

If something appears to you special and you want to bring it to the stage, it means, you take it out from life (except you live also on the stage, which you can) and bring it to some artificial setting. Okay, actually this separation is old-fashioned.

If everything appears to you special, you can happily wander the world and wonder, you don't need to do anything about it (except it is your hobby). It can mean you are born with an aesthetic angle of viewing, which pulls you a bit out of the daily life – you can enjoy all these experiences of beauty ("*) within yourself, find common friends or try to share it in a context, e.g. theatre. It can also mean that you are alive, that's it.

Scenography is your problem / hobby

Living Scenography

A dog which suddenly appears on the stage during the performance can easily be considered as **Living Scenography**. Its liveliness is evident, because it moves and sometimes produces sounds. A plastic bag which suddenly falls down to the side because of the blow of the wind can also become an **actor**. Two things which has similar quality and are lying next to each other can 'speak' to you about their (e.g. visual) similarity, as well as two totally different things can 'be silent' about their common background (e.g. they were both produced in China and both traveled to your country and both appeared to you at the same moment).

we are all different

That is up to you, what do you hear, what do you notice and what do you want to include in the circle of **Living Scenography**. But remember: each object has its own life, its own history and meanings of existence (apart from our human conclusions).

That is why **Living Scenography** is the main category which includes a lot of other ones.

A thing is not obliged to keep human secrets and it is not valueless.

It has the right to loneliness and independence.

In general, garbage has its own choreography: plastic bags are always moving in different poses, and if there is wind, each of them dances in its own way.

Potential Scenography

If you see on the street a glitter skateboard between magnolia leaves or hear the sound of broccoli boiling in a Tefal Steam Cuisine boiler, they might speak to you more than other appearances for yet unknown reason.

everyone is attracted by different things

Sensitive Scenography

Technologies are commonly being used in theater but often are taken for granted. Technical equipment is not just a bunch of tools – they all belong to

Sensitive Scenography. Usually, such Scenography contains various interdependent entities which perform together in order to achieve a specific goal, which usually serves our needs. For example, they all perform and react to each other in order to turn on the light. It might seem to you easy – turning on the light, but try to think: how many non-human actors are participating in

in your room?

Behind the theatre stage?
In the supermarket?

You might think that such an act is only being performed by a tiny movement of one of your ten fingers*, but truly you are only the last one element in the circuit.

(* not counting a nose, which can also help you in the situation when your hands are busy with another active

You often experience and interact with such a Scenography during our daily lives in the cities, in the metro, on pedestrian crossings in our houses. Have you ever had to wave your hands like a poor bird in a public toilet because the light turned off automatically? That was an interaction of **Sensitive Scenography**. When you come to the **Self-Cleaning Scenography** in another city in the Netherlands for the first time you may realize that the city is smarter than you. Because to understand which one from three different elevators you need to take, how to take a shower in a no-sharp-corners bathroom, you need to think more than a normal amount of time.

When I was going by train to Den Hague, Theresa wrote to me, that someone was joking that in Holland they have a station for everything. When I arrived in Den Hague I realized that it's true.

Fucking Scenography

There are two types of **Fucking Scenography**: A) Annoying and B) Pairing

A.

Annoying Scenography = broken / fragile / stupid It is any kind of Scenography which is leading you to swear. FUCK for example, when you build a beautiful ikea sofa, you will need to fix it after every rest. Or when you are cooking slime for a very long time and it doesn't want to stick, then you are spending half an hour to clean it with a sticky substance on your hands, swearing and getting depressed. (this category often goes together with Scenography-with-special-needs as well as with **Emancipated Scenography**, **Killing Scenography** or **Entropic Scenography**)

B.

Pairing Scenography = it is when two (or more) scenicographic entities merge and create a new one. For example, when they finally cooked slime spreads in the space and sticks to the orange. So, the slime and an orange create a unique object – orange-in-slime. Or when oranges are hanging out with round Bluetooth speakers, which after turning on are announcing that they are ready to pair.



EMANCIPATED SCENOGRAPHY

It is if you have a rabbit and want to use it as Scenography but it runs away

(remember this manifesto is called scenography without borders to illustrate the diversity of human needs)

(* why to write *person* life in – * because some people don't have a personal life apart from Scenography (e.g. killing Scenography)

*) when you eat a lot of things due to the heat, the heat will burn your mouth and included each day is a lot of heat, a lot of heat which makes you feel hot, because it is not hot as heat per se, and, perhaps, it is because the heat, because my mother was fried and, how can we be to the same time with pleasure? I would never eat glucose for my pleasure, the same time the heat

means good to me

MANIFESTO ON SCENOGRAPHY WITHOUT BORDERS

Scenography is everywhere, no matter if we notice it or not. Objects have relationships and perform them for each other. So we also perform for each other. We can also connect and behind the performing them to specific assemblies which makes sense for us at certain moments we might call these assemblies 'scenographies' but let's keep in mind that they are alive as well as we are

This manifesto is dedicated to **Expanded Scenography**, which is spread far beyond theatre buildings and has no separation between art and life. To make you understand it more clearly, we will guide you through some of Scenography categories and sub-categories.

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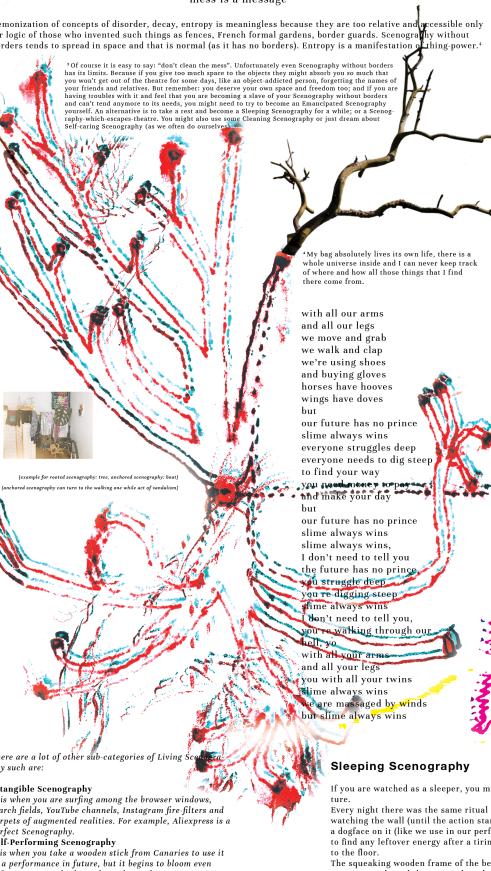
Entropic Scenography

All objects take space. If you like using them as Scenography and want them to perform, you need to give them even more space and not to break out because of the seeming 'mess' they produce. If after a long day of working in the theatre (or long lockdown in your own room) you find yourself disappointed in such a 'mess', no need to clean it! Just sit down, relax and observe: **Entropic Scenography** is performing for you.

a mess is not a mess³
mess is a message

Demonsization of concepts of disorder, decay, entropy is meaningless because they are too relative and accessible only for logic of those who invented such things as fences, French formal gardens, border guards. Scenography without borders need to spread in space and that is normal (as it has no borders). Entropy is a manifestation of living power.*

*Of course it is easy to say: "don't clean the mess". Unfortunately even Scenography without borders has its mess. You can't clean it. You can't clean the mess. You can't clean the mess. You won't get out of the theatre for days, like an object-obsessed person, forgetting the names of your friends and relatives. But remember: you deserve your own space and freedom too, and if you are not able to clean it, then you are not able to clean it. If you are not able to clean it, then you can't read anymore to us, so you might need to try to become an **Emancipated Scenography**. You might need to become a **Self-Cleaning Scenography** or a **Walking Scenography** which escapes-theatre. You might also use some **Cleaning Scenography** or just dream about Self-cleaning Scenography (as we often do ourselves)



There are a lot of other sub-categories of **Living Scenography** why such are:

Intangible Scenography
It is when you are swimming among the browser windows, scores on YouTube channels, Instagram fire filters and concepts of augmented realities. For example, *Alrexpress* is a perfect Scenography.

Self-Performing Scenography
It is when you take a wooden stick from Camerons to use it in a performance, if it begins to begin to bloom even before you start thinking about the performance – so it is performing without you.

(* anything is Self-Performing)

Self-produced Scenography
It is when your cat is slitting with glitters after New Year's party

Scenography of service exchange
It is when sponges are cleaning us and we are cleaning

spoons

Cleaning Scenography:

Can be any kind of scenography, which is moving dirt / scenography to other places (e.g., robotic hoover AWOWL delivered by Mr. Black company; possibly a delivery company itself. But actually it belongs more to the **Walking Scenography**)

Killing Scenography

There are two types of **Killing Scenography**:

A) one is eating you mentally / removing borders between personal life, art, hobbies, and job.

B) or indeed hurting your body (like a hairdryer catching your hair, a self-build moving object causing blood)

Paradox Security
2021/01/24 18:28

Walking Scenography

It is when moving entities change their place without you. Okay, potentially everything is moving at some point... this is a question of time. But for now: e.g., the movement of a crawler crawling over your computer keyboard or a dance of the hoover-robot we want to motion. You can observe them quite well as a human, without getting very old. Okay and we are right, walking can mean that you need legs. In this case, the most frequent example of our experience is a human on stage, wishing to belong to the inventory. But **Human Scenography** is already the next category.

> Walking or Moving Scenography can also be associated with the category of **Cleaning Scenography**, because objects (dirt is a weird category in case of Scenography without borders) are moving.

Human Scenography

As we don't want to seem too objects-addicted we would like to let's move our attention from nonhuman entities to people as Scenography. Human bodies in theatre are also often taken being granted (as technical equipment but other way round) - their presence is used to be an essential part of the performance (without which theatre would not usually exist), but also too dominant. And as this manifesto is partly inspired by basic OOO concepts, we would like to cite the first principle of this philosophical school:

ALL OBJECTS MUST BE GIVEN EQUAL ATTENTION, WHETHER THEY BE HUMAN, NON-HUMAN, NATURAL, CULTURAL, REAL OR FICTIONAL⁴

In Scenography without borders the appearance of a human body must have the same value as all the other appearances. That is why we want to refer its presence to Scenography and look for new modes of harmonic coexistence of human and nonhuman actors in (not only) theatre context.

For me, there is nothing more beautiful than a combination of a human and an inanimate object on the stage. In theatre only that would be enough for my inspiration.

PUSHKIN SCENOGRAPHY

it is when a cat is affected by enclosed scenography

By enclosed scenography

By a golden chain a green tree

And on the chain a learned cat

On and right a circle learned to

walking right, he says a song

Walking left, he is a tale (Pushkin)



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