RTRSRCH David Weber-Krebs

for example, a hidden spectator watch-

ing me like in Diderot's imaginative per-

If we then draw our attention to the spec-

tacular we are brought onto something

else. We would probably talk about an

explosive extension of the notion of spectacle. Spectacular is what brings specta-

cle to its culmination. Things would be-

come bright and loud and would involve

strong feelings and provoke them all to-

gether. Following Plato and Guy Debord

we would be separated from the action. Dumb cows following the spectacular travels

of the train in the lowlands, eternally separat-

ed from its speed piercing the space, forever

ignorant of the exotic stations it will stop at.

The spectacular has provoked a whole

tradition of critique of spectacle and

the spectator. This cow should act and not just watch the train passing by! She

should either try to stop the train and enter it in order to become an active pas-

senger and see the world! Or she should

organize a movement against the train line that is destroying the landscape and

expropriating the farmers of their land!

In Abbas Kiarostami's Five we follow the

destiny of a piece of wood. It lies first on a beach and is quickly seized by the

peaceful waves. It moves between the sea and shore repeatedly. Nothing hap-

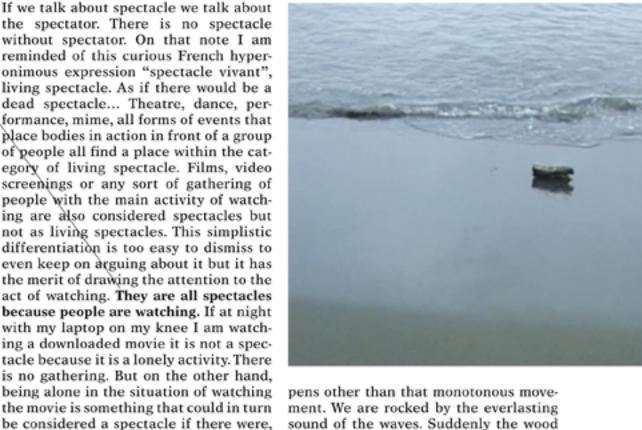
formance of le fils naturel.

- Is it true that we are at the phase of a more generous and dramatic treatment of the theatrical space?
- Can we say that this treatment of the theatre is spectacular?
- What in fact is spectacular?
- Is the spectacular connected to the sublime?
- And in what way?
- Is it important in your own work?

igor Dobricic says on page 4:
...we are the only audience for whom the spectacle is
performed. In an enlightened absence of the "god's eye",
the voyeuristic, tyrannical role of a spectator is the one
that precedes and defines the existence of all the others
possible parts.

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Spectacle, spectacular and a piece of wood



pens other than that monotonous movement. We are rocked by the everlasting sound of the waves. Suddenly the wood breaks into two pieces. This separation is the beginning of a story that easily opens the doors of anthropomorphic and symbolic comprehension. This piece of wood was one and now they are two and those two will never get back together. They flow apart and ultimately one disappears at the horizon. It is the tragedy of separation brought to a simple, material form. It is also just a piece of wood breaking apart on a beach.

Why is this movie more than a somewhat clumsy nature film? What tension is coming out of those images? Why was a camera there, at that moment, putting her eye on something that would have remained unnoticed without her presence? Is there a truth to those images? And who is holding this camera? Whose hand left the wood there on the beach and how much did this person know of what would happen? Was it just a walker passing by? Or some kind of demiurge forcing the laws of nature to his will? And finally what is the spectator doing in all this?

He is watching. He is fascinated. He is asking those questions.

What a spectacle!