

Zitty, 24.11.1997 21/97 9/ 22/10/97

The circumstances of Pop

(Reiner Schweinfurth)

(speaks about how boring and anti-innovative the contemporary German theater is.)

Blast Theory from London is looking out for volunteers who agree in being kidnapped for a 10 pounds fee. This action will be treated as a live documentation. No one knows when or if he will be attacked, perhaps he won't even remember. Then he'll find himself in a room together with a second victim. Who pays for them to get out? Hidden cameras are recording everything and somewhere in England people sit and watch all this. Perhaps the project will fail, but so what. Important about *Life Art* is the constant connection to a society of instable patterns of identity. Violence is part of it, the passion to perform and e.g. the appropriation of PSI-experiments of the US-Army on remote viewing of people and things in a great distance. With issues like that *Blast Theory* is dealing in their piece *Something American*. The actors are setting great store by their presence on stage. Authenticity is no longer a final goal, but a means to create a gap between overwhelming media parameters which at the same time are passively consumed and actively rejected (resisted). What do I like about Schwarzenegger and what is pissing me off? Same with Shakespeare or Guns'n'Roses.

(speaks about the synergy of British cultural production in art, pop music, film and theater)

