creating the performance became more sophisticated. The specific of *US* was that the topic of the performance came close to the end of the creation process. The topic of *Art* gave the performance the necessary frame and it placed it in a context. Furthermore, working on the second and third part of the trilogy, the topics became the starting point of the performances. Etymologically speaking the word *topic*³⁴ originally denotes a set or book of general rules or ideas: from Latin *matters concerning commonplaces*. To get a clearer idea of what a topic is, we can use synonyms such as: subject, matter, field, concern, interest, affair, question, problem. Most importantly a topic is the place where we think beyond ourselves. The topic that I have worked with within the trilogy originated from my personal interest in exploration. Firstly, because I wanted to research topics in the essence of it and secondly, what I have noticed during writing *Aliens in Space*, the topic that I have chosen to work with (*Art, Happiness and Love*) have one specific thing in common. They have an enormous performative potential - they are theatrical; they create an effect. Therefore, I can create a spectacle out of research. Through researching topics and their performative potential, I started writing a text and a script for the performances strictly using the performativity of the topic as a fuel for the script and later on for the performance. Through the topics I am exploring the world, the potential of the performance as a written installation,

³⁴ Dictionary. Oxford Dictionary. [online]. Available from: <https://en.oxforddictionaries.com/definition/topic> [Accessed 1 May 2019].

a site-specific drama, the importance of words and the sharing of the discoveries in the form of the performance with the audience members. These combinations lead me to small discoveries of the world and to *aha moments*.

3.1 Distance: estrangement and defamiliarization

My understanding of alienation is recognition and in order to detect and recognize I need distance. Especially distance from the topics I am working with, meaning I am not choosing the topics I am currently involved with, but the topics I have an emotional distance with to be able to reflect on them. Distance creates estrangement and defamiliarization, in order to create space for new discoveries, an atypical point of view, an evaluation and new sensibilities towards the selected topic. To give an illustration of how I approach topics, I will use the theory of German theatre practitioner and playwright Bertolt Brecht; *Verfremdungseffekt* or the V-effekt. Brecht wanted to alienate and distance his audience from identifying individually with the characters psychologically by sympathizing emotionally. By being distanced emotionally from the characters and the action on stage, the audience would be able to reach an intellectual level of understanding, an intellectual empathy that would help them detect, analyze and recognize the characters' difficulties, frustrations, obstacles, struggles.

According to the John Willet's translation and edition of Brecht's writings entitled *Brecht on Theatre: The Development of an Aesthetic*³⁵, the V-effekt Brecht was a translation of the Russian critic Viktor Shklovsky's phrase Прием Остранения in his

³⁵ J. Willet. *Brecht on Theatre: The Development of an Aesthetic*. New York: Hill and Wang, 1964.

essay *Art, as Device*³⁶ which deals with estrangement and defamiliarization as a device of art to prevent over-automatization. By changing the perspective with estrangement the unconscious becomes conscious. He understands the defamiliarization as meaning to deautomatize the audience: »We get used to horrible things and stop fearing them. We get used to beautiful things and stop enjoying them. We get used to people and stop experiencing them as personalities. Art is a means to make things real again, in order to make a stone stony. «³⁷ He writes that the technique of art is to make objects unfamiliar. He is not only writing about recognition of something, but about actually seeing this something. The purpose of working with topics is to create the vision which results from the deautomatized perception. Importantly, distance, estrangement and defamiliarization from the topics should not be understood as diving into the unknown, but more as a feeling of a topic being both strange and familiar.

3.2 Ein szenisches Schreiben: directing is a discovery of the text

In *Contemporary Mise en Scène: Staging Theatre Today*³⁸ Patrice Pavis describes Ein szenisches Schreiben as stage writing. Stage writing happens during the creation process. The text is a product of the research period at the rehearsals and it is constantly changing. Therefore, the text is not the source of the dramatic situation but its consequence, its uncertainty. Importantly, »directing is not implementation,

³⁶ Shklovsky, V. *Art, as Device*. Poetics Today 36:3 by Porter Institute for Poetics and Semiotics, Sept. 2015 Available from: warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/first/en122/lecturelist2017-18/art_as_device_2015.pdf. [Accessed 5 May 2019].

³⁷ Shklovsky, V. *Art, as Device*. Poetics Today 36:3 by Porter Institute for Poetics and Semiotics, Sept. 2015 Available from: warwick.ac.uk/fac/arts/english/currentstudents/undergraduate/modules/fulllist/first/en122/lecturelist2017-18/art_as_device_2015.pdf. [Accessed 5 May 2019]. p 162.

³⁸ Pavis, P. *Sodobna režija*. Mgl. Ljubljana: 2012

but is a discovery of the text. «³⁹ For the option of directing being a discovery of the text, the notion of devised theatre is extremely important. Pavis describes it as a designated way of theatre-making that builds the performance step by step, without a prior plan. I view my theatre as a written installation, a performance, an exhibition. The easiest way to express myself are written words, texts. Therefore, the creation of the text is important to me. I get a lot of inspiration from reading and writing, re-writing, combining. My mind is alert to sentence structures and diverse combinations of words people are using in their speech. In the music, melody is not of importance but rather the words used in the realm of music. As I am working with the topics and creating new worlds out of the existing ones, there is a need to create new texts for the performances. Collage and fragmentation are methods used especially in writing text and script for a performance. For the first two parts of the trilogy, we *built* the text through rehearsals, while most of the text was pre-written containing my references and thoughts in an unorganized way. The thoughts (the pre-written text) were then given to the performers and we played and jammed around with the text. While jamming with the text, there was a need to use defamiliarization from the languages and to mix the language which the audience understands with foreign languages that the audience will not understand. What Lehmann points out in *Postdramatic Theatre* is: »Multi-lingual theatre texts dismantle the unity of national languages. «⁴⁰ One of the benefits of using this form of alienation is that languages we do not understand have the ability to activate the audience's imagination, to encourage them to question the field of understanding and not understanding – for

³⁹ Pavis, P. *Sodobna režija*. Mgl. Ljubljana: 2012. p, 502.

⁴⁰ Lehmann, H.T. *Postdramatic Theatre*. Taylor & Francis e-Library, 2006. p,147.

some things are better felt than explained. Within discovering the topic, the performers and the need of the performance, I get to discover the text. For the purposes of the first two parts of the trilogy only texts were written, there is no existing script of this performance. As the practice evolved there was a script written for the last part of the trilogy - I.O.U.⁴¹

⁴¹ Included in the Appendix.

Chapter 4

Second attempt to collage: Audience as the missing part of the situation or Situationism

The second part of the trilogy explored an alienated view of human happiness, using a method of a second attempt to collage various genres, styles, performers, rooms. The idea for the performance came as a continuation of US, of combining the second room: the human zoo and the final exhibition in one performance. In these two rooms the audience members were placed in a situation they were not familiar with (a human zoo) and a situation they frequently attend (an exhibition). In the case of *the human zoo* the audience members are not sure of the appropriate behavior in this context and in the case of *Exhibition* they know the codes and the etiquette of behavior, most importantly they know that they visit an exhibition in order to view Art. The beginning idea was to hold audience members as hostages in the sugar world, where they are forced to eat so much cake that they would puke rainbows. More than the intellectual part of the human psyche, I became interested in how to provide an option for the audience to explore their sensibilities. While creating the second part of the trilogy, I ended up with insomnia, depression and anti-depressants. What made me even more depressed was the misunderstanding of happiness by the vast society which was connected with pleasure and constantly running away from boredom. By constantly wanting excitement you get trapped and you are not able to see the variety of the reality of the happiness business. You want more and more and if it is not coming you become self-destructive. After those observations there was an idea to stage Bee's Knees as a party in one space: the

party as the performance. While developing the work there came an idea to work with diversity within consistency (Happiness) and to collage diverse rooms with a variety of events people attend to feel happiness. The diverse rooms gave us a possibility for each of the rooms to become a sensation and a situation that audience member attend.

4.1 Sit-uationism

Situationism is the theory that human behavior is determined by the surrounding circumstances rather than by personal qualities. Behavior is believed to be influenced by external, situational factors rather than internal traits or motivations. Situationism is also a revolutionary political theory which regards modern industrial society as being inevitably oppressive and exploitative. To be placed in a situation is to be placed in a context. Hans-Thies Lehmann in *Postdramatic theatre* writes: »Theatre playfully puts us in a position where we can no longer simply 'face' the perceived but are participating in it [...]. «⁴² In the case of Bee's Knees, audience members are participating by observing rather than by doing and many small situations become the sum of a vast topic of the happiness business. In placing the audience in the situation, continues Lehmann, theatre becomes a social situation where audience members recognize that what they are experiencing depends not only on the individual but on the whole body called the audience members. In this way the chance of a change of perspective appears and the audience members' role comes into play. They can become conscious of the physical position they are in and their stance.

⁴² Lehmann, H.T. *Postdramatic Theatre*. Taylor & Francis e-Library, 2006. p, 106.

When this phenomenon happens I call it *The Theatre of Consciousness* which I will further describe in *Chapter 7*.

4.2 Bees: chain of sensations

Communication between bees takes many forms. In *Dramatic experiments. Life according to Diderot*⁴³ a specific paragraph is included on the touching bees under the subchapter *To bee or not to bee*. There is an explanation of the chain of touching between bees which results in the chain of sensations that could be viewed as the joined touch. The event of chain sensation is transmitted via touching and it is on the border between self and metamorphosis, between multiplicity and a new formation to come. The state of being one and being many at the same time. This could be used as a description of the role of the diverse rooms and the connection of the trajectory through five pre-prepared spaces and situations: the photo booth, the night club, the baby shower, the fortune teller and the sightseeing.



⁴³ Peretz, E. *Dramatic experiments. Life according to Diderot*. State University of New York Press: New York, 2013



Bee's Knees began with a photo booth as the audience members were invited to take their picture using a white screen (which has the role of a green screen), where their bodies would appear inside of already existing images of people experiencing happiness. Audience members were taking pictures in the existent formulations in which they arrived to the performance. They were then given the instruction to follow the sound. They entered a night club where they could take their ticket in the form of a plastic ring. The night club which was built completely underneath a tiny staircase

with the DJ above, standing on the stairs, as a shaman, mixing the song *A Little Party Never Killed Nobody* by Fergie for ten minutes, with hazer and strobe lights.



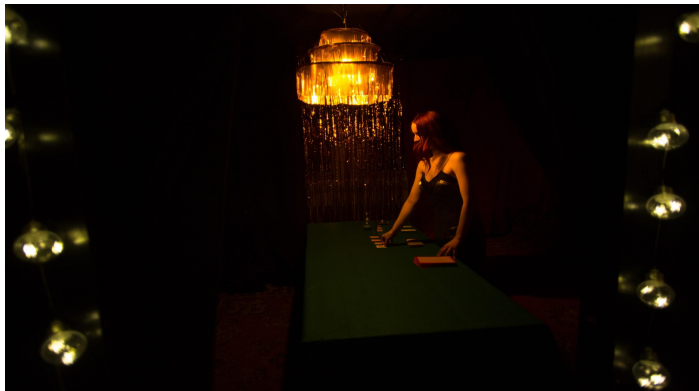
The next two spaces were designed in a very small lecture room which was transformed into a baby shower room and a fortune teller tent/casino. The baby shower room exhibited the uncomfortableness of events where people do not have anything to communicate about to one another. The only thing they could do is eat, drink, smile and entertain themselves by playing games.



A fortune teller tent/casino was a Lynchian atmospheric and mystical experience of the future. When the audience entered the tent of a fortune teller, she avoided the

gaze of the audience members and established the fourth wall. The audience members were given highly important information by her, which they would need to decode on their own.





Audiences members then exited the performance through a window and were told to follow the 'blue signs'. Now, on their own, they needed to find the last piece of the puzzle that will not make sense, a tower room with a beautiful view of Prague. There was an envelope waiting for them with their own name containing glitter in it and a person from a building across taking pictures of them.

The chain of sensations in Bee's Knees happened through spaces (closeness) and therefore the effect of the situations which the audience were a part of. They are a part of micro situations and macro situation as audience members and are on quests throughout the party and they are the Bee's Knees. The chain of sensations is applied to the sense of dramaturgy as a domino effect - the situation in which one event causes a series of related events, one following another, which offers stimulation to the audience members in order to achieve an emotional experience. Audience members went through the journey of being an individual in the context of already existing individuals (the photo booth), being part of a subculture but still individual (the underground club), they became a group of people entering a home of a mutual friend (the baby shower) and went to a secret sect meeting the (fortune teller/casino tent) and back together on their own journey through the exiting the window into

climbing the stairs and following the blue signs where they all met in an unknown situation (the waiting room). The audience was directly involved in the piece where they were sharing the same space with the moment staged. For the audience performance can be a powerful trigger of inspiration – the audience is invited to think, participate, share, play, empathize, imagine. The audience is not obligated to do anything but the situation puts them in the place where they re-act on their own.

Chapter 5

A good taste of bad taste: two concepts prior to I.O.U.

For the wider overview of the further chapter on the final part of the trilogy, I would first like to present the notion of the failure as a potential for change and the two aesthetics connected with the I.O.U.: kitsch and camp. Firstly, because I would like to use the example of failure as a reminder that failure is inclusive and it can lead to an unforeseen or unexpected outcome. It could be applied to the methodology of alienation while creating the performance. In the creation of I.O.U. failures were perceived as a lack of success and were not used as a potential for letting the material lead its own way. Secondly, I would like to define the two aesthetics that I.O.U. was caught between: kitsch and camp. The aesthetics are kind of an alien perspective that helps frame the performances and the experience of the audience members. Even though I.O.U. strive to be a camp performance, it ended up being kitsch, and for a better understanding of the meaning of two concepts there is a subchapter that describes Camp vs. Kitsch.

5.1 Failure as the potential of change

The researcher of contemporary experimental theatre and the political and ideological implications of new performance methodologies Sarah Jane Bailes in *Performance Theatre and the Poetics of Failures*⁴⁴ describes failures as a positive experience through the perspective of three performance theatre groups: Forced Entertainment,

⁴⁴ Bailes, S.J. *Performance Theatre and the Poetics of Failures*. Routledge. New York, 2011.

Goat Island and Elevator Repair Service. In today's society where perfection is more valued than failure (by most people), there is a need of acknowledging failures as valuable for undermining the political, social and cultural order. Etymologically speaking to fail⁴⁵ is explained as: *to cease to exist or to function, come to an end and be unsuccessful in accomplishing a purpose*. Which is understandable if we acknowledge the fact that the continuation of the sentence is missing in an etymological dictionary. Failure is inclusive, and it can lead to an unforeseen or unexpected outcome. The institute of failures⁴⁶ provides us with a list of failures which emerged during work on I.O.U.: accident, weakness, inability, incorrect method, confusion, embarrassment, incoherence, instability, disappearance, impermanence. Performances in which something can go wrong are for me much more exciting than those where everything is staged exactly as it *should be* with the exact same energy that was rehearsed. Failure is inclusive, not excluding any section of society or any party involved in something. If failure is possible it can lead to an unforeseen and unexpected outcome. There is not a *correct* outcome anymore, if you leave the material and performance to lead you on their own, without your obsessions that it should go as you imagine it should go. This is an intriguing suggestion for performance/art and for life, because it operates through the principle of difference rather than the principle of sameness. Failure produces and art can reinvent itself through failure - because failure or to fail is a potential for change. At this point my mentor stressed out that she is writing about failure dramaturgically not failure as an

⁴⁵ Dictionary. Etymological online. [online] Available at: <https://www.etymonline.com/word/fail> [Accessed 7 May 2019]

⁴⁶ Shooting live artist. 2002. [online] Available at: <http://www.institute-of-failure.com> [Accessed 11 May 2019]

accident after trying to succeed. My understanding of reading *Performance theatre and the Poetics of Failures* stretches through both options.

5.2 Camp vs. Kitsch

In order to better understand the further described events, I would like to present to you two different but very similar aesthetics. The words *camp* and *kitsch* are often used interchangeably: both may relate to art, literature, music, or any object that carries an aesthetic value. However, *kitsch* refers specifically to the object itself, whereas *camp* is a mode of art. A person may consume kitsch intentionally or unintentionally. Camp, however, as the American philosopher Susan Sontag observed in *Notes on »Camp«*⁴⁷, is always a way of consuming or performing culture »in quotation marks«. However, Sontag also distinguishes the difference between *naive* and *deliberate* camp. Kitsch, as a form or style, certainly falls under the category *naive camp* as it is unaware that it is tasteless, *deliberate camp*, on the other hand, can be seen as a subversive form of kitsch which deliberately exploits all the notions of what it is to be kitsch. »The essence of Camp is its love of the unnatural. «⁴⁸, abnormal, odd, perverse, strange, unusual. It is the love for exaggeration and theatricality. Camp is especially increased where there is no development of character - like in some operas and ballets. »What it does is to offer for art (and life) a different - a supplementary - set of standards. «⁴⁹ It doesn't present basic values, but

⁴⁷ Sontag, S. Notes on »Camp«. 1964. Available at: https://monoskop.org/images/5/59/Sontag_Susan_1964_Notes_on_Camp.pdf [Accessed 6 May 2019]

⁴⁸ Sontag, S. Notes on »Camp«. 1964. Available at: https://monoskop.org/images/5/59/Sontag_Susan_1964_Notes_on_Camp.pdf [Accessed 6 May 2019]. p.1.

⁴⁹ Sontag, S. Notes on »Camp«. 1964. Available at: https://monoskop.org/images/5/59/Sontag_Susan_1964_Notes_on_Camp.pdf [Accessed 6 May 2019]. p.9.

precisely confronts culture with what it perceives as its inconsistencies, to show how any norm is socially constructed. On the other hand, *kitsch* is an emotionally charged imagery. According to German philosopher Walter Benjamin in his essay *Dream Kitsch*⁵⁰, kitsch is, unlike art, a utilitarian object lacking all critical distance between object and observer. Kitsch imitates material for anyone to relate to this object. When kitsch becomes conscious it begins to tip over into camp. Where camp with its distance can offer another experience to what is to be human, another sensibility.

⁵⁰ Benjamin, W. *Dream Kitsch*. 2008. Available at: <http://freudians.org/wp-content/uploads/2014/09/benjamin-dream-kitsch1.pdf> [Accessed 6 May 2019].

Chapter 6

Last part of the trilogy: The void betwixt

As mentioned in Chapter 3 for me to explore, to contextualize and to be able to use my dramaturgical tool of alien perspective, I need distance in order to come closer to an understanding of the topic. As I do not have enough emotional distance from the creation process of I.O.U., I am not alienated enough to write about the process with a clear mind. Therefore, I am not fully able to describe, contextualize, detect and recognize all the aspects of the artistic research. However, my priority is to describe new dramaturgical and spatial findings, the confrontation with the performer and the experience of the I.O.U. from the inside.

6.1 I.O.U.: after the party of all after parties of love

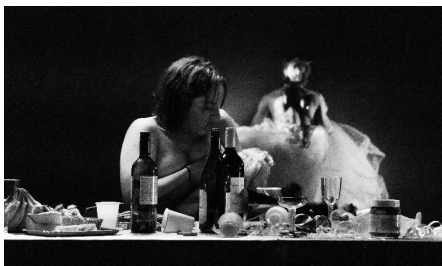
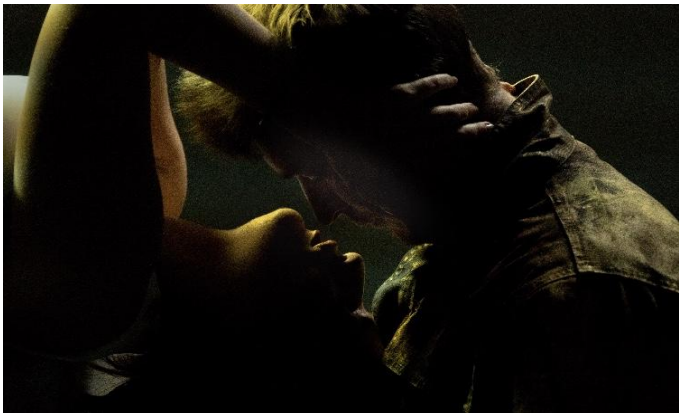
In Chapter 4 I have described the notion of situationism. In the case of I.O.U. I would like to introduce interactionism which is a view that both internal dispositions and external situational factors impact a person's behavior in any given situation. Through the dramaturgical tool of alien perspective and interactionism we approached the vast topic of love in all its violence in order to create a performative essay and to share our findings with the audience members and to try out our findings on them. The performance is performed by 3 performers and a ballerina and is based on the written script of I.O.U: after the party of all after parties of love. It brought together a variety of theatre languages (performing, exhibition, installation, ballet).



It is important to note that with every performance after the premiere, the performance evolved, therefore I will describe the last version of I.O.U.

I.O.U. began with the image of the after party of all after parties. Everywhere was a mess, the seats in the audiences are smashed, broken. When the audience members entered the venue they were welcomed by the sounds of twenty love songs. There were two performers already on stage waiting for the audience members to arrive. One of them was on stage playing with stuffed animals, while the other performer made sure that the audience members felt welcomed by offering them a glass of wine and a piece of cake. The performer also invited three audience members to drink wine and eat cake by the table on stage and to observe the happening on stage. The form of the performance was an intimate spectacle and it was trying to evolve the feeling of *falling in love* in the audience members by using various tools, such as singing karaoke, gazing at the ballerina dancing Swan Lake, exhibiting pedophilia, violence, rape and a family portrait of I.O.U. from a private collection in Germany.

The performance finishes by a performer sitting by the wedding table and asking the audience to leave the space. Some of the audience members go right away, but others stay.



I.O.U., 2018

Oil On Canvas

Private Art Collection



For the purpose of seeing the difference between the first cast and the second cast in the same scene, I included the photo below from the rehearsal six days before the premiere.



6.2 The gap between audience members and I.O.U.

The notion of space has been extremely important to the creation process of the trilogy, however the first two parts of the trilogy were performed in small connected spaces, whereas in my final work I turn my attention to the stage. I wanted to transfer the strategies and the dramaturgy I learnt from working in rooms to the stage. I intended to explore how we can turn the large space of the theatre hall into a space that feels more intimate as a small room does. How the space can be violent and fragile at the same time. I wanted for the audience to feel lost inside a big space, to feel the in-between of emptiness and fullness, distance and closeness. In order to reach the audience on an emotional level the space has a lot to aid to this goal, however space has been the factor that works the least in the I.O.U. If I emphasize the importance of distance, here I need at this point to emphasize the importance of closeness. As Lehmann writes in *Postdramatic Theatre*, »If one reduces the distance between performers and spectators to such an extent that the physical and

physiological proximity (breath, sweat, panting, movement of the musculature, cramp, gaze) masks the mental signification, then a space of a tense *centripetal* dynamic develops, in which theatre becomes a moment of *shared energies* instead of transmitted signs. «⁵¹

6.3 Script: written words as a directing strategy

To continue with Lehmann within a connotation to Gertrude Stein he describes the example of language »that loses its immanent teleological temporality and orientation towards meaning and becomes like an *exhibited object*. «⁵² I view text or a script for the performance as an exhibited object or a strategy for better communication between the co-creators of the performance. It is a method to arouse the co-creators' and performers' imagination with words and images without the need to direct the performers in a classical positional sense of directing and it serves as a navigation tool. Discoveries and various tools that I have been describing in the previous chapters came together into one piece of work - the script for I.O.U. The script was written as a set of interventions in eleven contrasting rooms by using diversity in consistency and where an audience member would experience the roller-coaster of emotions. Love on the edge was the leading motor for the script, where terrorism, porn musical spectacle, the first person to say »I love you«, S&M, nudity, karaoke: love songs, love as mental illness, pedophilia, PTSD, fucking room, war contest: who loves audience more, gallery exhibition as an I.O.U. private collection live painting and staying room, were included. Within the creation process of I.O.U.

⁵¹ Lehmann, H.T. *Postdramatic Theatre*. Taylor & Francis e-Library, 2006. p, 150.

⁵² Lehmann, H.T. *Postdramatic Theatre*. Taylor & Francis e-Library, 2006. p, 147.

I came to the realization that a script as a method does not work all the collaborators. The I.O.U. script became a notion of conceptual art: art in which the idea or concept presented by the artist is considered more important than the finished product.

6.4 Confrontation with the performer: role of the performer in I.O.U.

Throughout the process, questions appeared: who is the performer, how deso the creator communicate ideas, what is the role of the performer in I.O.U., where is their field of freedom within working on the performance? In *Postdramatic Theatre*, Lehmann describes the role of the performer in postdramatic theatre through Artaud.

»Artaud's critique of the traditional bourgeois theatre focused precisely on this: that the actor in it is only an agent of the director who, in turn, only 'repeats' the word prescribed to him by the author (the author himself being already bound to a representation, and thus repetition, of the world). This theatre of a logic of the double is precisely what Artaud wanted to exclude. In this, in any case, postdramatic theatre follows him: it wants the stage to be a beginning and a point of departure, not a site of transcription/copying. «⁵³

The performer in I.O.U. is an artist who exists in the situation of the after party of all after parties of love. The performer exists in a similar way to the audience members in Chapter 4 with the difference that the performer was already rehearsing in the given situation, which means they are a bit more familiar with the space but not with the entire situation. As described at the beginning, the notion of interactionism is important as my understanding of the performer is a human being with no need for a professional education, yet with the drive to express himself/herself/itself and the

⁵³ Lehmann, H.T. *Postdramatic Theatre*. Taylor & Francis e-Library, 2006. p, 32.

needs, desires, their own dirt, immodesty, beauty, perversions, nastiness, rawness, pleasant togetherness with vulnerability in a pre-decided situation. And most essentially there is a need for chemistry between the co-creators of the performance that goes in all directions, chemistry between the performer and the director, chemistry between performers, because this is the hidden ingredient of the performance and if it is not there it can be deconstructive. As my mentor Sodja Lotker says »One cannot buy chemistry. « Of importance is also the fact that the role of the performer is to be distant from the topic of love. In the case of the creation process performers were not alienated from love and therefore they were not able to enter the performance fully.

6.5 Collaboration: responsibility of the relationship

As a theatre-maker one has a responsibility of the relationship towards co-workers and towards audience members. In the following lines, I will deal with the responsibility of the relationship towards co-workers. I.O.U. started out as an engaging combination of performers, but during the process it turned out that the combination was not working. What was working was our relationship with the performers that started out productively and in a captivating way. We were discussing the topic of love together, exploring different possibilities of love and sharing our personal beliefs about love. Early on I came to the realization that we have various views on love, there was a disagreement on how we view love. I experienced this as a tool to create a performance with various beliefs. Communication between me and the performers was effective in the beginning. We were collaborating, but at the same time I did not feel a connection with their ideas and at the same time I did not want

to shut their ideas down, so I kept quiet and tried to follow up on the ideas of the performers mashed with mine. What is more, I came to the realization that I did not know how to specify what I wanted out of the performers and how to challenge them in a productive way. For me there was never enough of them on stage, I would say: »bigger is always better, give me more of yourselves but give me less of yourselves. « but I would not want to point out directly what was not working for me as I did not want to hurt their feelings. This misconception transliterated into me not being inspired by the work of the performers and the performers not being inspired by my work. We became the odd married couple that stayed together because we did not want to disappoint and let down one another solely for the sake of the unwritten contract and with continuing working together and not knowing how to communicate with each other we failed to take responsibility for our relationship.

6.6 Duality: simple and complex meanings

With turning my attention to the stage with the final work, I wanted to transfer the strategies and the dramaturgy learnt from working in several rooms. Having said that, I was also horrified by the stage. I was comfortable with working in versatile rooms but uncomfortable with one space, a raised platform. However, this was my challenge that I wished to face. Parallel to that I had a preconception of how performances on stage should be: beautiful and slow. I traded all my research until that moment to live the idea of the *big art* - where now I do not know what it means, probably an intellectually explained love. With flipping it around, changing the methodology and using the research from the previous two parts of the trilogy, the script was enormous move from the counterpart of the conservative first part of the

creation process. The creation process of I.O.U. was half a year long. Two performers were in the process from the beginning, the third performer joined after two and a half months. The process of I.O.U. could be described as a divided process where before the premiere we had a two month off for us to alienate ourselves from the process, to reflect on it and to be able to come together again. We met again two weeks before the premiere when we started working on the proposed script. »Ideally the director guides and supports the actor in making discoveries [...]« writes Greek theatre practitioner Avra Sidiropoulou in *Directions for directing: Theatre and Method*.⁵⁴ Unfortunately in I.O.U. no discoveries happened for the performers. They demanded an explanation of the script and they expressed disagreement with the content. At this point came the biggest confrontation with the performer - how to work with the expectation of receiving the whole human being to a reduced value of being on the stage and doing actions. One could feel the imagination stopped working on both sides. A few days before the premiere, my friends and artists with whom I have a strong chemistry with, the Slovak contemporary dancer Jaro Vinarsky and American contemporary dancer Matthew Rogers came to help me with the performance. They were a pair of fresh eyes, not burdened with past events, and we started creating together. I came to believe that fresh blood creates a space for new communication, a space where we would come together again and bury out doubts and come to understand the love and the script. Notably my assumptions were not accurate, my senses were displaced and disoriented which was underlined with a performer leaving the process. The first time in the creation process the question of staying or leaving was directed as well to the remaining two. They decided to stay.

⁵⁴ Sidiropoulou, A. *Directions for directing: Theatre and Method*. Routledge. New York, 2019.

6.7 WHAT NOW?

What now was the point we came to most notably, mostly when something clashed, mostly the views of the artistic team. Asked in a situation where we reached and survived the ordeal. 'What now' was used in a situation of questioning the working relationships. It is a declaration of possibility, of promise, of chance. It acknowledges that our future is open, that we may well do more than anyone expected of us, that at every point in our development we are still striving to grow. WHAT NOW mainly calls for action but it does not necessarily mean physical action. It is an action and a call for a change, an exchange. Something needs to get moving, because before the point of what now the air is thick. What now gives the possibility to get going again, because we came to the point where the worlds of me and you need to cross in order to get the third world. What now equals Where are we now? This question is constantly present during the process of creation but most of the time it is ignored. I could connect this question to Diderot's question: WHY NOT? It is opening possibilities, as WHAT NOW does. The difference between these two questions is for me connected with the timeline of the process: WHY NOT being present more at the beginning of the artistic process and WHAT NOW present towards the finishing line of the project. But hopefully if it is needed, it is present even before and why not as well during the finishing line. There is no answer at the exact moment when WHAT NOW is asked. It needs more space to start vibrating with each individual in the artistic process, because when WHAT NOW is answered, it can go in many directions. Either there is a third world created out of the two worlds or you stay with your own world, looking for the right person with which you can create a third world together. After all that is why I do art, to merge and to lose myself, just so that I can return

back to myself. Some of us, we go, some of them, they stay, but only then to meet again and to talk about our adventures. What now is a need, a desire - I believe you cannot lie with this question. What now keeps me moving, throughout the whole *Aliens in Space* - what now is written in every hidden aspect of the work. What now helped me decide to let performers go, which was not an uncomplicated step but the most urgent of them all.

6.8 Love, a Utopia?

At the time of the premiere of *I.O.U.*, there were two more performances planned of *I.O.U.*, yet the air with the performers that was in the creation from the beginning was stuck and our imagination was locked. Until the frissonal (an almost pleasurable sensation of fright) idea happened in the conversation with my mentor Sodja Lotker. How to make *I.O.U.* exciting again and to further learn from it? I ended the collaboration with the two performers that were performing *I.O.U.* at the premiere and gave myself and Jaro Vinarsky an option to experience *I.O.U.* from the inside. The point of view was comprehensively reversed. In order to experience the mess from the inside, the only legitimate decision was for the two pairs of eyes (mine and Jaro's) looking at the performance from the outside to experience it from the inside, with the help of Matthew Rogers being an outside eye. The topics I have been researching and trying out with performers, I experienced for the first time first hand, placed inside of the frame. The imagination gave birth to ideas again, juices start flowing and for the first time in the process the creation was alive. First, let me describe the general feeling - I cannot say that the first performance with the restored cast due to only one rehearsal before the performance managed to cross the border

between kitsch and camp, but the love that we have for one another filled the empty spots of the performance. After the second performance came revelation and depression: I came to the realization that the problems performers were describing were valid and that before this moment I had no idea of how to help them overcome them. Within performing the third version the development from kitsch to camp was considerable, there was also more freedom of existing and playing from all three performers. Secondly, I would like to share with you how it was to experience from the outside as these are most important findings of this process. First finding: All in - performer need to enter it fully with all your being and not to be afraid to make a mistake. Second finding: Manipulation is important - as a performer you need to manipulate with the audience even more than director. Third finding: Change of sensibility and change of perspective - to discover the full potential of the performance, you need to enter it from the inside. Fourth finding: Outside eye is a necessity - there needs to be an outside eye, to which I trust and to follow the observations of this person. Fifth finding: As a performer you need to add fiction and specify who is the person who delivers the performance and text to the audience.

Chapter 7

Conclusions: Aliens inside (what)nowness outside

The experience of the trilogy provided me sufficient insight into the harvest creation processes. Importantly, the experiences affected the way I carry out my work further. My ambition now is to sum up of the Topics, Alienation, Form, Process and Audience. My ambition is to create works with people (performers) for people (audience) and not against people (performers and audience). My ambition is to furthermore direct performances in order to discover the text and the world. My ambition is not to change the world, but to connect people's minds and to create a space in their minds for them to be able to accept the offer of a new perspective of the world.

7. 1 The Topics

By being distant, estranged, defamiliarized with the topic and the medium I have been working with, ART, HAPPINESS and LOVE taught me how I would like to work as a theatre-maker. I have created my own point of view, my performative language and with the topics explored, the form I am excited about. The topic taught me what Patrice Pavis quotes from Copeau in *Contemporary Mise en Scène: Staging Theatre Today* that my position with the topics is to select them and not to ask: »WHAT DO I HAVE TO DO WITH IT? «⁵⁵ but rather »WHAT WILL HAPPEN WITH ME? « An exploration of the topic also meant an exploration of the medium - theatre performance - through which I am trying to understand the topics. The topics I

⁵⁵ Pavis, P. *Sodobna režija*. Mgl. Ljubljana: 2012. p, 522.

worked with also helped me defined anew the meanings of the words I am working with. Even more, the topics helped me realize that even though there was vast research behind every topic, the performance trilogy pointed out the negative point of view. I had a hard time admitting there was a positive aspect to it. With the performance trilogy, the disgust, anger, annoyance and the danger of the world was exposed. However, I learned that this is the way to evoke the emotional responses from the audience member, positive and negative. Having said that I also came to the realization that I do not only want to confuse and provoke the audience members anymore, but rather offer a combined point of view on what the positive aspects of ART, HAPPINESS and LOVE are. With this in mind, I could write that I am not interested in only the deconstruction but also the construction of the new and the recognition of the potential of new possibilities.

7.2 The Form

As I see enormous potential in being in the world through alienation, I also see the potential to alienate the form. For me it is of immense importance to bring to the performance alienated forms and to create a mashup of them, in the frame of working with a diversity of genres through a consistency in the topic. There was a lot of repetitive motifs during the performance trilogy, nevertheless one was especially present: the notion of performative exhibition. Never mentioned in the research above, German art historian Dorothea von Hantelmann in the publication by Foreign Affairs, international performing arts festival of Berliner Festspiele, *How to Frame* ⁵⁶wrote an article *When you mix something, it is good to know your ingredients:*

⁵⁶ Gronau, B., ed. Hartz, M., ed. Hochleichter, C., ed. *How to Frame*. Sternberg Press, Germany: 2016

modes of addressing and economy of attention in the visual and performance art where she writes about hybrids between visual and performing art, hybrids between exhibition and performance. The main difference between the exhibition and the performance is the politics of attention. »In the exhibition there is no collective directing of attention and no common action to be taken. «⁵⁷ The hybrid has to do with individuality and the time framework. A performance, on the other hand, has an explicit time frame, and it needs to be synchronized with the time of the viewer. What I am interested in is how to create a work of art that creates ties between the viewers but at the same time stays »attuned to a contemporary individualized and flexible sensitivity. «⁵⁸

7.3 The Process

The process of working from zero is doubtful, a lot of the time you feel lost on your journey. I have come to the conclusion that you have to be curious and learn as much as you can from as many people as you can. You can even learn from people you have no chemistry with, from people who don't know what they are doing; at least you will then know how *not* to do something. But most importantly, you do not have to suffer or punish yourself to be an artist. The sooner you can accept yourself and you detect what are your qualities and disadvantages, sooner you can progress and discover what you're capable of.

⁵⁷ Gronau, B., ed. Hartz, M., ed. Hochleichter, C., ed. *How to Frame*. Sternberg Press, Germany: 2016. p, 50.

⁵⁸ Gronau, B., ed. Hartz, M., ed. Hochleichter, C., ed. *How to Frame*. Sternberg Press, Germany: 2016. p, 52.

7.4 The Alienation

Positive alienation is one of my largest discoveries. It does not only help me create the work, but it helps me exist in the world. Alienation could be viewed as *The Theatre of the Consciousness* because it creates a vast space in the imagination and in coexistence. Alienation helps me to realize the potential of the difference - to recognize the difference and not to live by the notion that we are all the same, we are all equal, we all can understand and love each other. I came to the realization, that this is not the case, one cannot always understand the other and distance can provide a peaceful coexistence. Distance can provide space to come close again, distance provides separation of identification, because you are able to place two things apart and nevertheless, distance helps you to be conscious of where your place is in the world and what your stance is on it. Not to mention that distance will make me want to change this thesis.

7.5 The Audience

The audience is a partner, a performer - befitting this concrete concept there is a need for unbalancing the visitor in order to evoke a shared vulnerability between the viewer and the viewed work, therefore it is important to manipulate the audience. To take them on a journey where you can bend their minds and where you can create the space in their mind for them to be able to accept the offer of a new perspective of the world. A theatre-maker has a responsibility towards the audience, not to just confuse them or to provoke them, but to create a space of a changed perspective in order to look at the world from the alien perspective. To conclude, I want to build a

relation with the audience during the performance, the relation which is not destructive but the kind of relation where we can share our fears, concerns, excitement and to be constructive towards each other but this does not means that it does not hurt or that is not violent.

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Photos:

All the photos used in Aliens in Space belong to the private collection of Lea Kukovičič.

Appendix

(Essay on love)

I.O.U.

After party of all after parties of love

1. FISHING FOR ATTENTION (isolation room)

Audience is coming into the venue. Medley of 20 love songs playing.

2. PLEASE, STAY, I WILL CHANGE (usage room)

There is only me. So, what can I tell you about myself? You can use me as an entertainer. I can do anything you want. I promise. I am incredibly romantic, but I still like a good hard fuck. I'm a smoker, but I can give it up. You can expose me. I've got no problem being in front of the camera. I really don't mind. I know my hair is a bit short but it's still long enough to drag me around the house. I can shave off all my body hair. I've got this really unique skin. It's soft but does not bruise so you can hit me as hard as you like and it won't show. Is anybody interested? I can entertain myself by myself. I don't need much attention, really. Do you like this kind of thing? I can dislocate the third finger on my left hand so it just hangs loose. I can fuck four people at the same time. I am really good at dieting. I can eat a lot and get really fat. I can get very skinny for you. I can get plastic surgery, breast implants. Does anybody want me? You can punish me. You can lock me in the closet and blindfold me. You can laugh at me. If you think that I am not tall enough. I can be stretched. They can do that, can't they? I'd really love to have children. But if you don't want children I can get my uterus removed. Won't somebody take me? Do you think there is something wrong with me? Do you think I am going to break when you get me home?⁵⁹

⁵⁹ Stuart, M. *Are We Here Yet? Damaged Goods/Les presses du réel*. Dijon: 2014.

3. IF PRINCE CHARMING WOULD NOT SAVE THE PRINCESS WHAT WOULD HIS OCCUPATION BE? (pedophilia room)

A man surrounded by stuffed animals and plastic babies in the middle of the stage. He is playing with them. Petting them. Hugging them, covering himself with them and drinking milk with them. During the playtime he is telling them a story of the Swan that fell in love with a boat.

There lived a swan who fell in love with the boat. The swan was known as Schwarzer Peter. When they realized that the swan was female, people started to call her Petra. She started following the boat everywhere. Eventually, she even followed the boat when tourists rented it for a trip. In winter the lake freezes over. Luckily, people from the local zoo decided to bring the boat to the zoo together with Petra. They became a big attraction for the tourist, newspapers, even the local hotel had a special offer: Swan love. First the couple lived on the puddle, until they moved to the house of pelicans near to the elephant residence. They also had a mutual friend: a peacock and a monkey, I like to think they double dated. People at the zoo wanted Petra to live a full life, which would mean having children, so they wanted to mate Petra with other black swans. Unsuccessfully. In March Petra and the boat were back on a real lake. Once upon a time a white European swan named Paul flew to the zoo and Petra had eyes only for him. This fling did not last for a long time, after 3 months Paul flew away and left Petra. After a while Petra returned to the boat in the real lake. If I think about it, Petra maybe fell for a big beak. A big beak could also appeal to other swans, but other animals noticed that the boat did not behave like a willing swan. Petra did

not care about this, she accepted the boat as it is. In 2009 Petra disappeared, they tried to find her, but without success.⁶⁰

4. I NEED TO TELL YOU SOMETHING (private karaoke room)

On the wall there is a text to the karaoke by Nazareth Love Hurts.

Love hurts

Love scars

Love wounds and marks

Any heart not tough or strong enough

To take a lot of pain, take a lot of pain

Love is like a cloud, it holds a lot of rain

Love hurts

Ooh love hurts

Some fools think

Of happiness, blissfulness, togetherness

Some fools fool themselves, I guess

They're not foolin' me

I know it isn't true I know it isn't true

Love is just a lie made to make you blue

Love hurts

Ooh love hurts

Ooh love hurts

⁶⁰ Augustin, E., Keisenberg, P., Raab, K., Zschke, C. *Knjiga za pare*. Učila International. Tržič: 2013

5. WAIT HERE, I AM GOING TO GET HELP (PTSD room)

The performer leaves the spot with teddy bears and plastic babies. And prepares a crime scene. He stages his death for a marriage proposal. He prepares everything, the blood and he put himself lifeless on the ground. Actress comes take a look at him, she undresses and lies lifelessly on him.

Him: Would you marry me? I wanted you to realize how empty your life would be without me and how life would have no meaning without me.

6. MAKE ME WET (fucking room, retrophilia)

I love you.

Rain stops.

7. WE ALL WANT TO BE CLEAN (war room)

The war of who loves more, it is a war of love.

Her: I love you more.

Him: No, I love you more.

Her: I love you more!!!!

Him: I love you more.

Her: Love you, love you, love you, love you, love you, love you.

Him: I love you so much I could eat you.

They turn to the audience and they are arguing about who loves the audience more. Using a megaphone in order to be louder.

On the wall there is a text for second karaoke by Ellis Bell FUCK LOVE.

Once I met you

And your red hair

And your weak eyes

And your secret despair

Once you touched me

And my dark hair

And my sweet voice

Told you my heart is there

Bed was the place

Where we felt highly good

Where the pleasure we found

Boosted our mood

Bed to bed

And talk to talk

We got closer

Despite our life's clock

Feel like fucking

Or feel like making love

Fucking with feelings

Like feeling fucking love

Fuck fuck

Make love

Make love

Make love

Fuck

This fucking making love

Makes me fuck love

Oh, bed to bed

And toe to talk

We got closer

Despite our life's clock

Body mind and life

Are not good friends

Through we have feelings

We have to make it

Feel like fucking

Or feel like making love

Fucking with feelings

Like feeling fucking love

Fuck fuck

Make love

Make love

Make love

Fuck

Fuck fuck

8. IF YOU ARE THE BOAT, I AM THE SWAN (memory room)

Imagine that you are in love with a person and this person is in love with another person. Can you imagine this?

9. FAIRY TALES WITH DIFFERENT SCENT AND COLOUR (crying room)

In silence. The composition for 2 performers, 1 ballerina and a xmas tree.

*Text on the wall is used as a text in the gallery:

I.O.U., 2018

Oil on canvas

Private collection

10. BROTHERS AROUND THE WORLD, IF YOU SEE HER, KILL HER (Hollywood & terrorist room)

Third performer is dressed as a terrorist, speaking a Russian poem. They fall in love, rape each other. The female performer leaves the stage.

11. I KNOW IT IS NOT POPULAR TO TALK ABOUT JESUS (questions room)

If you had to have one of your internal organs tattooed which organ would it be?

Do you ever have doubts. Do you believe in magic. Do you think that geography has an influence on the way that you are, on the way that you love? The weather, the climate, how close you are to the sea, how fast the river runs through the city, air pressure, altitude, the local flora and fauna. Do you think that geography has an influence on the way that you love? Imagine that the chair you are sitting on is your lover. Press your ass into it. Be gentle. Be tender. Be careful. Don't fart. Be rough. Be mean. Be warm. Be cold. Feel them support you. Feel them resist. Release

Are there times that you feel so overtaken by love that you are sitting beside the object of your affection and you just want to peel their face off and vomit in their eyes? Can we talk about love and not talk about romance? Can we talk about love and not about relationships? Can love exist without us? Do we need it? Or does it need us? How many people you love?

12. DOES SIGN REALLY HAS THAT BIG INFLUENCE? (real room)

Farmer Dick Kleis on one special occasion, he gave his wife, Carole, tons and tons of shit. After three hours of carefully spreading the manure all over his field, he spelled out a birthday message to his dear wife: "HAP BDAY LUV U." In shit. How did Carole react to this scatological show of affection? She loved it. She called the gift "cute".

13. PLEASE GO (staying room)

Performer stays on stage sat by the wedding table.

You need to leave.

Please leave.

I will stay here.

For you forever.

14. MIND (room of the mind)

Manifesto of Reloved Love

—

Relove, my love!

My love, relove!

When I ask you to relove,

You:

Reconsider love

Rehearse love

Return love

Rebuild love

Request love

Reopen love

Reinstall love

Reply love

Recite love

Review love

Reborn love

But my love, please,

Remember love!

Because if you do,

you can

Revolution love

Evolution love.

