

The space is embraced at both sides by Doorenweerd's installation. In the arena Scheublin's closet with two chairs and the audience can be found. It all starts upon entering the arena. When being the first person entering, you can choose your position from listener, speaker or watcher. The setting visualizes a dialogue and the non-verbal interactions taking place during a conversation by enlarging some of its aspects. This way the high seat gives a superior position to the speakers with regard to the listener and the audience entering the space, but at the same time all attention is focused on the dialogue. It's impossible to speak frankly while being watched from all sides. At the same time the listener believes he is safe between the two speakers. But the listener is not taking part in the conversation, unless he starts shouting from his seat to the other side of the room. In the centre of these three positions there's room for an unlimited number of people, who suddenly enter this context as an observed object, critical mass or as an individual randomly looking at the event, not paying much attention and then walking further. After the space is starting to get more crowded, the different positions are automatically being assigned; their ambiguity therefore is not becoming less.

Doorenweerd's *Dialogo en luisteraar* (dialogue and listener) appeals to the watcher. From his passive role he is invited by the setting to become an actor. The direct experience or performativity: rarely this has been as popular as nowadays. Whether in an undergoing meaning in "experience installations" in public space or from an observing point of view at a performance, this artistic strategy is something that can be worked with from a viewing perspective. Experience art serves as a magic word for a first, not rational concept moment that is the start of something more. It was Jeroen who launched the perception that one of the features of quality is whether it's "pee proof".