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### **“Afterwards”**

Different artists in the twentieth century conceived of their work - whether in theatre (for example, Craig), or in art (for example, Giacometti) - as an approach to the invisible, to the sense of a ‘present absence’. In this paper I will explore such an understanding in relation to the thought of theatre and its audience. Referring especially to three recent exhibitions - ‘The World as a Stage’, at Tate Modern; ‘A Theatre Without Theatre’ at the Museu d’Art Contemporani de Barcelona; and the ‘Studio of Alberto Giacometti’, at the Pompidou Centre - I want to consider how the work of *exhibition*, as ‘staging’, offers more than simply a metaphor for research in theatre. In this, my reflections will draw upon the writings of Georges Didi-Huberman, and in particular his engagement with the legacy of Aby Warburg.