

Mobile Academy Warsaw

25th of August – 10th of September 2006

Ghosts, Spectres, Phantoms & The Places Where They *Live*

**Application Deadline
15th of June**

Mobile Academy Warsaw is a project by Hannah Hurtzig and Carolin Hochleichter in cooperation with TR Warszawa.

The project takes place in the framework of *Büro Kopernikus. German-Polish Cultural Projects*, an initiative of the Kulturstiftung des Bundes (German Federal Cultural Foundation)

www.mobileacademy-warsaw.com

Mobile Academy Warsaw:

Ghosts, spectres, phantoms, and the places where they live

The Mobile Academy has been on tour for seven years. It continually changes location, time, theme and form: a large-scale MA gathered 180 people together for 4 weeks for a temporally limited international imagined community (Bochum 1999/Berlin 2004), while the smallest version brought together two people – the artist and the client – for private lessons lasting one hour at public places in the city. For knowledge transfer, it can assume the character of a camp, an installation, a blind date or a marketplace.

The courses at the Warsaw MA are attended by 100 participants and lecturers as well as a further 100 artists, theoreticians and experts for talks, excursions and private lessons. The slogan of the MA: "Constant intensity accompanied by growing doubt" indicates a wish for happy self-dissolving while simultaneously marking the learning strategy for participants: Overstrain and loss of orientation simultaneously accompanied by an increased ability to reflect. And to learn on the part of the lecturers: i.e. to find problems for existing solutions. The courses at the MA are structured as artistic projects, accompanied by field research, debate, excursions and presentations. Less techniques are taught, no possessors of know-how are selected – instead, new conceptual approaches and discourses, contemporary working strategies and artistic practices by international artists and theoreticians are presented.

Every MA watches, gathers and produces for one theme, resulting in a living archive that can be performed in brief at a location and then scattered together with the participants across all countries. The first part of the MA Warsaw took place in October 2005 and was a purely Polish affair – 100 Warsaw experts talked about unknown and ghostly knowledge in the „Blackmarket for Useful Knowledge and Non-Knowledge“.

Now we are doing an international comparison of the ghostly in architecture, politics, art, theory and our everyday life. At various times of day it is possible to discern different degrees of social phantomization, of oneself and one's surroundings: perhaps one was once haunted by ghostly forces that came from the no-place of utopia and themselves were the phantom of a utopian communist society; perhaps, these days, one is a someone-or-other somewhere-or-other in the realm of facts, a kind on non-person, which almost seems to be a precondition of and economic basis for success anyhow. „The phantom of the market economy has replaced the ghost of communism“ (Heiner Müller). So what do the ghosts of the future look like?

Ghosts, avatars, phantoms, the undead, zombies, ghosts hooked on reality and self-phantomized advocates of the real: not living, not dead, not yet born or incapable of dying, neither present nor absent – they put reality on hold, and rob it of matter and provability. That is the terrain of this year's Mobile Academy.

Welcome!

Hannah Hurtzig and Carolin Hochleichter

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Blackmarket for Useful Knowledge and Non-Knowledge II (page 16)

90 experts from Warsaw will give a one-hour talk on invisible and ghostly knowledge for a small group of five people each. The Blackmarket II will be spread all over town in galleries, cafes, apartments, clubs, hotels etc.

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..... ***Memory Places*** ***Warsaw's Height***

Excursions to Warsaw Ghost-places, those classical stages haunted by the return of the displaced.

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Stefan Kaegi (on the road):

A converted Bulgarian truck carrying stories instead of goods. Where goods used to be stacked the audience sits and looks out from a changed perspective back at their city.

.....

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on avatare, demons, doubles, the hypnotized, lemures, living dead, mummies, phantoms, and spaced outs.

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....by ... **Jalal Toufic (Beirut)**.....**Lois Keidan (London)**.....
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* Information on exact dates will be published in August. *

COURSE PROGRAMME

✕ **Choreography & Dance**

► **Xavier le Roy**

25th of August – 2nd of September

The Phantom of Freedom!

The freedom of the artist is an illusion. Avoiding that problem is impossible. Let's try again. At the beginning of a process of work involving more than one person, there are instructions, not only ideas. Ideas are always intertwined with methodologies, certain traditions, and even ideologies of methods. A closer and critical look into this relationship could be useful, reminding us to check what is between experiment, invention, and manipulation. Is that the space where the illusion of freedom hides itself?

Let us observe the very first (conscious) moment at stake in the process of choreography: the very first sentences and signs, the first instruction that one gives or receives. Negotiation or contemplation of the given instructions and scores never avoid the desire to be free or to do what one wants. Who does what? And from where does one take it?

This workshop is based on an analytical approach, mixed with the wildness of experiment. The major activities will be based on writing scores for movements, rehearsing, and performing them; writing scores and instructions for others, for yourselves, for your favourite performers, and also scores for strangers. A series of exercises will question the relationships between modes of production and their resulting products.

We will create choreographies that will be performed by the participants or others, and these will help us to explore some aspects of the above-mentioned questions. Each participant will be successively dancer, choreographer, and spectator. Hundreds of great shows will be placed into perspective.

www.insituproductions.net

➤ Meg Stuart

3rd of September – 10th of September

Anorexic Spaces. The Ghostlines in Private and Public Spaces

Certainly the ghost is unfinished business, unresolved issues, the wanting and not daring, the reaching out but not grabbing. The desire for the second chance – but it's too fucking late. The dance of the ghost is one of suspension, a body hanging and floating nowhere. Perhaps an overly romantic view, as if it were affordable and easy to hang around today. It must be someone moving too fast, their accelerated existence so blurry that you can't recognise them anymore.

Feeding the Ghost

Anorexia could be seen as the ultimate refusal to be human (fleshy and desiring) or could be thought of as feeding (nourishing and inspiring) the ghost. How do we feed the ghost in performance and in life? And aren't we always ghosting our lives in our work?

Anorexic Spaces

Places that make one feel too large, too needy and too hungry for one's own body. Part of the workshop will be to visit those empty spaces, those vacuums in the middle of town, decompressing chambers encountered by just walking around the corner. These are the places that refusal seems to haunt. How can we flirt with death and the dead? How hungry are you and for what?

The Method of Ghosting Oneself

There is an exercise that I use: I call it ghosting oneself. It explores the consequences of detaching presence from action; the mechanics of ghosting yourself, playing with believing and doubting, desiring and refusing simultaneously. Flirting with emptiness, working with one's own presence as something physical and malleable, and experiencing the ghost in everyday life are the starting positions for this workshop. How is absence marked on the body? Moving to a new city, not knowing the language, returning home after a long trip (or from a hospital, from war), having sex with a partner you no longer love. Near-death experiences....

The course will take place indoors (the rehearsal room) and outdoors (the city) with the uncanny omnipresence of ourselves and others, and will be realised in collaboration with the video artist Jorge Leon.

www.damagedgoods.be

✱ The course for Choreography & Dance will be realized in cooperation with Teatr Narodowy.

✕ City as Stage

▶ Stefan Kaegi

25th of August – 8th of September

Cargo Ready-Made Machine - Intervention Lab

In the northernmost village of South Korea, they say, there is an open-air grandstand from which spectators from the capitalist south are given a glimpse of their northern neighbours beyond the border. As the communist neighbours are aware of their audience, they are said to be outfitted with exceptionally nice clothes: a ‘fence’ theatre. These days the fear of surveillance cameras has been replaced by the fear of not-being-observed. The society of the spectacle has rid itself of the last hiding places in order to create a *mise-en-scène* for consumerism. Here public space has become part of a continuation of the life of the customer, whose future public space project can be seen as the manifestation of a digital architectural model.

In the film *The Matrix*, the entire city is frozen for a moment. Walking amongst its petrified pedestrians, the protagonists of the film reveal life to be a simulation. Artistic interventions can be such pause-buttons: for moments, the theatrical gaze slows down the confused flow of capital and special interests, the architecture of the urban sociotope is deconstructed into snapshots. In contrast to the flaneur – the purposeless observer – the intervention-spectator is more of a voyeur who focuses on the public theatre. This zooming-out gesture from public life contains the impulse of context art which, in lieu of reproducing reality, frames and focuses on it instead. A cargo of content instead of a cargo of goods.

The **Cargo Ready-Made Machine** is the flipside of a protected rehearsal room. It is a custom-rebuilt Bulgarian truck that transports gazes instead of goods: a container on wheels with a big window. A mobile audience space that focuses on cities like a microscope. Wherever the truck stops, the city becomes a stage, a performance, the patient on the couch of analysis, the topic of discussion, the subject of criticism. The Cargo Ready-Made Machine can fictionalize cities and gives them a soundtrack. The intervention lab goes on a search for the theatre of the streets, where the street theatre is created by everyday life. The intervention lab is always only one step away from the city; the fourth wall of this theatre is a window, a pedestal and a frame, and every passer-by in front of it becomes an actor. It is a mobile research unit, exploring relevance and interference with every face of the city. The course will take place in the truck itself and will seek out sites of intervention in Warsaw.

www.rimini-protokoll.de

✱ Polskie Wydawnictwo Audiowizualne will realize a documentary on the Intervention Lab.

✘ Images & Photography on Archives, Warsaw and the Undead

➤ Akram Zaatari

25th of August – 2nd of September

After Presence

Akram Zaatari will use his work on intangible concepts such as invisible borders (geographical and psychological), manifestations of desire (through dress codes and political gender activism), and his work on collecting and studying photographic and other archives as a tool to further explore the ties between art and politics on the one hand, and facts and documents on the other. The participants have to choose between different areas of study, eventually narrowing down their work on specific interventions.

These interventions include:

- City locations charged with intense past experiences, such as military, social or urban violence.
- The personal histories of individuals whose recent lives were marked by constant mobility, immigration, and displacement, such as in the case of worker immigrants, also known as the invisible class.
- Historical events and facts, such as particular incidents that happened in the city – collecting data, and developing narratives around them. The course will collect data from various media including the Internet or from one-to-one interviews; the students will take pictures, look in archives, etc., with the goal of developing methodologies of work approaching different topics.

The course will establish stimulating concepts that cut across different disciplines, and is an initiation into working in politically- and socially- charged situations.

➤ Hans Weigand

3rd of September – 6th of September

Warsaw Condensed

Snapshots: the Old Quarter of the city restored after the war, the UNESCO World Cultural Heritage: a backdrop; the MDM, the Marszalkowska residential quarter: „national in form – socialist in content“ from 1952; the Palace of Culture, an unwelcome present from Moscow: Soviet neoclassicism with a Polish attic pediment 230 metres above the ground; the foreign hotel chains that came with the

construction boom of 1990, all the „Centers“ everywhere; Communist- Capitalist - City: Helicopter architecture; the huge parks with their wild beauty: the whole city can be crossed along leafy paths – Warsaw still has a strangely torn look to it, with empty spaces, deserted areas, places that cannot speak, decompressed, riddled with the asphalt strips of vast highways, with gigantic pedestrian labyrinths below them where people lose their way only to re-emerge into the daylight at the wrong location.

The most recent large-format works by Weigand are psychedelic picture puzzles, collapsing views of the city surrounded by superimposed layers of landscape containing numerous scenographic details. You surf through the pictures as you would through the architecture of Venetian visionary Giovanni Battista Piranesi, or the Dutch psychodelic Hieronymus Bosch.

The course will take a cautious, critical and detailed photographic look at Warsaw, using a hallucinatory technique to capture the essence of the city. The objective is to create a collective picture story.

► **Olaf Breuning**

7th of September – 10th of September

Zombies: A Collective Photograph at the End of the Mobile Academy

“There should be a photo. It should include about 30 extras that are dressed up in cardboard boxes. They will remind one of robots or of zombies who have just climbed out of the garbage bin. Each of them will be wearing a large box over the body, a small one over the head, and yet an even smaller one for the hands and feet. A text will be written on the large box reading from the upper left to lower right. All of the other boxes should be painted in bright colours. The whole thing should have the effect of an oversized kindergarten project, i.e. it will appear harmless, but the text will be to the contrary. Some parts of the photo should come from completely miscellaneous sources, and nevertheless, the overall forms a coherent yet strange landscape. What will be will be. Perhaps the concept will change completely. Ideas have to be adapted to the time when something happens, and as the photo will be done in September, it is difficult to predict. Whatever finally ends up being in the picture, the most important thing is that all participants should have a good time working on this crafty and elaborate photo.” (O.B.)

www.olafbreuning.com

★ The course for Photography will be realized in cooperation with Akademia Fotografii.

✘ **Inventing, Experimenting & Doubting Concepts and Ideas**

► **Georg Schöllhammer**

25th of August – 29th of August

U.F.O.s

For the past forty years, U. F. O. s (Universal-Cultural Futurological Operations) have occupied the art space above Bratislava. U. F. O. s are realistic, anti-illusionist objects and actions, anti-happenings and anti-images, which, ironically, are fully embedded into a cosmology of the uncertain and, as part of the pseudo-sciences, embedded into an empire of extraterrestrial flying objects, designed and navigated by the 'Ufo-naut' Július Koller.

After 1960, the landscapes and cities of former Eastern Europe are replete with spirits and forms that transmogrify, transform, and then dissolve into thin air. The star-maps that are used to survey these artificial worlds often serve to navigate the private public. The world is full of eerie displacements, gestures of the uncanny, and the constellation of the real exists in a plethora of doubled forms: one speaks of near-death experiences, and the roaming of subjectivity in 5 dimensions meets noontime fauns. Question marks, meanders, rows of numbers, and persons of the line belong to the inventory at hand. Communication machines emerge and shut themselves up before they have the chance to become immaterial and disappear. Inconspicuously, poses and gestures from private photo albums appear in the photographers' studios of Vanity Fair. The stories and spirits of a parallel avant-garde, whose silhouettes have yet to be found on the walls of the Western canon, lie at the heart of the teachings of Georg Schöllhammer.

► **Dorothea von Hantelmann & Tino Sehgal**

30th of August – 3rd of September

Peep Show: Technologies of the Self

'Technologies of the self' are techniques or practices that allow individuals to work on themselves by regulating their bodies, their thoughts and their conduct. Referring back to ancient philosophy, the notion of technologies of the self was introduced by Michel Foucault, who posited it in relation to three major types of technologies: first, technologies of production that serve the production and transformation of things; second, technologies of sign systems, which enable us to manipulate signs and symbols; and third, technologies of power that serve to determine human con-

duct with the aim of exceeding power. To this he adds a fourth type, the ‘technologies of the self’, by which he means those operations that individuals perform ‘with their own bodies, with their own souls’ in order to shape their existence, or to enable their subjectivity to reach specific states of being such as ‘happiness’ or ‘clarity’ or a certain kind of spiritual power.

There are multiple traditions for self-technologies in our culture and in others, e.g. techniques of self-analysis or Christian techniques of confession or mediation. Foucault’s motivation to explore those techniques was to readdress the question of the subject and its self-knowledge in relation to its concrete existence in practices and modes of self-transformation. He notes that in ancient thought, philosophy and spirituality are never separated, and that an act of knowledge is always accompanied by an act of self-transformation that entails some kind of action on one’s very being.

This is a line of thinking we would like to follow: in which way or how far are forms of knowing oneself related to practices of transforming oneself? What is the relation between knowing and doing, between theoretical reflection of, and a practical acting upon, reality? Which kind of practices and technologies are available to us today to shape our subjectivity, our conduct, and our modes of being? The idea is to explore these questions in three parts: first, by becoming familiar with theoretical approaches to the concept of technologies of the self; second, by visiting different people in Warsaw (intellectuals, activists, artists) who introduce, reflect upon as well as realize practices and technologies of the self; and third, by thinking about the possibility of inventing new practices, conducts, rituals or habits that could lead to a further differentiation of our subjectivities.

► **Bojana Cvejic & Jan Ritsema**

4th of September – 10th of September

Police or Disagreement: The Politics of Aesthetics. Rehearsing Thinking

When art declares that it’s political, there is a good chance that it’s doing something political on account of doing nothing political at all.

Everyone wants you to represent yourself, to appear visible, to include yourself in a role within an order which could be called ‘police’. ‘Police’ is the term the French philosopher Jacques Rancière employs to denote the general law that determines the distribution of parts and roles; in other words, time, space, and attention in a community as well as its forms of exclusion. ‘Police’ is the distribution of what can be seen, heard, said and thought. The distribution applies to everything: it is the city or your TV, your food diet or your choreographic regime. However, contrary

to what is often said and heard, not everything is political. Politics are only there where laws, rules, habits, values, mechanisms, and protocols for perception and cognition are disrupted. The political is the dispute that challenges the established framework of identification and classification, for instance, what art, theatre or dance is or could be or isn't allowed to be. So politics is always there, while political only occur sometimes, in the acts of disagreement.

During the week of this course, we will explore the art and thinking which have been rendered invisible, or at least less representable, because of their disagreement with the dominant modes. We will explore why certain artistic and discursive practices have become invisible, or were so. There are many images we can attribute to the ghostly invisible: the inhabitant who becomes trespasser (and vice versa), the itinerant nomad, the one who shifts shapes with the shifts around him, the one who persists in speaking a minor language, the one doing not-quite-the-right-thing, not being the right-person-in-the-right-place, the one who prefers not to.... It's interesting that invisibility occurs everywhere, but always for specifically different reasons.

We will begin with a selection of texts that we will give you in advance. Likewise, we ask you to bring in materials – i.e. works of art in whichever medium, cultural artefacts or other texts – which could be the starting-point for a conversation. We will do the same. And we will then see where this leads us. Our discussions may also take off into performance: interventions, speech-situations, lectures for other academy participants, or any other form we would like to act out. Ultimately, we would like to practice thinking out loud, allowing ourselves to think beyond received opinion, and even to think about the conditions in which we can expand possibility beyond opportunism, or our relationship with the possible in so far as that is feasible.

✕ Performing & Acting & Directing

👉 Lina Saneh & Rabih Mroué

25th of August – 2nd of September

Reality and Fiction

Documents are essential to any power. They reaffirm its authority and make it official and legitimate. Documents are also symbolic of the need of any authority to authenticate its discourse, to establish its institutions, to root them, to stabilize the system, to control the situation, and to give itself an everlasting existence. In the face of this, there are various facts and events that perturb and disturb this power and its pretensions, such as ghosts, vampires, rumours, monsters... not only because they are insubordinate to certain strategies and injunctions, but simply because they can be neither captured with cameras nor consigned to documents. They have the capacity to leak out from any rational, unique, and unilateral explanation.

Consequently, one should ask about the role that documents might play between these two poles: 'power,' and those irrational 'dissidents'? Can we consider documents as a demarcation line between reality and fiction? And is it true that, by essence and nature, reality and fiction are condemned to opposite poles in an irreconcilable dichotomy? Does the absence of documents therefore mean that something is 'unreal' or fictional? How can one distinguish documents from non-documents? What kind of stories, discourses, narratives and daily life experiences cannot be considered as documents - and why? Reflecting on documents means to analyze their role in political discourses, and to examine how, through documents, the authorities can interfere with the personal and intimate details of our life (or lives) in order to control or even orchestrate them.

This course will work on scenes and sketches based on anything considered as a 'document' or as 'scientific evidence' (statistics, plans, images, diagrams, photos, films, scans, laboratory analysis reports, official papers, texts, etc.) and work on a performance style between fake authenticity and real acting: playing on the notions of truth and untruth, reality and fiction, trying to blur the traces, passing from one side to the other without borders, reversing the signs, stirring up the norms and shaking up certainty, discovering the role of politics in order to create a new 'unreal' reality or a virtual one. This course will address these questions: how much reality can the stage take? How should we frame reality in an artwork? How much authenticity, polemic, and/or falsity is needed for the 'real' to show its face?

The city of Beirut and Lebanese artworks will be presented to give some ideas and information on how to deal with war, memory, disappearance, rumours, death and ghosts.

➤ Catherine Sullivan

3rd of September – 10th of September

The Ouija Board

*Ouija (pronounced wee-juh or wee-jee) is a letter and number board for spiritualistic séances, where the fingers of participants move over the board generating messages from the dead.

The course will produce a performed choreographic work, which in some sense will interpret the theme of the topic ‘Ghosts, Spectres, Phantoms, and the Places They Live’ as it relates to notions of the ‘after-effect’ generated by strategies for composition and content. Originally interested in compositional methodologies from the 1960s, composer Sean Griffin and artist Catherine Sullivan recently generated a series of performed sequences by teasing ambiguity out of very reductive scoring strategies (for example *The Chittendens*, *Audimax/Neustadt Manifestation*, 2004 and *D-Pattern*, 2005) It is a performative strategy that is interested in questioning reduction - working on units, individual actions, separate poses and gestures, and rhythmically combining/translating them into compositional strategies. The ambiguity lies in the sense in which reduction leads to greater possibilities for recombination and paradoxically, accumulation.

This choreographic work automates the dramatic tasks (physical or emotional circumstances or ‘attitudes’) of actors using numerical sequences combined with interpretive treatments, which would ergo vary the execution in size or intensity. Gestural and emotive content is rendered in repeatable units similar to a percussionist playing phrases of beats.

The Ouija board - a conjectural machine spelling out something that isn’t really there – generates psycho-social connotations at random; so too our choreography which will change at random as one phrase of a character’s attitude encounters another.

Specifically, the course will work to advance the function of the ‘historiographic after-effect’: those autobiographical, cultural or sociological details which, when combined with an overtly self-conscious attitude toward composition, can be likened to the pretenses of the Ouija - to invite the dead to converse with the living.

★ The course Performing/Acting/Directing will be realized in cooperation with Teatr Narodowy.

Blackmarket for Useful Knowledge and Non-Knowledge

- ⇒ *is an installation and an exhibition that deals with the construction of public spaces in which narrative formats of conveying and dealing with knowledge are probed*
- ⇒ *allows professional knowledge and theoretical discourses to encounter the practices of everyday life, work, and individual narration, thus creating a public geography in which knowledge and information is communicated visually and through a process of negotiation*
- ⇒ *is looking for a performative moment of knowledge transfer and for a performative audience to allow the production of meaning to take place in the present.*
- ⇒ *is a public event of the Mobile Academy, whose courses are otherwise not open to the public.*

Blackmarket I took place in October 2005, with 100 experts from Warsaw discussing 'Invisible, Unknown and Ghostly Knowledge'. All the experts were sitting at their own individual tables, offering up their specific knowledge, which could be booked by the audience for half an hour (for 2 zł each).

Blackmarket II will take place on three Saturdays: on the 26th of August, and 2nd and 9th of September. The experts will give a one-hour talk for a small group of five people, for participants from Mobile Academy and for interested participants from Warsaw. This time the Blackmarket won't be in one space but spread all over Warsaw: in cafés, libraries, apartments, cinemas, theatres, galleries, clubs

One can choose among some 90 Polish experts from various fields such as the natural and political sciences, anthropology, literature & poetry, philosophy, psychoanalysis, folklore, journalism, theatre, economics, film, visual arts, activism, ethnology, spirituality, healthcare, therapy, and music.

Our experts thus far include: **Anna Baumgart**, visual artist; **Robert Biedroń**, President of the Campaign Against Homophobia; **Bartek Chaciński**, journalist of *Przekrój*, weekly, and author of *Wypasiony słownik najmłodszej polszczyzny* and *Wyczesany słownik najmłodszej polszczyzny*, the dictionaries of contemporary Polish slang; **Ewa Charkiewicz**, activist and academic researcher with an interest in theorizing on power, ecology, and feminism as social movements and new social critiques; **Magdalena Chechlińska**, Ph.D., from the Department of Immunology, Cancer Center and Institute of Oncology; **Jacek Dominiczak**, architect, Gdańsk; **Kinga Dunin**, publicist and author; **Roman**

Dziadkiewicz, artist; **Krzysztof Gawronkiewicz**, comic-book artist: *Esencja, Achtung Zelig, Miasteczko Mikropolis* (Micropolis Town) & **Szymon Holcman**, comic-book critic; **Maciej Magura' Góralski**, music journalist, ethnopunk musician, poet, DJ, and Buddhist scholar; **Anka Grupińska**, author and director of the project „Witness of the Jewish Century“ in Poland; **Zuzanna Janin**, artist; **Michał Kaczyński**, curator of the Galeria Raster; **Dorota Kozińska**, publicist and music critic, trained in traditional vocal techniques; **Michał Libera**, sociologist, organizer of improvised music concerts, and journalist; **Jarosław Lipszyc**, journalist, poet and Copyleft Movement activist; **Przemysław Łukasik**, architect, Medusa Group, Gliwice; **Ryszard Malarski**, World Bank consultant; **Dr. Jan Jakub Michałek**, Professor of Economics; **Jan Mioduszewski**, artist; **Magda Mosiewicz**, co-Chair of the Polish Green Party, „Zieloni 2004“; **Piotr Paziński**, editor-in-chief of *Midrasz* magazine; **Jacek Poniedziałek**, actor; **Sławomir Sierakowski**, editor-in-chief of *Krytyka Polityczna*; **Jacek Skolimowski**, music journalist and radio moderator; **Łukasz Zagala**, architect, Medusa Group, Gliwice; **Vita Želakeviciute**, documentarian; **Dr. Andrzej Ziemiak**, Doctor of Chemical Sciences, academic researcher, writer, and publicist.

Warsaw Field Trips

Ghost-places are those classical stages haunted by the return of the displaced. Either ruins or shopping malls – ghosts have a fondness for the theatrical scenery of museum-like history just as much as for the landscape created by neoliberalistic architecture. We will go on excursions with our Warsaw colleagues into the dark forest, in the pitch black of night at places where the excluded or illegal meet, and to traumatized places, whose story is hardly tellable.

No. 1 The Forest

A Remake by Paweł Althamer

In 1993, Paweł Althamer received a diploma from the Sculpture Department of the Academy of Fine Arts in Warsaw, where he studied under Grzegorz Kowalski. For his diploma project, Althamer smoked three funny cigarettes, had strange sensations, escaped from the studio, left the academy, took a bus to the nearest forest, got undressed and ran into the woods. Join him at his remake.

Althamer is a sculptor, performance artist, creator of installations and video artist. He lives in Praga, Warsaw. Althamer knows the city very well: by walking all over town, by documenting the artistic activities of area residents, and through his projects in cooperation with neighbours. He even lived for a short while in a tree-house, erected opposite the windows of Foksal Gallery Foundation.

No. 2 *The Night*

A night tour through the city that alters one's state of awareness
by Klaus Weber

Klaus Weber lives in Berlin. He creates installations, performances, and art in public spaces. His projects in public spaces are temporary, simulated accidents that work on social imagination. Two of his projects :

- the fungoid sculpture *Brutstube* in Berlin is about the sidewalk mushroom, a mushroom that can generate enough power to lift asphalt pavement. Weber experimented with the cultivation of this mushroom and set up a public laboratory for 6 months, collecting, archiving, and cultivating spores and later distributing them throughout the city - with a particular emphasis on the shiny sterile new quarters of Potsdamer Platz.
- the *Fountain Loma Dr / W 6th St.* is an one-day-only public fountain, in which a car was apparently driven into a fire hydrant in downtown Los Angeles. The hydrant was opened by remote control and ejected a vertical water jet at ten-minute intervals. Two retired police officers were hired to direct passers-by and traffic, as if there had been a real accident.

Klaus Weber will also give a talk and presentation on his projects. (www.k-weber.com)

No. 3 *Jarmark Europa 1 & Sir Maniek* (a self-declared fantasy architect) by Mikołaj Długosz

'Jarmark Europa' is a huge market-place located in the national stadium of Warsaw. According to CBS (Centralne Biuro Śledcze, the Polish secret service for internal affairs) there is a turnover of over 12 billion zlotis (ca. 3.13 billion euros) every year, and there are 20 thousand people either buying or selling things in the market. The traders come from several countries including Lithuania, the Ukraine, Russia, Belarus, Armenia, Azerbaijan, Vietnam, Georgia, Pakistan and Senegal. The stadium was built in 1955, from the debris left over from the Warsaw Uprising of 1944. In the 1960s and 1970s it was used by the communist regime for several propaganda mass events. In 1989 the market was established there by the Damis corporation.

Mikołaj Długosz, photographer, especially interested in discovering the area in which he was born and still lives – Warsaw.

No. 4 *Jarmark Europa 2: Trip to Asia*

by Anna Gajewska and Joanna Warsza

Many of the traders at Jarmark Europa are Vietnamese: immigrants who are almost invisible in the daily life of Warsaw. This tour will take us to their world, starting at the Powisle tram station where you will be given a map, an mp3 player with instructions to follow, and a big plastic bag filled with underwear to be delivered to one of the bazaar's stalls. A series of meetings, talks, situations, and misunderstandings will occur, and the excursion will end up in a Buddhist temple around the corner. A trip to Asia is aimed at showing up our lack of knowledge about the local Vietnamese presence.

Anna Gajewska, actress, film director and author of *Warszawiacy* (Warsawers), a documentary about the Vietnamese community in Warsaw. Joanna Warsza, dance critic, performance curator, producer of the *Akcje* events in TR Warszawa (2005/06).

No. 5 The Warsaw Ghetto

by Piotr Rypson

Piotr Rypson is an author, curator, and art critic who lives in Warsaw. His publications include sound cassette editions of Polish Futurist Poetry and documentary film scenarios on the history of human signs and visual language. His books include *Pyramids, Suns, Labyrinths: Polish Baroque Visual Poetry*, Warsaw, 2000; *Books and Pages: Avantgarde and Artists' Books in Poland in the 20th Century*, Warsaw, 2000; *Krzysztof Wodiczko: Public Art*, Warsaw, 1995. He also hosts a TV program on the visual arts, and curates of numerous exhibitions in Poland and abroad.

No. 6 Memory Places

by Łukasz Gorczyca

Having been virtually annihilated in the middle of the 20th century, the city of Warsaw was reborn in a totally different, modern guise. We take a walk here to hidden places, cold-war shelters, and the ghost-inhabited spaces of pre-war Warsaw in the middle of the city.

Łukasz Gorczyca lives in Warsaw. He is an art critic and, together with Michał Kaczyński, runs the Raster Gallery, an independent art space established in 2001, exhibiting and representing emerging artists from Poland and abroad. Raster's program is based not merely on visual art but also on screenings, discussions, literature events, concerts, and informal meetings focused on the local community. (www.raster.art.pl)

No. 7 Warsaw's Height

by Bogna Świątkowska

Warsaw, why are you the way you are? Maybe Warsaw is situated on a 'water vein'? Water veins have a documented influence on all levels of local stress. To find out more about this possible epicentre of bad energy through the city of Warsaw, we take a tour at sunrise to its highest points: the tops of buildings, big objects, rooftops, high bridges and the one and only Warsaw hill, Kopiec Czerniakowski (120 meters high), which was artificially built after World War II. After locating these points on a Warsaw city map, we will then head out to photographically document our research.

Bogna Świątkowska, journalist, curator, publisher and cultural activist. Since 1985 she has worked at several radio (Radio PiN, RMF FM, RADIO JAZZ) and TV stations (Polish Public TVP1 & TVP2, Warsaw TV Center WOT) as well as for different newspapers (*Przekrój Weekly*, *Machina Monthly*, *brulion cultural quarterly*). In 2002 she became the founder of the Bang Change New Culture Foundation. (www.bec.art.pl)

Stefan Kaegi

Cargo Sofia-Warszawa

A Truck-Performance touring in Bulgaria, Switzerland, Germany, France, Slovenia, Serbia & Montenegro, Croatia, Latvia, Austria and Poland.

Long-distance drivers used to supply the East with jeans and porno magazines and the West with Bulgarian tea and Polish vegetables. In the enlarged European Union, they are the nomads of cargo transport: they work on less than 6 square meters in front of their 40-ton freight.

Where goods used to be stacked, in *Cargo Sofia-Warszawa* the audience sits and looks out from a changed perspective back at their city. Thus the truck serves as an observatory, a theatre rehearsal, a mobile pair of binoculars trained at the city like a microscope.

There will be five truck performances shown in Warsaw. The audience is invited to come to a central venue and will be transferred from there to places typically frequented by truck drivers, such as roadside fast-food restaurants, cargo handling ramps, warehouses or border checkpoints. It is amid this ready-made scenery that the drivers will be presenting their stories. Listening to Balkan sounds and the drivers' voices, the viewers will be looking back at their own city through the eyes of the nomads.

The vehicle is a converted Bulgarian truck carrying stories instead of goods. For a crew of 2 drivers and 2 artists, it serves as a mobile home travelling from Sofia to Ljubljana, from Basel to Berlin and from Riga to Warsaw, always adapting the common performance to the specific conditions and surroundings in each city. Join the cowboys of the road!

Cargo Sofia – X is a production of Goethe Institut Sofia and Hebbel am Ufer Berlin in coproduction with Theater Basel and PACT Zollverein Essen, Le Maillon Strasbourg and THEOREM, European association supported by the Culture 2000 program of the European Union. Supported by Stability Pact for South Eastern Europe - sponsored by Germany, Pro Helvetia, Schweizer Kulturstiftung, Bundeszentrale für politische Bildung and Forum Goethe-Institut.



Theater Basel



Film Programme

In keeping with the Mobile Academy theme for 2006, we will show a selection of films related on different levels to ghosts and spirits: ethnological and political movies, Gothic histories, and Manga animations; the low-budget horror classic *The Night of The Living Dead* will of course be presented as well. Films from Japan, Korea, Ghana, Brazil and Poland, from the nowhere-land on the border between Mexico and Arizona, films about voodoo and trance cults in Haiti, artist films from Germany and the U.S.A ...

✱ The Film Programme will be realized in cooperation with Kino Luna. (www.kinoluna.pl)

Lectures & Presentations

→ **Jalal Toufic**

Saving the Living Human's Face and Backing the Mortal

'You take me for granted'. 'You take yourself... in the mirror, your mirror-image facing you, for granted'. At a stage when the child still lacks coordination of motor functions, he or she anticipates that coordination in the mirror image. The anticipated motor control includes—it is disappointing, it doesn't in Lacan—the ability to turn around to answer a call. To see one's mirror-image facing oneself presupposes not only the standard Lacanian imaginary identification with the unitary mirror image, but also the Althusserian symbolic turn to answer an interpellation. It is therefore possible that what the child facing the mirror sees prior to what Lacan termed 'the mirror stage' is what the figure facing the mirror in Magritte's *Reproduction Prohibited*, 1937, witnesses: a similar figure but with its back turned to him. Since the mirror image facing a human is not natural, but something that has been conquered, it may fail to take place: a condition actually encountered in psychosis or undead.

The Lecture includes a screening of two videos by Jalal Toufic:

The Sleep of Reason: This Blood Spilled in My Veins (32 minutes, 2002)

A Special Effect Termed 'Time'; or, Filming Death at Work (32 minutes, 2005)

→ **Lois Keidan**

Live Art & Live Art Development Agency - Talk and Video Presentation

Live Art is one of the most vibrant and influential creative approaches in the UK: an artistic research engine driven by artists who are working across forms, contexts, and spaces to open up new artistic models, new languages for the representation of ideas, new ways of activating audiences and new strategies for intervening in public life. Lois Keidan will present artists such as Franko B, Curious, George Chakravarthi, Kira O'Reilly

and Robin Deacon, and other artists whose work could be described as:

- working outside of the proscribed and contained spaces for art; testing new relationships with audiences; and the creative possibilities of new cultural contexts
- working 'on the front line' of socio-political activism
- addressing the complexities of cultural identity and cultural difference

→ **Marc Siegel**

The Ghostliness of Aids

Films & Commentaries

Talking about AIDS in Europe today is, to some extent, to invoke a ghostly subject. AIDS is viewed here as both an ever-present threat and as not quite as bad as it once was. It is there and not there, present and absent. In fact, AIDS has had a ghostly public presence since the start of the epidemic in the 1980s. It has always been something people want to relegate to a spatial and temporal elsewhere (other people, other places, other times). That this political ghost is with us today is indicated in part by the persistent rates of HIV infection; the rising tides of racism and homophobia that contribute to the scapegoating of People with AIDS and to the lack of targeted prevention information; and, perhaps most importantly, the murderous effects of capitalist greed that hinder the distribution of necessary and available medicine to the people who need it. Marc Siegel will show two films and give a talk.

→ **Joanna Mytkowska & Andrzej Przywara**

The Edward Krasiński & Henryk Stażewski Studio

The Foksal Gallery Foundation will make a presentation about the Edward Krasiński and Henryk Stażewski studio, located on the 11th floor of a block of apartments in the centre of Warsaw. Our plans include the renovation of this studio and the construction of a glass pavilion adjoining it - a museum. We would like to discuss the idea of the museum created by the two avant-garde artists, which is due to be located on the social experimental field - a regular apartment block.

→ **Anselm Franke**

I. Warrior Imagination

The starting-point for this workshop is David Lean's infamous motion picture *Lawrence of Arabia* and the writings of T.E. Lawrence himself. Both sources are ideal material for an investigation of processes of 'becoming', of imagination, and systems of orientation and navigation. The writings of Lawrence on the Arab Rebellion open up a space where the relationship between literature (invention and mimesis), war (the insurgent imagination, the delirium), and geography (the terrain, the map, the architecture of power) becomes accessible.

Based on the descriptions of physical movement and mental states in Lawrence's writings, this workshop will draw on the correspondence between a kind of physical and

mental mobility – on travelling and tripping as journeys not only in space, but of mimesis and self-becoming.

II. A Lecture on the exhibition *No Matter How Bright the Light, the Crossings Occur at Night*

This exhibition is a collaborative project on „spectrality“ developed by Berlin-based artists Natascha Sadr Haghghian, Ines Schaber, and Judith Hopf with curator Anselm Franke. In this lecture, Anselm Franke will give an overview of the exhibition and of the theoretical, artistic and political practices that inform it. The exhibition, presenting specially produced projects by all three artists along with historical and other material, is an artistic investigation into what is rendered absent or invisible - an investigation of 'social death' and of the thin line dividing the actual from what lies beyond, of presence and the shadows of enlightenment.

Based on Derrida's description of the spectre as being that which is either dead and not allowed to leave or what cannot be born, the exhibition explores the notion of the address with the question of how to speak to and discourse with what is outside the magic circle of the normative, and naturalised within the social and political arena.

No Matter How Bright the Light, the Crossings Occur at Night is an exhibition in KW - Institute for Contemporary Art, Berlin, 02.09. – 31.10.2006

→ **Klaus Weber**

On Public Sculptures

Weber presents some of his projects: Death Disco Club (2000), Demo Inverse (2001), Fountain Loma Dr / W 6th St (2002), Public Fountain LSD Hall (2003), Brutstube (2002) and talks on accidents as spectacle, social imaginaries and sculptures, staged destruction in the name of liberation and the appearance of the suppressed subconscious of the city.

→ **Ines Schaber**

Making Visible

During the 1970s, the United States witnessed yet another confrontation in the art world, this time centring on the practice of social documentarism in photography. Martha Rosler and Allan Sekula occupy two key positions here: their special emphasis on photography from 1910 to 1940 (Lewis Hine, Dorothea Lange, Walker Evans, Alfred Stieglitz) led to very different points of view, best described overall as a dispute with regard to how things are ‚rendered visible‘. Just after Martha Rosler wrote her famous work *The Bowery in two inadequate descriptive systems*, justifying why she disapproved of fringe figures in photographs, Allan Sekula began working on his years-long project *Fish Story*, with its reflections and photosets that take the sea and work as their themes, and follow the tradition of social documentarism. The stands taken by the two artists – in their very different ways – give voice to what exactly is rendered visible by photography, as well as to what lies hidden in its shadow.

BIOGRAPHIES

Olaf Breuning (born in 1970 in Switzerland) lives in New York. His photography, video, sculpture and installations often make reference to familiar myths, stereotypes and cultural fantasies common to mass media. His works are elaborately staged to create visually fascinating and compelling narrative scenes. They feed off clichés from the media and popular culture, as well as various forms of the leisure industry, creating a universe of artificial realities and cited artificialities. Rather than denaturing a 'real' image by making it seamless, Breuning takes on real places with the most primitive means possible. Critical of what he regards as the overcodification of much recent art, Breuning immerses himself in pop culture to ensure that his own work remains accessible. The artist emphasizes a continuity between daily life and the artificial worlds of fashion, film, TV and leisure, and thus opens up a variety of individual readings that refuse one single, coherent truth. Breuning often travels to sites around the world to find his scenes and stage his motifs for his large photographic works, from Spain and Switzerland to Peru. He has exhibited widely in Europe, Japan and the USA - with recent solo exhibitions at Le Magasin, Grenoble, France; Museo de Arte Carrillo Gil, Mexico City, Mexico; Musée de Strasbourg, France (all 2003); Stedelijk Museum, Amsterdam, The Netherlands (2004); Chapter Visual Arts, Cardiff, UK; and Chisenhale, London, UK (both 2005). Breuning has also been featured in group exhibitions at the Contemporary Arts Museum, Houston, USA (2004); the Prague Biennale of Contemporary Art, Czech Republic; and the Jeu de Paume, Paris, France (both 2005).

Bojana Cvejić (born 1975 in Belgrade) practices critical theory in writing, teaching and dramaturgy and performance in theatre, choreography and contemporary music. Her work fluctuates between the genres of lecture, biography, theory, and performance. From 1995 to 2000 she staged various music theatre performances in Belgrade (Mozart, Gluck, de Falla, Stravinsky), and since 1999, together with Jan Ritsema, she has been developing a theatre performance practice which explores textuality in the theatre and performance dispositifs beyond traditional dramatic models. In *Pipelines, a construction* (2004) Cvejić and Ritsema examine how the underground pipeline structure indicates geopolitical and economic relations and power struggles in Central Asia; in *knowH2Ow* (2005) they take the future of hydrogen energy as a means of discussing the notion of independence within a society of borders and thresholds, promises and cynical self-reflections.

Bojana Cvejić has been active in teaching in a number of European educational programmes (P.A.R.T.S. in Brussels, among others), as well as in organizing independent platforms for theory and practice in performance: TkH Centar (Walking Theory Center) in Belgrade, and PAF (PerformingArtsForum) in St. Erme, France. She publishes essays in performing arts magazines such as *Etcetera*, *Teorija koja Hoda*, *Maska*, *Frakcija*, etc., and has also written several books, such as her most recent *Open Work in Music* (SKC, Belgrade, 2004). Her main interest lies in exploring theory's changing role in 'potentialising' the field of performance.

Anselm Franke, independent curator and critic, lives in Berlin. He was the curator of KW Institute for Contemporary Art in Berlin (until the end of 2006) and works for institutions such as the Hebbel am Ufer (Center for Performing Arts); the Muhka, Antwerp; CCCB, Barcelona; and the Storefront for Art and Architecture in New York, among others. He has contributed to magazines such as *Parkett*, *Cabinet*, and *ARCHIS*. He curated numerous exhibitions and edited their accompanying publications, such as *Image Archives* (KW, Berlin, 2001, with Harun Farocki, Peter Fischli/David Weiss, Christoph Keller, and others), the exhibition series *Productions 1-8*, and *Territories: Islands, Camps, and Other States of Utopia* (2003, KW, Berlin; Witte de With, Rotterdam; Malmo Konsthall, Index, Stockholm; Bezalel, Tel Aviv, which was accompanied by two publications published by Verlag der Buchhandlung Walther König) and *The Imaginary Number* (KW, Berlin, 2005, together with Hila Peleg). Recent exhibitions include 'B-Zone – Becoming Europe and Beyond' (with Ursula Biemann and Angela Melitopoulos, among others) and 'Forum Expanded', a new section on cinematographic installations within the Berlinale International Film Festival in Berlin. Anselm Franke is currently a PhD candidate in Visual Cultures/Centre for Architectural Research at Goldsmiths College, London.

Dorothea von Hantelmann is an art historian, writer, and freelance curator based in Berlin. After her university studies in Berlin and a job as a researcher at the Museum of Modern Art in New York, in 1999 she became a member of the collaborative research project 'Cultures of the Performative' which is based at Berlin's Free University. As part of this project, von Hantelmann has worked intensively on the meaning of 'performativity' for visual art and, consequently, also on concepts of participation, critique, and politics. She has published multiple articles on individual artists such as Daniel Buren, James Coleman, Jeff Koons, and Pierre Huyghe and completed a PhD dissertation with the title: *How to Do Things with Art: On the Meaning of Performativity for Visual Art*. Besides her theoretical work, Dorothea von Hantelmann has curated and co-curated several projects and exhibitions, such as 'Elective Affinities', an interdisciplinary art/theatre project for the Vienna Festival in 1999 (together with Hortensia Völckers and others), 'I like theatre & theatre likes me' for the Deutsches Schauspielhaus in Hamburg in 2001, and 'I promise it's political' for the Museum Ludwig in Cologne in 2002.

Stefan Kaegi (born in 1972 in Switzerland) is a theatre director who, instead of staging dramas, discovers theatricality in everyday life. The approach to his subjects is documentary: what one finally sees on stage are living ready-mades or transplanted experts in the grey zone between reality and fiction, montages of documentary material, theatrical interventions, and real people as experts in special situations.

Stefan Kaegi studied visual arts in Zurich and performance studies at the University of Giessen, Germany. In Argentina, Brazil, Austria, and Poland he worked with local performers in urban contexts, producing motorcycle tours, audio walks, chasing channels, pet ceremonies, or bus trips. His Argentinean piece *Torero Portero* toured Munich (SpiegelArt Festival), Frankfurt (Mousonturm), and Berlin (HAU) as well as Bogotá, Rio de Ja-

neiro, and São Paulo. For his paperchase Skrot: *The Krakow Files*, the cities of Frankfurt, Gießen, Munich, and Krakow all became stage sets. In 2005, Stefan Kaegi's mini-train world Mnemopark was awarded the jury prize at the Festival Politik im freien Theater, Berlin – and has been invited to the Avignon Festival in 2006.

In 2000, Stefan Kaegi joined forces with Helgard Haug and Daniel Wetzl in founding the theatre label Rimini-Protokoll. Since then they have directed documentary pieces such as *Kreuzworträtsel Boxenstopp* – in which 80-year-old ladies are confronted with Formula 1. For the Schauspielhaus Hamburg they had a crew of funeral masters, graveyard musicians, surgery students and gravestone manufacturers perform *Deadline*. This piece secured an invitation to the Theatertreffen (Berlin) in 2004. In *Sonde Hannover*, the audience could watch the city as a theatre piece through binoculars. Political furore ensued when they doubled a whole 18-hour-session of 'Bundestag' live with 200 citizens of the ex-capital Bonn in the piece *Deutschland 2* at the Theater der Welt Festival (2002). In 2004, Rimini Protokoll created *Sabonation* for the Kunsten Festival in Brussels and *Schwarzenbergplatz* for the Burgtheater Vienna (nominated for the Nestroy prize, 2005). For *Call Cutta* they founded a call centre in Calcutta, India that remote-controlled audiences in Berlin via mobile phone. Kaegi's latest works include: *Cameriga* at the Homo Novus Festival Riga (2005) as well as *Blaiberg und sweetheart19* for the Schauspielhaus Zürich.

Throughout 2006, Kaegi will be working on projects in Berlin, Zurich, Sofia, Düsseldorf, and São Paulo.

Lois Keidan is the co-founder and Director of the Live Art Development Agency, London. Established in 1999, the Live Art Development Agency works in partnership with practitioners and organisations on curatorial initiatives; offers opportunities for research, training, dialogue, and debate; provides practical information and advice; and develops new ways of increasing popular and critical awareness of Live Art. From 1992 to 1998, she was Director of Live Arts at the Institute of Contemporary Arts in London. Prior to that, she was responsible for national policy and provision for performance art and interdisciplinary practices at the Arts Council of England. (www.thisisliveart.co.uk)

Xavier Le Roy (born 1963 in Juvisy sur Orge) is a dancer, choreographer, and director. The paradigm of his performances indicates how society and social relations are continuously produced and reproduced through actions performed by each and every individual. Le Roy is often called an atypical dancer because of his past as a molecular biologist.

His career as a dancer started in 1991, and he began to develop his own work and research reflecting the social and cultural conditions of his autobiography in 1993. Bodies are the starting point for infinite possibilities of (self-)images and (self-)constructions and –deconstructions, but, on the other hand, are involved in and limited by social practice, its conveniences and contingencies. 'Le Roy taps into a field where scientific and social data is transferred and imprinted in imaginary representations of the body'. (François Piron, *Journal des arts of Connivence*, 6th Biennale de Lyon).

In 1999, he formed the group *in situ productions* together with Petra Roggel, and invited choreographers, dancers, theorists, and video-artists to work on the experimental project *E.X.T.E.N.S.I.O.N.S.* The year 2003 marked the debut of the Project: 'I'm interested in the similarities and the differences between some games or sports and art performances (like dance, for example), given that both are spectacles. [...] So play is accompanied by a special awareness of a second reality or of a free unreality, as opposed to real life, but the most interesting thing to me is that it indicates the passage from "unreal" to "real" or from an "unreal fiction" to a "real fiction", which is also a characteristic of choreography and dance in its present(ce)'.

Recently, he began collaborating with the composer Bernhard Lang and staged *Das Theater der Wiederholungen* (The theatre of repetition) at the Steirischer Herbst in Graz (2003), as well as the opera scenario *imposters* at the Staatsoper Unter den Linden in Berlin (2005). Last year he experimented with compositional approaches and the hidden theatricality of concerts to create *Mouvements für Lachenmann: Staging of a Concert Evening*, with music by Helmut Lachenmann, in Vienna (2005).

Since 2004 Xavier Le Roy has been involved in various educational programs, and will be associate artist at the Centre National Chorégraphique de Montpellier in 2007 and 2008.

Jorge Leon, photographer, film maker, Brussels. He worked as director of photography in various feature films and documentaries. His photographic work has been published in newspapers and magazines (Times, Liberation, Vogue etc.) He's been collaborating over the years with artists in various projects as video artists, photographers, film makers or set designers : Olga de Soto, Xavier Lukomski, Benoît Lachambre and Meg Stuart whom he joined for *Highway 101*. Currently he is working on a documentary *you are here* which is based on testimonies of homeless people, refugees, prisoners and dancers.

Rabih Mroué (born 1967 in Beirut) is an actor, director, and playwright. In 1990 he began putting on his own plays, performances, and videos. Continuously searching for new and contemporary relations among all the different elements and languages of the theatre art forms, Mroué questions the definitions of theatre and the relationship between space and form of the performance and, consequently, questions how the performer relates with the audience. His works deal with the issues that have been swept under the table in the current political climate of Lebanon. He draws much-needed attention to the broader political and economic contexts by means of a semi-documentary theatre....

From theatre practice to politics, and from the problem of representations to his private life, his search for 'truth' begins via documents, photos, and found objects, fabricating other documents, other 'truths': it is as if the work becomes a dissection table for the dubious processes of Lebanon's war society. With the accumulation of materials, a surrealistic saga unfolds, teasing out the proposition that 'between the truth and a lie, there is but a hair'. His piece *Looking for a Missing Employee* is an investigative perform-

ance in which the artist becomes a 'detective' interested in using actual documents to understand how rumours, public accusations, national political conflicts, and scandals act on the public sphere as shaped by print media. Mroué incorporates radical criticism, particularly in his video imagery.

Without losing his peculiar sense of humour, Mroué's *Biokhraphia* (in collaboration with Lina Saneh) shrewdly provides a space to consider the invention of biography, with all its dreams, failings, and idiosyncrasies, within the frame of the beginning of a history. In 2004 Mroué wrote *Who's Afraid of Representation*, a merging of parallel histories of Western performance art and contemporary socio-political events in Beirut.

Joanna Mytkowska (born 1970 in Poznan, Poland) graduated from the Art History faculty of Warsaw University and is a curator, art critic and art-book editor as well as the co-founder and co-director of the Foksal Gallery Foundation in Warsaw. In 2005 she was curator of the Polish Pavilion at the LI Venice Biennale; from September 2006 onward she will be a curator of the Centre Georges Pompidou.

Andrzej Przywara (born 1968 in Zebrzydowice, Poland) is a curator, art critic and editor of a monograph on Tadeusz Kantor. He worked as a Curator at Foksal Gallery from 1988 to 2001, where he curated many international individual exhibitions featuring the work of artists such as Luc Tuymans, Franz West, Mirosław Balka, Gregor Schneider and Douglas Gordon. In 1995 he realized a Hans Bellmer exhibition at the Museum in Katowice, and organized a series of 7 exhibitions at the Place Gallery in Cieszyn entitled *In the South*. He was the second co-founder of Foksal Gallery Foundation in Warsaw in 1997 and became its President from 2001 onwards. (www.fgf.com.pl)

Together they worked on exhibitions and publications with contemporary artists including Mirosław Balka, Piotr Uklanski, Paweł Althamer, Oskar Hansen, Edward Krasinski, Wilhelm Sasnal, Monika Sosnowska, Artur Zmijewski, David Lamelas, Douglas Gordon, Gregor Schneider, Toby Paterson and Martin Boyce. They curated the group exhibitions *So gennante Wellen...* at Kunstverein Duesseldorf (2003) and *Prym* at BWA Zielona Góra (2004), and also realized public projects with Paulina Ołowska and Lucy McKenzie (2003) as well as with Thomas Hirschhorn (2004). Next to that they did a series of projects in Cieszyn, a small town in Southern Poland, during an annual film festival: *Hidden in Daylight* (2003), *Parallel Action* (2004) as well as *Loophole – a bridge project with Francois Roche* (2005).

Currently they are working on establishing the Edward Krasinski estate and preserving his studio in Warsaw.

Jan Ritsema (born in the Netherlands in 1945) has directed performances for a wide variety of Dutch and Belgian theatre companies – such as Toneelgroep Amsterdam, Het Werkteater, Het Nationale Toneel, Mug met de gouden Tand, tBarre Land, Maatschappij Discordia, Het Kaaitheater, and Dito Dito – ranging from the established repertory (Marlowe, Mishima, Koltès, Shakespeare, Heiner Müller, Elfriede Jelinek, René Pollesch) to staged stories (James Joyce, Virginia Woolf, Henry James, Rainer Maria Rilke) as well

as performances devised in collaboration with composers, dancers, and artists. With the International Theatre Bookshop, which he founded in 1978, he has published over 300 books about theatre, dance and film.

Since 1995 he has also been working as a dancer, and performed a solo *Pour la fin du temps* for the Kunsten Festival des Arts in Brussels. He danced in several of Meg Stuart's improvisational projects called *Crash Landing*; he has also performed dance-actions with Boris Charmatz, the duets *Weak Dance Strong Questions* (with Jonathan Burrows) and *Blindspot* (with Sandy Williams).

Ritsema has a predilection for bulky, complex, intellectual material. His theatre productions follow the traces of thinking itself, which in all of its openness, uncertainty and infiniteness demands a consistent ongoing process. Rather than the illusion-producing machine of the theatre, it is the incarnate presentation of differentiated coherences and ideas that intrigues him. His experimental approach is similar to that of the French filmmaker Godard, a director to whom he feels strongly connected. In collaboration with the performer and music-theorist Bojana Cvejic, he weaves his way between the borders of representation and 'non-performance' in productions like *TODAYulysse*, *Pipelines*, *a construction*, and *knowH2Ov*.

Since 2004 Ritsema has had a research and development grant from the Siemens Arts Program, investigating the possibilities and limitations of theatre/performance by interviewing thinkers who have strong reflections on the dispositive 'theatre' in today's society. These talks are due to be published.

Ritsema teaches at different theatre schools for acting and directing in the Netherlands and Belgium, and at various summer academies throughout Europe. From 1990-1995 he was a professor at the Rijksakademie in Amsterdam. He has been a teacher at P.A.R.T.S., the contemporary dance school of Anne Teresa De Keersmaeker, since its foundation.

In 2006, Ritsema will begin work on PerformingArtsForum (PAF), a residency program in an old convent near the French city of Reims: a place for experimenting with other ways of producing and developing performing-arts pieces, and for rethinking formation in the performing arts. (www.kein.org/node/19)

Lina Saneh (born in Beirut in 1966) is a theatre maker. She studied at the Lebanese University in Beirut and at the Sorbonne Nouvelle in Paris. She has acted in and has written and directed several plays, among them: *Les Chaises*, 1996; *Ovria*, 1997; *Extrait d'Etat Civil*, 2000; and *Biokhraphia*, 2002.

In her earlier works, Saneh focused on physical theatre in an attempt to produce a body imprinted by the war. She questioned the socio-political conflicts and contradictions in the Middle East and the traces that they left on our bodies. Today, she spotlights the nature and function of acts on stage, questioning the role that might be carried out by body language in a virtual world marked by the idealization of the physical body. Hence, she re-questions the definition of 'theatre' itself. She has also delved into the wider spectrum of multimedia and video works that interrogate our status as citizens and our

position in public spaces – which, incidentally, might create a new political parole. Currently, she is an assistant professor at the Institut d'Etudes Scéniques et Audio-Visuelles at Saint-Joseph University in Beirut and at Saint-Esprit University in Kaslic.

Ines Schaber is an artist and lives in Berlin. She studied art with Katharina Sieverding at the Academy of Fine Arts in Berlin and architecture theory with Beatriz Colomina at Princeton University. At present she is working on ghostly matters and the question of 'making things visible' in photography, a body of work she is exhibiting in the KW Berlin in September 2006.

Georg Schöllhammer, born in 1958, is an editor, author, and curator who lives and works in Vienna. He was the co-founder of *springerin - Hefte für Gegenwartskunst*, a quarterly magazine dedicated to the theory and critique of contemporary art and culture, and since 1995 has been its editor-in-chief. From 1988–1994 he was the editor for visual arts at the daily *Der Standard*. From 1992–1998 he was a visiting professor for theory of contemporary art at the University of Art and Industrial Design, Linz. Outside of his numerous publications, exhibitions, and projects on contemporary art and architecture, he directs *tranzit.at*, an initiative to support contemporary art projects in Central Europe. Recently, he curated the exhibition 'Play Sofia' (Kunsthalle Wien, 2005) as well as the projects 'Inventur: zeitgenössischer Tanz und Performance' (Inventory: Contemporary Dance and Performance, Tanzquartier Wien, 2005) and 'Lokale Modernen: Architektur an den Rändern der Sowjetunion' (Local Modernities: Architecture at the Margins of the Soviet Union; Frankfurt am Main and Berlin). Currently, he is also the head of publications for the *documenta 12*. (www.springerin.at)

Tino Sehgal (born in 1976 in London) makes immaterial art, independent of classic production processes, nevertheless existent and visible. His art takes shape only in the moment that it meets its spectator. For his work, he uses people who come into contact with the visitors of the respective exhibition via movement, spoken word or song. Sehgal transforms actions, not materials, without any filmic or photographic documentation. His work can be acquired when collector, artist, and gallery-owner agree to an oral contract with witnesses. Together with the painter Thomas Scheibitz, Sehgal represented Germany at the Venice Biennale in 2005. His exhibitions include, among others, the Van Abbemuseum, Eindhoven, 2004; Institute of Contemporary Arts, London, 2005 and 2006; Galerie Johnen, Berlin, 2005; and in 2006, he will take part in the Tate Triennial, London, and the Berlin Biennale, and will also have a solo show at the Kunsthaus Regenz. Tino Sehgal studied choreography and political economy in Berlin and Essen. He lives in Berlin.

Marc Siegel is a film scholar and programmer, and a member of the Berlin-based, artist group CHEAP. He has written and lectured on experimental film and queer studies and is currently teaching film history and theory at the Free University in Berlin. With CHEAP, he has organized and performed in a number of erotically-charged experimental performance and video events. CHEAP's most recent project, in collaboration with the

American outsider artist, Vaginal Davis, and the Albanian supermodels, Ibadet Ramadani and Michael Haves, is a proto-Marxist, post-political rock band called Ruth Fischer. Their first CD, *Sexualethik des Kommunismus*, will be out in stores soon.

Meg Stuart (born in 1965 in New Orleans) finished her dance education with a Bachelor of Fine Arts degree in New York. From 1986 to 1992 she was part of the Randy Warshaw Dance Company; her first choreographic piece *Disfigure Study* was realized in 1991 for the Klapstuk Festival, Leuven, and was followed by *No Longer Readymade* (1993) and *No One is Watching* (1995). In 1994, she founded the company *Damaged Goods* in Brussels.

Ever present in the work of Meg Stuart is the search for new artistic constellations and contexts in the crossbreeding of dance, theatre, architecture, and visual arts; she brought this approach to realisation in her dance installation projects *Show is Many Things* (Museum for Contemporary Art Gent, 1994) and *Insert Skin* (in cooperation with Ann Hamilton, Gary Hill, Bruce Mau and Lawrence Malstaf, among others). From 1996 to 1999, she was involved in *Crash Landing*, an improvisation project that included dancers, musicians, video and sound artists as well as designers. In collaboration with director Stefan Pucher and video artist Jorge Leon, she realised *Highway 101*, a performance that evolved into an ongoing process of commemoration and reminiscence focussing on memory, the artist's relationship with the audience, and the use of space.

Her numerous film and theatre projects include *Comeback* (1999), *Snapshots* (1999), and *Henry IV* (2002) by Stefan Pucher; she collaborated with Christoph Marthaler and Anna Viebrock in *Das goldene Zeitalter* (2003) at the Schauspielhaus Zürich and with Frank Castorf in *Der Marterpfahl* (2005) at the Volksbühne am Rosa Luxemburg Platz, Berlin. From 2001 to 2004, Meg Stuart and *Damaged Goods* were artists-in-residence at the Schauspielhaus Zürich, where they premiered productions of *Alibi*, *Visitors Only*, *Forgeries*, and *Love and Other Matters*.

In January 2006, Meg Stuart premiered *Replacement* at the Volksbühne am Rosa Luxemburg Platz, Berlin; there she discovered the 'monster' as a cipher in which theatre can experience something about itself: the monstrosity of theatre and the theatricality of the monstrous, and the (human) attempts at representation and phantom pain incurred when the lively and its embodiment cease to exist, and are replaced by something else.

Meg Stuart gives numerous workshops, e.g., at the Forum Danca (Lisbon), European Dance Development Centre (Arnhem), Movement Research (New York), Pro-Series (Vienna), Tanzhaus Wasserwerk (Zurich), Parts (Brussels), and elsewhere.

Catherine Sullivan has worked in a variety of media, but she is best known for her theatre and video work exploring the conventions of performance and role-playing. Sullivan uses a wide range of historical and cultural references – including film noir, avant-garde cinema, classical drama, romantic adventure stories, musical scores, literature, contemporary art, and the history of theatre. Through fragmentation, dislocation, and repeated appearances in varying guises, she investigates the tensions and arrangements

between performers, their roles, their corporeality and their audience: 'The actor's task is to be transformed by the affectations that have currency within a given stylistic economy'. With the grammar of the theatre, she succeeds in freeing culturally anchored codes of gestures and certain definitive patterns of behaviour. She was born in 1968 in Los Angeles, where she currently lives and works. Initially trained as an actress, Sullivan received a BFA in 1992 from the California Institute of the Arts and her MFA from the Art Center College of Design in 1997.

Jalal Toufic is the author of *Distracted* (1991; 2nd ed., 2003), (*Vampires*): *An Uneasy Essay on the Undead in Film* (1993; 2nd ed., 2003), *Over-Sensitivity* (1996), *Forthcoming* (2000), *Undying Love, or Love Dies* (2002), *Two or Three Things I'm Dying to Tell You* (Post-Apollo, 2005), and *'Āshûrâ': This Blood Spilled in My Veins* (Forthcoming Books, 2005). His videos and mixed-media works have been presented internationally, in such venues as Artists Space in New York; Witte de With in Rotterdam; Fundació Antoni Tàpies in Barcelona; and the 16th International Documentary Filmfestival Amsterdam (IDFA) in a "Focus Jalal Toufic" program. He has taught at the University of California at Berkeley, California Institute of the Arts, USC, and, in Amsterdam, DasArts and the Rijksakademie. (www.jalaltoufic.com)

Hans Weigand works in various media including painting, photography, film, video, guitar rock, sculpture, architecture, 'Kunst am Bau', printed matter, typography, design, book production, and the technical and aesthetic application of the computer. Breaking through the boundaries between technique and media, his parallel engagement in all of these various realms creates a kind of networking structure, which unceasingly produces new perspectives through non-linear crossover and interpolation of the High and Low, and sharpens the blurriness of these parallel existing worlds. He surfs between psychedelia, pop culture, the afterworld, circular, transcendental, and fictional universes, putting them into perspective so that what is described as the 'real world', in various contexts, is recognized for its absurdity.

His strategies of questioning reality take place in an area of conflict marked by banality and subtlety. His interest in a conceptual 'will-to-order' stands in opposition to the principles of fluidity, fleetingness, an acceptance of chaos, and hybridization. A reflection of myths, dogmas, ideologies or messages are included in his work, whereby those scientific statements and scraps of 'official' information are put into question, making apparent the manipulation of information and the power of suggestion as a market strategy. He also makes music: in the 1980s, he played in the art-rock band Pas Paravent; in the 1990s he formed a 'noise dilettante' duo with Heimo Zobernig; and in 2002 he founded the band Crinkum Crankum with the American underground/punk legend Raymond Pettibon. (From the catalogue *WEIGAND, HANS. SAT.*, published by Peter Noever, 1998)

Akram Zaatari (born 1966 in Saida, Lebanon) lives in Beirut. He is the author of more than 30 video and photo/video installations and has been exploring issues pertinent to the postwar condition, particularly the inscription of sexual, social, and national identi-

ties, and the mediation of territorial conflicts and wars through television. Increasingly, Zaatari's work concerns itself with the escalation, evolution, and mediation of myths. He has worked on the logic of religious and national resistance in his documentary *All is Well on the Border* (1997), and on the circulation and production of images in the context of a geographical division of the Middle East in his feature length *This Day* (2003) and *In This House* (2005).

In 1997 in Beirut Akram Zaatari co-founded the Arab Image Foundation and based his work on collecting, studying and archiving the photographic history of the Middle East. Notably, he dedicated much study to the archive of Lebanese photographer Hashem el Madani (born in 1928) as a register of social relationships and photographic practices. His ongoing research, based on the photographic history of the Middle East, resulted in a series of exhibitions and publications such as *Hashem El Madani: Studio Practices*, together with Lisa Lefevre, or *Mapping Sitting* in collaboration with Walid Raad. 'The photographs and videos of Akram Zaatari make us mistrust the information conveyed to us through politically commissioned sources. [...] His work makes it evident that the Lebanon of the past 30 years, and in particular the Lebanon of war, still produces documents that demonstrate what it means to be confronted with the physical, social, and political dimension of war. The continued manifestation of these documents brings forth questions, both seen and heard, of how meaning is deciphered'. (Walid Raad)

Zaatari has published work for critical and scholarly journals such as *Third Text*, *Parachute*, *Framework*, *Transition*, *Bomb*, *Al-Adaab* and *Al-Nahar*, and is a regular contributor, writing on video, to *Zawaya*. He has taught at the American University of Beirut, IESAV, and at St. Esprit University in Kaslik, Lebanon.

Mobile Academy Warszawa | 25 sierpnia – 10 września

Duchy, upiory, widma i miejsca, w których żyją

PROGRAM WARSZTATÓW:

✘ **Taniec / Choreografia**

Xavier le Roy | 25.08. – 02.09. |

Widmo wolności!

Wolność artystyczna jest iluzją. Tego problemu uniknąć się nie da. Więc spróbujmy jeszcze raz. Podczas warsztatu powstaną setki świetnych przedstawień. Każdy uczestnik będzie kolejno tancerzem, choreografem i widzem. Przyjrzymy się pierwszemu (świadomemu) momentowi w trakcie powstawania choreografii – dawaniu wskazówek, negocjowaniu oraz nieuniknionej chęci, żeby zrobić coś inaczej, nie tak, jak ktoś inny by tego chciał. Warsztat połączy podejście analityczne z dzikością eksperymentowania. Będzie polegał m.in.: na tworzeniu partytury ruchów, próbowaniu i wykonywaniu ich, pisaniu zadań dla siebie i innych, dla swoich ulubionych aktorów, a także – dzięki serii ćwiczeń – pozwoli przyjrzeć się sposobom produkcji i wynikającym z nich rezultatom.

Co jest potrzebne, żeby wziąć udział? Kartka papieru, ołówek i chęć, aby coś dać, coś dostać, słuchać propozycji, ruszać się i być poruszonym.

Xavier Le Roy (Montpellier), ur. 1963, tancerz, choreograf i reżyser. Kiedyś biolog molekularny. Poprzez swoje działania przygląda się społeczeństwu i relacjom społecznym, produkowanym i reprodukowanym przez zachowania ludzkie. (www.insituproductions.net)

Meg Stuart | 03.09. – 10.09. |

Przestrzenie anorektyczne. Upiorność w przestrzeni prywatnej i publicznej.

W jaki sposób nieobecność odznacza się w ciele? W doświadczeniach bliskich śmierci: podczas przeprowadzki, po powrocie z długiej podróży, kiedy uprawiasz seks z kimś, kogo już nie kochasz. Duchy są jak niedokończony biznes, niezafatwiona sprawa, chcą spróbować raz jeszcze, ale jest już za późno.

Anoreksja to ostateczna odmowa, by być człowiekiem (takim z krwi i kości, ponętym), coś jakby (odżywcze i inspirujące) **dokarmianie duchów**. Odwiedzimy **przestrzenie anorektyczne** – te dziury w samym środku miasta, luki za rogiem. Miejsca w Warszawie, w których czujesz się za duży, zbyt wygłodniały/a własnego ciała.

Metoda „duchowieńca się” będzie punktem wyjścia i sprawdzaniem efektów odrywania się od akcji, ulatniania się. Jak oscylować między ufnością i wątpliwością, pożądaniem i odmową, jak flirtować z pustką oraz jak odczuwać obecność duchów w życiu codziennym?

Warsztat będzie odbywał się w sali prób i w mieście. We wszechobecności nas samych, kogoś jeszcze i artysty wideo Jorge'a Leona.

Meg Stuart (Bruksela/Berlin/USA), choreografka działająca na pograniczu tańca, teatru, architektury i sztuk wizualnych. W 1994 założyła własny zespół *Damaged Goods*. Obecnie jest choreografką rezydentką w Volksbühne am Rosa-Luxemburg-Platz w Berlinie. (www.damagedgoods.be)

✪ Warsztaty Tańca i Choreografii są zorganizowane we współpracy z Teatrem Narodowym.

⊗ Miasto jako scena

Stefan Kaegi (Rimini Protokoll) | 25.08. – 08.09 |

Cargo Ready-Made Machine – TIR laboratorium

Cargo Ready-Made Machine to przerobiona bułgarska ciężarówka typu TIR, przeszklona z jednej strony, z widownią i salą prób w środku. Zamiast towarów transportuje spojrzania. TIR-laboratorium podróżuje w poszukiwaniu teatru dnia codziennego. Kiedy się zatrzymuje, miasto wydaje się obserwowaną sceną, kadrem, spektaklem, pacjentem na kozetce, przedmiotem dyskusji i krytyki. Cargo Ready-Made Machine nadaje miastu fabułę ze ścieżką dźwiękową w tle. Podobno mieszkańcy terenów przygranicznych w Korei Południowej mogą ze specjalnych tarasów widokowych przyglądać się życiu swoich sąsiadów z Północy, którzy – świadomi, że są oglądani – stroją się na tę okazję i odgrywają „przygraniczną komedię”. Obawa przed nadzorem zamieniła się dziś w lęk, że nie jest się obserwowanym.

Warsztat odbędzie się w podróżującym przez Warszawę TIRze-laboratorium, poszukującym miejsc do działania.

Stefan Kaegi (w drodze), ur. 1972, reżyser teatralny, bardziej niż teatr interesuje go rzeczywistość. Produkuje m.in.: przejażdżki na motorze, audio-spacery, uroczystości dla zwierząt, wycieczki autobusowe oraz TIR laboratorium. Jest członkiem wytwórni teatralnej Rimini Protokoll. (www.rimini-protokoll.de)

★ Polskie Wydawnictwo Audiowizualne zrealizuje film dokumentalny o warsztacie Cargo Ready-Made Machine - TIR laboratorium oraz o spektaklu Cargo Sofia – Warszawa.

⊗ Obrazy/ Fotografie. O archiwach, Warszawie i Zombi

Akram Zaatari | 25.08. – 02.09. |

Obecność i potem

Akram Zaatari odwołując się do własnej koncepcji tego, co ulotne i nieuchwytnie – jak granice (geograficzne i psychologiczne), znaki pożądania (w ubiorze, ale i politycznym aktywizmie genderowym), a także opierając się na doświadczeniu w pracy na fotografiach archiwalnych, zaprosi do badania skomplikowanych powiązań między sztuką i polityką oraz faktami i dokumentami. Uczestnicy wybiorą prace spośród następujących tematów:

1. Miejsc w mieście oznaczonych zbrojną, społeczną lub miejską przemocą.
2. Indywidualnych historii osób będących się w nieustającej mobilności, np. tak zwanej niewidzialnej klasy imigrantów-robotników.
3. Wydarzeń historycznych i faktów, zbierania danych (w internecie, archiwach, dokumentacji fotograficznej, relacjach słownych) oraz budowania narracji.

Akram Zaatari (Bejrut, Liban), artysta wideo, fotograf, kurator. Współzałożyciel *Foundation Arabe pour l'Image* (Arabskiej Fundacji Obrazu), zajmuje się historią Bliskiego Wschodu przez pryzmat fotografii.

Hans Weigand | 03.09. – 06.09. |*Warszawa w pigułce*

Migawki: - odbudowana Starówka, dzielnica-fasada, park tematyczny

- MDM, okolice Marszałkowskiej z 1952 roku, „narodowych w formie, socjalistycznych w treści”

- Pałac Kultury i Nauki – niechciany prezent od Sowietów

- sieć zagranicznych hoteli powstałych w czasie boomu konstrukcyjnego lat 90-tych., wszechobecne centrum, komunistyczno-kapitalistyczna Warszawa

Najnowsze fotografie Weiganda to psychodeliczne wizje, krajobrazy upadłych miast z piętrzącymi się szczegółami. Po gigantycznych fotografiach artysty można spacerować, jak po wizjach Piranesiego lub halucynacjach Boscha. Warsztat będzie pracą nad uszczegółowieniem fotograficznego oka, spiskowym procederem wnikliwego i wizjonerskiego badania Warszawy w poszukiwaniu wspólnych kolekcji obrazów.

Hans Weigand (Wiedeń), ur. 1954, artysta wielodyscyplinarny, fotograf, autor instalacji, muzyk. Jego strategia artystyczna polega m.in.: na łączeniu mediów, technologii, sztuki, fotografowaniu codziennych, pozornie nijakich sytuacji, a następnie przekształcaniu ich, piętrzeniu przewrotnych i wielorakich znaczeń.

Olaf Breuning | 07.09. – 10.09. |*Zombi: Wspólna fotografia na zakończenie Mobile Academy*

Powstanie następująca fotografia: 30 statystów obłożonych tekturowymi pudłami, przypominających roboty lub zombie, które właśnie wypełzły ze śmietnika. Każdy z nich będzie miał na sobie duże pudło, mniejsze pudełko na głowie i jeszcze mniejsze na rękach i stopach. Na pudełkach przeczytamy tekst, zaczynając z góry od lewej strony. To wszystko będzie wyglądać trochę jak wyolbrzymiona konstrukcja przedszkolaków, pochodząca z najrozmaitszych źródeł. Z pozoru bezbronna, ostra w treści. Spójny acz dziwny krajobraz. Niewykluczone, że koncept ulegnie całkowitemu przeobrażeniu, bowiem wszystko to wydarzy się we wrześniu i pewne sprawy trudno już teraz przewidzieć. Najważniejsze, żeby wszyscy dobrze się bawili przygotowując to skomplikowane dzieło.

Olaf Breuning (Zurych/Nowy Jork), ur. 1970, fotograf, artysta wideo. Posługuje się słownikiem wizualnym popkultury i muzyki, który obrabia, wynaturza, obrzydza. Interesują go m.in. monstrialne formy ludzkie, kicz, nadmiar, nierównowaga, absurdalny humor. (www.olafbreuning.com)

✳ Warsztaty fotograficzne są organizowane we współpracy z Akademią Fotografii.

⊗ Koncepcje/refleksje & wątpliwości**Georg Schöllhammer | 25.08. – 29.08. |***U.F.O.*

Przez ostatnie czterdzieści lat U. F. O. (Uniwersalno-Kulturalne Futurologiczne Operacje) zajmowało przestrzeń sztuki nad Bratysławą. U. F. O. to realistyczne, antyiluzjonistyczne obiekty i akcje, anty-happeningi i antyobrazy wywodzące się z kosmologii niepewności, części pseudo-wiedzy i szerzej – imperium pozaziemskich obiektów latających. Od 1960 roku krajobrazy i miasta byłego bloku wschodniego zapełniają duchy i rozpływające się w powietrzu czary. Świat jest pełen niesamowitych poruszeń, nadprzyrodzonych gestów, a konstelacje rzeczywistości osadzone są w podwójności form: mówi się o ocieraniu o śmierć, o błędzeniu w pięciu wymiarach, o popołudniowych spotkaniach z faunami. Historie i duchy awangardy równoległej, bohaterowie, których trzeba odszukać na obrzeżach zachodnich kanonów – znajdują się w centrum nauczania Georga Schöllhammera.

Georg Schöllhammer (Wiedeń), ur. 1958, wydawca, kurator, wykładowca. Zajmuje się sztuką współczesną i architekturą. Prowadzi organizację *transzit.at*, wspierającą projekty kulturalne w Europie Środkowej i Wschodniej. Redaktor naczelny cyklu publikacji *Dokumenta 12*.

Dorothea von Hantelmann & Tino Sehgal | 30.08. – 03.09. |

Peep show: Technologie własnego ja

„Technologie własnego ja” to zasady troszczenia się o siebie, praktykowania własnego ciała, myśli, sposobu bycia, zdefiniowane przez Michela Foucault a wywodzące się ze starożytnego imperatywu troski o siebie. W imię tych zasad człowiek powinien czuć nad własnym ciałem i duszą, stosować kulturę siebie, aby doświadczać szczęścia, spokoju czy siły duchowej. Warsztat ma zbadać to zagadnienie w kontekście współczesności: na ile i w jaki sposób formy samopoznania umożliwiają przekształcenie samego siebie. Jak wygląda relacja pomiędzy wiedzą a działaniem, refleksją a funkcjonowaniem w rzeczywistości? Do jakich praktyk i technologii mamy dostęp i na ile wpływają one na nasze „ja”? Warsztat zajmie się tymi pytaniami w trójnasób: po pierwsze poprzez przybliżenie teoretycznych ujęć technologii siebie, po drugie poprzez składanie wizyt warszawskim intelektualistom, artystom, aktywistom, którzy się tym zagadnieniem zajmują, po trzecie zaś poprzez wymyślanie praktyk, rytuałów, nawyków, które doprowadzą do zróżnicowania naszej podmiotowości.

Dorothea von Hantelmann (Berlin), doktor historii sztuki na Wolnym Uniwersytecie w Berlinie, kuratorka projektów interdyscyplinarnych, zajmuje się performatywnością w sztuce, krytyce, polityce, teatrze. **Tino Sehgal** (Berlin), ur. 1976, artysta, który wypisuje się z klasycznych procesów produkcji. Uprawia sztukę niematerialną, istniejącą tylko w konfrontacji z widzem, w akcji. Swoich działań nie dokumentuje ani nie archiwizuje. Reprezentował Niemcy na zeszłorocznym Biennale w Wenecji.

Bojana Cvejic & Jan Ritsema | 04.09. – 10.09. |

Police lub odmowa: uprawianie estetyki. Próba myślenia

Istnieje wiele niewidzialnych osób i obrazów: ktoś, kto robi nie-dokładnie-to, co powinien, ktoś, kto nie jest odpowiednią-osobą-w-odpowiednim-miejscu, ktoś, kto wołałby nie, ktoś, kto mówi nieobowiązującym językiem, nomad, nielegalny emigrant... Warsztat przyjrzy się niewidzialnym, lub mniej przedstawianym obszarom sztuki i refleksji. Postawi pytanie, dlaczego tak się stało oraz jak bronić się przed wszechobecnością police. Police to – według definicji filozofa Jacquesa Rancière’a – normatywnie przyjęty podział ról, czasu, przestrzeni, przynależności lub wykluczenia z grupy, a także bezmyślne odruchy myślowe i werbalne. Zaproponowane przez prowadzących teksty i materiały będą punktem wyjścia do dyskusji, która – całkiem możliwe – przyjmie formę performance, ostrych deklaracji, oświadczeń, wykładów dla grupy, lub w inny jeszcze sposób rozпали rozmowy i pozwoli wznieść się ponad opinie i oportunizm myślowy. Kiedy sztuka deklaruje, że jest polityczna istnieje duże prawdopodobieństwo, że nic politycznego nie wskóra. Coś polityczne jest wtedy, kiedy rozbija mechanizmy, prawa, nawyki oraz wartości poznawcze i percepcyjne.

Bojana Cvejic (Belgrad/Bruksela), ur. 1975, performerka i muzykolożka, autorka tekstów. Jej teoretyczne i praktyczne poszukiwania skupiają się wokół pojęcia podmiotowości w zglobalizowanym świecie oraz wpływie czynników społecznych na sztukę i teatr.

Jan Ritsema (Amsterdam), ur. 1945, reżyser teatralny, teoretyk, wykładowca, wydawca International Theatre Bookshop, od 10-ciu lat performer, miłośnik intelektualnych wyzwań. Czuje się krewnym Jean-Luc Godard’a. Założyciel Performingartsforum (PAF) – ośrodka badań i refleksji m.in. nad teatrem, performatywnością, przekazywaniem wiedzy i produkcją. (www.kein.org/node/19)

⊗ Performance / Aktorstwo / Reżyseria

Lina Saneh & Rabih Mroué | 25.08. – 02.09. |

Rzeczywistość i fikcja

Dokumenty są podstawą każdej władzy. Podkreślają jej autorytet i legitymizują ją. Instrumenty władzy potrzebują dokumentów, żeby uwiarygodnić swój dyskurs, przejąć kontrolę i utrwalac się. Istnieją jednak zjawiska, które mącą plany i pretensje władzy, jak duchy, upiory, wampiry, których ani nie można zarejestrować przez kamery ani spisać. Jaką rolę mogłyby odegrać dokumenty pomiędzy sferą dominacji a tymi irracjonalnymi dysydentami, między rzeczywistością a fikcją? Jakie historie, narracje, dyskursy i codzienne doświadczenia nie będą za dokumenty uznane i dlaczego? Czy ich brak oznacza, że coś jest „nieprawdziwe”, zmyślone, że jest fikcją? Jak odróżnić dokumenty od nie-dokumentów?

Warsztat będzie polegał na budowaniu skeczy i sytuacji w oparciu o „dokumenty” i „dowody naukowe” (statystyki, mapy, diagramy, podania i in.). Spróbujemy zbadać, na ile są one narzędziem kontroli, czy można wyrzucić ich porządek, pomieszać prawdę i fałsz, odkryć nową, nierzeczywistą rzeczywistość.

Rabih Mroué (Bejrut, Liban), ur. 1967, aktor, reżyser, dramatisarz. Uprawia teatr dokumentalny, politycznie zaangażowany, stąd nieprzychylnie oceniany przez libańskie władze. Artysta-detektyw, analizuje obraz świata kreowany przez media udowadniając, jak cienka jest granica pomiędzy prawdą a kłamstwem.

Lina Saneh (Bejrut, Liban), ur. 1966, aktorka i reżyserka teatralna. Zajmuje się sprzecznościami społeczno-politycznymi na Bliskim Wschodzie. Sprawdza na ile multimedia i wideo mogłyby potencjalnie stać się nowym językiem politycznym. Wykłada na Uniwersytetach w Bejrucie i Kaslic.

Catherine Sullivan | 03.09. – 10.09. |

Tablica Ouija

**Ouija to tablica z numerami i liczbami przeznaczona do spirytualistycznych seansów. Palce uczestniczących wędrują po niej odczytując komunikat od zmarłego.*

Warsztat będzie wspólną pracą nad układem choreograficznym wokół tematu przewodniego Mobile Academy „Duchów, upiorów, widm i miejsc, w których żyją”. W oparciu o własne strategie artystyczne „after-effect” analizujące procesy redukcji, Catherin Sullivan i kompozytor Sean Griffin będą pracować nad pojedynczymi dźwiękami, akcjami, gestyką i pozami, wykorzystując je następnie w serii układów. Paradoksalnie proces odejmowania i minimalizowania poprowadzi uczestników do zwiększenia liczby kombinacji i w efekcie do akumulacji możliwości działania. Dramaturgiczna zawartość będzie ujmowana w podobny sposób, ładunek emocjonalny skupi się w pojedynczych ruchach przypominających bity wygrywane przez perkusistę.

Tablica Ouija przywołująca coś, czego w rzeczywistości nie ma, wygeneruje psychospołeczne przypadkowe skojarzenia, równie przypadkowo modyfikując powstający układ choreograficzny. Autobiograficzne, społeczne, kulturowe elementy istotne w procesie twórczym, uświadomione i wydobyte – zadziałają jak Ouija, zapraszając martwych do rozmowy z żywymi.

Catherine Sullivan (Los Angeles, USA), ur. 1968, aktorka, performerka, artystka wideo. Posługuje się kulturowymi i historycznymi odniesieniami – jak *film noir*, kino awangardy, sztuka współczesna, wiedza o teatrze – żeby badać napięcia między wykonawcami, ich rolami a publicznością.

⊗ Warsztaty są organizowane we współpracy z Teatrem Narodowym w Warszawie.

The Spook Goes On

From the Flying University to the Mobile Academy

Stefanie Peter, Artistic Director Büro Kopernikus: German-Polish Cultural Projects

Does anyone still remember Professor Abronsius? He was the tragic hero of Roman Polanski's 1967 film *The Fearless Vampire Killers*. Notoriously denounced by his colleagues at the University of Königsberg as 'the old crackpot', Professor Abronsius was a charlatan who had turned his back on the tried and trusted methods of the critical sciences. He knew better than all others about the essence of being a vampire, and had a sweeping knowledge of the side effects that well-known objects such as crucifixes and mirrors had on the living dead. The fact that 'Vampirology' did not belong to the curriculum of the canonical sciences was of no concern to him, for his thirst for knowledge defied all academic conventions and extended far beyond the bounds of any semester course listings.

The effectiveness of a garlic clove combined with a bat's sense of navigation (vis-à-vis ultrasound) turned Professor Abronsius into a hero of interdisciplinary investigation. And as a representative of those dissident sciences, derivative of Roland Barthes's thinking, such knowledge resonates more as nonsense than any 'knowledge' as such. 'Science' is, according to Barthes, 'that which is taught', and it follows that one acquires a doctorate in the field of aesthetics, psychology, and sociology, rather than in heraldry, semantics or 'victimology'[1].

When the Mobile Academy's first away game takes place they will be reminded - without having wanted or planned things that way - that they are falling back on another form of knowledge transmission based on a very long and established tradition (especially in Warsaw). Indeed, it was because women were denied entrance into the academies that the concept of the 'flying university' emerged in the 19th century; the brainchild of women who organized themselves into loose circles, it yielded no less than a Nobel Prize winner: the physicist Marie Curie. During the 1970s and 1980s, breaking with the university that kowtowed to the prevailing ideology of the ruling regime, dissident intellectuals revived a nonconformist tradition of teaching in their own private homes. So what does the 'flying university' have in common with the Mobile Academy? It undermines the official state pedagogy in that it is neither tied to a particular curriculum nor has any specific regulations for obtaining a degree; nor is it aligned with any traditional architecture, by which the 'organisation' of knowledge normally finds concrete manifestation of its power. When the Mobile Academy sanctions the study of spirits, ghosts, and phantoms, it takes the disapproval of such popular science seriously and pursues uncertain territory. One must proceed as Professor Abronsius would, keeping one's eyes peeled not only for the obvious but also for the incredible. And when one distinguishes between those premature restless spirits, one comes upon the traces of the repressed and the forbidden - confirming that spooks do indeed abound.

[1] Taken from the German translation of Roland Barthes, *Das Rauschen der Sprache*, Frankfurt/Main, 2006, P.9.

Mobile Academy Warsaw 2006

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- _ Klaus Weber, fungoid sculpture, Brutstube - Berlin
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- _ Paweł Althamer: Foksal Gallery Foundation, Warsaw
- _ Olaf Breuning: Metro Pictures NY, Galerie Nicolas von
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- _ Trip to Asia: Adam Sienkiewicz
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All quotes: Jalal Toufic, Vampires. An Uneasy Essay on
 the Undead in Film. The Post-Apollo Press, 1993/2003

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Conditions of Participation

Application

The Mobile Academy Warsaw 2006 is aimed at advanced students and artists and curators with project experience. The teaching language of the Academy is English. Sending in the application form as well as examples of your artistic work and a letter explaining why you want to take part fulfils the requirements of the application.

A jury will decide on the course admissions. Up to 15 participants will be accepted per course. The application form should be sent by post to the Mobile Academy Warsaw 2006 as soon as possible, and at the **latest by June 15th 2006** (and additionally by e-mail).

Mobile Academy Warsaw

- Application –

c/o TR Warszawa

Marszałkowska 8

00-590 Warsaw

Poland

info@mobileacademy-warsaw.com

Tel: +48 (0)22 425 16 34

The Mobile Academy will notify all applicants about the success or non-success of their application by June 30th 2006. The place reserved at the Mobile Academy will only be guaranteed once the entire course fee has been credited to the Mobile Academy's account. Participants may enrol in only one of the courses and for the whole duration of the Academy.

Participation fee

The course fee for the entire three weeks is 250,- € / 1.000 zł. It includes one hot dinner per day, as well as lectures, work demonstrations, excursions, and visits.

Accommodation

For the course participants, low-priced two-bed rooms nearby are reserved especially for the Mobile Academy. The overnight accommodation for the whole period costs 310,- € / 1.200 zł. We can also assist you in searching for private accommodation.

Scholarships

The Academy is able to offer a few full or part scholarships. These may be applied for by handing in a substantiated request as well as two letters of reference or recommendation. This request must be filed together with the application.

APPLICATION FORM

Surname _____

Name _____

Date of Birth _____ Sex _____ Age _____

Nationality _____ Languages _____

Address _____

Email _____

Telephone _____

Education _____

Profession _____

Application for the course:

- Choreography / Dance
- City as Stage
- Image / Photography
- Concepts / Ideas
- Performing / Acting / Directing

Please enclose a CV and material about your work as well as a letter of intent.

Course Fee

250,- € / 1.000 zł. with individually organised accomodation

Accommodation

310,- € / 1.200 zł. accommodation in a two-bed room in a student's house

Date, Signature _____



Ghost catalogue

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In the ritual of Forefathers' Eve as described by Adam Mickiewicz, it is not the dead who aid the living, but the living who help prepare the dead for eternity by joining and uniting with them in an act of spiritual solidarity.

Thus, the living and the dead make up a great community, „a chain of beings“ connecting people and spirits, the visible and the invisible. But how does one see and hear spirits? To whom is this experience given? Who is able to utter, describe and name it?

All the best Maria Janion

Honorary President of the Mobile Academy

This projekt takes place in the framework of Büro Kopernikus.

www.buero-kopernikus.org

Büro Kopernikus is an initiative of the German Federal Cultural Foundation.

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