

## *Happening, a Controversial Hybrid Way of Cultural Expression*

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**Abstract:** The aim of this article is to explore an experimental acting exercise that took place in 2015 during a survival workshop guided by the Romanian-Canadian stage director Alexander Hausvater. The name of the workshop was “The total actor – The survival” and took place in Colibița, a mountain resort in Bistrița-Năsăud county involving 25 young actors. The actors embodied different human typologies for almost 12 hours in the town of Bistrița. The exercise was conducted in different areas of the town and each actor was supposed to remain in the “skin” of the character no matter the circumstances. Even though they interacted with civilians from the urban environment, they had to continue to exhibit the traits and features assigned to the character as if they were on stage. Many of the citizens were taken in by the deceitful appearances and believed that the actors they interacted with were real people with real issues. The closeness between reality and pretence was so tight that some of the spectators insisted on helping the needy, underprivileged typologies some of them were interpreting. Consequently, the difficulty in going on with the acting part became even harder for the participants in the workshops because of this interference. The main purpose of this type of exercise was to point out the complexity an actor is capable of and the involvement s/he must show in front of a changing audience, with a nonconformist moving stage. Were the actors able to prove the director’s expectations according to his given definition of a true actor? Were the actors ready enough to exploit previously unpaved roads? Was this type of practice beneficial to achieve the ultimate goal? Is happening the best way of showing the mixture of abilities an actor has?

**Keywords:** happening, hybrid, workshop, survival, Hausvater’s artistic experiment, street performance, complexity, challenge, remain in character.

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## Synthesis

One of the main purposes of this workshop was to prove the complexity of the actor when dealing with unexpected situations. The experiment took place both in a rural and urban environment. There was a great diversity in mixing unpredictable fields that gave birth to remarkable hybrid manners of expression. According to Hausvater, the actor reaches the creative process to its utmost only by achieving total exhaustion. In his view, this is the only way of touching the highest peak in the artistic development. As a result, most of the proposed exercises were physical and involved movement and body language tasks. At the end of the workshop, each participant lost weight unwittingly and for some of the actors the experience ended in the worst scenario - at the hospital needing medical assistance. It was due to the lack of nourishment or simply bad feeding in relation with the intense workout and crowded schedule. The program of the workshop was very similar to a military one: wake up very early in the morning, intense workouts, eating at specific time slots, activities and rehearsals all the time, expected to learn by heart scripts or lines you had to know even in the free time in order to be able to participate in the next scheduled activities. Everything you did was linked to the next thing you were alleged to do.

As acting coach Sally Stewart puts it, "The main goal of our workshop is to leave the actor feeling prepared and empowered to pursue an acting career fully aware of its uniqueness."<sup>2</sup> The aim of this article is to prove the influence and the high potential such an experience can have. The two-week intense laboratory became a revelation for many of the participants who retrieved themselves and realized how many things they actually knew and were capable of, but they hadn't been aware of and never tried to exploit. The mixture of arts in this spectacular experiment unearthed unexplored fields that deserved to be examined.

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<sup>2</sup>. "About," The Total Actor, accessed September 26, 2021, <http://www.thetotalactor.com/about-sally>.

The diversity of the entire experience was literally science fiction and at least controversial: starting with the burial of the actors and the recitation of different lines, drowning in Colibița Lake and holding your breath until the stage director decided to, splitting in tribes, climbing the trees, going blindfold into the woods while being guided by a chosen partner you had never met before but still had to trust up to getting your clothes off, going naked in the forest and interpreting monologues. The happening performance was the icing on the cake. It felt like the entire workshop was meant to prepare the big moment: 12 hours of acting without interruption. Bistrița became the new stage for the 25 actors where each one tried to prove one's best acting and endurance skills. Besides, every actor had to survive the day without getting any financial help from the stage director or from his/her own pocket. Not even in an extreme situation, should the performer quit his/her role and try to endure the consequences of his/her actions.

In their actions performers use freely all kinds of materials, techniques, and means of expression. They even raised the freedom of means-selection to a purposefully formulated postulate, and pleaded, like happeners, for interdisciplinary character of art and against all established rules of creation. They grounded this postulate in the artists' need of spontaneous, authentic expression. According to performers, care for purity and homogeneity of means, observation of rules, exerts a restrictive, braking effect upon the creative process. That is why many of them rejected such currents in contemporary art as Conceptualism or Minimal-Art.<sup>3</sup>

Tadeusz Pawlowski points out the diversity of available tools the actors can use in their art performance without being limited by the old concepts. One of the main reasons for which this kind of current has been rejected is because it doesn't fit the beliefs of a disciplinary art. Is happening the right way of emphasizing an actor's multiplicity of skills? What types of arts combines this kind of performance?

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<sup>3</sup>. Tadeusz Pawlowski, "From Happening to Performance," *Philosophica* 30, no. 0 (January 2, 1982): 64-65.

## The main focus of the research

On August 14 2015, starting from 11.30 and until 23.30, in the town of Bistrița, the 25 actors carried their spectacular characters all over the place. They tried to change the cultural vibration of the host town and performed everywhere they had the chance to or in front of whom they could or choose to. For 12 hours without interruption, the actors studded all the major attractions of the town. Each performer was dropped in a different place.



**Fig. 1:** Participants during an exercise.

There was an actor who started his performance right from the Cemetery in accordance with his acting part. They reached the Evangelical Church, the Gendarmerie, the Police, the Nursing Home, the Town Hall, the main artery of the town, the Evangelical Cemetery, the Synagogue, the Bistrița-Năsăud County Museum, the County Hospital, the Coopers' Tower, bookstores, restaurants and even the Evangelical Church in Herina, outside Bistrița.

Everywhere, the inhabitants of Bistrița encountered characters / typologies or emblematic figures of the society and the times in which we live and who belong to us and define us from a social, cultural, economic, political, religious or mystical point of view: The Blind, the Nun, the Homeless, the Itinerant Seller of Happiness, the Artist (be it Sculptor or Jacques Brel), the Virgin Mary advocating for Love and for the awakening of the instinct of historical survival of a Romania sick of ignorance and false intellectual pity, an apocalyptic Romania, the backbone of conscience and self-respect, the Protester, the Deceived Woman, the Healer, the parody and the polyvalent couple The Woman and the Dog, the Woman of Loose Morals, the Orphan, the One-always-seeking-for-work, The Suicide Bomber, The Professor or Researcher from the Institute of Psychology, interested in the issue of poor relationship between man and woman, the Female Figure of the Trauma of Oedipal origin and many others, picturesque and subtle in the game. They aroused the interest of the inhabitants of Bistrița, a former medieval fortress and market town, and perhaps managed to open the hearts, eyes and mind of people thus making them look into their inner selves.

In their effort to assimilate art to real life these happeners admitted that chance is a factor which may determine their artistic decisions, because, as they say, life is also governed by chance. Happening should not have a plot, nor should it represent or express anything; it should have features of real, objective actions, like those we meet with in common life situations. That is why it is sometimes described as a manifestation of the most consequent realism.<sup>4</sup>

Through this happening performance the actors were able to prove their skills and also discover abilities they weren't aware of. Moreover, they were obliged to react to actions they hadn't rehearsed before and implicitly encounter situations they didn't expect or for which they hadn't anticipated or prepared a reaction. The beauty of the happening is that art happens without being programmed for a particular time slot, on a precise day. Art happens

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<sup>4</sup>. Tadeusz Pawlowski, "From Happening to Performance," *Philosophica* 30, no. 0 (January 2, 1982): 61-62.

here and now, without knowing what the end of the show will look like. The Unforeseeable could be one of the main characteristics of this type of hybrid performance.

The concept of happening as a type of performance art was first used by Allan Kaprow, being defined as a game, an adventure, a number of activities engaged in participants for the sake of playing. In his new way of art, he wanted to emphasize the interaction between artist, audience and the environment.<sup>5</sup>

It's exactly what Alexander Hausvater targeted too. He wanted to show the huge connection among these three important elements: artist, audience and environment. Through the challenge he launched in Bistrița, he followed specifically the same fundamentals.

## Methodology

In his lecture, "How to make a happening", Allan Kaprow established 11 rules for art happenings:

1. Forget all the standard art forms.
2. You can steer clear of art by mixing up your happening by mixing it with life situations.
3. The situations for a happening should come from what you see in the real world, from real places and people rather than from the head.
4. Break up your spaces. A single enactment space is what the theatre traditionally uses.
5. Break up your time and let it be real-time. Real-time is found when things are going on in real places.
6. Arrange all your events in the happening in the same practical way. Not in an arty way.

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<sup>5</sup>. Mustafa Gultekin, "Using a 'Happening' Performance to Get Reflections of Teachers," in *Proceeding of 3rd Annual International Conference on Education & E-Learning (EeL 2013)*, ed. Global Science and Technology Forum Pte Ltd (3rd Annual International Conference on Education & e-Learning (EeL 2013), Global Science and Technology Forum Pte Ltd, 2013), 157.

7. Since you're in the world now and not in art, play the game by real rules. Make up your mind when and where a happening is appropriate.
8. Work with the power around you, not against it.
9. When you've got the go-ahead, don't rehearse the happening. This will make it unnatural because it will build in the idea of good performance, that is, art.
10. Perform the happening once only. Repeating it makes it stale, reminds you of theatre, and does the same thing as rehearsing.
11. Give up the whole idea of putting on a show for audiences. A happening is not a show. Leave the shows to the theatre people and discotheques.<sup>6</sup>

These principles were applied by the director Alexander Hausvater in the workshop he held in 2015, highlighting the importance of not being redundant and rehearse a reaction you got used to. These rules were strictly obeyed by the director Alexander Hausvater in his teaching methods and implemented to his participants who in turn strictly followed the rules of the game. Allan Kaprow also accentuates the negative association of art performance with a show. There is no connection between these two concepts, actors are not acting in order to entertain the civilians, but to perform their part following the real rules. Now that actors are outside the stage and outside theatre, they need to obey new rules, the rules of real life, creating real life situations in real places with real people, not with other actors with whom they rehearsed before the art performance.

In this article it will be particularly observed the transformation of one of the actors that played the Woman with Light Mores, character involved in the happening performance that took place in Bistrița in 2015. Were all the eleventh rules obeyed by the actress interpreting the Woman with Light Mores? Which were the difficulties the actress encountered in her art performance? Which are the pluses and which are the minuses of such an exercise? Is it the same in theory as it is in practice? Which were the biggest challenges?

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<sup>6</sup>. Stefanie Graf, "Allan Kaprow and the Art of Happenings," *TheCollector*, August 6, 2021, <https://www.thecollector.com/allan-kaprow-art-of-happenings/>.



## **The challenge of the happening performance in the hometown of some of the actors and its impact to the qualitative study of the analysed character**

The quality of the act of performing a happening exercise depends on plenty of factors. When such a drill happens in the hometown of the actor, the difficulty of the acting becomes almost impossible to surpass. The moment you suddenly meet your drama teachers from high school who don't seem to understand why you don't remember them any longer, the artistic performance gets tougher. It is very difficult and at the same time awkward to find a reasonable explanation in which you will be genuine in front of people with whom you worked for years.



**Fig. 2:** Alexander Hausvater conducting an exercise.

The rules must be obeyed when it comes to the art of happening and there is no turning back in this kind of process. You become a soldier that has to go on in order to reach the finish line, by following the path of his new life story, his new character and assume his new issues. The assumption of the characters is a notion taught in drama schools as a basis. The same theory is available in the performance of a happening.



When you as an actor decide to pursue the line of your role, no matter the circumstances, your acting becomes incomprehensible and controversial to a former acquaintance of yours, as long as you carry on with your interpreting the assigned role. More particularly for all the people you already knew or met in different circumstances before performing such a role, this concept develops into something understandable but nonsensical. Some of them might even consider that you have gone insane and you might have some mental disorders. This is the manner in which the happening is seen as a controversial hybrid way of expression and gets a bit obscure for the viewers. The adjustment of the civilians to new situations, new contexts and new circumstances with a person they knew only in a specific environment has little chance of success. Our society is not used to this type of manifestations that take place in the street, in the real life. They are accustomed to see reality in the street and fiction on stage. In their opinion this mix should or could not happen. Hence, due to this blending we can discover the beauty of this hybrid performance.

Even for the drama teachers from high school it is tough to adapt their principles and values to a larger variety of games and acting exercises. Not even as a hypothesis could they join the game, they totally refused to imagine that the person they were interacting with was the same person, the same student from high school, trying to embody something else or actually trying a new artistic way of expression. Hybridity is a strange concept for most of the spectators because it is not the framework and the structure they got used to, in which they knew exactly their part. When novelty happens, the audience quite often seems to reject the permutation of the stage.

Culture is concerned with established ideas. Education is concerned with communicating those established ideas. Both are concerned with improving ideas by bringing them up to date. Education is based on the safe assumption that one only has to go on collecting more and more information for it to sort itself into useful ideas.<sup>7</sup>

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<sup>7</sup>. Edward De Bono, *Lateral Thinking: Creativity Step by Step*, Nachdr. (New York: Harper Perennial, 2007), 9.

Ideas are continuously changing. Art is also in a permanent dynamic, reason why people should and have to be part of the same development mechanism. Society and art need to merge together in order to succeed. The Happening is such a movement in which people should try to understand and embrace it. Educating ourselves to keep up with diversity will ensure the enhancement of our knowledge and the ability of understanding. It is highly important to collect information regularly to make sure you remain connected to the innovation around us. Otherwise, you might find yourself lost in a whole new world in which you don't fit. In order to be a social person, you need to live according to rules and regulations of the society. Finally, you become a small part that helps in the building up a whole.

As other actors working with Alexander Hausvater have noticed "This is the first thing you learn by working with Hausvater, immediately followed by another one of his sayings: "In theatre there is no I cannot, there is only self-limitation!"<sup>8</sup> This concept was valid and used in the working method of the workshop "The Total Actor – The Survival". Hausvater suggests that there are no limits in the art of performance, the only limit is yourself. He points out self-limitation as being the only real obstacle in achieving the expected results in the artistic process. The same methodology was applied in the manner of approaching to the actors. He pushed the limits of each participant in order to help them explore undiscovered parts, they weren't even aware of.

### **The Woman with Light Mores, the researched character in the process of achieving the culmination**

The role I had to act for 12 hours in my hometown was the contemporary version of Mona from "Steaua fără nume" written by Mihail Sebastian, named by the director Alexander Hausvater as "The Woman of Light Mores". It was a character suggested by the leader of the workshop who tried to cover the entire palette of human typologies by trying to give the actors roles as different as possible. One of the requirements we were told before beginning the

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<sup>8</sup>. Antonella Cornici, "In Theatre There Is No 'I Cannot', There Is Only Self-Limitation! - Alexander Hausvater Portrait," *Theatrical Colloquia* 11, no. 2 (December 1, 2021): 103.

happening experience was that we were not allowed to have money on ourselves at all and therefore, we had to find solutions in order to survive physically and financially that day. By telling the story of the character, we were supposed to convince people to feed us, give us water and help us with anything we needed in order to pass the day as survivors or winners regarding the credibility we had in front of the civilians. We weren't allowed to use our mobile phones, but we had to have them on ourselves in case something bad happened and we needed the emergency number. In theory we were being followed, but also protected by the police and the stage director all over the town. Practically it was impossible to know where the 25 actors were simultaneously, a reason why in some of the cases it could have become really dangerous, like in the example of the attractive single woman searching for companion.



**Fig. 3:** Participants performing at the Bistrița Synagogue.

Even if it wasn't a big city, there were still possibilities of getting into places you wouldn't expect or situations you wouldn't know how to handle. On finding yourself further away from the town centre where everybody was performing their role, could have been scary, alarming and intimidating. In the case of the Woman with Light Mores, she was brought by a guy in the car to a restaurant on a ring road in order to have lunch. It was extremely risky, but also very exciting. She had to look after her interest, but also make sure she remains safe. The man started to tell his life story, too and he felt at ease as he found someone to share his problems. He has just got divorced in Germany and came back to his hometown to start it again from the beginning. He left aside his entire life: job, wife and children, because his wife cheated on him. The classical sad love stories. Now he was searching for someone new, to help him get over his ex. Somehow the meeting with the Woman with Light Mores was a release for him, for being able to find understanding in a stranger. There were some similarities between the story of the man with the woman with light mores and Mona with professor Miroiu in "Steaua fără nume" written by Mihail Sebastian. In a provincial town in Prahova Valley, a woman with unknown identity gets off the train at the train station because she doesn't have a ticket. She came from the casino and had no money on her, only the winning chips she couldn't use anyway.

As in the case mentioned earlier, the meeting between the two was a coincidence and just like Mona, the Woman with Light Mores had no money available, so she had to use her feminine charms in order to persuade the man to help her. Professor Miroiu, who was at the train station waiting for a very expensive book from Bucharest, offers to host her overnight, during which time an emotional relationship develops between the two. Miroiu found a fixed, invisible star, behind another star from Ursa Mare, unknown on the celestial vault, and he doesn't know what name to give it, when he finds out that the name of the woman he had just met is Mona. So, he decides to call the star exactly the same name. In the morning, Grig appears, the man with whom Mona has been having a relationship for 3 years. As he is rich, Mona finally returns to the world she got used to, leaving the dreamy astronomer behind. Mona chose money and comfort instead of love and sincere feelings. The Woman with Light Mores embodied the same human

typology. Even though there could have been some fireworks between her and the man who had returned from Germany, she simply pursued her own interest-the achievement of what she needed and went on her way.

"Intensity gets misinterpreted. Not all acting is necessarily extremely intense. But it is concentrated and very much about being here, now."<sup>9</sup> The same thing is available in the happening performance. Even though you had a character to interpret, the process was about how you as an actor are capable of dealing with new situations and your ability of finding solutions to your role's complications, not about pointing out the fact that you are acting a role in the street, just to captivate other people's attention, by exaggerating your gestures or your purposes.

Acting in the present and living in the present are the most difficult things to do, because people usually have the tendency of speaking all the time about the past and bringing it in the actual present or making plans about the future, not knowing how to take advantage of the beautiful things life offers to them in that particular moment. Even though it might sound like clichés, acting and life are literally about living in the present and about doing things according to our thoughts and feelings, without involving past and future in our sentences and decisions.

### **Happeners as hybrid performers, reaching their complexity of skills**

Happeners strived to change the world: to make more humane the existing framework of social life; to abolish authoritarian convention and customs which impoverished inter-human relations. They hoped to achieve this aim by penetrating the objective social world with their artistic actions. To make the actions most efficient it was necessary to integrate art in real life, to abolish the separating line between them.

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<sup>9</sup>. Judith Ohikuare, "How Actors Create Emotions: A Problematic Psychology," *The Atlantic*, March 10, 2014, <https://www.theatlantic.com/health/archive/2014/03/how-actors-create-emotions-a-problematic-psychology/284291/>.

That is why happeners often carried out their actions in public places frequented by a great number of people: on busy streets and squares, at railway stations, airports, etc.<sup>10</sup>

The variety of reasons for which performers like actors choose to act in public places are many and in constant change. When the play takes place in the street, the actor automatically becomes a hybrid actor due to his ability to adjustment. Happeners develop into hybrid performers that can act even by interacting with people who might not want and enjoy the participation in their individual show. Even so, they have the power of convincing them to stay and become part of their artistic moment. This way, they turn into spectators that start establishing human relations with the hybrid performers. Another proof that actors have the ability to adapt was demonstrated alongside with the appearance of the SARS-CoV-2 pandemic that released magnificent skills they hadn't exploited before.

As the world stopped with the appearance of SARS-CoV-2, theatres also shut down and actors had nowhere to play. This was the beginning of hybrid performances for actors. Being in front of their laptops, iPads, computers or even mobile phones, actors started to act different plays in front of an amateur camera with online viewers. The audience was now online, most of the times with the camera off and without giving the performers any visual eyed contact feedback. It was very difficult for the actors to be online, without having any task or a character sheet to follow. This way, a lot of entertainers chose a character to interpret and remained to that same role for every day they were online. Even though many of the artists didn't realize they actually gave birth to a new phenomenon: happening performance online. They remained in character and moved on with their live performance. As it was mentioned earlier, a happening performance was about establishing human relations with the public, with the civilians in the street through the authenticity and credibility of their acting. For an actor the practice of online happening performance became extremely difficult, almost impossible. All that instant feedback s/he was used to enjoy has now vanished. Through the

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<sup>10</sup>. Tadeusz Pawlowski, "From Happening to Performance," *Philosophica* 30, no. 0 (January 2, 1982): 61.



disappearance of the reaction, the actors had to keep on acting without getting the approvals or disapprovals of the audience. Actors feed themselves with the emotions they can capture from the public.

“You might subconsciously be colored by real pain, but your imagination could bring up something else.”<sup>11</sup> Every time an actor acts there is something different in his acting, even though he follows the same path. The same thing is available in the happening hybrid performance in which even the actor interprets the same role, depends a lot on the people he interacts with. The changes made to the role are influenced by its moving audience that is in a constant change. Of course, it is very important to take into consideration the human factors too. For example, the actor that must act a certain role, maybe he had a bad day exactly when he is supposed to act and even though he is a professional and tries to leave his problems aside, maybe his acting will vary and differ. As Konstantin Stanislavski said, actors must search for the “believable truth”:

Stanislavski first employed methods such as “emotional memory.” To prepare for a role that involves fear, the actors must remember something frightening and attempt to act the part in the emotional space of that fear they once felt. Stanislavsky believed that an actor needed to take his or her own personality onto the stage when they began to play a character. [...] Later Stanislavsky concerned himself with the creation of physical entries into these emotional states, believing that the repetition of certain acts and exercises could bridge the gap between life on and off the stage.”<sup>12</sup>

As it was mentioned earlier actors need to get their personal baggage when it comes to giving birth to certain characters. While taking this emotional baggage with themselves, they try to empathize with the role they have to assimilate. When practising a role too much or when playing it too many times, as Stanislavski said earlier, a pattern appears and the actor has the tendency of repeating instinctually gestures, lines and behaviour, assimilating them automatically in everyday life without even realizing it.

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<sup>11</sup>. Judith Ohikuare, “How Actors Create Emotions: A Problematic Psychology,” *The Atlantic*, March 10, 2014, <https://www.theatlantic.com/health/archive/2014/03/how-actors-create-emotions-a-problematic-psychology/284291/>.

<sup>12</sup>. Ibidem.

## Conclusions

The happening performance that took place in Bistrița was the most challenging acting test for me as an actor and I am sure that it meant the same for most of the participants that were able to complete the happening performance. The workshop was a prologue in preparing the final round of this roller coaster of dares. Every exercise executed with diligence and strictness helped actors to remain in character until the end of the day, for 12 hours, more precisely. Some of the actors gave up or failed, because they encountered situations they weren't able to manage properly. Hausvater's main rule about self-limitation turned out to be true and general valid for all the actors involved in the happening performance on the streets of Bistrița. Each participant has exceeded his condition relative to his own level. This means that some of the performers were able to fulfil the 12 hours challenge. The main concern of this article was The Woman with Light More, the studied case in the presented article, who was successfully completed, despite the encountered difficulties such as the ones mentioned earlier (meeting the drama high-school teacher and many more pointed out in the lines before).

As a result, happening is a manner of combining arts that reveal the complexity of the actor's skill. The actress playing The Woman With Light Mores was capable of holding her character, following the eleven rules of Allan Kaprow. At first, she forgot all the standard art forms she was aware of. Secondly, she began mixing art situations with real life situations. Thirdly, the situations that took place in Bistrița with this character were situations that were created after interacting with real people, with real issues that gave birth to authentic happenings, not creations of the actor's imagination. Fourthly, the Woman With Light Mores broke her spaces, she acted outside the stage, she was on the streets of a town called Bistrița. Fifthly, time became real and longer. In comparison to one, two or three hours to twelve hours. Sixthly, the order of the events was a practical one, not an art one, a logical one, exactly like in real life. Seventhly, she was aware of the fact that she was playing a game in the real world, so she adjusted the rules of her game to the real rules. Eighthly, she embraced all the situations she encountered, she didn't refuse anything, even though some of them were dangerous and extreme.

Rule number nine was about not rehearsing the lines and the acting before interacting with the people, rule obeyed by the actress playing the Woman With Light Mores. Rule number ten was about performing such an art only once, as in the mentioned case. The last rule implemented by Allan Kaprow was about not transforming the happening performance into a show, fact that didn't happen to the Woman With Light Mores, in comparison with some of the colleagues actors that showed the need to stand out and making sure they are being seen. Drawing the attention in an explicit way could be a little bit ostentatious and also disturbing for the eye of the beholder.

Finally, the question is: is happening a hybrid art that can dare people to embrace culture? Yes, we believe the arguments expressed in the present article and the case study of 'the Woman with Light Mores' as mentioned and analysed, we can observe that a happening combines acting, performance and street art in a mystic magical experiment. In conclusion, happening is definitely the tool through which actors can prove their diversity of skills and find out unknown and unexploited ones. Even though it hasn't been as common as theatre is, it became an authentic manner of cultural expression thanks to Alexander Hausvater and his survival workshop. The strength and the ability to remain in character were qualities strongly cultivated by Alexander Hausvater to the participants to the workshop through the daily theatrical exercises that were focused on four main points: to observe, to orient themselves, to decide and to act. The actress playing the Woman with Light Mores at first observed the environment she found herself in, the real time of the moment when the acting began and after that she acted according to the character's purposes.

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