

EVALUATION THE STORY OF WORK

**LAB 1 - @workshop RIDDARHYTTAN
2006.06.04. – 2006.06.11**

THE @work platform

THE @WORKSHOP IS MADE POSSIBLE BY GENEROUS SUPPORT FROM:



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An overarching narrative of the @workshop covering 4-5th of June and 11th of June:

The @workshop was the first common artistic work within **THE STORY OF WORK**.

It contained artists and producers from 6 countries searching for a common ground and a deeper knowledge on each other's work. This of course included the sharing of techniques and experiences in an open situation with a very flexible schedule.

The @workshop was a field with few limitations and restrictions. It was – in a sense – as immense as the subject “work” that has brought these artists together. And a subject that has called for a broad and unlimited collaboration with unions, workers, scientists, popular education, cultural institutions. And this, in itself, is happening in a European society opening borders, calling for mobility and change in a globalized situation to which we all react, respond.

So what can we say about work?

What did we learn?

Where is this overarching narrative that we are looking for?

Which are the angles? What are the perspectives? Is there, in these post-modern times, somewhere to stand?

How to work with representation after modernity?

And how to communicate, interact, discuss and transform meeting with the world outside of theatre and performance art.

In the rear view mirror one might say that we were looking for these things in the first workshop within **THE STORY OF WORK**.

And what did we do?

As you will read from this report, you will see signs of struggle and investigation in a workshop that turned out to be internal and turned into itself. Hopefully you can also see the necessity and the gain of turning inwards first. To learn how we work. To understand the starting points. To share experience. To try other perspectives. Now that is done. Now we know enough about each other on a professional level to turn external. To open up the process.

And what were the results?

Apart from a very strong connection between the groups we attacked the subject from a variety of ways, slowly going deeper into the them of work in a transforming European Society.

We met with the Swedish reference group and received a set of good criticism and debate during a 4 hour session including a strong collaboration

between the reference group and the artists.

We found a first possible model for a PlatForm performance integrating all participants in the Copenhagen festival in a 72 hour performance. This is more thoroughly presented in the outcome section.

We made outlines for a year 2 – stretching out into the field of work in developed PlatForms taking place in Germany, UK, Sweden.

We clarified the @work Platform as a working platform including artists, workers, unions, scientists, popular education, cultural institutions which is working with different subjects. The subject at hand is work but this could change in the future.

These were the outcomes of which we can see the direct results. The interaction and exchange taking place in the woods of Riddarhyttan will provide with more as we go along **THE STORY OF WORK**.

THE STORY OF WORK - RIDDARHYTTAN 2006.06.04. – 2006.06.11

2006.06.06

**report: Jörn J. Burmester
/prodesse & delectare**

Tuesday June 6th was the first working day of the joint workshop of the European @work project in Riddarhyttan. Participating were artists from Katta i Sekken (NOR), Teatermaskinen (SWE), Reality Research Center (FIN) and prodesse & delectare (GER). The producers of Teaterkunst (DK) and The Red Room (GB) joined later. Unlike the prior meetings with their emphasis on planning and organising, this one aimed primarily at exchanging, experiencing and enhancing each others working techniques.

Introduction by Anders Olsson

The day began with an introduction by international producer Anders Olsson (SWE). He outlined the plans for building a new theatre on the site of Skrapbo Skola, the house now used by Teatermaskinen.

He reported that union representatives from the reference groups formed by some of the participating artistic groups were building an own network, connected to, but independent of the artistic work. This is a positive function of the @work-network. It should be considered a model for further processes, initiated in the framework of @work and proceeding independently (another example are the independent artistic collaborations of individual artists planned later during the workshop).

There was no decision yet on the application for funding by the European Commission's "Culture 2000" programme that was handed in in October 2005. There were positive signals and it was decided to proceed planning on the assumption that the application would be successful.

Anders outlined the schedule for the workshop, including presentations by one of the groups each morning, time for workshops and group activities in the afternoon and an open stage for presentations at night.

It was decided to organise the schedule for the afternoons each day after lunch in order to allow time for activities triggered by the morning work. This proved successful and feasible.

Two main goals Anders mentioned were:

- Provide new kinds of stories that don't already exist
- Think big

These goals deserve every possible support.

Presentation: Katta i Sekken

The Norwegian animation theatre group "Katta i Sekken" presented their work next. Puppeteer and director Anne Helgesen explained the different functions of objects in demonstration, acting and animation theatre, and demonstrated it in an impressive sketch, animating two pencils. She also gave some background information on the relationship between animation and animism, "we put them alive and we kill them", she said about the objects used in their work.

A demonstration by Pelle Ask and Bjørn-Erik Huet with hand puppets applied these principles in a practical way, improvising about the subject "Coming home from work".

Jon Mihle, performance artist, set designer and puppet maker, demonstrated some principles of creating and using puppets with an improvised puppet, pointing out the importance of weight and resistance of the material. Most impressive for uninformed viewers was the way he was able to direct the focus of the audience to the puppet by keeping his own gaze directed at it.

The morning concluded with a performance Asfaltteater's (Pelle Ask and Bjørn-Erik) street theatre show about two street sweepers who have developed street sweeping into a martial art, talk and brag about it and show some of their skills.

During the q&a session they reported on the difficulty of directing audiences in the public space, and called it their goal to "reach audiences that don't usually go to the theatre."

For @work this is interesting as a comical and physical approach to working ethics, skills, and storytelling. It might be questioned however whose interest is served most when new audiences are reached. A broad discussion of the approach to worker's audiences including all participating artists should be initiated.

Generally the presentation made clear that the puppeteers with their special approach to handling objects bring an important skill to @work, which might be especially valuable in exploring physical qualities of work. Changing the quality of objects could be one definition of work.

Note

Due to my active participation in the afternoon workshops my notes of the proceedings are sketchy at best. It should be considered for future workshops to invite outside evaluators or ask participants to concentrate on evaluation if it is deemed necessary to have more complete written records.

Schedule suggestions

After lunch suggestions for workshops and other activities to take place during the course of the week were introduced. The following suggestions were made:

prodesse & delectare (GER):

- Moderated performance: a technique to structure live art. Introduction and finding volunteers for a performance (MON)
- inter/view - how to generate documentary and biographical material for theatre or performance throughout interviews and how to work it. Introduction and exercises (TUE/WED)
- Some artistic positions with documentation. A lecture with samples from documentary photography (later integrated into the p&d presentation on FRI)
- Dream of textualisation. Discussion of strategies for the generation of performance text from documentary material (partly integrated into the p&d presentation on FRI)
- Rugbytraining (cancelled)
- Sport and Work, Lecture (cancelled)

Optional:

- Partituren (musical scores), the use of scores in performance, introduction and practical work (SAT)

Reality Research Center:

- How to make art out of discussions (integrated in presentation/THU)
- Insomnia, what kind of performance can be developed out of it (MON, continued throughout week)

Teatermaskinen/Katta i Sekken:

- Alter Ego as performance persona (ongoing)
- How to mix puppets/Alter Egos/persons in a performance (ongoing)
- Basic rules for the use of puppets in an open space (with visible puppeteers/MON)
- Developing the world of the Alter Egos to achieve strong, clear conflicts (ongoing)

Afternoon Session 1: Alter Egos (Teatermaskinen/Katta i Sekken)

Jonas Engman (SWE) introduced the idea of using Alter Egos to develop the stage characters for the Swedish-Norwegian Co-Production. They were to be developed from parts the personality of the participants regardless if they were actors, performance artists or puppeteers. One method to find them was that the artists themselves would choose characteristics of their own personalities in relation to work and strengthen them to create a powerful stage presence. The idea of the Alter Egos remained rather vague throughout this first working day. This was productive, however, as it forced the artists to find own ways to create them.

The world that the Alter Egos should move in was also discussed. It was to have a strong relation to work, representing a dream of work, or a longing for work. One question was the reason why they were in it: Were they forced or paid to be in it, or were they there by their own choice?

Anne Helgesen (NOR) pointed out that, like puppets, the Alter Egos had the chance to address subjects that we, as long as we were with our everyday selves, did not dare to.

The second half of the afternoon was devoted to an introduction to doll making and puppetry by Jon Mihle (NOR). Starting out from discovering the different qualities (flexibility, strength, softness etc.) of various simple materials (fabric, foam, string, wood etc.) the participants created simple puppets and began to animate them. The story in puppeteering, he pointed out, should follow the qualities and characteristics of the puppet, as these are usually limited (which is good as the spectators are bound to fill the gaps with their own imagination).

This first session of the Swedish-Norwegian production opened up a wide horizon of questions that were to be addressed in part during the following days, others will have to be addressed during the working periods to start in fall 2006. Already it

could be said that the field that was opened up can be considered a good starting point for a common creative process.

Afternoon Session 2: Insomnia (Janne Saarakkala)

As the evaluator was participating in session 1 he was unable to follow the proceedings of the insomnia workshop offered by Janne Saarakkala (FIN). Participating were Joy Harder, Janine Eisenächer and Nicolas Galeazzi (GER). From the presentation they gave later it seems that they spent most of the afternoon discussing personal experiences with work induced insomnia and options of using these in performance work. Most notable was an assortment of images that people have in the half wake state in the middle of the night, ranging from beating a hammer on ones head to a sentinel watching over the sleep of unfinished projects in a row of sleeping bags, like children in a summer camp.

Afternoon Session 3: Moderated Performance (prodesse & delectare)

Members of prodesse & delectare (GER) explained briefly a form of organising group performances they were planning to explore. A moderator is given certain competencies to steer the course of the performance. p&d consider this useful to ensure that on one hand, like in performance art, all materials that are introduced into the performance space can be used freely by all performers, and on the other, more complex materials, like text, can receive the necessary concentration. Jussi Johnson (FIN), Åsa Linder (SWE) and Pelle Ask (NOR) volunteered to participate in a performance on Friday evening.

Evaluation of day one

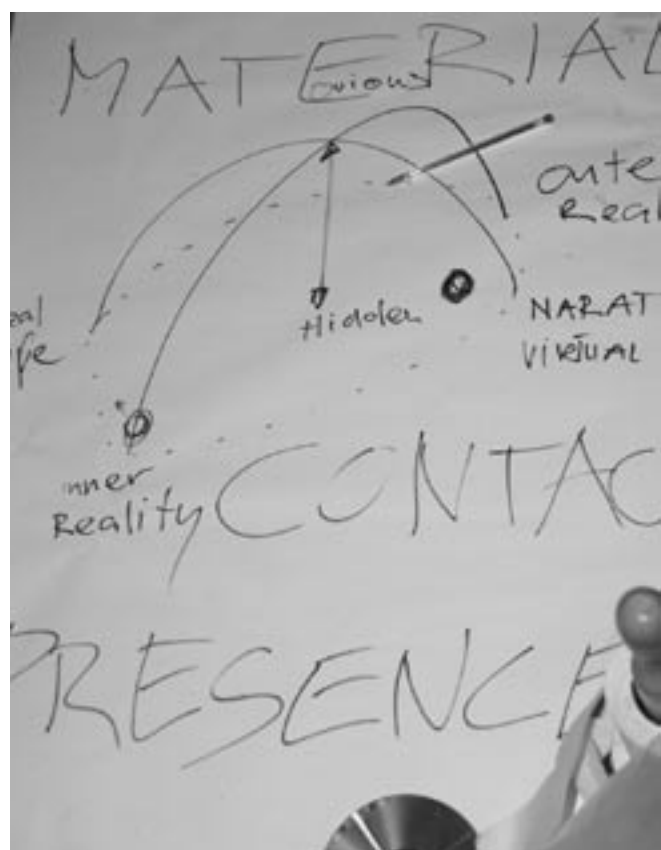
During the first working day the groundwork was laid for an atmosphere of mutual respect and interest between the participants and their very different working methods that proved very fruitful throughout the week in Riddarhyttan.

The open schedule proved mostly successful. Most of the subjects that participants wished to address were considered, even though some were integrated in a different framework than planned. Some more open time for informal discussions and trying out new methods would have been desirable. But as time for workshops such as this one is always limited, there will always be a shortage of time.

One difficulty, however, was that many participants devoted much of their time to the daily rehearsals of Teatermaskinen/Katta i Sekken. Due to this some participants missed opportunities to engage in or spontaneously organise other workshops to further explore new perspectives of collaboration. It should be discussed if rehearsals of the national projects can be separated from the international workshops in the future to allow for more intensive collaboration and openness to the ongoing process.

It should also be addressed whether it was productive to exclude some participants from some sessions. As they are not merely spectators but part of the process it was felt by some that it would have been useful to allow them into the space as they could have given valuable input.

In spite of these small criticisms it remains to be said that with this first day the Riddarhyttan workshop was of to good start. On this day the ground was prepared for the most important result of the week. During its course we managed to create a common base on which artists with different cultural and philosophical backgrounds and methods openly discussed aesthetic, moral and political issues and practically worked together on our common issue of work. With this starting point creating joint platforms that are open to the public in 2007 and 2008 has become a realistic goal and a rewarding artistic perspective for the continuation of the international @work process.



2006.06.07

**report: Janne Saarakkala
/Reality Research Center**

Morning 10 - 13

Teatermaskinen presentation

Teatermaskinen introduced the basic elements of their work (which will apply also for @work process). Teatermaskinen concentrates on the actors and the way of expression. The basis of which is corporal energy. This requires techniques to generate energy, maintain it, canalise it to different kinds of actions and finding different levels of energy (light – heavy). This creates a style of performing that can be described as mesmeric, grotesque and provocative. As much as the question of energy lies on every individual on stage, Teatermaskinen stresses also the mutual energy, group energy, which is the starting point of any performance. Performance is always a ritual in Teatermaskinen and therefore holy.

The participants went through a series of physical exercises together. The exercises were led by Åsa and Jonas. Afterwards there was a discussion. Some questions and answers:

Is this a way how you devise a performance?

No, this was basic training. Physical experimenting. For a performance we recreate the exercises to match the theme at hand.

What kind of reactions you get from the audience?

Different kinds. Some are shocked and walk away.

Is that the effect you are looking for?

Not only to shock. We want the audience to face the energy. To react and, perhaps, take part. We want to recreate rituals for today.

Reflections:

As a Finn the style of Teatermaskinen reminds me of the late 80'ties and early 90'ties when a strongly physical and energy based theatre movement took place in Finland. I see it now as a larger national reaction towards the beginning globalisation and a revolt against the worldly consumerism. I see a lot of similarities between this and the style of performing in Teatermaskinen. To me it is a statement

against consumerism and entertainment – a way of living and a way of performing. The style is not new – it continues and varies the tradition of Grotowsky and Meyerhold – but it has a strong value as an alternative especially in the Swedish “nice” society and theatre culture.

Afternoon 14 – 19

For the afternoon the participants worked in three groups:

Ideas for the stage design for Teatermaskinen/Katta I Sekken stage essay

The stage designers Jenny (Teatermaskinen) and Jon Mihle (Katta I Sekken) discussed the first draft of the script and generated some ideas.

Feedback and try-outs of the Teatermaskinen/Katta I Sekken stage essay

The group started with feedback of the first draft of the essay written by Johan. The general opinion was that the script lacked clear theatrical situations, story (as a change, development or movement on stage or in the situation), characters and coherence of themes. Some thought the script didn't bring up the crucial points about work today. And what are the points? One could make an endless list and start arguing. This is what we did but didn't get much wiser. The draft gave a clear view to the state of process in all the participating groups; we don't know yet what do we want to say about work. Yet we decided to try and put the first pages of the text on stage. For this we separated in two groups to rehearse and later on to show the outcomes. The results: The script is not impossible, it is OPEN to various possibilities even as a first draft. What the Teatermaskinen/Katta I Sekken ensemble needs is a clear idea of what they want to say with it. The idea is in the development and the group continued rehearsing the use of alter ego's to create characters.

Reflections:

The afternoon gave a further glimpse to the way Teatermaskinen makes art by creating conflict; colliding an extremely intellectual text and strongly physical stage presence. The work is a struggle. Not necessarily nice – but alive. This leads me to a more general question: Maybe a human being needs struggle (work) to feel alive – and to learn. As I see it, the “feeling” seems to be more important than “learning”.

Interview methods workshop part I

Janine Eisenächer from the Berlin group led a two day workshop about how to use interview techniques as a source material for a performance. In the first part the actual material was created and documented for the use of second part. The participants tried out different strategies for artistic interviews connected to the questions why and how artists should do interviews. The main interview strategies (further explained in the attachment) with different ways of documenting, developed and already tried out by the Berlin group, were:

1. Interview method "photo"
2. Interview method "movement"
3. Interview method "place"

All based on the ethnological approach of "participating observation" which means that both the interviewing and the interviewed person are taking part in the task given. The idea is to have a more open and free conversation, not a standard interview situation.

1. The first method was tried out by Nicolas and Pilvi as well as by Björn-Erik and Janine. Both pairs used different modes of doing this interview:

Nicolas and Pilvi took each four photos to special subjects [a) human being in the context of work, b) tool in the context of work, c) situation in the context of work, d) place in the context of work]. Then, each showed two of her/his own photographs to one another and asked/answered questions. Documentation on video, some notes.

Björn-Erik and Janine took each four photos on the subject 'work'. Both presented to one another all the photos and discussed them. Documentation in notes.

2. The second method was tried out by Iggy and Janine.

Iggy was interviewed Janine while both did movements chosen by Iggy; stretching. Janine was mainly asking questions but a free conversation was developed out of that movement. The issues discussed were about work in general and Iggy's personal attitude towards it and how the movement was connected to it. Documentation on video.

3. The third method was tried out by Pelle and Ingjerd.

They chose a place and started a freely flowing discussion about work inspired by the place. Documentation on video.

The outcome of these interviews has been very interesting. the documentary and biographical material has been very rich and inspiring by these interview methods, and it provokes further questions that are to be discussed.

Reflections:

Free and open conversation in which both the interviewer and the interviewed can ask and answer enriches the dialogue and the process of thoughts on both sides. Although an interview with only one person asking can be more intense on the level of content and results. Nevertheless, it is important that both share the situation actively, e.g. both doing the movement, both going to a place, both taking photographs etc. I also admired Janine's precision in the subject and in giving the tasks.

Open stage 20 – 21

As if... performance

A performance Jussi Johnsson and Pilvi Porkola are working on. The basic question is how a small thing can be a performance or become a performance. The tools are objects, video, Jussi Johnsson and expectations of the audience.

The performance was part of presenting Reality Reseach Center.

Video-premiere

The children of Teatermaskinen members showed a series of short video movies they've done in school.

To me, this unofficial part of programme was a part of presenting Teatermaskinen as a way of life; their children are not afraid of performing in any media or presenting controversial subjects!

2006.06.08

**report: Anne Helgesen
/Katta i Sekken**

The morning

The workshop was planned and administrated by the finish group Reality Research Centre.

The workshop included:

Video-presentation of work done by the Reality Research centre. Showing how an actor broke "the rules" of normal behaviour in the city and have people reacted to her.

Evaluation:

As the different national groups work very differently it was a good start to have a presentation of the style and way of thinking of Reality Research Centre.

Theatre games on the subject of discussions. Participants improvised different discussions under given sets of rules.

Evaluation:

Such games are always very entertaining. They awake a lot of creativity. It is also interesting to see how such games are rediscovered by the younger generation of theatre people. As the participants ranged from people in the mid twenties up to 50 years. The elder ones saw this as old methods, while the young ones met the games for the first time.

Work in groups. The task was to discuss have people get addicted to work and how to cure them. The groups were asked to find a cure to work addicts and tested the cure at the other afterwards.

Evaluation:

This work raised interesting discussions about how we evaluate work. And the different cures for work addicts arose a lot of reactions that will be helpful in the artistic work.

The afternoon

One group were working on the subject of insomnia. While Teatermaskinen (Sweden) and Katta i Sekken (Norway) were doing research on how to incorporate puppets into an actor's performance.

Evaluation:

The first group worked by discussions, the second worked practically and tried out different solutions. It is interesting to see these two different approaches to producing performances played out so close to each other.



2006.06.09

**report: Ana Gilesie
/Red Room**

Presentation: prodesse & delectare

The group of performance artists from Germany gave the following presentation to all the other participating groups.

The company is a fairly new company with two projects to date. There are six people within the company, who are individual artists brought together with a common goal.

The presentation will cover two areas:

1. Thinking spaces
2. Methods

1. Thinking Spaces

- Create a space and room that is conducive for thought, creating an atmosphere for the audience
- Do not have a definitive structure for their performances, only space and some rules are fixed
- Exploring the specific medium of performance art. What can this specific medium uniquely say about work?
- Exploring their specific process of “working” within the creative industry, creating a piece of art
- The companies 2 projects have been as follows:

a) Berlin meeting

A demonstration not a performance

Participants and audience sat around a table

(we were shown DVD of performance)

b) Poland

First time the company have explored physical language

1 experiment of a “moderated” performance. By this they mean someone who acts as the outside eye who can change the direction of the performance by introducing new elements (props, actors).

(we were shown DVD of performance)

There was a discussion about the role of the moderator within performance.

- Who decides who is moderator?
- Power struggle
- Different interpretation of the role of the moderator, different people bring differing styles and approaches
- Company felt it was important to depart from the outmoded suggestion that all power structures are inherently negative and that we should strive for a flat democratic working model. There can never be a flat hierarchy amongst any working group; there is always an unspoken hierarchy because everyone has different strengths. Company recognises this and is re-introducing hierarchy as a constructive and positive tool within the creative process. A system that can accommodate individual strengths for the wider benefit for the group.
- Company is opposed to official power structures and this alternative power structure in stark contrast to capitalism
- The role of the moderator can be likened more to an intervention than controlling dictator.
- Some members of the company noted that it is more enjoyable and fun to be a performer as you less responsibility than the moderator

2 Methods

- How to turn research material into Art?
- There has been monthly meeting of performance artists, where research can be exchanged and work-in-progress can be shown in a privately and constructive feedback given
- P&D have been using the following methods of obtaining material: from the following sources:
 - a) Reading & research
 - b) Interview

This can be used as a form of obtaining material (real life experiences) but also as a technique to present and create work.
 - c) Technology
 - d) other Art forms (ie.musical scores), find different ways of presenting material

The company has been researching the following topics in relation to work:

- Theoretical
- Historical
- Everyday routine and tasks of work
- Personal experience of different types of work

Their timetable is as follows:

Spring>Winter	Research
Jan 07	Experiments
June 07	Performance

Artists who have worked with documentary material

Participating observation: Anthropologists participate in the community they are researching and make notes during this experience. After they have left the environment they interpret analyse, evaluate their experiences in light of these notes and sometimes video/photography material.

Sophie Calle: A conceptual artist who works from documentary material and the her work evolves out of her creative process. She follows people, creating voyeuristic situations in which she trailed her random subjects and then reports on what she found in the photographs, notations, and fictionalized accounts of their lives. She spent 3 months in a hotel as a chambermaid, like a detective photographing and picking up clues from the items in the room. An author later used this work as the basis for a novel.

Allan Sekula: An Artist, writer and critic who has devoted his artistic and documentary life to critically examine the economic, political, social, and cultural changes wrought by globalization. In the book *"Performance under working conditions"* he researched and recording the world of labour and its transformation in the face of the global economy. For one project he stole meat and threw it onto the road and photographed the meat after it has been run over. The photograph was more interesting than the action. Talked about a photo called "workers on the stairs" There is always text alongside his photographs to explain the intervention and the interaction between him and the photograph. He always takes a step away from reality and de-personalises his connection with the photograph (ie a photograph of his dad is titled "man leaving work").

FleaMarket-Money project: One of the members of the company set up a stall and offered members of the public an opportunity to experience golden rain (based on Grimm fairy story) for 2 Euros. Put 2 euro coins in a grinder and personal sat with a mask on whilst it was raining gold all around them. He used a real object and transformed it into something else.

P&D have created a system to analyse a piece of Art, by placing items somewhere along the bow in this chart.

OBVIOUS

REAL LIFE

VIRTUAL LIFE

HIDDEN

DISCUSSION

There was a discussion based on the model proposed by P&D to a piece of art.

Presence

- Do objects have a presence?
- Ideological meaning you give to objects
- Cultural context is important to the meaning given to objects
- Physical existence, uses lots of energy
- Presence of puppeteer
- Do humans have a presence in large groups?
There are 2 different types of presence

1. Individual person

2. Group

When in large groups the individual presence still exists but is overpowered by the group presence (football crowd, large dance ensemble)

- Physically change your body, you change your presence (gave a demonstration)
- Documentary V presence?
- Distance from reality, documentary footage gives you an different interpretation on the event
- Can't involve physically/emotionally in the moment
- However documentary footage can watched after an event and bring people together by reliving the moment (ie wedding etc)
- Distance V Sharing



Outcome

Version 01, July 3, 2006, Jörn J. Burmester

Platforms ? a model for joint performances

After the first joint workshop of the @work-network in Riddarhyttan in June 2006, Jonas Engman (SWE), Janne Saarakkala (FIN) and Jörn J. Burmester (GER), the members of the Artistic Steering Group who were present, met to discuss strategies to continue and deepen the common process during the Copenhagen festival in April 2007 and beyond. The main subject was the joint production that was defined as an important goal for the international @work process in the original conception.

The variety and difference of the artists and artistic approaches within the project is one of its greatest qualities. So the basis for working together is to create spaces that will accommodate very different ways of reflecting work, ranging from theatre performances, public interventions and performance art to lectures, discussions, films and exhibitions.

These spaces should reflect the fact that while dealing with work, artists, scholars, producers, technicians, ticket sellers, waiters and many others are constantly working. The work of the audience is to watch and reflect their activities. We consider all of these kinds of work to be of equal importance. As work influences almost every part of reality, all of them have interesting stories to tell about work. As work is such a central and multifaceted part of our lives, the sum of these stories might give us a better idea of "what work is?", as we once asked.

The Artistic Steering Group decided to make it the main goal of @work for 2007 and 2008 to create such spaces to enhance attention, energy, presence and reflection of all working activities taking place in and around them. During these meetings we will neglect the separation of "art?", "production?" and "audience?", as we consider each element of life equally important for our common effort to understand work. We will call these spaces platforms.

With the platforms we aim to create a distance to everyday reality that allows a clearer look. We expect them to reframe reality to make everything inside them appear in a new light. The usual rules of society don't apply. Everything is there to be watched and reflected considering its relation to work. Borderlines between artworks we prepare

and things happening in the artificial reality of the platforms may not always be clear. Interventions of varying intensity may highlight the everyday performances of workers like waiters, technicians or ticket sellers, the presence of the space itself, or add visual elements to a theoretical discussion. To make them accessible and enjoyable for all audiences, careful thought has to be given to notification and preparation of the public.

72 h performance

We will create the first platform during the public days of the third laboratory in Copenhagen in April 2007. We will consider these three days, 72 hours in all, as one long performance. There will not be continuous action on stage or permanent art production, rather we will watch everything happening during the platform, in the theatres we use, in the streets between them, during the parties, in the audience, as a performative comments on work. It will be our artistic challenge to create the framework, artistic strategies and energy to enable this special awareness.

During 72 hours there will be time for a performance of the Swedish-Norwegian production, a series of interventions by Reality Research Centre, and performance lectures by prodesse & delectare. There will be time for finished work and experiments with new approaches alike. There can be lectures and panel discussions by experts on work and non work, meetings of members of the reference groups, and, of course, concerts and parties.

In addition there will be joint activities of members of the different groups and guests. Examples could be visiting work places around Copenhagen to take over the jobs of the workers for a certain time, doing physical labour like sweeping the street in front of Huset, or highlighting the work of the people running the performance spaces to include it in the platform. We also need enough time between activities for spontaneous reflections on and additions to the proceedings. The absence of work during breaks and pauses might tell us as much about work as the art itself. There should be at least one break room designated to the reduction of activity.

The fundamental difference to a conventional festival will be the special awareness for all of these things, and the times in between them. One important condition to make the platform work will be for all participants to stay in Copenhagen during the entire time to enable them to take part in the complete process.