

### **WHO CAN CROSS THE BORDER?**

Loads of creators, artists, theatre makers are busy from day to day finding where is the fruitful border to cross and become if not immortal, then at least recognised and maybe even remembered. Who doesn't want to make "a cut into canvas" like Lucio Fontana, penetrate the surface, acknowledge the border by crossing it. When I saw my first Fontanas pierced canvas in Madrid, without much historical background, just being astonished by the act of opening new dimension by the artist, the very next moment there was a little group of American teenagers, spending their quality time in museum. One of them gifted a glance to Fontana and shouted immediately: "I can do that!". Although it happened years ago, the sound of her voice is still with me, and also the voice from my head, which said: no, you can not! Question is, why she can't? Years ago, when Theatre NO99 started its international touring, my professor Ingo Normat from theatre school said: yes very good, of course, but you do not do anything particularly new, you just act on better level, that's why you are invited. Another bothering voice in my head. I think he was right and wrong in the same time - yes, we didn't really brought any new dimension to the field of political theatre at this point, but what we clearly did, we crossed the border between actors and spectators, we recognised ourselves as members of the society. We acknowledged, that there was a border before. And yes, our actors were good, making some "quality acting". Over following years we gazed several times into abyss of society and as it was predicted, abyss gazed into us, not always in a pleasant way. But that's another story. Here I would like to concentrate on the quality of performative act itself as the base for any kind of transgression. I will be using our recent production "72 days" as a case-study to describe a few principles in the work with the performers.

#### **Biography**

Tiit Ojasoo (b. 1977) Estonian theatre director and teacher. Graduated from Estonian Academy of Music and Theatre he worked in most of Estonian theatres. On 2005 he and Ene-Liis Semper created Theatre NO99, a serial art project, lasted until 2018. During that

time his works were presented in numerous stages over Europe, including Odéon-Théâtre de l'Europe, Festival d'Avignon, Wiener Festwochen, NET Festival Moscow etc. His recent international works were in Burgtheater Wien and Great Drama Theatre St. Petersburg.