

THERE IS ONE WORD FOR PEOPLE LIKE YOU – AND THAT WORD IS: AUDIENCE (...) AN AUDIENCE LIKES TO SIT IN THE DARK AND TO WATCH OTHER PEOPLE DO IT. WELL, IF YOU PAID YOUR MONEY. GOOD LUCK TO YOU. FROM THIS END OF THE TELESCOPE THINGS ARE SOMEWHAT DIFFERENT. YOU ALL LOOK VERY SMALL AND VERY FAR AWAY, BUT THERE'S A LOT OF YOU. IT'S IMPORTANT PERHAPS TO REMEMBER THAT THERE ARE MORE OF YOU THAN OF US. SO IF IT DOES COME TO A FIGHT YOU WILL UNDOUBTEDLY WIN.

FORCED ENTERTAINMENT, „SHOWTIME“

PREFACE

Solely the banal fact that in theatre, in contrast to the other arts, production necessarily takes place in the same time-space as the reception puts audience in a precarious position: Being somehow responsible for actions witnessed on stage. Being present, being part, being involved. It is this phenomenon which has repeatedly fascinated theatre artists in all periods, particularly during the last century, and has stimulated them to reflect on this circumstance and turn it into a subject. The transitory character of theatre as an event elevates the audience into a constitutive element.

These aspects gain a new quality in a time when the arts are again more and more concerned with the political on which politics itself is losing its grip.

FOUR ACADEMIES – AND MORE

Form follows function – a smart advice for graphic designer and sometimes even for artists. But what form can follow the function of the International Summer Academy? What is the function of the International Summer Academy anyhow? Knowledge has always been closely associated with conventions of power, institutions, pedagogy, ethics and politics. Consequently, modes of passing knowledge have to be a central theme for any reflective practice. The International Summer Academy tries to reflect on its own con-

VORWORT

Allein die banale Tatsache, dass im Theater, anders als in den anderen Künsten, die Produktion unabdinglich in der selben Raumzeit stattfindet wie die Rezeption, bringt das Publikum in eine heikle Lage: Mitverantwortlich zu sein für das Geschehen auf der Bühne, anwesend zu sein, Teil zu sein. Es ist dieses Phänomen, das Theaterkünstler aller Zeiten, besonders aber im letzten Jahrhundert, immer wieder fasziniert und zu Thematisierung und Reflexion gereizt hat. Der vergängliche Charakter des Theaters als Ereignis lässt den Zuschauer zum konstituierenden Element werden.

VIER AKADEMIEN – UND MEHR

Form follows function – ein guter Rat für Grafiker, Designer und manchmal sogar für Künstler. Doch welcher Form kann die Internationale Sommerakademie folgen? Was ist überhaupt die Funktion der Internationalen Sommerakademie? Wissen war immer schon eng mit den Konventionen der Macht, mit Institutionen, Pädagogik, Ethik und Politik verbunden. Daher sollten Fragen der Wissensvermittlung ein zentrales Thema für jede theoretische Auseinandersetzung sein. Die Internationale Sommerakademie versucht immer ihre eigenen Bedingungen, Möglichkeiten und Grenzen zu reflektieren. Darum wollen wir dieses Mal einen Schritt weiter gehen, besser noch

PROGRAM

FORCED ENTERTAINMENT (GB) SPEAK BITTERNESS (DURATIONAL VERSION) / TIM ETCHELLS (GB) SURRENDER CONTROL / LONE TWIN (GB) THE DAYS WHEN THE SLEDGE HAMMER WAS GONE / LIGNA (HAMBURG) RADIOPERFORMANCE / XAVIER LE ROY (D/F) SELF UNFINISHED / RABH MROUË & LINA SANER (LB) BIOGRAPHIA / LECTURE BY JACQUES RANCHÈRE AND MANY OTHERS / LATE NIGHT – CLUBS, PARTIES / SUBJECT TO CHANGE / FOR UPDATED INFORMATION PLEASE CHECK WWW.INTERNATIONALE-SOMMERAKADEMIE.DE

IMPRINT

Editor 5. Internationale Sommerakademie 2004 c/o Künstlerhaus Mousonturm Frankfurt Main GmbH artistic director Dieter Buroch curators Thomas Frank, Florian Malzacher (projekt management), Marten Spangberg edited by Karen Knoll, Florian Malzacher grafik design Britta Stephan Graphik Design

Even though theatre is no longer the social medium of self-clarification which it has always been it has the possibility of being politically strong wherever it becomes apparent that it remains the only artistic place of direct confrontation of the audience with itself as a collective.

How does that compare to other art-forms whose audience is more abstract, perhaps more absent from the work, but which are because of this more independent from the spontaneous whims of a few individuals? The Fifth International Summer Academy poses the questions concerning the audience from two perspectives: with respect to aesthetic practice and with respect to political stance. The Fifth International Summer Academy wants to take account of both conceptual approaches and also their communication by curators.

ditions, possibilities and restrictions. This is why we this time want to go a step further, actually at least four steps further: In 2004 there will not be one, but four academies. Four academies at the same time at the same place giving probably more than four answers. Very personal answers perhaps, very radical perhaps, very theoretical or very intuitional, very precise or very vague. Six artists / theoreticians / curators are invited to invite – not only a partner for a joint workshop but partners for a whole academy. Four Academies at the same time at the same place: Performances, group work, no work, discussions, muttering, opening, closing ...

In einer Zeit, in der Künste sich mehr und mehr wieder um das Politische bemühen, das der Politik selbst zu entgleiten scheint, ist ausgerechnet das Theater in die Defensive geraten. Auch wenn das Theater nicht mehr das gesellschaftliche Selbstverständigungsmedium ist, das es lange war, kann es doch politisch gerade dort stark sein, wo deutlich wird, dass es nach wie vor der einzige künstlerische Ort der direkten Konfrontation der Zuschauer mit sich selbst als Kollektiv ist.

Die 5. Internationale Sommerakademie stellt sich den Fragen nach dem Publikum aus zwei Perspektiven: Zum einen mit Blick auf die ästhetische Praxis und zum anderen mit Blick auf die politische Haltung.

vier Schritte weiter. 2004 wird es nicht nur eine, sondern gleich vier Akademien geben. Sechs Künstler / Theoretiker / Kuratoren sind wie im vergangenen Jahr eingeladen einzuladen – doch diesmal laden sie ihre Partner nicht nur für einen einzigen gemeinsamen Workshop, sondern für die Gestaltung ihrer gesamten Akademie ein. Vier Akademien zur gleichen Zeit am gleichen Ort, die weit mehr als vier Antworten geben werden. Vielleicht sehr persönliche Antworten, sehr radikale, sehr theoretische oder sehr intuitive, vielleicht sehr präzise oder auch sehr vage. Vier Akademien, das heißt: Performances, gemeinsames Arbeiten, nicht arbeiten, sich öffnen, sich zurückziehen ...

The International Summer Academy is funded by

kulturstiftung des bundes



In collaboration with



PAP – POLITICAL ART PRACTISE

AN ACADEMY HOSTED BY MARIUS BABIAS (D) AND FLORIAN WALDVOGEL (D)

The Academy „PAP – Political Art Practise“ picks up an important aspect of the topic of audience and spectatorship by questioning the way of development and impact of the production of knowledge, the transmission of knowledge and the reception of it. The theatre is an institution for knowledge, which – other than schools and universities – experiments with forms of knowledge production which does not serve the capitalistic reproduction cycle. Whereas the professional qualification and competition is in the foreground in universities today. The part of the program „PAP – Political Art Practise“ displays an „educational offence“ and aims at the political education and the open knowledge production – contrary to the attempts of information service providers and multimedia-monopolists, who are eager for the privatization of information, knowledge, culture and training. This reallocation of information, towards which the protests of the students of the last days were centred to mainly, has fatal consequences for the social and cultural status of those who have got no access to the resources of knowledge. The correlation between emancipation and self-realisation of every individual

EFFECTS CAUSING CAUSES

AN ACADEMY BY BOJANA CVEJČIĆ (CS) AND JAN RITSEMA (NL)

Cultural production in the age of global capital influences the performance field in such complex ways that it is difficult to distinguish critical and experimental work, or the politicality of contemporary performative strategies in larger than isolated art institution contexts. Perhaps it is not the questions themselves, but the manner in which they are posed in performance practice today that has become problematic, obsolete or boring.

Could we speak of performance practice in terms of knowledge production for spectators as a plural of singulars? How can it propose modes, not of interpreting but of producing, investing in discrepancies, tensions and ambiguities between intentions, processes, realisations, acts or utterances, effects and consequences in making work. The performative power of producing knowledge can shift focus away from aesthetic or internally logico-conceptualist parameters of art object in performance towards the how of situation and event and thus attempt moving away from the critique of theatre disposition to a broader or more diverse contextualization within imperial socio-political order. The embodiment of thought-process, sensation and affect, makes means and effects without causes / ends the problematic of

YOU HAVE BEEN WATCHING

AN ACADEMY HOSTED BY TIM ETHELLS (GB)

Of all art-forms performance operates most strongly through the creation of a community amongst those who witness it. Fragile, constantly finding and stretching its borders in relation to what is seen and heard, unfolding and shifting with the developments on and off „stage“, this resolutely provisional and temporary community called „audience“ is a complex negotiation in process, at once individual and emphatically social.

For the purposes of this Summer Academy I'm not so interested in the audience itself as in the processes and structures in and through which it is made, remade, empowered, controlled and defined. I will invite some artists and thinkers from performance, from video and visual art to think about this issue – giving talks, running workshops and so on – alongside my own practical sessions with students. How do different modalities, structures and audience relations in performance itself construct and question us differently as

on one side and the correlation between the utilization of knowledge and public on the other build the centre of the sub-program „PAP – Political Art Practise“. The program shall combine the area of fine arts, political education, the production of knowledge, youth culture and urban theory. Discussions, activities, workshops etc. will take place which will have their focus on the argument on new ways and models of mediation of knowledge, training and political fatigue.

„PAP – Political Art Practise“ will be run by Marius Babias and Florian Waldvogel. Workshops will be held by Hito Steyerl, Stefan Lehnert, Oliver Marchardt, Iain Borden, Dan Perjovschi.

Marius Babias, writer, lecturer and curator. Author of the books „Ich war dabei, als ... Interviews 1990 – 2000“ (Revolver, 2001) and „Ware Subjektivität – Eine Theorie-Novelle“ (Silke Schreiber, 2002). Lives in Berlin.
Florian Waldvogel, curator and co-editor of „Arbeit Essen Angst“ (2001), „Campus“ (2002), „Handbuch Antirassismus“ und „The Open City: Models for Use“. Lives in Frankfurt/Main.

methodology in performance. Guests will be the French philosopher Jacques Rancière and a heterogeneous group of artists, film and performance makers, philosophers and theoreticians all of whom authors who have set themselves out of bounds of their disciplines or specific mediums will spend a week with academy participants in talks, interviews, discussions, film screenings, workshops and lectures. For updated informations please check www.internationale-sommerakademie.de

Bojana Cvejčić is a theoretician and performance maker teaching in performance theory programmes (P.A.R.T.S., Walking Theory etc). She has contributed in many important publications in performance studies in Europe and is a strong force in producing new concepts for performance field. Ritsema and Cvejčić have in a number of productions renewed our understanding of theatre and its potentiality to merge knowledge production with affect and sensation Jan Ritsema is a theatre maker living and working in Brussels. Over the last twenty years Ritsema has developed a specific model of thinking and producing theatre where self-reflexive engagement and responsibility are central issues. Jan Ritsema is teaching theatre at P.A.R.T.S. and has also been engaged in formulating new dramaturgical concepts in choreography.

individuals, as watchers? Are we, in a certain sense, exactly what we watch? How does performance create, limit, challenge or extend the idea of community amongst those present?

„You Have Been Watching“ will be run by Tim Etchells with regular contributions from Dr Adrian Heathfield (TNTU). Guests will include the performance and visual artist Franko B, Vlatka Horvat, who works in video and photography, and the theatre-maker Edit Kaldor.

Tim Etchells (GB) is an artist, director and writer best known for his work with Forced Entertainment. Etchells himself makes works in text, photography, video, performance, installation and digital media. He has also collaborated with a wide range of other artists and has published three books.

PASSABILITIES: AS, THROUGH, ON, BY

AN ACADEMY HOSTED BY REBECCA SCHNEIDER (USA)

„Passing“, „to pass“, „passage“ are significant terms in the thinking of the last century. With these words performativity also entered thinking, as something vital to philosophy. Twentieth century philosophy is a philosophy of performance. Rebecca Schneider will host an academy on performance that „passes by“ or is in some way „bypassing“, or re-enactment – one time passing by in another time.

The sense of passing in „to pass“ has obviously been an obsession of theatrical performance in modernity. It has also been a nodal point of discussion in queer, post-colonial, race and feminist theory. Taking place at the intersection between visual art and live acts, performance has been addressed as ephemeral – unlike an object, performance passes away, something that has provoked several questions concerning the position of the spectator: as performer, witness, as spectator of a passage or passing. Recent Utopian theories of emergence and post-dialectical movement-based approaches to community or collectivity have deployed the trope of passage. Often in such

works, passage is considered as post-identity. What is passing empire? How does one (do many) dance it? Perform it? Does history pass? Is Utopia theatrical? Will it ... be?

This academy will look at passage via the following: site specificity (itinerant performance); moving history (re-enactment); the bypass (public space and performance); and passing for something (as in, to be taken as one gender or another, one race or another, one age or another, one thing or another).

Passabilities: As, Through, On, By will be hosted by Rebecca Schneider with the participation of Xavier Le Roy, Ann Pellegrini, Lisa d'Amour, Chris Salter and others.

Rebecca Schneider is assistant professor in performance studies at the Department of Theatre, Speech and Dance, Brown University. She was ass. professor at the Department for Performance Studies at Cornell University. She is the author of *The Explicit Body of Performance* (Routledge, 1997) and co-editor of *TDR*. She has attended several international conferences and given workshops.

Name, Surname


Address

Phone

email

Date of Birth

Occupation

 PAP – Political Art Practice
Academy hosted by Marius Babias (D) and Florian Waldvogel (D)

 You Have Been Watching
Academy hosted by Tim Etchells (GB)

 Effects Causing Causes
Academy hosted by Bojana Cvejic (CS) and Jan Ritsema (NL)

 Passabilities: As, Through, On, By
Academy hosted by Rebecca Schneider (USA)

Alternative Choice

The 5th International Summer Academy at Künstlerhaus Mousonturm takes place from 20. – 28. August 2004.

Enclosure: Substantive C.V. and short description of your expectations of the academies. More detailed information under www.international-sommerakademie.de.

The participation fee is € 200,- / € 150,- for students. It includes one academy and fee admission to all performances, lectures, etc. during the Summer

Academy. Accommodation is not included. However, the Summer Academy helps with finding reasonable (including private) lodgings.

Please send your application to: 5th International Summer Academy, Künstlerhaus Mousonturm, Waldschmidtstr. 4, 60316 Frankfurt / Main, Germany, Fax: (0049-69) 405895-40, info@internationale-sommerakademie.de

Deadline for applications is 15. June 2004

5TH INTERNATIONAL SUMMER ACADEMY

20 TH – 28 TH AUGUST 2004 FRANKFURT / MAIN

FOUR PARALLEL-ACADEMIES ABOUT
AUDIENCE / SPECTATOR / TESTIMONY