



Workshops European Summer Academy

European Identity in Times of Crisis (EITC)

European Summer Academy 2017: Myths of Europe – April 29th to May 8th

Title: Myth of Europe _____ the new narration

Workshop Trainer: Bernhard Kühmel, Heike Demleitner and Ludger Schmidt (scientific advice Prof. Dr. Jürgen Link)

Workshop description

In this seminar, we are going to design our own masks.

Together we will find characters for them and we will develop a play which leads into a performance – the new narration about the myth of Europe.

This play will be developed on the background of various, mythical, real and literary narrations, always with the focus on the present and our problems.

The seminar consists of three parts:

I. The content´s analysis of the myth of Europe:

Starting from the myth of Europe, further mythical and literary narratives are being considered, always with a view to the present and involving our own experiences.

The following emphases are examples:

A.

The myth of Europe (Zeus, Europe) as an image of transformation - deception,

A Wrestling for love ...The participants can develop and play their scenes within this context. One possible orientation is the historical interpretation of the historian Annette Kuhn: Thus she sees the matriarchy in action when the Mother of Europe, Telephassa, had imposed on Zeus a punishment, namely the denial of the love of Europe and the dying of nature.

One point of her interpretation is that Zeus has to hide – just within a changed appearance he is able to face Europe.

"Love, can not be enforced. All male transformation and adjustment don´t help."



B. The solidarity of peoples and people among themselves.

In the literary contribution of many European writers, there has always been an essential element of remembrance pointing out the solidarity with other nations, cultures and persecuted minorities.

An interesting one is Hölderlin, one of the most important German poets who, in his work on national stereotypes, referred to the (new) Greek liberation movements. It offers an opportunity to relate his attitude to the European / German-Greek tragedy today. The Financial supremacy (represented by Mr Schäuble) is used to deal with financial violence.

C. Escape and encounter.

Escape and expulsion, arriving and encounter with the stranger are an important issue in the Koran and Bible, but also in many European languages, from Aeneas to the French Huguenots or the hikes after the Second World War.

Portrayals and experiences, today's myths about the escape "waves" of recent years, fears, hopes could be recorded and portrayed.

This is the basis for the 2nd part:

II. The development of the characters and the making of masks.

The expressiveness is created by the form language and the use of different materials. Masks are always associated with the notion of time in one way or another. Anyone wearing a mask is no longer himself or herself, because the person is projected beyond its personal, temporal identity.

She or he becomes "different", even if the mask represents the person's own portrait. As a starting material, we will use papier-mache and work with locally found materials to design this three-dimensional shape worn in front of the face.

III. The performance

A mask is a ritual object in the movement - movement brings it to life.

Each mask has at least one character. It is our task to find it out and with these characters we are going to create scenes.

The focus of the scenes will be the personal exploration of the subject that is described above and the individuality of the performer.

By fusing all components together there will be a presentation at the end.



Biography



Ludger Schmidt (*1958) in Büren/Westfalia. Inspired by the Free-Jazz of the 70ties, by the Rock community in Bochum as well as by the avantgarde musician and composer Pervez Mirza, Ludger Schmidt is engaged in jam music for forty years. Well educated at the conservatory in Dortmund and through private studies with Frieder Lenz (long-year assistant of Paul Tortelier) and Frieder Obstfeld (former Cherubini-Quartett), through his membership at many stages and many music ensembles (i.e Cello player within the formation The Dorf) in section jazz, classic and modern, he worked out a broad repertoire of musical possibilities to insert the violoncello within different projects precisely: music in connection with performing art, literature, with dance.

CD- und broadcasting recordings, i.e with Eckard Koltermann, Barre Phillips, Lauren Newton, Paul Lovens, Alexander von Schlippenbach, Willem van Maanen, Butch Morris, Theo Jörgensmann, Petras Vyshniauskas, Mischa Mengelberg, with Transorient Orient Orchestra and Ensemble DRAj and the ruhr area formation The Dorf. He participates as musician and/or musical director in productions of the city town stages Dortmund, Communal theatre Osnabrück, castle theatre Moers, theatre Halle, theatre de Legends et Venirs, Avignon.

Heike Demleiter (*1967) apprenticeship as a blacksmith (1991-1993), studied design at college of higher education in Hildesheim (1996-1999), scholarship from the DAAD in GB, finishing her Master at the Royal College of Art (1999-2001) in London; she stays as artist in residence at the Surrey institute of Art and Design in



GB, teaching experience at the Surrey Institute of Art and Design in Farnham and at the College of Art and Technology in Hastings (GB), 2002 – 2004 member of the gallery and workshop Kooperative K in Hagen, since 2003 teaching art at the Rahel-Varnhagen Kollege in Hagen. She collaborates in numerous exhibition among others 2004 Interface Liverpool, 2005 Re:Group, Villa de Bondt (Gent/Belgium); Re:Group, Westburn Groove Church, London, 2006 – 2011 Silikone, 28.mod 2, Kooperative K (2006), Hagen, Recycling Kunstpreis, Museum Marta, Herford (2007), Seh-Container, Menden-Hagen-Siegen-Iserlohn (2008), kunsthalle-jazzlines, Hagen (2010), Hagener Künstler/innen 2011, Osthaus Museum, Hagen (2011, 2013), Die Große Kunstausstellung NRW Düsseldorf (2012, 2014), intimate, MSGSÜ Tophane-i Amire Sarnic Galeriler, Istanbul, Turkey (2014)