

## Scenography Expanding 2: On Artists/Authors

July 8 – 10, 2010, Military Museum and Belgrade fortress, Belgrade, Serbia

### Speakers' abstracts

NAME	ABSTRACT
Abderhalden Rolf	<b>Mapa Teatro - Scenography between micropolitics and poetics</b>
Aronson Arnold	<b>Will hold a discussions</b>
<b>Bērziņš Uģis, MA studying</b>	<b>Source- author- artist</b> The fundament of a drama by an author is always some source that can be, for example- historical, sociological, based on observations, personal and others. I want to inspect theater shows with closer look to the source and the interaction of author and artist grounding on my experience. My research shall be based on three theater shows that I made in different Latvian theaters. 1. „Grandfather” New Riga Theater, director Alvis Hermanis. Performance tells us about author, who is an actor at the same time; he makes his own investigation to find out how his grandfather disappeared in World War II. 2. „A Flight” Theater observatory of G.P., director Gaļina Poliščuk. Performance is based on author's (Andris Bulis) memories from his childhood. It is a story on how to return emotions from childhood and look at the world from a perspective of a child. 3. „Censor” Liepaja Theater, director Valters Sīlis. Play is based on author's (Entony Nelson) view on how people repress wishes and fantasies. He tells about extremity of love and perversity, in that way denuding spectator's cognition. Each of these performances had different models of realization. In my presentation I would like to observe all these models that include drama, author and artist.
<b>Blume Torsten</b>	<b>Bauhaus and the Theater of Space</b> The presentation will give at first a short introduction into spatial concepts of the historical Bauhaus stage workshop directed by Oskar Schlemmer (1923 until 1929). The main topic will be the report and the discussion of interdisciplinary contemporary projects adressing the bauhaus theater ideas from the 1920th; for example the performance serie „record dances - emphasis for space“ (2008-2009). A team of dancers, musicians and other artists worked out a set of rules for performing the „reading“ and the staging of different spaces. Each team member became responsible for creating a personal choreography, scenography and composition based on rythm and structures of the given space and a general dramaturgy defined by the director as curator. Finally the scenography became a dynamic subject of a flexible interaction between atmospheres on different levels, exloring tensions of space

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	<p>and bodies (but also including the presence of mobile spectators). With this and other projects the stage studio at the Bauhaus Dessau Foundation is defining its historical site at the Bauhaus (a world heritage monument) as an interdisciplinary platform and laboratory of contemporary performing spatial research – based not only on the reflection and the updating of modernist avantgarde concepts.</p>
<p><b>Bosch Anne Karin ten</b></p>	<p><b>Designing the 'Landscape' and organising the 'Accidental' by Marc Warning in the play <i>Snaren/Strings</i> of and by Gerardjan Rijnders (NL).</b></p> <p>Anne Karin ten Bosch proposes in this lecture an analysis of the intertwined relation between Marc Warning's scenographic scenario for "Strings", and the direction of this play of and by Gerardjan Rijnders. This proposal arises from her practical experience combined with a theoretical approximation. Many of the designs of Marc Warning are based on a scenario for events or 'accidents' occurring in his 'landscapes'. Designing this way, he co-creates the organisation of time and space on the part of the visuals.</p> <p>After her presentation she likes to discuss this 'scenario for analysing' the function of the scenography and scenographer with the participants in order to develop the critique.</p>
<p><b>Bosse Claudia</b></p>	<p><b>Acoustic Spaces</b></p>
<p><b>Bourges Héctor / Rodríguez Karla</b></p>	<p><b>Contextual Piece</b></p> <p><i>"Getting lost means that between us and space there is not only a relationship of dominion, of control on the part of the subject, but also the possibility that space can dominate us."</i></p> <p>Public space - geographical, social, political, economic, cultural- is the scenario that produced the artistic piece, the generating forces arise in the relationship between a site and its context. In this sense the author, rather than a "constructor of meaning" becomes someone who "makes see". We live in a world that does not understand our place in space-time coordinates tell us little of everything that actually affect our daily lives and what happens beyond our body's ability to grasp the experience. The phenomenological experience of the individual does not always match the place where it occurs. Our mind is incapable of representing the enormous forces, not only nature, but the complexity of networks that make up the megalopolis, the systems of production and circulation of capital, networks of political and media control, etc.</p> <p>The acceleration opened the famous "aesthetics of disappearance" of those on territory, social, physical, in favor of this continuum of media images, the overexposure of a world - and a body-, which dissolves the boundaries between going and arriving, between the inside and outside, between public and private, between work and leisure .... How this world can be represented? Certain cultural</p>

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	<p>practices are reconfigured tested strategies that give importance to the processes in heterogeneous and dynamic situations. Procedures based on the diversity of actions and programs, continuous variable flows and unexpected events. The question is if the theater is able to bring into play these processes or whether its role is to keep the possibility of a body to body "here and now." But what we understand today by the "here and now"? What can we continue to understand by body, the body of whom, of who?</p> <p>Under these assumptions and questions, we have made the project <i>Passages. What shape would it look life determined at a decisive moment precisely by the latest popular song that is on everyone's lips?</i>, from ""<i>Das passagen - Werk</i>" by Walter Benjamin. Essay on the relationship of the conceptual constellations that the text suggests, and flows of trade and economic, as well as forms of appropriation of public space taking place in Mexico City. From the Situationist practice of <i>derive</i> as the main strategy, we walked through the center of the city to find materials, -sounds, images, texts, experiences, relationships, objects,- while we dip into its own dynamics and relationships the site. Dismantle and deploy this reality on the same streets, with the intent of sharing "a look" at passers living those places turning it into an editor, who along its length has the task of assembling the images exposed, actions filed and texts made in this complexity. So that the "spectator / expectator" is co-author, and the performance happens beyond him.</p>
<b>Brandenburg Ulla von, MA</b>	<p><b>A box in a box in a box</b></p> <p>Ulla von Brandenburg works in a diverse range of media to create complex, multi-layered narratives involving popular cultural forms from multiple epochs as a means through which to explore contemporary collective experience. The artist appropriates historical source material and transforms it into the present to tacitly reveal the rules that govern our social reality. The works presented in the exhibition form a labyrinthine installation made of seven colored hand-made fabric quilts, which take the African American patchwork quilts used in the Underground Railroad as a point of departure. During the 19th century, these quilts were encoded with vital information on how to proceed on the secret network to freedom, instructing slaves on how to prepare to escape and continue in their flight from the colonies of the New World. The Monkey Wrench quilt pattern for example referred to the slaves that they had to gather all the tools they might need on the journey of freedom, while the Tumbling Boxes pattern announced that it was time to escape. Both metaphors and signs, Ulla von Brandenburg's abstract magnifications of quilt patterns guide the viewer to the film <i>The Objects</i>, 2009, staging a procession of props used by the artist in previous works. In the film, the camera</p>

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	<p>moves through a looping series of chessboards, flutes, fans, mirrors and coils of rope, which dance away from us, suspended on pieces of string. As hypnotic and hallucinatory as these animated artifacts seem, the artist always reminds us of backstage mechanics, probing the distance between artistic ideals and lived experience. Viewed alongside the seven irregularly hung quilts, the film creates a dialogue and forms a visual language that loops back on itself, endlessly repeating and developing.</p>
<b>Brejzek Thea Prof. Dr.</b>	PQ Curator for Theory
<b>Cusumano Andrea, Dr.</b>	<p><b>The chance of reality</b> Delving into the work of Polish scenographer and director Tadeusz Kantor I will investigate the dramaturgical potential of the scenographic practice, seen as a way to establish a theatrical reality. In doing so I will look at specific methodological issues that I have approached in my recent research and practice both on a professional and a didactical level.</p> <p>I will explore the idea of the scenographic approach in relation to text; The functionality of the space in the text; The idea of Scenography as a <i>Theatrical Machine</i>, which has an impact on the performance from a dramaturgical point of view. In doing so I will refer to the <i>Theory of Pure Form</i> of Witkaci and his contribution to the debate upon the ideal of Gesamtkunstwerk.</p> <p>In particular I shall use the productions “Tumor Foderato d’Infanzia” (Teatro Garibaldi-Union des Théâtres de l’Europe, Palermo 2006), “The Bitter Belief of Cotrone the Magician” (Festival Orestyadi, Gibellina 2009 &amp; Inchcolm Island, Edinburgh Festival Fringe &amp; Richard Demarco 2009), “Le ali della Farfalla” (MADRE-Museo d’Arte Contemporanea Donna Regina, Naples, 2009), which I have devised and designed in the last few years, as study cases.</p> <p>Finally I will approach the use of the space in performance, looking at the cross-border between theatrical performances, site specific performances, live art and installation art.</p>
<b>Dadić-Dinulović Tatjana, Dr.</b>	<p><b>Scene Design As Art</b> In theatre practice, term scene design relates to the joint process of creation, realisation and presentation of a performance, linking together several artistic disciplines – design of a performing space, set design, costume design, sound and light design, as well as management and presentation of the final artwork. Outside theatre, scene design, as a complex creative process leading to organic artwork, can be defined not only as scenography expanded but as an art on its own. Every process which includes scenic way of thinking, scenographic means of expression and “desire” to become a</p>

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	<p>spectacle can be defined as independent scene design artwork - the logic of theatre, applied to other arts, results in scene design becoming an art. With one artist exploring many different disciplines, or, with several artists working together, it is difficult to measure the influence of a particular idea or an individual. But, is the question of an authorship in the case of scene design relevant at all? Seeing the product of scene design as a complex artwork, it is more important to examine other relevant issues – topics that create interest, spaces which can be transformed, ways of developing concepts, means of expression, and, finally, the result, including potential reactions of spectators. Scene design practice in Serbia done by the ex-postgraduate students of Scene design at the University of Arts in Belgrade, shows the broadness of the field: every public event can be thought of as a spectacle, while diversity of approaches leave space for extremely wide range of means of expression. This practice demonstrates the specific “school of thinking” and advocates the shared process of work which brings creative results without necessarily imposing the question of the authorship.</p>
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<b>Donger Simon, Phd.</b>	<p><b>Scenography <i>In Vivo</i>: Subversive Affirmations of Othering As Authoring in Contemporary Hyperrealism.</b></p> <p>The presentation aims to explore a profitable scenographic paradox pertaining to the demise of meaning-making in contemporary performances which employ scenographic hyperrealism. In examining contemporary scenographic works by Ontroerend Goed, Vivarium Studio, Les Ballets C. de la B. and Christof Schlingensief, I will question the scenographer's construction of visual cognition in a hyperrealistic setting. There is a normative assumption that scenography is authored through transformations and transformative processes. So what kind of authorial perspective admonishes the placement of an unprepared, untrained, undisguised dog that is nothing else than the dog it usually is?</p> <p>I will define such scenographic hyperrealism as a pseudo-scientific work <i>in vivo</i> in that it refers to experimentation done in live isolated materials rather than in a whole organism, and where the nature and properties of the tools and materials cannot be considered independently of the system they are to be tested in. Thus, a scenography <i>in vivo</i> diverts us from self-referential and fictional representation. Instead, it brings attention upon the relational tensions existing between the scenographic materials and the scenographer's subjective handling of their theatrical instantiation. But what can be said of a scenographer who does not seem to <i>design</i> but to <i>transplant</i> chosen materials, depositing them under our gazes <i>ex abrupto</i>, as if 'abandoned in a rush by an anonymous presence gone elsewhere' (Castellucci)?</p> <p>The dubious neutrality of the scenographer's position as anonymous author, or as other (a recalcitrance to designing itself) is geared to give rise to suspicion. The cognitive experience of suspicion affects any object (onstage and in the environment beyond) that is allegedly authorless and thus neutral. In other words, suspicious scenographies <i>in vivo</i> operate as critical reminders that everything constructed is authored, warnings against neutral aestheticization and its conniving neutralization of responsibility.</p>
<b>Golberg RoseLee</b>	<p><b>Curating the Future: Performa Commissions</b></p> <p>In describing Performa, the multi-disciplinary organization which she founded in 2005, curator and art historian RoseLee Goldberg will discuss one of the key missions of the organization, which is to commission new performances by visual artists for the 21st century. In her presentation, Goldberg will discuss the ways in which visual artists approach performance and the multiple roles they assume — author, director, scenographer, performer — in creating work that is different from, and mostly indifferent to, 'theater'. She will also discuss the process of curating the Performa biennial and her</p>

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	<p>ideas about a specialized festival designed with the ultimate experience of the viewer in mind. With its fully integrated educational and archival program and its determination to bring performance history to life in significant ways, Performa acts as an inventive ‘museum without walls’, while its use of the city as an expansive venue also explores the concept of cultural activism as a form of radical urbanism.</p> <p><a href="http://www.Performa-arts.org">www.Performa-arts.org</a></p>
<b>Goldi Tony De / McEntyre Mark</b>	<p><b>Te Ao Hurihuri (the ever evolving world) two worlds collide</b> “Whakaaturia Nga Mahi a o Koutou Tupuna hei Raukura ma nga uri whakatupu.” Takuta Henare Tuwhangai <i>“Bring to light the achievements of your ancestors, gifts handed down through the generations to be handed on to the descendants yet unborn.”</i> Dr Henare Tuwhangai</p> <p>In the early 1980s a group of likeminded Maori (the indigenous people of New Zealand) theatre practitioners along with Pakeha (New Zealanders of colonial European decent) practitioners proposed a new type of theatre and found a way to combine the protocols of the marae (traditional meeting/home place for Maori) and the conventions of western theatre. They were able to articulate Maori and Pakeha issues in a way that was sophisticated, gutsy and politically astute. This company was known as the New Depot and eventually become the Taki Rua Theatre. The company was firmly established as not only the leading contemporary Maori theatre company but a leading New Zealand theatre production company. Taki Rua refers to a traditional weaving pattern where two flax strands move in the same direction.</p> <p>Tony De Goldi and Mark McEntyre have been involved with Taki Rua as designers for nearly two decades. As Pakeha, we will discuss the issues faced as designers working within a context that is shaped by indigenous values, contemporary theatre practice and wider societal post-colonial attitudes. Within the broader theatre community and general public Maori theatre is in a precarious position. Many dismiss Maori theatre as being „naive“, „to sad“, „too political“ and not inclusive of European New Zealander’s concerns. For other audiences – who are significant patrons of this theatre – Maori theatre is seen as expressing the romantic, exotic „other“ (Said, 1978; Zizek, 2001) emphasizing the visible difference of Maori theatre from European theatre. The Taki Rua Maori</p>

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	<p>theatre practitioners want to challenge politically both their marginalization from mainstream theatre and the ideas of „orientalism“ to craft a new voice, even while there is no escape from engaging with these other two positions.</p> <p>We will each discuss a project from our design practice to illustrate the complexities and the opportunities of working with Taki Rua. We will explore how our role as designer is shaped by the subject positions available to us within a Maori production - as part of a corporate self rather than an individual identity (King, 2003). We will reflect on how the designs themselves have been shaped by the imperatives to recognize and construct cultural ‘difference’, produce designs that meet the Eurocentric „production values“ of funders and other mainstram cultural gatekeepers, as well as the Maori political aspirations to reinvest in traditional values and meanings for the contemporary context.</p> <p>King, Michael, <i>The Penguin History of New Zealand</i>, Penguin, 2003          Said Edward, <i>Orientalism</i>, Vintage Books, 1978          Slavoj Žižek, <i>On Belief (Thinking in Action)</i>, Routledge, 2001.</p>
<p><b>Haapoja Terike MA</b></p>	<p><b>Technologies of encounter – in the crossing of science, new technology and environmental ethics</b></p>
<p><b>Dorijan Kolundzija</b></p>	<p><b>Collaborative Displacement</b></p> <p>The phenomenon of physically inhabitable binary world of bits that artists today meet in and work while creating collaborative projects and art pieces is being researched and explored within the platform created for National selection of Serbian artists on PQ.</p> <p>The platform constructed as a physical space in a manner that mimics a small performance stage, embodies the means of online communication within a digital / virtual space and enables artists living on different geographies to jointly create a piece that can be performed live from distant places, but experienced by physically present audience. Video, audio, performance streaming, VOIP, skype, chat, web presence and Holographic projection are mediums used as a material from which the art work emerges.</p> <p>With an attempt at constructing platform for collaboration in somewhat unconventional performance form as the core idea, the project will focus on particular art productions while exploring complex discourse regarding notions of personal experience, sensibilities, presence, displacement, audience, spectatorship, immediacy, space, private vs. public, intimate vs. spectacular, individual vs. collective, digital vs. corporeal. At the same time, the platform will be used as a research lab, which will document and archive the full performance creation process.</p> <p>The project enables high level of participation and collaboration of big number of artists by</p>

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	constructing the situation of mutual trespass while questioning physicality of the present, tangible world and disembodiment of the distant, remote or digital...
<b>Levy Shimon, Prof. Dr.</b>	<b>How Present the Absent? Offstage in Hanoch Levin's Plays</b> Hanoch Levin [1943-1999], considered by many the finest Israeli playwright as well as theatre director, employed "offstage", namely "non-present" spaces in many of his productions. Levin used classical techniques of "vanishing points" in his stage design, attempting, as I contend, to "presentify the absent" in various modes: political, psychological, sometimes even spiritual. My paper, as part of an on-going research of "offstage", proposes to map and analyze a few of Levin's stage sets and show how "non-being" can be presented on a theatre stage. This study attempts to link theoretical notions with actual, practical theatre practices. Obviously, "offstage" can easily be found in many ancient as well as modern plays, hence this paper may serve as a general model.
<b>Ljubková Marta, MA</b>	<b>Set designer as a director/dramaturge/actor</b> What is a position of a set designer as an author within a theatre project? Contemporary set designers tend to overtake the part of directors, dramaturges or even performers. How does their specific view influence the final result and what is an advantage /or disadvantage/ of a team work? Closer look at the Czech theatre situation and gradually changing importance and independence of a set designer as an exclusive author of a theatrical /or paratheatrical/ piece of art.
<b>Lotker Sodja</b>	PQ Artistic Director
<b>Norman Sally Jane, Prof.</b>	<b>Singularly Plural Authorial Voices?</b> Loosely defined, contemporary scenography consists of creatively authoring space to generate shareable artistic experience, where authorship is in turn construed to varying degrees as being shared and communal. Implied re-positioning of the authorial role denotes a shift in the artist's responsibilities: instead of crafting autonomous aesthetic creations born of eminently individual vision, the artist is a kind of mediatory or oracular figure, who aesthetically shapes collectively contributed materials. The notion of a co-creator audience resonates with the affordances offered by distributed information and communications systems: technologically-empowered social networks leap historical and geographical divides to upscale previously unimaginable cultural energies, encouraging conjoined creative initiatives. At the same time, the co-creator audience re-actualises historic visions like Appia's Cathedral of the Future, "a

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	<p>free, vast, transformable space (which will) be the place par excellence where dramatic art will flower with or without spectators." (preface to Musik und Inszenierung, 1918). Perhaps today's socio-technical changes shed new light on longstanding scenographic pursuits, focussed less on "reflecting the current world in the too narrow mirror of the traditional stage, than anchoring theatrical activity in our society" (Bernard Dort, Théâtre réel, 1971) . Technologically-anchored questions of locus and identity must also be contextualised within the wider evolution of concepts of selfhood, which emphasise the individual's lability as a constantly negotiated social construct.</p> <p>Drawing on theory which addresses the emerging geographies of creative participatory processes (Thrift, 2008), and the entanglements of performance and technology (Salter, 2010), this paper takes milestone reflection of historical figures including Jean-Jacques Rousseau, Richard Wagner, and Adolphe Appia, to serve as foils for work by contemporary artists including scenographer Jacques Polieri, theatre group Rimini Protokoll, and dancer-choreographer Ivani Santana. It is hoped through a diachronic approach to gain fresh insights into how scenography might be expanded through the redefinition of artistic and authorial roles.</p>
<p><b>Ur Op de Beeck Hans/ Crowley Greer</b></p>	<p><b>Hans Op de Beeck: Staging Silence they will have a discussion (together)</b></p>
<p><b>Protopsaltou Anastasios</b></p>	<p><b>Theatrical Research in the Space: Scenography, Installation, Performance</b></p> <p>Josef Svoboda (1986) defined the scenographer as "the visual artist of the theatre". The artist which raises his visual vocabulary in the service of the theatrical art. In the history of scenography we find studies investigating the relationship of scenography with visual arts, but this is usually done in relation to traditional form of visual arts such as painting, sculpture or printmaking. Lacking or scarce references exist on the relations of scenography with experimental forms of visual arts. This work aims to study the interaction relationships of scenography with experimental forms of visual arts such as installation art and performance art in the context of contemporary art practice.</p>
<p><b>Sagiv Oren</b></p>	<p><b>The Space of Art - on Art works, Curators and Architecture</b></p> <p>The Greek word 'Theoria' has an affinity with "Seeing"; it is that contemplative seeing of meaning and significance that art exhibition evokes.</p> <p>A curator of an art exhibition is the organizer of the entirety we find in an art exhibition. The curator's regard attends to the historical and the cultural significance of each individual piece; it is through the accumulation of such significances that the curator aims at the creation of a theory; as with any theory, it is made to make something appear - something that transcends the mere phenomena of art.</p>

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	<p>A collection of individual art-works may evoke the theoretical when the individual pieces are tied together as parts of a constellation. It is within the invisible lines that attract our mind's eye and demand a 'Theoria' that the experience of the event we call exhibition lies.</p> <p>In my talk I will present the space design I have made for a few art exhibitions in the last years. I see these as spatial works that attend for the 'empty' space - a physical transformations, of a given gallery or a museum's space, into a medium made to contains a certain constellation; - perhaps, joyful opportunities to practice the architectural ethos of interpreting a theory into a material phenomenon.</p>
<b>Schuller Roswitha, PhD. candidate</b>	<p><b>Corporate Arcadias</b></p> <p>Cultural landscape studies and contemporary artistic practice on the Topos Arcadia.</p> <p>Dan Graham's 1987 article 'Corporate Arcadias'<sup>1</sup>, published in the American Artforum, focuses on a contemporary architectural implementation of the antique European Topos of Arcadia, both a literary figure and a conception of space. He reflects the transformation of an -in its origin very exclusive- theme to a theme of cultural mainstream production, as one can see in his description of plazas, malls and themed spaces as 'Corporate Arcadias'.</p> <p>As a researcher and professional artist I investigate a historical development of Arcadia, its narratives and authors, its spatial implementations and audience. Like Graham I develop an idea what a contemporary Arcadian format can be and what the purpose of Arcadian production in the field of cultural and leisure industries is today.</p> <p>At the same time it seems worth following contemporary artistic concepts of the Arcadian, which is not visible as a <i>Genre</i> anymore, like it was up to 19<sup>th</sup> Century, but can be a vehicle to react on current discussions about economy ('nature' to lure customer desires) and ecology ('nature' as resource). Here again is my linking to Graham's work that is placed in two fields, the artistic practice and the scientific research.</p> <p>My lecture will give a short overview about the development of the traditional Topos Arcadia as a narrative landscape and its <i>Templates</i> in today's leisure industry as well as its <i>Traces</i> in contemporary art.</p>
<b>Suvakovic Miodrag</b>	<b>Discorsive Analysis of Art</b>
<b>Wallen Lawrence, Prof.</b>	<b>A Grammar of Space</b>

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<b>Weishäupl Jürgen</b>	<b>Sceno-Art Strategies for large-scale artworks</b>
<b>Weinstein Beth, Assistant Professor</b>	<b>Outside   Inside   All Around</b> In this paper I will explore selected works of two architectural practices engaged in performance design, exhibition scenography and the design of performance buildings— Diller Scofidio + Renfro and Ateliers Jean Nouvel. The studios share an obsession with vision and visuality—be that a self-conscious clinical regard or a blurred and ambiguous perception of depth—and a body of research-informed scenographic works including their collaborations with visual artist/”choreographer” Frédéric Flamand. Their relationships to visuality and spectator experience, to media and technology, and to scenographic content reflect their positioning vis-à-vis their discipline; DS+R developed their practice, with “indifference to... disciplinary definitions,” over decades of extra-disciplinary examinations of the social, political, economic, gender,... conditions operating within and upon space. Nouvel’s practice, by contrast, positions itself as architectural expert, collaborating with and drawing inspiration from diverse creative colleagues. The system thinking in each studios’ work facilitates the inclusion within highly structured conceptual and spatial logics of diverse content, temporal occupations, and modes of spectator engagement ranging from the distant, sharpened gaze to the obliteration of that distance to, perhaps, the <i>emancipation</i> of the spectator as according to Jacques Rancière. Specifically, I will examine projects at the scale of exhibition scenography (DSR’s Blur Building and Nouvel’s La Mesure) and performance buildings (DSR’s ICA and Nouvel’s Copenhagen Symphony Hall) for the underlying logics of spectator engagement, if not <i>emancipation</i> , in keeping with strategies employed in their performance designs. Particular attention will be given to Rancière’s models of the distancing gaze, the forgoing of distance, and the emancipation of the spectator through the refusal of distance, distribution of roles and boundaries between territories. I would argue that these concepts are essential to empowering the spectator in the making of the performance experience at diverse scales of scenographic space.