Vom Bruchstück zum Livestream Englisch
From smithereen to live stream

Because of the hygienic restrictions from the Bavarian ministry of culture and the ministry of health it is not possible for us to realize the original concept of a discourse space with installations, participants and many visitors over several hours. Five visitors max, a time limit and the distance and mask regulations make a discourse in theatre almost impossible.

We have posted the installations on an accompanying website, the visitors see and experience the happening differently than the viewers via livestream due to MAZ-technology; the played videos and live broadcasts from different places are transformed into a different format. The theatre space including the visitors and artists is nothing more than a building block/image/smithereen of the whole in the broadcast. The stage program is shown differently for the visitors in the theatre than it is in the livestream.

The temporal compression does not provide the necessary time for the visitor to watch/listen to the installations fully. This is only possible on the internet on the accompanying website. The live performances played into the show from New York and Berlin are recorded on the particular days and made accessible on the internet. Thus, a transformation of the smithereens into a new format takes place during the happening.
For us, the following questions have developed in the ensemble:

1 Doesn't theatre/art elude itself from its own artistic existential ground through simple streaming?

2 Doesn't the streaming follow the motto *Amused to Death* or *esse est percipi?*

3 Can theatre/culture be newly defined through the use of streams and media like zoom?

4 Is such a communicative effectivity possible in a discourse space without a space?

Based on Walter Benjamin, the aesthetic dictates the political statement of the art. The starting question of the happening was and still is the question whether political art is possible and if it can be transferred into a political action.