

## **The Researchers**

"PLATFORM is part of the art of the 21st Century taking place in the last decade of the 20th Century"

Since 1984 PLATFORM has established itself as one of Europe's leading exponents of social practice art, combining the talents of artists, scientists, activists and economists to work across disciplines on issues of social and environmental justice. Its projects have been recognised for their innovation and imagination not just in Britain but internationally - over recent months it has made major presentation of its work in Yugoslavia, Canada and the U.S.A. Since 1996 it has been working on its most ambitious project to date - 90% CRUDE - focussing on the culture and impact of Transnational Corporations, with particular reference to London.

PLATFORM gives a presentation on: "New Models for Working with Audiences"

1. The Community of Place. Ways of exploring any city on an ecological basis ( its own bio-region). Ways of exploring a city as a patchwork of communities.
2. The Community of Interest How to make work that responds to specific audiences eg. environmentalists, corporate employees. New interdisciplinary methodologies - eg.artists working with economists on oil industry.
3. The Community of the Dead and Unborn Linking living generations to the past and future, especially with regard to environmental work.

Colleen Scott, editor, writer, lecturer, Amsterdam

In the early summer of 1997 Colleen Scott spent several weeks in South Africa following the work of the South African Truth and Reconciliation Commission. She has published several articles and essays on that theme and given lectures. She is presently working on a book on the application of reconciliation in "societies in transition". " Intrigued by a theme of some of Peter Sellars' old lectures that "the arts must promote reconciliation," I decided to investigate how that might be accomplished. My understanding of theatre is dependant on Aristotele's maxim that narrativity is the center of dramatic art, and that conflict is the soul of narrativity. To make a longer story very short, conflict is built out of a chain of cause and effect, of action and reaction on the part of the characters in any given dramatic expression. And although conflict must be resolved (in classic dramatic form) I've seldom read or seen artistic expression of conflict solved through reconciliation. I am now more concerned with how the concepts of reconciliation may be applied by people in daily life, and in political action. My concern is now the attempt to redefine the concept of justice, and to develop ways in which the human need for revenge, and vengeance, may be addressed without bloodshed.

## **The mentors**

### **Heike Roms**

Hamburg studied Literature, Theatre, Musicology and Philosophy in Hamburg. She has been involved in organising performance projects since 1986, including a number of years as assistant director and press officer of the Internationales Sommertheater Festival Hamburg. Now a doctoral candidate at the University of Wales, she is currently undertaking research into performances of cultural identity at the Department of Theatre, Film and Television of the University of Wales, Aberystwyth. She was recently appointed Administrator for 'Performance Studies international', the new association for scholars and artists in the field of performance. She is a contributing editor of Performance Research, the performance studies journal published by Routledge, and writes for the Welsh cultural magazine, Planet. She has published articles on performances of cultural identity, theatre and memory, and performance and ecology.

### **Mårten Spångberg**

Essayist and Dramaturg, Stockholm

Studied Music, Aesthetics, and Theatre and Dance Studies. Works as a critic and essayist in the fields of dance, theatre and performance. Curator of events such as, amongst others, Panacea Dance Show, Body Currency, Love all. Since 1993, he has been dramaturg and provider of ideas for theatre and dance performances and has worked regularly with Den Danske Konungen, one of Scandinavia's most prominent performance companies. Since 1997 he has concentrated on the field of dance and has worked as dramaturg with, among others, Ingun Bjørnsgaarden, Angela Guerriero and Dennis O'Connor/Renée Copraij. He has given lectures on the theory of dance and performance at universities, museums, seminars as well as at festivals.

### **Katharina von Wilcke**

Producer, Hamburg

Gained her degree in German and Romance Studies at the University of Hamburg in 1991 with an M.A.-thesis on "Ästhetik und kulturelle Identität am Beispiel der katalanischen Theatergruppe La Fura dels Baus" (Aesthetics and cultural identity. An exemplary examination of the Catalan theatre company La Fura dels Baus). Between 1986 and 1994, she worked in various parts of the department of organisation of the Internationales Sommertheater Festival Hamburg. In 1995, together with Christine Schindler she opened the Production Office Department at the Kampnagel Factory Hamburg. Since then she has been production manager for numerous artists from the fields of dance and theatre, e.g. João Guerreiro, Nadja Tiller, Penelope Wehrli, Nicolas Stemann, and during the 1996 festival "Theater der Welt" in Dresden, with Station House Opera/ Julian Maynard Smith, Le Bal Moderne/ Michel Reilhac, Christian Boltanski, Jean Kalman and Herbert Fritsch.

### **Alexandra Jovicevic, Belgrad**



## **The expeditions**

The base camp for the academy is the Schauspielhaus Bochum. The six courses will be held in varied locations: in rehearsal rooms, at coal pits and halls, archives and studios of the City of Bochum. But the region of the Ruhrgebiet will also play an important part in the work of the academy - as a palpable metaphor for structural change of post-industrial societies. After the pit-closures, after the withdrawal of capital, what is left is a landscape used up by industry, with bare remnants of nature, which is trying to redesign itself following ecological and aesthetic, but by necessity also economical criteria. The era of industrialism has left artificial patterns which did not exist before. These cannot be deciphered by mere observation, but maybe through the analytical examination of philosophical field-researchers. Once a week, the Academy will go for excursions through the Ruhrgebiet. On these outings, internationally renowned theoreticians will act as guides and will accompany the walking and seeing with spontaneously improvised commentaries.

### **Dr. Barbara Kirshenblatt-Gimblett**

Professor for Criticism of Art and Culture at the Department of Performance Studies of Tisch School of Arts, and Professor for Jewish Studies at New York University. Studied English Literature and Folklore. Her fields of interest are Jewish social history, regional studies and heritage politics. "Cannibal Tours" in New Guinea, the Museum of Jewish Heritage: A Living Memorial to the Holocaust, a Maasai warrior village in Kenya, international art festivals, theme and adventure parks or a model mine in Saxonia, she describes as appearances of one and the same industry that markets "cultural heritage" as tourist attractions. "When a way of life disappears with the mining economy that once sustained it or is literally wiped out by the forestation enterprise that replaces it, tourism is ready to step in. The formula for revitalizing the economy of a depressed region is the resurrection theater of the heritage industry. While tourist attractions may seem like oases of time out, they are implicated in a larger political economy of transnational flows of money, people, and symbolic capital."

### **Mike Pearson**

Director, Actor, Writer, Cardiff Originally trained as an archaeologist he has been devising performances since 1971 with a succession of companies including RAT Theatre, Cardiff Laboratory Theatre and most recently Welsh company Brith Gof which is best known for its site-specific work inspired by themes of Welsh history, literature and political and religious dissent. He is also working closely with artist/designer Mike Brookes on a series of performances which concern issues of personal narrative, biography, place and landscape and which use techniques as diverse as live radio broadcast and computer controlled multi-screen slide projection. This work examines the tensions and similarities between Wales' rural past and post-industrial present. He is also writing extensively on points of contact between the disciplines of performance and archaeology. Mike Pearson is currently a lecturer in performance studies at the University of Wales Aberystwyth.

**Dr. Walter Siegfried,**

Wanderer, Singer, Towndancer. Teaches at the Hochschule für Kunst und Gestaltung (Academy for Art and Design), Zurich Studied Psychology, Art History and Philosophy. From 1977, he has held lectureships on Perception as well as Dance as Aesthetic Behaviour at various universities. Since 1986, Walter Siegfried has been walking through Bombay, Potsdam and Munich and has organised "walks" with audiences. On these walks, he stages irritations to sharpen the eye of the spectator for normally invisible micro-structures of public order, for restraints of movement, for instructions for perception and other secret rules of our modes of communication. His "walking"-events work as astonishing signposts, which points the spectator's gaze at something new, where this gaze is not led astray by the given structures of frames, labels and pedestals, as it would be in the closed rooms of theatres and museums. Examples of his site-specific work are *Die Stadttänzer* (The towndancers) 1987, *HeimwegFragmente* (Fragments of the way home) 1989, *Die Kabelseele* (The soul of cable) and *Soundtracks to Reality*, 1991. Recently he has created radio plays together with Thomas Emmerling and Oliver Rauscher.

**Dr. Klaus Tenfelde**

Professor for Social History and Social Movement, Bochum He served his apprenticeship and gained his first experience of the work-place in the mining industry, then continued his studies through adult education. He took a degree in History, German Studies, Philosophy, Sociology and Educational Theory. Klaus Tenfelde is a profound expert in the field of the German Workers' Movement, of the history of economics and society of the 19th and 20th centuries, as well as the history of mining. He has published various works on these subjects, for example on *Sozialgeschichte der Bergarbeiterschaft an der Ruhr im 19. Jahrhundert* (The social history of mine workers from the Ruhr in the 19th century), Bonn/Bad Godesberg, 1977; or about *Arbeiter im Deutschen Kaiserreich 1871 - 1914* (Workers in the German Empire 1871 - 1914), together with Gerhard A. Ritter, Bonn, 1992. After holding chairs at the Universities of Innsbruck and Bielefeld, in 1995 Klaus Tenfelde became Professor for Social History and Social Movement at the Ruhr-Universität Bochum, as well as head of the Institute Labour History, which is located in Bochum.