

Acting

"The Smile of Power"

10 days

Johan Simons, Director, Amsterdam Founder and director of the internationally acclaimed "Theatergroep Hollandia". He directs plays by contemporary writers like Heiner Müller, Herbert Achternbusch and Tankred Dorst, Greek tragedies by Aischylos and Euripides, as well as processing interviews, lectures and newspaper articles into plays. Contradictory relations such as nature vs. civilisation and periphery vs. centre are often the subject of his work.

His group is renowned for their site specific projects: text-based theatre in factories, locks and greenhouses. Johan Simons' course is closely linked to *Zwei Stimmen*, which is the opening performance of the Academy: five portraits of contemporary leaders by Pasolini are combined with a text of a sixth leader: the chairman of the board of Shell, Cor Herkströter, who reflects on the moral dilemmas and social responsibility of multinational companies. The text of this 'character' has been derived from speeches and articles by the Shell director. Simons wants to work with the same theme as the performance: the moral of power. The students are asked to bring speeches or texts by political leaders, managers or other men or women in positions of power from their country. The theatricality of these texts will be examined and they will look for sites in the surroundings of Bochum, both contrary and supplementary to their texts, where their specific text can be performed.

"The world can be quite an unpleasant institution "

17 days

Tamás Ascher, Director, Kaposvár He was trained at Budapest's Theatre Academy. Since 1975 he has worked at the Csiky Gergely Theatre, where he is Artistic Director. He directs classical and contemporary plays, music theatre and opera. Since 1983 he has been working regularly at the famous Katona Jozsef Theatre (Artistic Director: Gábor Zsámbéki) as well as abroad, e.g. in Lyon, Helsinki and at the Akademietheater in Vienna.

Tamás Ascher's productions have been seen at numerous international festivals. Ascher is a mentor and person of reference for Hungary's younger generation of theatre professionals. He teaches at the Budapest Theatre Academy and each year meets up in the country for a summer-month of intensive work with a group of young theatre people and those who are aspiring to become just that. "A play is like raw material for the inspiration, something completely new may be developed. I am attracted by the grotesque side of both the classics and the modern classics: how do we today, fitted out as we are with nerves that may fit, be too small or even too large for us, play the old conflicts?"

During a short and intensive period of course work with young actors, I begin by reading and analysing the scenes. Then through acting and improvisation, we break away from the context, the time and location of the play and start to

invent new situations. Continuing the play in the imagination, spinning threads into the present, inventing new scenes - these are ways of expanding the spectrum of methods with which a play is worked on. Thus, a new play emerges, more substantial and rich in associations than the original. And of course one needs a view of the world. Each new scene which is developed represents a statement about the world. Without ruthless self-knowledge, no clear picture of a given scene can be achieved. In this process, the development of acting skills is a rather incidental result."

Dance

"Connecting meaning to movement"

"Taking a risk means trying something you could fail at". Lloyd Newson, DV8, London Lloyd

Newson is the founder and Artistic Director of DV8 Physical Theatre. The language of the internationally renowned group is precise, rough and theatrical. In his work, the borders between dance, theatre and personal reality disappear. Lloyd Newson will be accompanied by his assistants, Robert Tannion and Kate Champion.

Kinomichi® - Methode Noro

"Sport usually involves finding an opponent's weakness and defeating him. Kinomichi, however, involves accompanying a partner in movement. That is why the world needs these exercises." Master Masamichi Noro, Paris Kinomichi is an Asian art of movement, which was developed at the end of the 1970s by Master Masamichi Noro. It is not a martial art - it involves togetherness, communication, working with a partner. The workshop will be held by Martine Pillet, who has been a pupil of Master Noro's for 17 years.

Ultima Vez: Contact/Work with a Partner

"I am interested in the moment of impact, when you have to react, even though you have no control over things anymore. It is fascinating to observe how someone liberates themselves from difficulties, making use of their own strength." Wim Vandekeybus, Ultima Vez, Brussels This workshop will place a special emphasis on the subjects of contact and work with a partner. Both teachers, Nienke Reehorst and Iñaki Azpillaga are former members of "Ultima Vez", the company of the Belgian choreographer Wim Vandekeybus.

All dance workshops are a project of 'Tanzlandschaft Ruhr', Choreographisches Zentrum NRW, Essen. Please send your requests for a detailed programme directly to the address given below.

Directing

"The director should be invisible"

9 days

Rubén Szuchmacher, Director and Actor, Buenos Aires

The director Rubén Szuchmacher has his roots in music. He learned to play the piano, then studied dance and choreography. The venues for his theatre, opera, dance- and music-theatre-productions range from great operas to public libraries. With his own company, he has staged Steven Berkoff, Harold Pinter and, most recently, Garcia Lorca's Don Perlimplin, to be seen in June 1999 at the festival "Theater der Welt" in Berlin. He teaches directing at the Centro Cultural of the University of Buenos Aires.

"I don't want to be on stage. It is the material that speaks. The text in conjunction with the situation, everything together: the actors, this specific space. All this is material. Not only the text, but all conditions of a piece of work. I build my working hypothesis from this and in rehearsal one sees whether it works or not. I see the world as a musical instrument. Sounds are more important to me, even words stem from sound. And then I try to find a body for this sound. That makes every piece different. I have everything at my disposal: music, dance, painting. In that sense I am a post-modern director, not by way of ideology, but practically: a practising post-modernist."

The workshop consists of work in progress for the production of small format plays of short duration, no longer than 30 minutes, few characters and simple scenery. The participants are asked to bring plays with this characteristics from their countries of origin. Szuchmacher will, in turn, provide a series of Argentinian plays with these characteristics.

"Directing is a job for cowards, for little Napoleons"

14 days

Jan Ritsema, Director, Amsterdam

Ritsema has directed plays by Shakespeare, Bernard-Marie Koltès, and, repeatedly, Heiner Müller. He has dramatised stories by James Joyce, Henry James, Virginia Woolf and Rainer Maria Rilke, and he has developed plays in collaboration with his actors. He also works with musicians, dancers and plastic artists. Last year, he unexpectedly turned to dance himself, created his own dance solo and performed in Meg Stuart's choreography Crash Landings. The International Theatre Bookshop, which was founded by him, has published more than 400 books on theatre and art. He teaches at a number of academies in the Netherlands and at PARTS, the international school in Brussels, run by Anne-Teresa de Keersmaekers. Ritsema thrives on complicated philosophical texts. His work on a project always begins with a careful analysis of the text and not so much with psychological attempts at improvisation. In rehearsal, he aims at slowly finding a plethora of associations and possible meanings behind the words. In the rehearsal process, it is not how one says something, or how to do something, which is important, but rather the finding of an attitude, a reason for wanting to play this piece. Theatre happens in that unique moment where thinking and acting coincide.

"Everybody lies very cleverly, everyone is an expert at acting-as-if, even though this should really be the basis of acting. Since everyone knows the game of acting-as-if so well, it would not be very interesting to reproduce it as a form of artistic process on stage. In an insincere society, the theatre as Art of Lying no longer has much to offer. The Art of Lying, therefore, has to make use of the truth. Theatre should reveal. In order to do this, it has to be naked, to find new forms which are appropriate for the confrontation with the merely deceptive." The course will work on a number of short scenes, either based on Ritsema's own proposals for texts (Hamlet by Shakespeare, Hamletmaschine by Heiner Müller) or making use of texts proposed by the students. "We will work and think fast, so that one can discover and develop one's own personal style."

"A small rule-book for directors"

7 days

Viviane De Muynck, Actress, Antwerp

Trained as an actress in Brussels, with among others Jan Descorte. She has acted with the most important Dutch and Belgian ensembles and theatre companies: Maatschappij, Discordia, Stuc, Toneelgroep Amsterdam, Zuidelijk Toneel. She has repeatedly worked with the directors Gerardjan Rijnders, Jan Ritsema and, recently, Liz LeCompte of the Wooster Group, New York. Since 1993, she has been a regular performer in Jan Lauwer's Needcompany, most recently in The Snakesong Trilogy and Macbeth. De Muynck has great experience working with the most obstinate of directors. She is familiar with the problems of an actor who again and again is confronted with an aesthetic concept which often is initially alien. Her subject is the difficulty of communication, of the verbal conveyance between the watching eye and the acting body. Recently, she has begun to pass on her reflections on the relationship between director and actor to students.

"Talent, intelligence and imaginative powers are indispensable to creation, but we should not forget the importance of openness, humor and clarity in communication between actor and director. Both may be extremely gifted, but not so talented when it comes to human relations. A good understanding of an actor's style, motives and needs in the trajectory of a work in progress will enable a director to give ample nourishment to the actor's performance. A mutual trust needs to be established creating an atmosphere in which the actor feels free to explore his own creativity. We will work on short scenes and talk about acting, the many different styles, the apparent contradictions in the demands placed upon the performer. And we will try to establish some guidelines in dealing with each other."

special guest for two days:

Christoph Marthaler, Director, Zürich

Studied music (oboe) and acting at Jacques Leqoc's mime school in Paris. Started as theatre musician and works as director at, amongst others, the Deutsches Schauspielhaus in Hamburg, the Oper Frankfurt, the Volksbühne am Rosa-Luxemburg-Platz Berlin and the Salzburger Festspiele. His theatre productions, composed like musical pieces, have toured theatres and festivals world-wide.

"Maybe I don't have a clear concept of directing. I would much prefer to speak of a process of fermentation, like that of wine. What counts is setting in motion the right processes of fermentation. Maybe a director is an enologist too."

Music for Theatre

"Dance with the Computer"

19 days

Thierry de Mey, Composer and Film-Maker, Brussels

Studied film directing and composition. Has long been a wanderer between the disciplines. He realises his own music projects, is founder member of various bands (e.g. of MAXIMALIST!), directs and composes the scores for internationally distinguished dance films and has composed the music for various choreographies by Anne-Teresa de Keersmaeker, Wim Vandekeybus and others. His compositions have been performed by internationally renowned ensembles like the Arditti Quartet and the Ensemble Ictus. He develops computer programmes for music.

"Stage and film music is often considered a synonym for "poor" music, which is granted its right of existence only to serve the visual. The inspiration, the process of overtaking, the inventions, which may lie in the encounters with other artistic disciplines, are often forgotten. But these provide fantastic chances of development for the algorithms of intuition."

Together with the Belgian choreographers de Keersmaeker, Vandekeybus and Michèle-Anne de Mey, Thierry de Mey began a dialogue of inspiration between dance, music and film nearly twenty years ago. By way of research, experimentation and formalising, they defined the conditions under which a truly "interactive" encounter can take place, taking into account the specific inalienable character of the respective discipline. The course will develop compositions in the climate of this inspiring "interactivity". The computer can be a very quick and useful tool and its possibilities will be investigated. The work will take place in various situations and with differing materials: nearly unknown silent movies from the Twenties featuring Martha Graham, Mary Wigman and others, background noise from cities, virtual choreographies.

"Mozart will always do ..."

10 days

Hans Peter Kuhn, Sound Artist and Composer, Berlin

He works internationally on site-specific sound installations. Since 1978, he has created music and sound installations for more than 30 theatre, film and exhibition projects of Robert Wilson's. He has worked with the directors Claus Peymann, Luc Bondy and Peter Zadek, as well as composing the scores for numerous dance pieces and films. He has given world-wide performances of his projects, which deal with sounds and the phenomenon of hearing.

"I see my work as a permanent flow. The pieces emerge from static, remain visible and audible for a while, and then they return to static. Ultimately, however, they are always existent, only below the threshold of perception, as it were. Therefore, they form a continuity of which we only perceive a small excerpt. As a rule, I work with every-day noises, not with synthetic sounds. The listener is always confronted with familiar material as a starting-point. The sounds are blended with the memories of situations in which one has heard them before. The composition, however, then creates new, unfamiliar contexts. The blending of different memories produces a parallelism of various time-strands from the past and the current experience."

The theoretical part of the course will deal with the significance of sound and music in theatre and in art. Following this, the students will work on a sound installation, making use of digital sound processing systems. The base-material for this composition will consist of sound-recordings from the daily lives of the students.

Playwriting

"An ABC of Writing"

29 days

Phyllis Nagy, Author, New York

Studied, among other subjects, Musicology and Composition at the Universities of Virginia and New York. Since 1992, Phyllis Nagy has been living and working in London. She writes plays, screenplays and radio plays and is one of the outstanding talents of the younger generation of authors. Her plays have been staged at numerous theatres, e.g. the Royal Court Theatre, the Nottingham Playhouse, the Watford Palace Theatre, the Almeida Theatre Company, as well as at international theatres. Currently, she is writing new plays for the Royal Shakespeare Company and the Royal Court Theatre.

"The structure of music is very similar to the structure of drama. A playwright who doesn't understand the relation between music and drama is lost forever. I would rather never read or see a play again than never again read or hear a score."

One could say much about the musicality of her plays, about "leitmotiv" or her use of counterpoint, but that would not pay tribute to the "pulpy" and populist approach of her plays. Her plays, all of which she calls comedies, "no matter how sombre they may be", revolve around questions of identity (personal, sexual, national, political), uprooting, morals and violence. Her characters, pawn-brokers, unemployed Ku-Klux-Klan-terrorists, untalented female singers, private policemen, souvenir salesgirls, stigmatised lesbians, are already in the depths of catastrophe, which they fight with a quick wit and insolence, because:

"without humour, there is no humanity, but sentimentality is the great enemy of humanity in drama." "I will take them through the process of writing a complete play, from the beginning to the end. I will address issues including - what is dramatic action, how is it actually formed, the importance of metaphor, the importance of setting, the relative unimportance of dialogue, the structure of drama mirroring the structure of music, the use and mis-use of monologue, the building of character, the importance of understanding the difference between plot and narrative, the use of humour, the nature of political drama - and other such related topics. Text analysis using classical and contemporary drama examples. There will be much in-class writing done and practical exercises."

**Phyllis Nagy has invited another author and a director to join her course:
David Harrower, Author, Edinburgh, 5 days**

Studied English and American Literature and Art. He lives in Glasgow and has worked as a dishwasher. He protested against the stationing of English nuclear submarines in Scotland. In 1995, Knives in Hens was staged at the Traverse Theatre (Edinburgh) and the Bush Theatre (London).and in the Baracke am Deutschen Theater, Berlin directed by Thomas Ostermeier. It was voted best foreign play by the magazine "Theater heute" in 1997. David Harrower is currently writing for the Traverse Theatre, the Royal Court Theatre, the Royal National Theatre and the Royal Shakespeare Company.

Orit Azaz, Director, London, 8 days

Studied Philosophy and Psychology. Works as a freelance director at various theatres. Since 1993, with her own theatre company "The Common Sense", she produces large scale interdisciplinary projects in which non-theatre spaces are transformed into theatrical events. Most recently, she devised and directed Prophecy, a mixed media circus-theatre performance researched, created and performed by over 350 local people. " There is hardly any place left on the planet that has not been colonised by facts. The visitor to any patch of land has watched an information video, or has consulted the Net, or is part of a coach-tour with a helpful guide. What other strategies beyond factual details, selected anecdotes and official history can we use to engage with reality? In this week-long intensive project, we will explore the possible relationships between reality and drama."

Set and Lighting Design

"Imitation of life"

9 days

Bert Neumann, Set and Costume designer, Berlin

Studied stage design. He has worked with Frank Castorf, Leander Haußmann, Peter Konwitschny and Thomas Langhoff. Since 1992 he has been the head set designer at the Volksbühne am Rosa-Luxemburg-Platz, Berlin. Together with the agency LSD, he has designed image campaigns for theatres, festivals and publications. Arising from this, Neumann has designed logos and objects like

banners, matchboxes, stickers and postcards, recycling the vanishing ornaments and cheap material of East German consumer goods, which in turn have become collectors objects. Neumann spaces are bare and conceptual like an art installation, glamorous agitations like popart. In them, the public aesthetic of the city is reflected:

"The first thing to appear after the wall came down were the advertising posters. They altered the face of the city. It was the manufacturing of a billboard illusion. But these billboards have a back, and that is what interests me; it is the back of the illusion so to speak. Equally there were shopping centres that appeared everywhere. From the ecological point of view they are a disaster. But they were also the logical expression of the late 20th Century: Pure economics, market driven brutality. The garish neons of these shopping centres has something filmic about them, as a stage setting they are impressive."

Cheap material, flower patterned horrors, plywood, corrugated cardboard, punched holes and cables - with Neumann you can see that the seemingly beautiful is handmade, stuck and nailed together. "The perfect stage illusion is only a cheap manipulation, and when everything is formulated to the last degree, then this holds no interest." In his course he will explore the surrounding reality as facade and setting. Practical work will include translating and transferring the results of this investigation onto the stage.

"The world is becoming yellower all the time!" 9 days

Ulrich Schneider, Lighting Designer, Berlin

After studying mining technology, Ulrich Schneider worked in various coal and salt mines before he joined the theatre via a casual job to finance his studies. He trained as a lighting technician, then chief electrician in Cologne. He has worked at the Volksbühne, Berlin since 1995 where he has done projects with Christoph Marthaler, Frank Castorf, Christoph Schlingensiefel and Andrej Woron, among others. Since 1995, he has been teaching Lighting at the University of Applied Sciences in Berlin. The course examines light typical of the Ruhr region, in particular the change of light at night coming from an area marked by heavy and chemical industries and the "light designed" region of shopping and service centres. Emphasis is placed on the analysis of existing light situations: typical lighting in mines and steel works, lighting in shopping and traffic areas, and the general light pollution in our cities. On the agenda of the course, there are excursions to firms (mines and underground mines, steel works, car factories), visits to centres which have been culturally revived (Gasometer Oberhausen, Meidericher Hütte) and newly created centres (CentrO, Ruhr-Universität). The exact analysis of existing light situations will become the main component of the course. The ability to describe in detail a visual impression in effect and production is imperative for lighting designers. At the conclusion of the seminar, there will be a practical task which transforms these impressions into a stage situation and formulates personal impressions into a lighting design.

"Guerrilla Lighting"

10 days

Jonathan Speirs, Architect and Lighting Designer, Edinburgh and London Studied architecture. Together with Mark Major, he runs a specialist lighting design consultancy group which, in co-operation with architects, graphic artists and interior designers, provides a range of services from small scale projects to full design implementation on major schemes: museums, office buildings, hotels, shopping centres, galleries. Creator of lighting sculptures and installations. He has been in charge of more than 600 projects in 29 countries, working with architects like Renzo Piano, Richard Meier and Nicholas Grimshaw & Partners and with clients such as British Airways, Disney, Coca Cola. Currently, Spiers is designing the lighting concept for the Kokerei Zeche Zollverein in Essen. Paul Gregory, Lighting Designer, New York Paul began his professional lighting career as a Theatrical Lighting Designer, working in such regional theatres as the Alley Theatre (Houston, Texas), the Goodman Theatre (Chicago, Illinois) and Stage West (Springfield, Massachusetts). In 1975 he founded Litelab Corp., which is an industry leader in low voltage architectural lighting. Litelab completed the lighting design for more than 1,000 major projects, those installations can be seen in nearly every major city in the world. He is the Founder and Principal Designer of Focus Lighting Inc., an architectural lighting design firm based in New York City. With Focus Lighting, Paul has designed the lighting for hotels, restaurants, casinos, movie theatres, and outdoor monuments.

"In our course we want to attract interested and talented designers to learn more about light, architecture and space. To undertake analysis of lighting opportunities where interventions can enhance appearance or provoke debate and discussion. On completion of this course participants will be able to demonstrate an understanding of the potential of light - the difference between good and bad examples - how light can work in an urban setting - be able to select suitable buildings for lighting treatment - prepare a temporary lighting layout - execute a temporary design - evaluate the results. To execute a series of designs over a several evenings, culminating in a celebratory public event in town."

Special guest for two days:

Jean Kalman, Lighting designer

Paris Kalman taught Philosophy in Paris and Madagascar. He became a light designer almost by accident. Through his work as a photographer and cameraman on short films, he was asked to stand in for a sick lighting technician at the Theatre Bouffes du Nord, Peter Brook's French home stage. Subsequently Kalman became Peter Brook's lighting designer for 12 years; touring the world with Mahabharata. Among others he has worked with Pierre Audi, Richard Eyre, Peter Stein, Robert Lepage. "In the theatre light is added to what already exists, the set, the props, and the costumes. It almost has the same function as the critic. Even in the creation of the world, light came into

play later." In his collaboration with artists such as Jannis Kounellis, Richard Serra, Karel Appel, Christian Boltanski, dancer Min Tanaka, and the composer and director Heiner Goebbels, Kalman's light, however, becomes an acting subject, an independent carrier of meaning that structures the space and avoids having a purely atmospheric effect.