

MAYBE THEORY IS BIOGRAPHY, PRESENTING IT IS A LECTURE, AND DOING A LECTURE IS PERFORMING. THANK YOU FOR YOUR ATTENTION. I'D BE GLAD TO ANSWER ANY QUESTIONS YOU MIGHT HAVE. (XAVIER LE ROY)

THE ATLAS GROUP (LIB / USA), DAMAGED GOODS (B), DIEDRICH DIEDERICHSEN (D), TIM ETHELLES (GB), JAN FABRE (B), HARUN FAROCKI (D), ADRIAN HEATHFIELD (GB), NIKOLAUS HIRSCH (D), HYGIENE HEUTE (CH / D), JAN KOPP (D / F), HANS-THIES LEHMANN (D), ANDRÉ LEPECKI (USA), XAVIER LE ROY (F / D), GERHARD JOHANN LISCHKA (CH), HANS PETER LITSCHER (CH), MOLLY NESBIT (USA), HANS ULRICH OBRIST (CH / F), WALID RAAD (RL / USA), MARTHA ROSLER (USA), REBECCA SCHNEIDER (USA), GERALD SIEGMUND (D), MEG STUART (B), UNFRIENDLY TAKEOVER (D)

**TRUE TRUTH ABOUT
THE NEARLY REAL**

4TH INTERNATIONAL SUMMER ACADEMY

ORGANIZERS KÜNSTLERHAUS MOUSONTURM AND DEPARTMENT FOR DRAMA,
FILM AND MEDIA STUDIES UNIVERSITY FRANKFURT / MAIN, GERMANY
WWW.INTERNATIONALE-SOMMERAKADEMIE.DE

23 - 31 AUGUST 2002

TRUE TRUTH ABOUT THE NEARLY REAL With the loss of master narratives, society and the arts have lost an extensive part of their ability to establish clear ethical, political but also aesthetic positions. New representational frames, shifts of cultural, political, and scientific paradigms question our concepts of identity, reality and ethics.

In which respect are our realities cracking? What new decipherings are needed to understand the world? In which way can these decipherings either be a departure for or the effect of an artistic event?

The 4th Summer Academy will take such questions such as these into account by focusing on the act of perception itself: On the one hand it will investigate the concept of fake as a means of questioning traditional notions of biography, reliability of perception, and quality of representation. What "is" that screen upon which I look, and how does this screen affect my gaze?

On the other hand, the notion of perception implies the question of perspective and spectatorship. Through which modes have spectatorial positions been reorganized, both as "manipulation" and as a critical stance, with the emergence of new media and political agendas? And has the spectator updated his/her perspective in a similar manner? It seems that the question of aesthe-

TRUE TRUTH ABOUT THE NEARLY REAL Durch den Verlust der großen Erzählungen haben Gesellschaft und Kunst weitgehend die Möglichkeit verloren, eindeutige ethische, politische, aber auch ästhetische Positionen zu beziehen. Neue Rahmungen, repräsentative Ordnungen, Verschiebungen von kulturellen, politischen und wissenschaftlichen Paradigmen stellen unsere Konzepte von Identität, Realität und Ethik in Frage.

Auf welche Weise zerbrechen unsere Wirklichkeiten? Welche neuen Dechiffrierungen sind nötig, die Welt zu verstehen? Und wie können diese Ansatzpunkte Beginn oder Resultat eines künstlerischen Prozesses sein?

Die 4. Internationale Sommerakademie legt ihren Schwerpunkt auf den Akt der Wahrnehmung selbst: Einerseits fokussiert sie das Konzept des Fake als eine Möglichkeit, traditionelle Vorstellungen von Biografie, Zuverlässigkeit von Wahrnehmung und Qualität von Repräsentationen zu hinterfragen. Was „ist“ die Leinwand, auf die wir schauen und wie beeinflusst diese Leinwand unseren Blick?

Andererseits impliziert der Begriff der Wahrnehmung die Frage nach der Perspektive und der Zuschauerschaft. Wie wurden Zuschauerpositionen durch das Aufkommen neuer Medien und politischer Agenden reorganisiert – als Manipulation ebenso wie als kritische Haltung? Und hat der Zuschauer seine eigene Perspektive auf vergleichbare Weise erneuert? Es scheint, dass Ästhe-

tics today is no longer a question of organizing form and content, but rather a matter of unfolding ideologies of perspective – such as fake, "truth", experience, adventure, spectator, process, institution, politics, or simply: identity.

MODES OF PASSING ON KNOWLEDGE Over a frame of eight formations occupying Mousonturm, the participants will be invited to create their own maps, within a scheme of activities ranging from formal lectures, workshops / sessions, performances, to any kind of work / communicative events. Each formation will be hosted by an internationally renowned artist / thinker / theoretician who in turn invited his / her own hosting partner.

Each participant will be selected on the basis of his/her artistic approach and motivation to take part in an open-ended process such as a Summer Academy is. All participants will attend the whole academy and will have the opportunity of attending two formations of 3 - 4 days each.

THE 4TH SUMMER ACADEMY is addressed to each and everybody curious to dig deeper into what artistic practices today imply. With fake and spectator as keywords, the academy wants to invite you to a critical process that takes into account both new and alternative processes within the arts which are striving to become an active agent within society.

tik heute nicht länger eine Frage der Organisation von Form und Inhalt ist, sondern eher eine Angelegenheit des Aufdeckens der ideologischen Perspektive – als Fake, „Wahrheit“, Erfahrung, Abenteuer, Zuschauer, Prozess, Institution, Politik oder einfach: Identität.

MODES OF PASSING ON KNOWLEDGE In acht Formationen sind die Teilnehmer eingeladen, ihre eigenen Landkarten innerhalb eines Rasters von Vorträgen, Arbeitsgruppen, Sitzungen, Performances und verschiedener Arbeits- und Kommunikationsformen zu entwickeln. Jede Formation hat einen international anerkannten Künstler und Theoretiker zum Gastgeber, der sich wiederum seinen eigenen gastgebenden Partner eingeladen hat. Alle Teilnehmer werden aufgrund ihrer künstlerischen oder wissenschaftlichen Ansätze und Motivationen ausgewählt, den offenen Prozess der Sommerakademie mit zu gestalten. Alle Teilnehmer sind während der gesamten Dauer der Akademie anwesend und haben so die Möglichkeit an zwei Formationen von je 3 - 4 Tagen teilzunehmen.

DIE 4. INTERNATIONALE SOMMERAKADEMIE wendet sich an alle, die sich neugierig damit auseinandersetzen, was künstlerische Praxis heute bedeutet. Mit ihren Schwerpunkten auf Konzepten des Fake und des Zuschauers lädt die Sommerakademie ein, an einem kritischen Prozess teilzunehmen – und zu überlegen, wie Kunst ein aktiver Teil der Gesellschaft sein kann.

MEG STUART / ANDRÉ LEPECKI / GERALD SIEGMUND – THE FLESH OF THE GAZE: EXPLORATIONS / EXTRAPOLATIONS Our bodies are shielded by images. But this shielding also implies the setting up of the conditions for a possibility of moving away from the body. Between the fake body and its phantasies this workshop will explore, how by running away from the body, one runs back into the gaze. Thinking in terms of the gaze as tactility, and of the gaze as imaginary body, theoretical texts will be analyzed and practical improvisational work will be developed. Participants should be willing to engage in both activities.

MARTHA ROSLER / REBECCA SCHNEIDER – AS IF / PROVISIONAL / EQUATION Performance suggests an implicit critique of representational economies, but which are the specific parameters active in traditionally female aspects of performing, in social, political, media and contexts? Can art focus on the provisional to evoke interpretations of a lateral kind, to make the spectator aware of his / her own perspective? Can art be an “as if” that proposes equations between archival representations and performative utterances? These questions form a starting point for theoretical and practical sessions.

HANS ULRICH OBRIST / MOLLY NESBIT – UTOPIA Art as an expression of Utopia is as old as art itself. Today in an environment where modes of communication and media, concepts of community, minority, activism, etc. are changing and, becoming political within new frames of representation, how can then art maintain, or even renew, its force to express Utopia? In this session we invest how artists today are deviating from Thomas More’s concept of Utopia as a “nowhere” and-, instead understanding Utopia as a vacancy. As a small and singular Utopia of the every-day active here and now, insisting on expressions of doubt.

HANS THIES LEHMANN / GERHARD JOHANN LISCHKA – SELF : PRESENTATION Through the fact that with the global presence of the mass media, the traditional theatre stage can be set up anywhere, the role of the classic actor has been extended to every participant as a performer in a happening transmitted by the media. Being directly affected, as a voluntary or involuntary self-presentation, becomes a performance. The workshop is therefore concerned with historical and present-day analyses of, self-presentation’, with current performances and texts in a mixture of exposés, discussions, joint reading and discussion of video recordings, CD-Rom materials, etc.

HARUN FAROCKI / DIEDRICH DIEDERICHSEN – WHEN WILL YOU EVER LEARN? Thirty years ago only film-makers had the privilege of being able to study a film on the editing table. Whereas scarcely a reviewer described the sequences of images adequately. With video this kind of study became accessible to everybody, but the cinematographic detail is still hardly discussed. Farocki and Diederichsen will subject a film to a detailed analysis: music, form of narration, rhythm, editing, construction of images. Which cinematic reality is produced how?

TIM ETCHELLS / ADRIAN HEATHFIELD – WHAT IT MEANS TO BE HERE NOW A series of workshop sessions, interwoven talks and dialogues, created by Etchells and Heathfield in and around their creative and critical practices. Looking at issues such as self-revelation, testimony and confession in performance, living and behaving according to rules, games and instructions. Identity on the line, risk, intimacy between audience and performer. Radical strategies of self-presentation. And in general: what it means to be here now.

XAVIER LE ROY / JAN KOPP – COPY ME, DON’T COPY ME We will explore the relationships between repetition, recognition and differences in the processes of production and perception of performances. The production of these choreographies or performances by the participants will be based on a couple of dispositives that we propose as a base for each of us to think, reflect, criticize, question, learn, teach, debate, transmit. Each of us will be actor, spectator and spect-actor during the process of making, showing and spectating.

NIKOLAUS HIRSCH / WILLIAM FORSYTHE / MARKUS WEISBECK – MIMESIS The limits of autonomous artistic spaces (black box, white cube) are becoming uncertain, from the outside through social and economic structures; from the inside through an artistic practice which translates and integrates external parameters. The attempts at description by each side lead to precarious strategies of reconciliation and new border conflicts which are investigated in various places (cultural, economic, public and private spaces). The mimetic processes pose the question of the performative potentials of space and the movements taking place in it: portrayability, appropriation, the relationship between stable and unstable states of affairs.

APPLICATION

Name, Surname

Address

Phone

email

Date of Birth

Occupation

Block I

Block II

Choice of Workshops

Block I

Block II

Alternative choice (obligatory!)

Each participant will take part in two of the following formations:

BLOCK I (24 - 26 AUG):

STUART / SIEGMUND / LEPECKI
SCHNEIDER / ROSLER
OBRIST / NESBIT
LEHMANN / LISCHKA

BLOCK II (28 - 30 AUG):

FAROCKI / DIEDERICHSEN
ETCHELLS / HEATHFIELD
LE ROY / KOPP
HIRSCH / WILLIAM FORSYTHE /
MARKUS WEISBECK

The 4th International Summer Academy at Künstlerhaus Mousonturm takes place from 23 to 31 August 2002. Participation is only possible for the whole period of time.

Enclosure: Substantive C.V. and short description of your expectations of the workshops. Application form and more detailed information under www.internationale-sommerakademie.de.

Please send your application to: 4th. International Summer Academy, Künstlerhaus Mousonturm, Waldschmidtstr. 4, 60316 Frankfurt/Main, Germany, Tel: (0049-/69) 405895-39, Fax: (0049/69) 405895-40, info@internationale-sommerakademie.de. **Deadline for applications is 15 June 02.**

The participation fee is € 200 / € 150 for students. It includes two formations and free admission to all performances, lectures, etc. during the Summer Academy. Accommodation is not included. However, the Summer Academy help with finding cheap (including private) lodgings.

PROGRAM

OPENING LECTURE AND FILM "CONSILIENCE" BY JAN FABRE

PERFORMANCES DURING THE INTERNATIONAL SUMMER ACADEMY DAMAGED GOODS (MEG STUART) - "DISFIGURE STUDY" - THE ATLAS GROUP (WALID RAAD) - "ARCHIVE" / "HOSTAGE PROJECT" - HYGIENE HEUTE

(BERND ERNST / STEFAN KAEGI) - "PHYSIK FIKTION" - HANS PETER LITSCHER - "ELENORA DUSES ROTES RIESENKÄNGURU"

FESTIVAL CAFÉ AND LOUNGE BY "UNFRIENDLY TAKEOVER" WITH CONCERT, DJS, FILM, INSTALLATION AND MORE ...

BIOGRAPHIES

DIEDRICH DIEDERICHSEN, cultural theorist. In the 80ies editor of music journals ("Sounds", "Spex"), in the 90ies lecturer (Stuttgart, Offenbach, Vienna etc.) and publications e.g. in "Texte zur Kunst", "Theater Heute". **TIM ETCHELLS**, author and director of the british theatre group "Forced Entertainment",-which deeply influenced the experimental theatre scene. **HARUN FAROCKI**, renowned director of documentaries and essay films. His works were shown not only at numerous festivals but also in museums and galleries throughout the world. **WILLIAM FORSYTHE** world wide renowned choreographer and director of Ballett Frankfurt / M. **NIKOLAUS HIRSCH**, architect in Frankfurt/Main and professor at the Architectural Association in London. **JAN KOPP**, visual artist in Paris. After a strong focus on public space and its transformation in contemporary society, he has recently concentrated on a project concerned with transformation of knowledge. **HANS-THIES LEHMANN**, one of the most renowned German theatre scientists, teaches at the University of Frankfurt. Published about the "Post-dramatic Theatre" and many other aspects of contemporary performance art. **ANDRÉ LEPECKI** Ass. Professor in the Dept. of Performance Studies at New York University. Dramaturgy for e.g. Vera Mantero, Meg Stuart. Created the video based installation "Stress" in collaboration with Bruce Mau. **GERHARD JOHANN LISCHKA**, cultural philosopher and writer, teaches as professor at several art academies, among others at F&F School

for Art and Media Design in Zurich. Organizes symposiums and exhibitions. **XAVIER LE ROY**, choreographer, whose critical interest in relations between process, production and product in works has had a deep influence on the development of contemporary choreography. **MOLLY NESBIT**, is contributing editor of Artforum and a professor of Art History at Vassar College. Internationally respected Duchamp scholar. Author of "Atget's Seven Albums" and "Their Common Sense". **HANS ULRICH OBRIST**, Curator at the Musée d'Art Moderne de la Ville de Paris. Curator for the Museum in Progress, Vienna. Since 1997 editor in chief of "Point d'Ironie". **MARTHA ROSLER** works in video, photo-text, installation and performance. Her work examines social issues such as the interaction between social and media space, in particular this regard to gender. **REBECCA SCHNEIDER**, professor of performance studies at Cornell University. Author of "The Explicit Body of Performance" and several essays, especially on relations between performance and archives. **GERALD SIEGMUND** teaches applied theatre science at the University of Gießen and works as a dance critic for several newspapers and magazines. **MEG STUART** and her dance company Damaged Goods are artists in residence at the Schauspielhaus Zurich. Her latest production "Alibi" has been invited to the Berliner Theatertreffen. **MARKUS WEISBECK** design artist and techno theorist in Frankfurt/M.