



Cecilie Løveid



The Tightrope Walker, Den Nationale Scene Bergen, 1986. Režie: Hilde Andersen

The Performative Turn, Visual Dramaturgy and Tableau Techniques by Norwegian Playwright Cecilie Løveid

Guest lecture by PhD. Wenche Larsen
Department of Linguistic, Literary and Aesthetic Studies,
University of Bergen, Norway

**10 – 11 December 2015, Department of Theatre Studies
MU, room G01 (Gorkého 7)
14.10 – 15.40 (Thursday) and 10.50 – 12.20 (Friday)**

Theatre has since the 1960s undergone dramatic changes. In her book *Ästhetik des Performativen* from 2004 (English version: *The Transformative Power of Performance*, 2008) Erika Fischer-Lichte links these changes to what she calls “a performative turn” in the arts. From the 60s many artists turned away from art specific works. Instead they created performances (live events), mixing material which was not necessarily artistic in a traditional sense. Through these events new forms of art developed, like action and performance art.

From the end of the 1970s Western culture went through another turn. Postmodern culture implied a revival of visual imagery. Tom Mitchell (1994) called it a visual or pictorial turn. A new kind of visual theatre, so called postmodern tableau theatre or visual performance played an important role, and in the 80s Norwegian theatre scholar Knut Ove Arntzen coined the concept ‘visual dramaturgy’ to grasp this new turn within theatre.

In my first lecture I will take a closer look at the performative and visual turn and Knut Ove Arntzen’s concept visual dramaturgy. From this outset I will in my last lecture present some key aspects of the tableau techniques in the plays *The Tightrope Walker* (Balansedame, 1984) and *The Tour* (Visning, 2005) by Norwegian playwright Cecilie Løveid (born 1951).

Wenche Larsen has recently defended her PhD thesis on Løveid’s use of imagery and visual techniques as a theatrical means (the monography *Dramatiske forvandlinger. Bildet som teatralt virkemiddel i Cecilie Løveids skuespill Balansedame. Fødsel er musikk og Barock Friise eller kjærligheten er en større labyrint*) at the department for Comparative Literature at the University of Oslo.