

ADK VOICES: KONRAD WOLF

ADK VOICES WHAT MAKES AN INCLUSIVE ACADEMY? AN OPINION PIECE

What makes an inclusive academy? An academy where students, teachers, and staff with disabilities are represented? Disabled people's participation in an institution doesn't make it inclusive. The crucial question is: Under what conditions are people with disabilities studying and working at the academy?



People will not be able to study or work with equal rights if disabled people still have to adapt to existing structures. Existing structures are built for non-disabled people. Ableism pervades them.

The term »ableism« derives from »able,« and is defined as a network of practices and discourses idealizing physical and cognitive abilities, raises non-disability to the status of a norm, and declares disability an aberration. Ableist structures demand physical performance (able-bodiedness) and cognitive performance (able-mindedness). The discipline of disability studies has identified open and subtle pressures to perform physically and cognitively, referred to as »compulsory able-bodiedness« and »compulsory able-mindedness.«

In the context of a university, these forces can be reflected for example in the architecture of the buildings, the curricula, the pedagogy, or examination structures. The put pressure on students, docents, and employees with disabilities to adapt and hide or even »overcome« their disabilities. An inclusive academy is continuously working to reduce compulsory able-bodiedness and compulsory able-mindedness so that people with disabilities can not just participate but also study and work there with equal opportunities.

Konrad Wolf is a director, teacher, curator, and access consultant. Since studying directing at the Salzburg Mozarteum, he collaborates regularly with performers with disabilities. From 2020 until 2023, he worked as an acting teacher at the inclusive acting studio of the Wuppertaler Bühnen. From 2023 to 2024, he held a visiting professorship at HfS Ernst Busch and curated the continuing education program »Inclusiveness in teaching theater arts.« He has taught at the directing department of Folkwang University of Arts since 2022. His artistic, educational, and curatorial work are shaped by his lived experience of disability.



www.adk-bw.de  

PUBLIC PRESENTATIONS AND PERFORMANCES WELCOME!

From the third year onward, ADK students and their artistic teams present the projects and work publicly: on the ADK stage and rehearsal stage or in guest performances, at festivals of cooperating theaters and partner institutions.

- More information in our newsletter
- Subscribe through presse@adk-bw.de

November 2024

Graduate auditions (Acting 04)
Biographical projects (Directing 03)

December 2024

Workshop production (Acting 03)
Once in the various curricula of the programs, the entire third year collaborates on a joint production.

January 2025

1/18/2025
Opening night bachelor production, Schauspiel Stuttgart (Directing 04)

February | May 2025

Scenic projects:
Subject module A: »Shakespeare«
Subject module B: »The long shadow of the nineteenth century«

Twice a year, all programs collaborate within a given subject framework. Works by third-year directing students and their artistic teams will be presented publicly.

March | July 2025

Bachelor productions in directing at ADK in »the Tower« (Directing 04)



MORE INFORMATION ►



Academy of Performing Arts
Baden-Württemberg

2024/25

LEGAL NOTICE

Published by
Akademie für Darstellende Kunst
Baden-Württemberg GmbH

Akademiestraße 1
71638 Ludwigsburg, Germany
Phone +49 7141 - 30996 - 0
Fax +49 7141 - 30996 - 90
info@adk-bw.de
www.adk-bw.de/en/

Artistic and managing director:
Prof. Ludger Engels

Headquarters: Ludwigsburg
Stuttgart Local Court: HRB 724415

Editorial board:
Prof. Ludger Engels (responsible
pursuant German publication regulations),
Dorothea Volke, Claudia Valet

Press date:
08/15/2024

Design:
Timm Henger,
Fabian Krauss

Illustrations:
© Trisal Sandberger Canas
(Subject to change)

Photo credits:
Title, 6 »Theater and digitality seminar with Iija Mirsky © Steven M. Schultz, ADK | 2 »Landschaft und Menschen« (»Landscapes and peoples), internat. project © Alexander Marek | 3 Ludger Engels © Niklas Vogt | 4, 9, 11, 13, 14 © Stella Butz, ADK | 5 »Nachtspaziergang im Salonwald« (»Salonwald night walk), cooperation with Ludwigsburg Festival/Ludwigsburger Schlossfestspiele (LSF) © Esther Janiesch, LSF | 7 »Nachtspaziergang im Salonwald« (»Salonwald night walk), cooperation with Ludwigsburg Festival/Ludwigsburger Schlossfestspiele (LSF) © Steven M. Schultz, ADK | 8 »Landschaft und Menschen« (»Landscapes and peoples), internat. project © Ludger Engels | 10 © Ludger Engels | 11/12-8/12, Ensemble of »Frei-baden« (AT) © Wolf Silver | Adriana Fernandez Falso, Mu Wang © Niklas Vogt | Matija Kordelj, Emma Mae Zich © MariaTurskij | Anika Henrich © Lukas Busse | Wilke Weermann © Antine Yzer | Jeffrey Döring © Marius Böttner



Printing:
Offizin Scheufele, Druck & Medien
GmbH & Co. KG, Stuttgart
Printed on 100% recycled paper
(Blue Angel certification)



open
academy

OPEN ACADEMY

ADK's continuing education program: courses for schools (students and educators), businesses and leaders, and interested individuals

ADK is extending its existing continuing education program: Successful communication, use of language, and productive engagement with different ideas, life styles, and forms of expression are more urgently needed than ever before. Given this importance, ADK is sharing its knowledge on language, voice, body, literature, presentation, and art.

Since 2016, ADK has been organizing coachings and workshops for teachers and students at schools in Ludwigsburg, including the Friedrich-Schiller-Gymnasium, the Elly-Heuss-Knapp-Gymnasium, and the Gottlieb Daimler Realschule.

FIND COURSES HERE ►
OR AT WWW.ADK-BW.DE/EN/





»SPACE.
EXTENSIONS.«



Dear students, lecturers, and colleagues;
dear friends of ADK and art aficionados,

The past academic year is still reverberating within us—and carrying us forward. Together with many people from a wide range of contexts and institutions in research, the sciences, and culture, we have opened, examined, and played to new spaces for teaching and new formats in the performing arts. And we will continue to open, explore, and expand spaces.

»Aesthetics of access«

Countless steps toward full accessibility are still needed and wait to be taken. But one initiative that has proceeded faster than planned was our project »all together now« with support from the »Weiterkommen« (»Make progress«) grant program of Baden-Württemberg's Center for Cultural Participation. True to our working motto »step by step« we have taken and continue to take initial steps based on the knowledge and experience of our external advisers—and we are rewarded with more opportunities than we all had hoped: Starting in the 2024/25 academic year, ADK can start the first phase of inclusive education. Among other aspects, this will involve the new teaching format »aesthetics of access,« a lecture series on the topic of inclusiveness for all students starting their studies.

Digital aesthetics | »Extended Directing«

With the start of this academic year, ADK is also expanding its teaching of digital aesthetics in theory and practice. Accordingly, one of the seven practical projects completed by students in the course of their studies will be completed in a digital context. Moreover, from now on we will offer the open-format workshop »Extended directing« in conjunction with the Film Academy Baden-Württemberg for all third-year directing students.

»IMAGINING MACHINES IN THE GARDEN« | Landscapes and perspectives

»Landscapes and human beings: IMAGINING MACHINES IN THE GARDEN« was the title of the first international artistic research project to examine narratives, myths, and legends about landscapes and industrial work in comparison with new energy technologies, initiating a dialogue with the general public through local artistic interventions. The project was created in cooperation with the LABLAB Stockholm, the University of Agriculture Science, and the Goethe Institute. As part of the nomadic research project »Nachtspaziergang im Salonwald« (»Salonwald night walk«) in cooperation with the Ludwigsburg Festival, we also explored and played to another urban space in nature. Both »space expansions« will continue. And with »The queer art of failure,« the next theme for nomadic research, ADK is branching out into musical spaces together with Eloain Lovis Hübner (composition) and Ensemble Aventure.

I look forward to the upcoming steps and explorations of new landscapes and spaces we will share together! In this spirit, I wish everyone a happy academic year!

Ludger Engels | August 2024

Prizes / Awards

FURTHER AWARDS
AND PRIZES ▶



Ensemble prize 1 at the 35th Bundeswettbewerb deutschsprachiger Schauspielstudierender (»Federal competition of German-language acting students«) 2024 in Frankfurt | Third-year acting students for developing the poetic associative collage »freibaden (at)«

Solo prize for **Adriana Fernandez Falso** (Acting 03) 2 for her performance | 35th Bundeswettbewerb deutschsprachiger Schauspielstudierender (»Federal competition of German-language acting students«) 2024

Short film festival @ficimad in Madrid | Best make-up award in Fool by **Mäteja Kardelis** (Directing 03) 3 awarded to **Emma Mae Zich** (Directing 03)

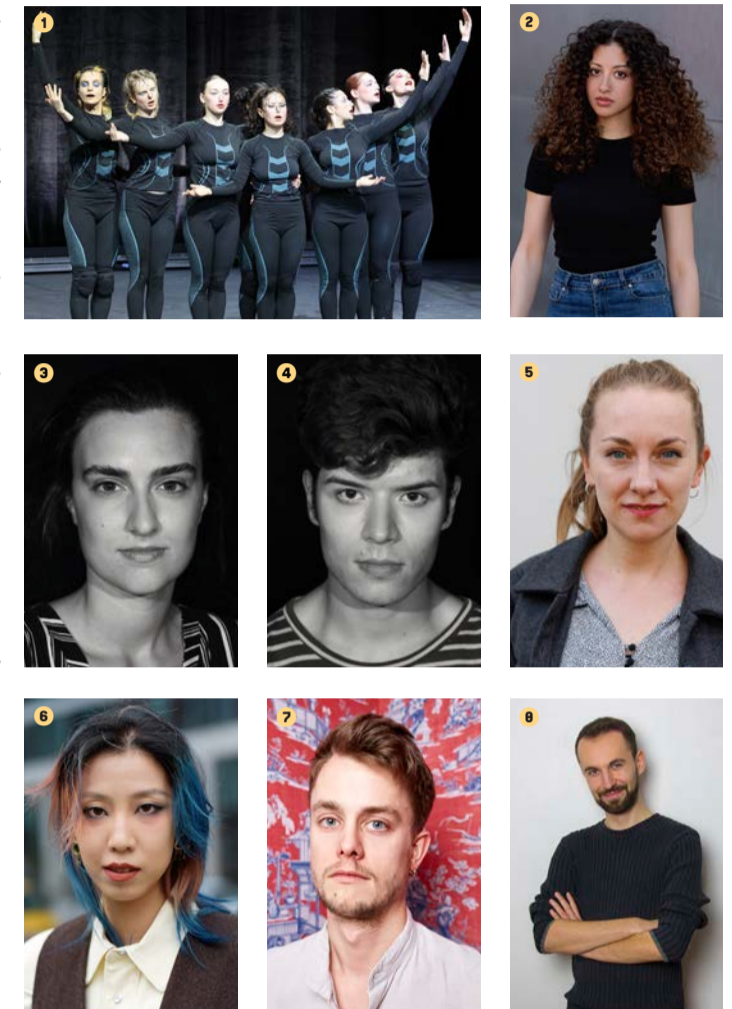
Hans-Gratzer-Stipend 2024|25 for **Mäteja Kardelis** (Schauspielhaus Wien) 4 | As a laboratory for contemporary authors, the Schauspielhaus Wien seeks to offer a stage for new texts and narrative forms.

Recipient of the Leonhard-Frank-Stipend 2024 of the Mainfranken Theater Würzburg: **Annika Henrich**, dramaturgy alumna 5 | Her piece Jupiter brüllt (»Jupiter roars«) premiered in February 2024 at the Staatstheater Mainz.

Member prize of the Caligari Prize 2024 for the bachelor project film The girl is taken away by aliens (AT) by **Mu Wang** (Directing 04) 6—a coming-of-age short film with sci-fi aesthetics in cooperation with the Film Academy Baden-Württemberg

Kurt Hübner Directing Award 2023 of the city of Bensheim and the German Academy of Performing Arts for **Wilke Weermann** 7—lecturer and directing alumnus—for Unheim (»Un-home«), written and staged as commission for Schauspiel Frankfurt | Shortlist for the literary prize Text & Sprache 2024, awarded by Kulturkreis der deutschen Wirtschaft

Gérard Mortier Next Generation Award for **Jeffrey Döring**, dramaturgy alumnus 8 | During his residence at the Wissenschaftskolleg zu Berlin, created a performative installation on loneliness in old age on the basis of Béla Bartók's chamber opera Bluebeard's Castle.



Corporate structure

The Akademie für Darstellende Kunst Baden-Württemberg (Academy of Performing Arts Baden-Württemberg, ADK) was incorporated as a non-profit private limited liability company.

ADK's shareholders are

- The State of Baden-Württemberg (majority stake)
- The City of Ludwigsburg
- Filmakademie Baden-Württemberg GmbH
- Stuttgart State Academy of Art and Design

The Supervisory Board consists of

- **Dr. Claudia Rose**
Director and head of the department of arts Baden-Württemberg Ministry of Science, Research, and the Arts
- **Irina Stotz**
Chief officer Baden-Württemberg Ministry of Finance and Economics
- **Martin Neumaier**
Head of division Baden-Württemberg State Ministry
- **Renate Schmetz**
Chief Mayor of the City of Ludwigsburg
- **Prof. Thomas Schadt**
Managing director Filmakademie Baden-Württemberg GmbH
- **Prof. Dr. Prof. h.c. mult. Eva-Maria Seng**
Rector Stuttgart State Academy of Art and Design

The artistic stewardship board consists of

- **Dr. Ulrike Groos**
Director of the Kunstmuseum Stuttgart
- **Viktor Schoner**
Artistic Director of the Stuttgart State Opera
- **Barbara Mundel**
Artistic Director Kammerspiele München
- **Volker Straebel**
Dean of The Herb Alpert School of Music at California Institute of the Arts
- **Elke aus dem Moore**
curator, former director of Akademie Schloss Solitude





FREESZFE BUDAPEST

Initiated in 2020 through the E:UTSA network, the cooperation with the Free University of Theater and Film Budapest—Freeszfe—continues through joint projects and the awarding of graduate diplomas. As part of the »Emergency Exit« diploma preservation program—honored by the EU with its European Citizen's Prize—six dramaturgy students at Freeszfe submitted their MA theses at ADK and in October received their diplomas as »Master of Arts in Dramaturgy.« Students were taught and mentored in Budapest.



◀ FURTHER INFORMATION ON FREESZFE



International cooperative projects

EUROPEAN CAPITAL OF CULTURE 2024: SALZKAMMERGUT

As part of the European Capital of Culture 2024 Salzkammergut opening ceremony staged by Ludger Engels with 1200 participants and an audience of over 10,000, three students from the directing program's third and fourth academic year held performances on the topic of »Wie kommen wir zusammen – SalzkammerQueer« (»How do we come together—Salzkammerqueer«) in various public spaces. The performances took place in the trains of the Austrian railway operator ÖBB and in the train station and streets of Bad Ischl, Austria. Additional events with ADK alumni and alumnae will be held in fall of 2024. Elisabeth Schweeger, former director of ADK, is the artistic director of the 2024 Capital of Culture.

»LANDSCHAFTEN UND MENSCHEN« (»LANDSCAPES AND PEOPLE«)

May 2024 saw the first international artistic research project of ADK in Falun, Sweden, together with Uppsala's University of Agriculture Science and LABLAB Stockholm. The project received support from the Goethe Institute in Stockholm and the Mylius-Stiftung in Ludwigsburg.

In a four-week research phase, students of the directing program and students of landscape architecture and planning collected material on narratives, myths, and legends about the landscape and industrial work in the Swedish regions of Dalarna and Västmanland. The starting point for the research project was the thesis »IMAGINING—MACHINES IN THE GARDEN: AN EXPLORATION OF ENERGY LANDSCAPES AND LANDSCAPE ARCHITECTURE« by Johanna Frohm, a student in Uppsala also involved in the project.

Expanding on her text, the students and accompanying mentors engaged with the following questions: Can energy landscapes be experienced as something other than just infrastructure? Do beauty and poetry exist? Can there be dignity—for nature and for human beings? Can energy landscapes be conceived of as modern landscapes that contribute just as much to a region's cultural identity as did everything that came before them, or are they only ever seen as disruptive and sites of destruction (»scars in the landscape«)? The need for renewable energy sources is undeniable—so could there be a language that helps us connect with them?



Interviews, archival research, and museum visits allowed the participants to gather data on the traditions and history of industry in the region (Falun is one of Europe's oldest copper mining sites). Several expeditions to the Mälarderget wind farm were undertaken to gather sound and video material on the facility (»reaping the wind«). Along with other wind farms, the Mälarderget site produces a significant portion of Sweden's electricity and is publicly accessible. The material was used to develop concepts for artistic interventions. All formats are interactive and invite wind farm visitors to engage with the turbines, the sounds, the visual impressions and effect, and their function: Audio walks; digital maps which visitors themselves can add to; old legends and stories inscribed on plaques mounted on the turbines, recharging them with new meaning; sound installations from turbine recordings; dance and movement performances on the turbines inspired by local tradition; and many more. After a second research phase in the Harthäuser Wald wind farm in Baden-Württemberg in 2025, currently in planning stages, the results will be published and presented.

Scholarships

THE BADEN-WÜRTTEMBERG-STIPENDIUM

Exchange and cooperation with other international academies and institutes are an essential aspect and central aim of education at the Academy of Performing Arts in Baden-Württemberg. By participating in the Baden-Württemberg-STIPENDIUM für Student*innen (Baden-Württemberg stipend for students), a program of the Baden-Württemberg Foundation, ADK takes seriously its continuing goals of internationalization and openness.

On behalf of the Baden-Württemberg Foundation and with the goal of encouraging international exchanges for especially qualified students, Baden-Württemberg stipends are offered to students within the framework of an exchange between ADK and its foreign partner academies. Two to three stipends are offered to ADK and foreign students each academic year. In addition to academic achievement, the selection process takes into account the social and intercultural competence of the applicants. Since the 2017/18 stipend year, the Academy of Performing Arts also receives additional funds for exchanges with countries in Africa, the Caribbean, and the Pacific, as well as the UN's Least Developed Countries as part of the Baden-Württemberg stipend's new component on regional development politics (BWS-REK).

In early 2024, ADK and the Bern Academy of the Arts signed a cooperation agreement for future exchange activities between the two schools. Already by the beginning of the summer semester, an acting student from Bern visited ADK for a guest residence from April to July 2024. The residence was funded by the Baden-Württemberg STIPENDIUM of the Baden-Württemberg Foundation in Stuttgart.

GERMAN ACADEMIC SCHOLARSHIP FOUNDATION

The Studienstiftung des deutschen Volkes (German Academic Scholarship Foundation) is the oldest and largest foundation in Germany providing scholarship grants for talented young people. ADK participates in its program for the performing arts and nominates two internally selected candidates from its acting program and one from the directing program. The two key criteria applied by the Studienstiftung are technical excellence and a persuasive personality, holding the promise of an outstanding contribution to the common good.

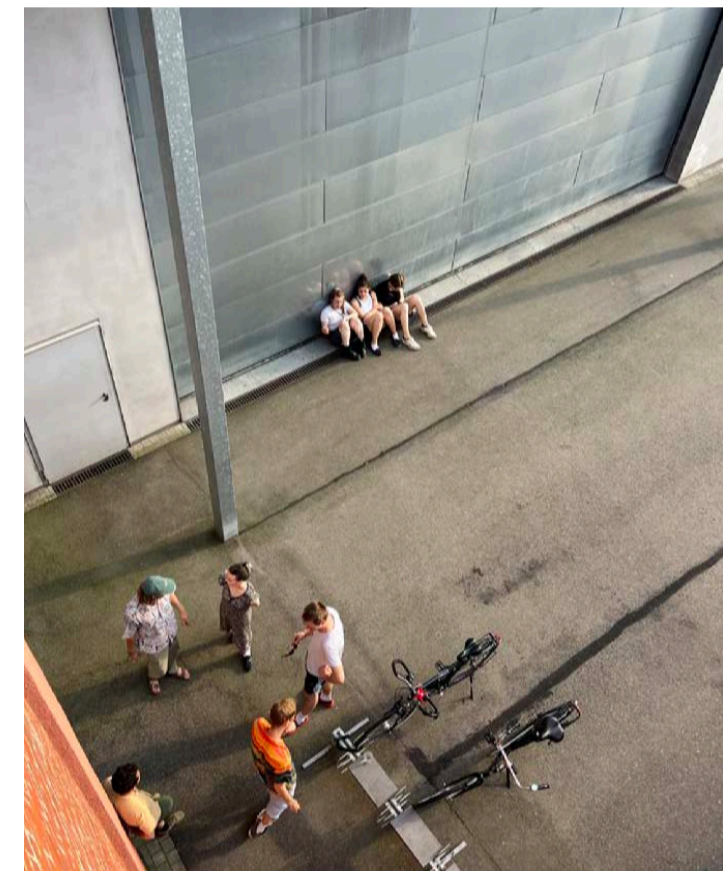
DEUTSCHLANDSTIPENDIUM

In the Deutschlandstipendium, Germany's federal government is expanding financial aid through a program that is simultaneously meant to usher in a new scholarship culture in Germany. The government and private sponsors—companies, associations, foundations, and individual donors—each contribute half to the support of students whose studies so far suggest exceptional academic promise. Thanks to a private supporter, ADK has been able to offer two Deutschlandstipendien for five years running.

► Interested students can contact the international office: claudia.valet@adk-bw.de.

MANFRED STRECKER STIFTUNG

The Manfred-Strecker-Stiftung in Ludwigsburg also continued its support of talented students in the performing arts with a 2024 stipend.



The ADK Ukrainian acting class

The Ukrainian acting class, created in April 2022, completed its practical work at ADK by performing in »My head is full of fog« under the direction of Stas Zhyrkov. The students completed their diploma examinations digitally in Kharkiv at the State Academy of Culture.

The group studied at ADK until the end of the summer semester, collaborating with their fellow acting students in workshops, seminars, and projects.



REVIEWS

»...highly current and relevant subject matter, presented with impressive complexity.« Ludwigsburger Kreiszeitung, Harry Schmidt

»The piece is about memory, which gains more and more holes but nevertheless determines identity in exile... It is played existentially because the survival of the country is indeed a matter of life and death for them, their relatives, and their friends. Here, even theater becomes a chance of survival...« DLF Kultur, »Rang 1,« Eva Marburg

»Theater can stop no wars, but it can impart experiences, share the pain, and that is truly important if a few places offer space for that. Because that way we can explain what is truly important, what is actually going on...« Stas Zhyrkov, on: SWR2, »Kultur aktuell,« Karin Gramling

Our heartfelt thanks! The visit and guest studies were supported by the Baden-Württemberg Stipendium of the Baden-Württemberg Foundation, by the Berthold Leibinger Stiftung and the Eva-Mayr Stihl Stiftung.

European networks

Its comprehensive educational opportunities make ADK attractive internationally, as well. The quality of ADK as an academic institution is attested by its membership in international networks: Since 2015, its membership in E:UTSA (Europe: Union of Theatre Schools and Academies) has bolstered international activities. Since April 2018, ADK is also a member in the ELIA network (European League of Institutes of the Arts).

E:UTSA (EUROPE: UNION OF THEATRE SCHOOLS AND ACADEMIES) is an association and platform of exchange for European theater academies. E:UTSA supports student theater projects and collaborations with the goal of improving teacher experience and enabling a network for future (collaborative) work. It offers students a platform and opportunity to develop their individual, independent network, thus closing the gap between student and professional lives and emphasizing the fundamental principle of life-long learning.

► Further information at: www.eutsa.eu

ELIA — EUROPEAN LEAGUE OF INSTITUTES OF THE ARTS
ADK has been a member of ELIA since April 2018. With 250 members in 47 countries, ELIA represents 300,000 students across all artistic disciplines. This interdisciplinarity makes it a unique network. ELIA supports art in higher education by promoting opportunities to exchange methods, supporting cultural diversity, and fostering communication between cultures.

► Further information: www.elia-artschools.org

The above networks also enable students from other schools to audit ADK seminars and vice versa.



MORE ON THE NETWORKS ►



ADK VOICES: CHRISTOF NEL

And what I take away from here is always the experience of how marvelously different the individual young artists are and how they develop.... And that was a real wish of mine, to foster this difference, to move away from grading, and to just keep accompanying... this piece of future.

Christof Nel (1944–2024), Associate Professor, mentor for directing program from 2011 to 2022

Cooperations

REGIONAL – NATIONAL – INTERNATIONAL

Close collaboration with the Film Academy of Baden-Württemberg (FABW) is part of the philosophy that inspired the founding of the Academy of Performing Arts (ADK) in Baden-Württemberg in 2007. This collaboration makes possible the comprehensive educational offerings for all areas of performing arts: theater, performance, film, animation. The fields of spatial design, stage and costume design, and visual arts are represented through collaboration with the Stuttgart State Academy of Art and Design (ABK). This approach and the expanded cooperation with other cultural and academic institutions at the national and international levels allow a broad spectrum of research as well as direct practical application. They pave the way into the profession and create varied contact opportunities beyond the teaching context.

Traditionally, ADK and Film Academy open the academic year together. In summer 2024, the opening ceremony will be titled »Al Kaleidoscope« and will feature presentations and keynotes on current positions in artificial intelligence from guests working in writing and visual professions from across film, theater, and the arts.

Speakers will explore different stances and potential consequences for work in the arts. The new study project »Extended directing« will significantly expand cooperation this academic year. For the first time, the course offerings of both academies will include a seminar on subject development/treatment and format-independent work. The seminar will be open to FABW students from the screenwriting, production, and directing (advertising film, documentaries) courses of study and to ADK students studying directing. Participants will be taught together in theoretical and practical seminars by lecturers from both schools. The program will involve developing and implementing an own project, with students free to choose between stage piece, documentary or scenic film, and hybrid formats. A further emphasis will be on imparting theater-specific knowledge (theater management and fundamentals of stage directing). This represents another step intensifying cooperation between the two academies. In cooperation with the Film Academy and the Film University Babelsberg Konrad Wolf, autumn 2024 will see the development of a digital theater project. Cooperation with the Animation Institute is also firmly integrated into the curriculum.

»Nomadic research« is a joint project of both institutions; the most recent incarnation »Nachtspaziergang im Salonwald« (»Salonwald night walk«) was performed publicly in July 2024 as part of the Ludwigsburg Festival.

In the fourth academic year, ADK students work closely with numerous theaters and cultural institutions. For example, a bachelor thesis in directing will be presented in tried and tested cooperation with the Schauspiel Stuttgart (opening January 2025), and another will be filmed in co-production with the Film Academy—two works will be shown at ADK. Another project as part of a directing thesis is being developed in cooperation with the Theater Ingolstadt.

In the 2023/24 season, the 2024 graduates worked in many different productions and stagings at cooperating houses. In addition to Stuttgart, these included the Badisches Staatstheater Karlsruhe, the Theater Koblenz, the Junges Schauspielhaus Bochum, the Staatstheater Dresden, Theater Bremen, the Kampnagel in Hamburg and the Sophiensæle Berlin.

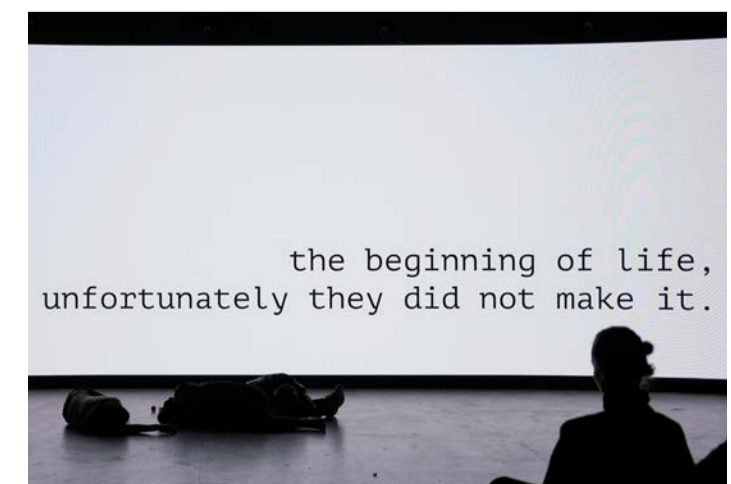
Through its participation in national and international festivals and guest performances, ADK further cultivates a dialogue with other institutions and creators in theater and film, including by taking part in the annual gathering of German-language theater schools (»Bundeswettbewerb deutschsprachiger Schauspielstudierender«), in Hamburg's annual »Körper Studio Junge Regie« (a festival and competition as well as platform for young directors), and in well-known festivals for short films.

In its teaching and in specific projects, ADK collaborates with numerous conservatories, academies, and universities. In the summer of 2024, it continued its cooperation with the Center for Gender and Diversity Studies at the University of Tübingen under the title »Across differences: Writing, speaking, acting, performing, directing.« Reciprocal teaching from both institutes addressed questions on diversity in body practice and staging techniques: Titles of contributions included »De-/Coloniality in theater texts,« »How authentic is the »authentic?«, »Dialogue and difference,« »Listening as a tool for translating and imparting »differences,« and »How can representation be adopted in conversation?« The reciprocal teaching teams presented their results in the form of lectures, lecture-performances, readings, and plays. 16 docents from both institutions and 30 students from both institutions participated. The conference opened up new perspectives for all areas of study. A second artistic-scientific symposium is currently being planned. In the mean time, the seminars on the literary canon and gender perspectives on classic texts will continue.

Various other institutions cooperating with ADK include the University of Education in Ludwigsburg in the area of cultural education and the academies at Hannover, Dresden, and Maastricht in the areas of scenography, costumes, scenic design, and experimental design.

ADK will also continue its audio drama collaboration—ongoing since 2021—with German broadcaster SWR.

Countless projects and cooperations link ADK with the city of Ludwigsburg. In addition to the public presentation of student projects and work at ADK, students also perform in public spaces. Beyond the »Epilogue« of the Ludwigsburg Festival—this year's »Nachtspaziergang im Salonwald« (»Salonwald night walk«)—the disused industrial spaces of the Franck Areal around the Ludwigsburg train station host numerous public and internal presentations. Together with the city and the Wüstenrot Foundation, students will also stage artistic interventions at the new »Pop & Sound« festival. The project will be guided by ADK docents from the departments of music (Assoc. Prof. Truike van der Poel) and sound (Boris Hegenbart).



Staff

<p>ADMINISTRATION AND STAFF</p> <p>Artistic and managing director Prof. Ludger Engels ludger.engels@adk-bw.de</p> <p>Director's assistant and international affairs Claudia Valet Phone 07141 – 30996 – 11 claudia.valet@adk-bw.de</p> <p>Head of administration TBD Phone 07141 – 30996 – 20 direktion@adk-bw.de</p> <p>Administrative assistant and student office Petra Kerstan Phone 07141 – 30996 – 21 petra.kerstan@adk-bw.de</p>	<p>Press and public relations presse@adk-bw.de</p> <p>Dorothea Volke (Head) Phone 07141 – 30996 – 70 dorothea.volke@adk-bw.de</p> <p>Bettina Georgiou-Vollmer (Public relations, social media) Phone 07141 – 30996 – 24 presse@adk-bw.de</p> <p>Academic office studienbuero@adk-bw.de</p> <p>Melissa Yunus Phone 07141–30996 – 22 uemran-melissa.yunus@adk-bw.de</p> <p>Meral Demirdögen Phone 07141–30996 – 41 meral.demirdoegen@adk-bw.de</p>	<p>Dahab Borke Phone 07141–30996 – 25 dahab.borke@adk-bw.de</p> <p>Examinations office Melissa Yunus Phone 07141–30996 – 22 uemran-melissa.yunus@adk-bw.de</p> <p>Production management Monika Schumm Phone 07141 – 30996 – 60 monika.schumm@adk-bw.de</p> <p>Costume department Studentische Lehrwerkstatt Anja Kristina Zschiesche Phone 07141 – 30996 – 62 anja.zschiesche@adk-bw.de</p> <p>Technical services Phone 0157 39590709 technikerinnen@adk-bw.de</p>	<p>Friedemann Klappert (Head) Phone 07141 – 30996 – 30 friedemann.klappert@adk-bw.de</p> <p>Thomas Hamm (Stage manager) Raif Lichtmann (Lighting) Markus Schäfer (Sound and Video) Joscha Loibl (Trainee)</p> <p>IT Steven Schultz Phone 07141 – 30996 – 34 steven.schultz@adk-bw.de</p> <p>Caretaker Paul Haworth Phone 07141 – 30996 – 32 hausmeisterei@adk-bw.de</p>
--	---	---	---

◀ NOTE ON THE USE OF PROMOLINS



◀ FURTHER INFORMATION ON ADMINISTRATIVE STRUCTURE





Free Fire

ADK

INTERMEDIALITY IN TEACHING. EXPERIMENTAL ARTISTIC / RESEARCH WORK

The connection between contemporary drama and intermedial theater formats is plain: »Theater and digitality« is an all-encompassing process of transformation that addresses the relevance of state and municipal theaters in the era of digitalized reality. Theater and digitality thus comprises far more than merely displaying content on small or large screens. The use of digital technologies in theater is a comprehensive undertaking that requires a step-by-step, gradual, and long-term decision in favor of transformation—especially on the level of cultural

politics. Praxis-relevant, intermedial access and work with digital technologies in the areas of performing arts are integral parts of the education and training at ADK. It is not »just a matter of technological know-how« but particularly a question of the ability to interweave technological systems, artistic access, and the different languages and interaction patterns of programming, dramaturgy, staging, and media, all while critically engaging with the connection between theater and the digital.

Ilja Mirsky, Dramaturg and digital dramaturg at the Residenztheater, teaches »Theater and digitality« at ADK. Completing a digital project is a requirement in the directing curriculum starting in the winter semester.

ADK seeks to be open to all people. That is why, in 2023, we began the two-year project »All together now,« in which we examine the accessibility of ADK and embark on a process of questioning and expanding our teaching offers to that end. We are looking for a wide variety of questions and comments in this regard! Please let us know what you would need in order to attend, so that we can talk together about how ADK can support you.



Akademie für Darstellende Kunst Baden-Württemberg

ADK's directing program faces up to the constantly changing conception of performing arts: Theater's boundaries to other arts are becoming ever more porous, with its topics and issues increasingly determined by societal and political current events and the fast pace of change in our society. The idea of directing and directors' sense of their own role are part of these transformations.

The four-year directing program reacts to these continually shifting demands with training oriented towards the practical and confers the degree Bachelor of Arts. The starting point is the development of the artistic personality. In addition to the teaching of theoretical foundations, studies emphasize work on the scene, trans-disciplinary and project-based work, and the numerous dimensions of authorship.

Seven practical projects offer the opportunity to explore every format of performing arts and film: classical stage productions, stage spaces, installations, performance forms, audio drama, feature film, digital media. The entire course of study is shaped by intensive collaboration with all programs at ADK, the Film Academy, and the scenic and costume design programs at other state academies of fine arts both inside and outside Germany. Accessibility and inclusiveness, the intersections between theater and digitality, and sustainability form important touchstones of the curriculum.



Credits: © Steven M. Schultz | ADK (unless otherwise stated) | Title: Lasse Lehmann, Stella Butz, Szenenstudium (Schauspiel 02) | Illustration: Trigal Sandberger Cañas (Schauspiel 04)

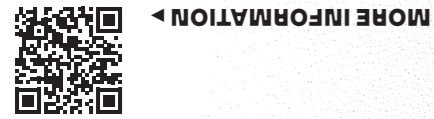


Further picture credits >

www.adk-bw.de

Imprint: Akademie für Darstellende Kunst Baden-Württemberg GmbH | Artistic Director and Managing Director Prof. Ludger Engels | Subject to change

FOR IN-DEPTH INFORMATION ON THE PROGRAM >



THEATER HISTORY & THEORY
• Methods of digital theater • Visual arts • Theater history survey • Readings in theater history • Readings in contemporary drama I and II • Advanced readings • Production analysis • Performance analysis incl. theater attendance • Drama studies collection, Cologne scenic projects (subject modules A and B) theory • Word and effect

FUNDAMENTALS OF DIRECTING
• Directing seminar I-IV • Speech for directors and dramaturgs • Contemporary performance • Space and stage • Theater and media • Space and movement • Directing lab

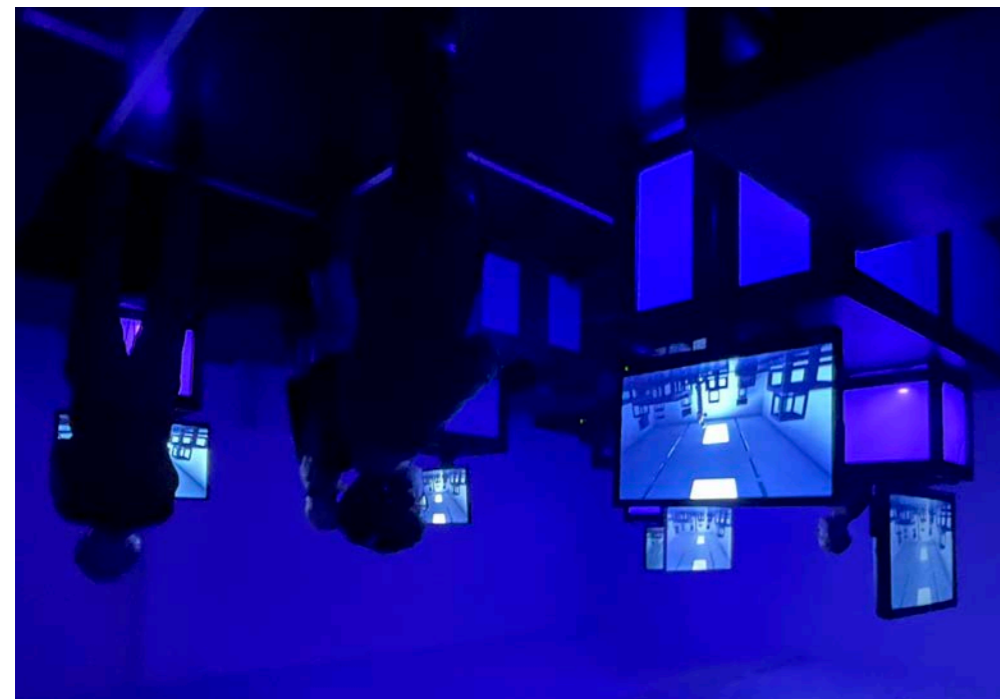
FUNDAMENTALS OF FILM
• Extended directing (Film Academy), film research project with Film Academy

FUNDAMENTALS OF ACTING
• Fundamentals I—Introduction to acting work • Fundamentals II—Terminology of stage craft • Training in scene acting • Fundamentals III—Terminology of stage craft • Fundamentals IV—Play: form and freedom • Fundamentals V—Contemporary performance

CONCEPTUAL/PRODUCTION WORK
• Short projects with the set design and costume classes of the Stuttgart State Academy of Art and Design (ABK) • Scenic projects (subject modules A and B) praxis • Reflection (DasArts method) • Nomadic research • Biopic preparation • Biopic • Space, sound, and film • Interdisciplinary project

BACHELOR PROJECT
• Bachelor production • Written BA thesis • Independent project

PROGRAM CONTENTS BACHELOR OF ARTS, 4 SEMESTERS



The BA directing projects of Alize Heiser, Mateja Kardelis, and Emma Mae Zich will be performed at ADK. With Merle Zurawski's project at Spielstätte Nord, ADK is continuing its collaboration with Schauspiel Stuttgart (premiere 1/18/2025).

GRADUATES
ALIZE HEISER (SHE | HER)
EMMA MAE ZICH (SHE | HER)
MERLE ZURAWSKI (THEY | HE)



FROM »WEIRDO: A RETROSPECTIVE SPATIAL INSTALLATION« BY MATEJA KARDELIS (DIRECTING GRADUATE), AS PART OF THE 2023 BIOGRAPHIC PROJECTS



TO THE TEACHERS AND LECTURERS >

HEAD | MENTORS
Head of program Assoc. Prof. Tomáš Ziehlinski
1st year of study Assoc. Prof. Carolin Hochheiter
2nd year of study Melanie Mohren
3rd year of study Hon.-Prof. Tomáš Ziehlinski
4th year of study Heinrich Horwitz
ACADEMIC OFFICE
Academic office Dana Borek, Meral Demirdöğen,
Melissa Yunus (filling in for
Melissa Yunus)
Examinations
Angelika Staudt
office
Melissa Yunus

MY SKIN
FOR EXAMPLE
my skin for example stretches out for miles it carries the sun and the moon and store room my skin is a story form list of all things I have ever done here through my hands still flows the sand when you showed me how the plastic form gradually left behind a fortress
here the gentle touch of the school teacher when with her dark-veined hands she showed me how to draw the belly of the number five right here the electricity point where a bee is digging its own grave
here the glistening warmth of my lower belly that I am not allowed to tell anyone about proof that you were ever with me
everywhere snippets of my being, since I can only be once the world around me has settled itself against my skin. only once I feel something do I know that it is true, not with eyes open but with my skin shall I walk through life.

Activities



My alarm rings at 4:30 a.m. Technically speaking it doesn't ring but wakes me with the strains of a Spanish guitar. It was a long battle until I could get them to let me work only the early shifts. Depending on how things are, I look either at my potted plant or at the wall at the foot of my bed. On bad days, I look at my phone, and on very bad days, my morning starts with Instagram. I don't live far from the home. Theoretically ... Breakfast is a cup of coffee. This early, I don't let anything else inside me. Over the course of the last few years, I have acquired an incredible precision when it comes to my path to work. 5:42 a.m. is precisely enough not to be late but also not to have to exchange a single word. With well-performed busy-ness, I pass the gate, cross the yard.

... I greet the cleaning staff and enter the changing room. Slash break room. Slash file room. You'd think that nursing homes are built. Are basically what they are even as they are born, so to speak. In our case, not so. Our nursing home was once a hotel. Our changing room something like a conference room. They kept the long table. It brings me joy to think of the many reinterpretations that this building has undergone. I think about how the hand rails that run through each of the endless corridors like arteries were once removed from dozens of bankrupt dance schools only to experience an utterly improbable rebirth here.

From »Blühende Landschaften« (»Landscapes in bloom«) by Tobias Neumann (acting graduate), in: »das ist es wert«: Kurzgeschichten von Studierenden der FABW und ADK (=worth it): Short stories by students of FABW and ADK], ed. Michael Achilles, Edition FABW, 2024

Acting

Akademie für Darstellende Kunst Württemberg



ADK seeks to be open to all people. That is why, in 2023, we began the two-year project »All together now,« in which we examine the accessibility of ADK and embark on a process of questioning and expanding our teaching offers to that end. We are looking for a wide variety of questions and comments in this regard! Please let us know what you would need in order to attend, so that we can talk together about how ADK can support you.



Credits: © Steven M. Schultz | ADK (unless otherwise stated) | Title: Lasse Lehmann, Stella Butz, Szenenstudium (Schauspiel 02) | Illustration: Trigal Sandberger Cañas (Schauspiel 04)



Further picture credits ▶

www.adk-bw.de

Imprint: Akademie für Darstellende Kunst Baden-Württemberg GmbH | Artistic Director and Managing Director Prof. Ludger Engels | Subject to change



© Lina A. Nordhausen | ADK

Clemens Schick, international film actor and ADK lecturer, can currently be seen as the prosecutor in the Auschwitz trials in the film »Die Brimmling: Oration von Peter Weiss.«

To me, one of the core elements of democracy is that the majority takes care of minorities. That the majority has the strength to protect minorities. And not that the majority says: 'The concerns or worries of a few people aren't relevant to us, so we shouldn't take an interest.' As I see it, being human is the complete opposite. And that is exactly what we need to work hard to acquire again. In my opinion, we've forgotten how to live for me needs to be that we take care of people who need our help. That is the start.

ADK VOICES: CLEMENS SCHICK

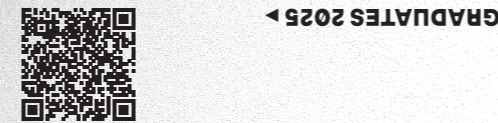


© Denis Moergenthaler

HEAD TMENTORS
Head of program Prof. Benedikt Haubrich
1st year of study Assoc. Prof. Antje Siebers
2nd year of study Assoc. Prof. Wulf Wiehaus
3rd year of study Assoc. Prof. Wulf Wiehaus
4th year of study Prof. Benedikt Haubrich
Screen acting Kai Wessel (Head of program)

ACADEMIC OFFICE
Head of office Danab Bork, Meral Demirdögen,
Academic office Melissa Yunus (filling in for
Angela Staud)
Examinations Melissa Yunus
Office Melissa Yunus

TO THE TEACHERS AND LECTURERS
© QR code



GRADUATES 2025 ▶

GRADUATES
JANNE PAULINE BÖHM (SHE | HER)
ADRIANA FERNANDEZ FALSO (SHE | HER)
STELLA HOLTZAPFEL (SHE | HER)
SOPHIE MARLEEN JANY (SHE | HER)
DARIA KLEVIN (SHE | HER)
MONÉ SHARIFI (SHE | HER)
TRIGAL SANDBERGER CAÑAS (SHE | HER)
MARIUS TURSKEY (THEY | THEM)
The graduate auditions are held at ADK in early November. The 2025 graduates also present themselves and their work in the central auditions at Berlin, Munich, and Neuss.



© Niklas Vogt

BACHELOR PROJECT
• Written BA thesis
• Bachelor production

ARTS ADMINISTRATION
• Curating: Introduction | Production management, budget, sponsorship | • Curating: Introduction | Production management, budget, sponsorship | • Curating: Introduction | Production management, budget, sponsorship |

THEATER HISTORY & THEORY
• Theater history readings
• Performance analysis incl. theater at-tendance • History of costumeing • His-tory of film • Film seminar I • Film semi-nar II: History of actor and director (subject modules A and B) • Rhetoric • Methods of digital theater

SCREEN ACTING
• Film II: Introductory course • Film II: Meisner technique I, film coaching I, preparation and shooting • Film III: An actor's experience, film coaching II and Chubbuck technique, scene work, Meisner technique II, screenplay and

BACHELOR OF ARTS, 4 SEMESTERS
PROGRAM CONTENTS
• Film I/II: Meisner technique III, editing • Film coaching III, shooting, casting film coaching III, shooting, casting • Film research project with Film Academy • Speech and music training • Body voice training • Speech • Singing lessons/Choir • Voice & singing

SCREEN ACTING
• Film I: Introductory course • Film II: Meisner technique I, film coaching I, preparation and shooting • Film III: An actor's experience, film coaching II and Chubbuck technique, scene work, Meisner technique II, screenplay and

BACHELOR OF ARTS, 4 SEMESTERS
PROGRAM CONTENTS
• Film I/II: Meisner technique III, editing • Film coaching III, shooting, casting film coaching III, shooting, casting • Film research project with Film Academy • Speech and music training • Body voice training • Speech • Singing lessons/Choir • Voice & singing

BACHELOR OF ARTS, 4 SEMESTERS
PROGRAM CONTENTS
• Film I/II: Meisner technique III, editing • Film coaching III, shooting, casting film coaching III, shooting, casting • Film research project with Film Academy • Speech and music training • Body voice training • Speech • Singing lessons/Choir • Voice & singing

BACHELOR OF ARTS, 4 SEMESTERS
PROGRAM CONTENTS
• Film I/II: Meisner technique III, editing • Film coaching III, shooting, casting film coaching III, shooting, casting • Film research project with Film Academy • Speech and music training • Body voice training • Speech • Singing lessons/Choir • Voice & singing

BACHELOR OF ARTS, 4 SEMESTERS
PROGRAM CONTENTS
• Film I/II: Meisner technique III, editing • Film coaching III, shooting, casting film coaching III, shooting, casting • Film research project with Film Academy • Speech and music training • Body voice training • Speech • Singing lessons/Choir • Voice & singing



▶ MORE INFORMATION



in professional TV and cinema formats. The encounters with Film Academy students intentionally foster and spark working partnerships that last beyond the course of study. After passing the three-step admission test, eight to twelve acting students will form a class and remain together for eight semesters. Completion confers the degree Bachelor of Arts.



Art requires trust. We work between and across disciplines. We think and work internationally. We band together. We engage with the question: How do we want to work together now and in the future?

On the one hand, acting training is structured into courses modeled on the production cycles of theater and film. In addition to these concentrated artistic work processes, we conceive of the four years of training, on the other hand, as a continual process of development towards artistic mastery. This process is accompanied by the mentors for each year and by the lecturers in theater and film through continuous instruction in speech, singing, and body work. In the process, accessibility and inclusiveness, the intersections between theater and digitality, and sustainability form important touchstones of the curriculum.

The work of acting students regularly intersects with the directing, dramaturgy, and scenic/costume design programs. At the beginning of their training, directing, acting, and dramaturgy students take the same foundational courses. From the second year of studies onward, they collaborate in the artistic teams of the joint projects and productions. Training in screen acting is an integral part of the acting curriculum. Screen acting studies range from basic camera experience and film studies to involvement

FOR IN-DEPTH INFORMATION ON THE PROGRAM ▶



Drabaturis



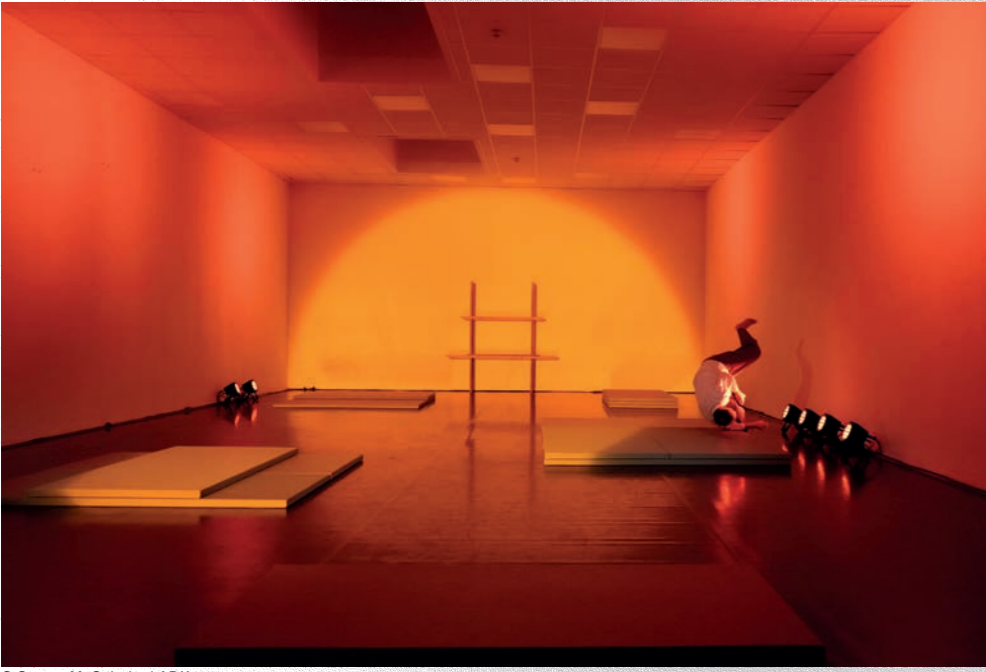
ADK

STELLA Have you got anything like that?
 BOBBY Like what?
 STELLA Longer than a duck and made of fabric.
 BOBBY Oh, right, right. Generally speaking, or right here and now?
 STELLA Generally.
 BOBBY Yes. In that case, yes.
 STELLA Do you like it?
 BOBBY Neutral.
 STELLA Neutral? You can't be neutral. No one can ever be neutral. Hasn't one always got feelings about things?
 BOBBY Nope, pretty much neutral. Although, now that I think about it... I guess there is something I connect it with. Something like longing. Longing to connect with something. For connection. For something firm to hold on to and solid ground under my feet.
 STELLA Is it a shoelace?
 BOBBY Aww, come on, how did you guess that one so quickly too?

»Masterfully, with warmth and humor, Annika Henrich tackles existential questions about self-determination, sovereignty, life, and death. ... It is about the largest question of all: What are we actually doing here? How do we spend the time until we die? Possibilities afloat, are interrogated, are destroyed. Annika Henrich creates scenery and 'people' that are comic and tragic, archetypal and complex all at once. ... Actors will surely be thrilled with these texts.«

Felicia Zeller, speech honoring Annika Henrich as recipient of the Mainfrankentheater Würzburg stipend, March 2024

From »Jupiter brüllt: Der lange Weg zum Glückspanet« (Jupiter roars: The long road to the planet of happiness) by Annika Henrich (dramaturgy alumna), Felix Bloch Erben, premiere 2/16/2024, Staatstheater Mainz



© Steven M. Schultz | ADK



ADK seeks to be open to all people. That is why, in 2023, we began the two-year project »All together now,« in which we examine the accessibility of ADK and embark on a process of questioning and expanding our teaching offers to that end. We are looking for a wide variety of questions and comments in this regard! Please let us know what you would need in order to attend, so that we can talk together about how ADK can support you.



Credits:
 © Esther Janiesch | Ludwigsburger Schlossfestspiele (unless otherwise stated) | Title: Sabā Hoseini, Marie Schwanzit, inszenierung in Kooperation mit dem Schauspiel Stuttgart © Bjoern Klein | Illustration: Trigal Sandberger Caldas (Schauspiel 04) Further picture credits ▶



www.adk-bw.de

Imprint: Akademie für Darstellende Kunst Baden-Württemberg GmbH | Artistic Director and Managing Director Prof. Ludger Engels | Subject to change

Dramaturgy

Akademie für Darstellende Kunst Baden-Württemberg

The performing arts are varied and complex—in their appearances as well as in their processes of development. Along the way, dramaturgs are mediators and multi-taskers contributing a broad range of skills and experience: They develop ideas for projects, look at those projects and the artistic process with a critical distance, and respond to the claims of societal and political contexts both within institutions and similar production environments, as well as to the outside. Dramaturgs can create protected spaces of freedom and possibility for artistic processes and engagement. They are in every sense go-betweens—intermediaries between social themes and artistic dreams, between writers and directors, but also between the production participants and audiences. Training at ADK encourages a wide variety of artistic practices and paths in life: in addition to traditional production dramaturgy in the theater, emphasis is placed on trans-disciplinary formats, in particular through collaboration with the Film Academy Baden-Württemberg and its Animation Institute as well as curatorial engagement with international performing artists. In the process, accessibility and inclusiveness, the intersections between theater and digitality, and sustainability form important touchstones of the curriculum. The program is designed to be completed in four semesters.



FOR IN-DEPTH INFORMATION ON THE PROGRAM ▶



As part of the cooperation with Freesze, initiated through the E:U:SA network in 2020, in October eight Hungarian dramaturgy students will be graduated Master of Arts in dramaturgy through the diploma preservation program »Emergency Exit«, which has been awarded the European Citizens' Prize of the EU. The students are supervised by professors and lecturers of the Freesze.

GRADUATES
 PETRA AL-FARMAN
 NOÉMI BALÁZS-PIRI
 ANNA CSILLÁG HÁMOR
 DOMONKOS PÁL DAUNER
 ANNA GAL
 LILLA SZAUER
 ESZTER ANNA ZHINIVIFALVI
 © Peter Kárpáti | Freesze (Photos from left to right, top to bottom)



PROGRAM CONTENTS
MASTER OF ARTS, 4 SEMESTERS
ARTS ADMINISTRATION
 • Curating: Introduction | Production management, budget, sponsoring | Season planning for production houses/festivals | Sustainability | Independent scenes | Writing and presenting concepts • Presentation in theoric • Applied cultural communication: FR — theory and practice, marketing, social media • Networking • Rights and obligations: contract law, insurance, stage regulations, tax law | Publishing and copyright, union and contract law • Future coaching
PRODUCTION DRAMATURGY
 • Scenic projects (subject modules A and B) • Praxis/Dramaturgical assistance • Interdisciplinary project • Reflection (DasArts method) • Nomadic research.
EXTENDED DRAMATURGY
 • Citizens' theater • Children's and youth theater • Speech for directors and dramaturgs • Contemporary performance • Theater and exhibitions/visual arts • Performing arts
FUNDAMENTALS OF ACTING
 • Fundamentals I–III—Introduction to acting work • Training in scene acting
MA THESIS PROJECT
 • Independent dramaturgical assistance in a production • Written MA thesis projects with ABK
DAMATURGICAL PRACTICE
 • Practical dramaturgy • Film research project with the Film Academy • Short theater
DAMATURGICAL PROCESSES
 • Fundamentals of dramaturgy • Communication dramaturgy and directing • Novel adaptations • Space and movement • Contemporary international
TEXT & PRODUCTION ANALYSIS
 • Readings in theater history • Readings in contemporary drama • Shakespeare seminar • Performance analysis incl. theater attendance and reflections • Author spotlight • Production analysis
MEDIA DRAMATURGY & THEORY
 • Theater and digitality • Comparative media dramaturgy • Theater and media • Script
CULTURAL THEORIES & AESTHETICS
 • Word and effect • Poetology • Accessible Structures, Accessible Art • Power structures in culture, arts, and science and gender justice, diversity, and equality • Rhetoric
THEATER HISTORY & THEORY
 • Theater history survey • Forms and theory of theater performance since 1900 • Drama studies collection • History of costuming

HEAD | MENTORS
 Head of program Anna Haas
 Assoc. Prof. Carolin Hochheiter
ACADEMIC OFFICE
 Academic office Dana Bork, Meral Demirdöğen,
 Melissa Yunus (filling in for
 Angela Staudt)
 Examinations
 office
 Melissa Yunus
AND LECTURERS ▶



ADK VOICES: GERO BAUER, ANNA HAAS, LUDGER ENGELS
ACROSS DIFFERENCES, SPEAKING, WRITING, ACTING, DIRECTING
 Venturing outside the boundaries of one's own identity and experience is a fundamental part of artistic and scientific practice. At the same time, societal debates are increasingly asking from which positions stories are actually being told, pieces staged, characters presented, and knowledge generated—what role do issues of representation, participation, and justice play in that process?
 Often, it is a matter of interrogating the supposed naturalness of historically dominant positions, but also of exploring how one's own position as an author, scientist, actor, director, or dramaturg—of whatever gender or background—explicitly becomes part of artistic or scientific processes. At universities just as much as in theaters or on film sets, questions of representation, participation, and debates over discrimination and emancipation all play an important role.
 Symposium of ADK and the Center for Gender and Diversity Studies at Tübingen University

ADK VOICES: GERO BAUER, ANNA HAAS, LUDGER ENGELS
ACROSS DIFFERENCES, SPEAKING, WRITING, ACTING, DIRECTING
 Venturing outside the boundaries of one's own identity and experience is a fundamental part of artistic and scientific practice. At the same time, societal debates are increasingly asking from which positions stories are actually being told, pieces staged, characters presented, and knowledge generated—what role do issues of representation, participation, and justice play in that process?
 Often, it is a matter of interrogating the supposed naturalness of historically dominant positions, but also of exploring how one's own position as an author, scientist, actor, director, or dramaturg—of whatever gender or background—explicitly becomes part of artistic or scientific processes. At universities just as much as in theaters or on film sets, questions of representation, participation, and debates over discrimination and emancipation all play an important role.
 Symposium of ADK and the Center for Gender and Diversity Studies at Tübingen University

THE

CLAMPUS

- Akademie für Darstellende Kunst Baden-Württemberg
- Filmakademie Baden-Württemberg → Animationsinstitut
- Atelier Ludwigsburg-Paris

STÜBE
KUNSTAKADEMIE



IN ADDITION

JOINT OPENING CEREMONY OF 2024 | 25 ACADEMIC YEAR: WITH HENRY SELICK AND »RADIKALE TÖCHTER«

ADK and FABW are opening the year of studies and the summer semester with joint workshops and events on current and viral, even virulent topics. This year, our speaker for the opening of campus is renowned director **Henry Selick**, one of the leading practitioners of **stop-motion animation**, whose work has had a committed fan base for over thirty years. As a »Hollywood outsider« with an uncompromising spirit, Henry Selick has, over the course of his unorthodox career, kept creating unmistakable, idiosyncratic films. His works are marked by an often disturbing, unsentimental sensibility, with his protagonists frequently taking a rebellious, non-conformist perspective while remaining accessible to a broad public and retaining a strong artistic integrity. His feature films include *The Nightmare Before Christmas* (1993), *James and the Giant Peach* (1996), *Coraline* (2009) and most recently *Wendell & Wild* (2022). We are thrilled to welcome Henry Selick to the Ludwigsburg Campus.

In 2024 | 25, »Radikale Töchter« (»Radical daughters«) will organize the opening week of the academic year. The collective is known for workshops on action art and for effective, unusual forms of political participation.



CAMPUS EVENINGS

Two Campus Evenings are held each semester to augment the potential of the campus and to foster informal encounters, exchange of ideas, visions, project ideas and presentations, and the new and shared. The programs for these events are put together by the students and AStAs (student unions) at ADK and FABW. In addition, the AStAs of the academies also organize joint events. In 2023/24, these included OSCAR night at Kino Caligari and the livestream of the European Championship opening game, as well as several Open Stages.

CINE CLUB: THE FILM CLASSICS SERIES

On the third Thursday of every month, the cinema Kino Caligari opens its doors to show classics of film history on its large screen. A subsequent conversation about the film is organized by students and teachers together in the FABW film gallery.

► Registration: studienleitung@filmakademie.de
(Juliane Voigtländer and Linda Krämer)

AKA PITCHING

Two dates per semester | Site: Albrecht Ade Studio, ADK stage | Announced shortly before by email from the heads of studies AKA pitches help teams to identify the people they need. They also provide an overview of current themes and works in progress. The three-minute pitches range from films (promotional, documentary, animation, and video for the stage) to games, scenic films, performance installations, stage plays, and festivals. AKA pitches create an awareness of the artistic breadth and creative spectrum of the projects underway at ADK, the Film Academy, its Animation Institute, and the Atelier Ludwigsburg-Paris.

► To apply for a pitch slot, write to: pitch@filmakademie.de (Andrea Macos)

► Information and dates: www.adk-bw.de/en/ and www.filmakademie.de/en/

FURTHER INFORMATION ON THE OPENING ►



Credits: © Steven M. Schultz | ADK (unless otherwise stated) | Title: Eröffnung Studienjahr 2023|24, Warm-Up im Albrecht-Ade-Studio, FABW | Illustration: Trigal Sandberger Cañas (Schauspiel 04)

Further picture credits ►



www.adk-bw.de

Imprint: Akademie für Darstellende Kunst Baden-Württemberg GmbH | Artistic Director and Managing Director Prof. Ludger Engels | Subject to change

ONE CAMPUS – FOUR INSTITUTIONS



MORE INFORMATION ►

Information on events and dates can be found on the academy websites: www.adk-bw.de/en/ and www.filmakademie.de/en/

Edition FABW's previous volumes in the series, edited by Michael Achilles, include *Das ist es wert* (»Worth it«, 2024), *In der Schwabe* (»Free floating«, 2023), *Knapp daneben* (»Just missed it«, 2022), *Sommer* (»Summer«, 2021), *Krieg – Vater aller Dinge* (»War: Father of all things«, 2020), *Neid* (»Envy«, 2018), and *Schlussstriche* (»Endings«, 2017).

ADK submitted stories on a proposed theme. In the summer of 2025, the eighth volume of short stories, on the theme of schräg (»skasance«), will premiere with a reading of selected stories and a get-together.

Once again, students and alumnae and alumni of FABW and ADK submitted stories on a proposed theme. In the summer of 2025, the eighth volume of short stories, on the theme of schräg (»skasance«), will premiere with a reading of selected stories and a get-together.

The integration of international students is further bolstered by e-learning offers, bilingual lessons, and mentor programs. The integration of international students is further bolstered by events on sociopolitical and cultural topics.

The campus is a site of lived international exchange: Students and staff of the academies organize internal—and public—events on sociopolitical and cultural topics.

The campus is a site of lived international exchange: Students and staff of the academies organize internal—and public—events on sociopolitical and cultural topics.

For the »Open House« format, the Film Academy Baden-Württemberg collaborates with the arthouse cinema operator Kinokult. Generally once per quarter, FABW alumnae present their current work, followed by a discussion.

ADK is offering interested private individuals, businesses, and leaders as well as schools, students, and teachers a range of courses beyond the academy curriculum. ADK is thus trying to make its expertise in language, voice, body, literature, presentation, and art available to a larger public.

ADK is offering interested private individuals, businesses, and leaders as well as schools, students, and teachers a range of courses beyond the academy curriculum. ADK is thus trying to make its expertise in language, voice, body, literature, presentation, and art available to a larger public.

ADK is offering interested private individuals, businesses, and leaders as well as schools, students, and teachers a range of courses beyond the academy curriculum. ADK is thus trying to make its expertise in language, voice, body, literature, presentation, and art available to a larger public.

ADK is offering interested private individuals, businesses, and leaders as well as schools, students, and teachers a range of courses beyond the academy curriculum. ADK is thus trying to make its expertise in language, voice, body, literature, presentation, and art available to a larger public.

ADK is offering interested private individuals, businesses, and leaders as well as schools, students, and teachers a range of courses beyond the academy curriculum. ADK is thus trying to make its expertise in language, voice, body, literature, presentation, and art available to a larger public.

ADK is offering interested private individuals, businesses, and leaders as well as schools, students, and teachers a range of courses beyond the academy curriculum. ADK is thus trying to make its expertise in language, voice, body, literature, presentation, and art available to a larger public.

ADK is offering interested private individuals, businesses, and leaders as well as schools, students, and teachers a range of courses beyond the academy curriculum. ADK is thus trying to make its expertise in language, voice, body, literature, presentation, and art available to a larger public.

ADK is offering interested private individuals, businesses, and leaders as well as schools, students, and teachers a range of courses beyond the academy curriculum. ADK is thus trying to make its expertise in language, voice, body, literature, presentation, and art available to a larger public.

ADK is offering interested private individuals, businesses, and leaders as well as schools, students, and teachers a range of courses beyond the academy curriculum. ADK is thus trying to make its expertise in language, voice, body, literature, presentation, and art available to a larger public.

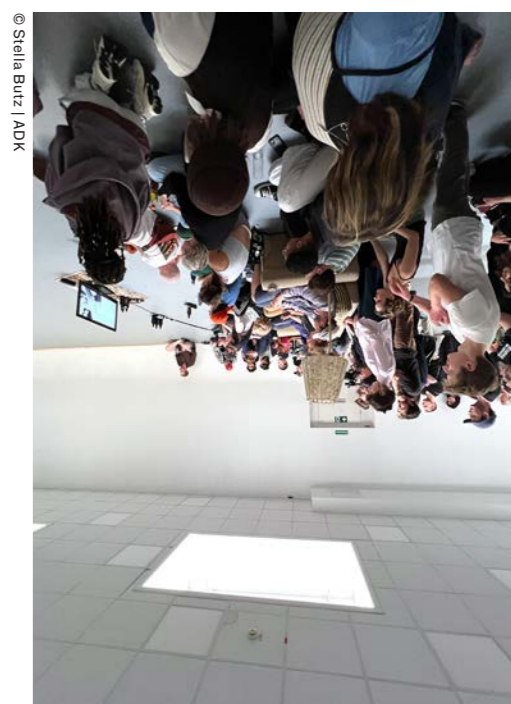
This inspirational cohabitation and collaboration generate an interdisciplinary spirit that strongly encourages the crossing of borders between narrative forms, genres, and technologies. The opportunities span theater, film, animation, cutting-edge digital production techniques, transmedia unique, and much more within a spatial proximity unique in European higher education. All institutions are united in the project-based orientation of their study programs: Students can directly implement their artistic ideas in studios, »laboratories,« theaters, and public spaces. Their works are frequently showcased in public presentations.

This makes the campus both a central location where students, lecturers, and alumni exchange ideas and an open space where all interested Ludwigsburg locals can explore a wide variety of public events.

© Ric Schachtbeck



© Stella Burz ADK



► Contact: studienbuero@adk-bw.de (Melissa Yunus) | studienreferat@filmakademie.de (Beate Frennigwerth)

The academies see the campus as an open laboratory in the center of Ludwigsburg, and the diverse range of public performances is open to anyone who is interested.

The schools seek to be open to all people. We are looking for a wide variety of questions, interests, and comments in this regard!

If you are interested in studying at one of our campus institutions, please let us know what you would need in order to attend, so that we can talk together about how we can support.

ADK and FABW are continuing their academy cooperation (PH) with the University of Education (Pädagogische Hochschule, PH) in the framework of the MA in cultural education.

ADK and FABW are continuing their academy cooperation (PH) with the University of Education (Pädagogische Hochschule, PH) in the framework of the MA in cultural education.

ADK and FABW are continuing their academy cooperation (PH) with the University of Education (Pädagogische Hochschule, PH) in the framework of the MA in cultural education.

ADK and FABW are continuing their academy cooperation (PH) with the University of Education (Pädagogische Hochschule, PH) in the framework of the MA in cultural education.

ADK and FABW are continuing their academy cooperation (PH) with the University of Education (Pädagogische Hochschule, PH) in the framework of the MA in cultural education.

ADK and FABW are continuing their academy cooperation (PH) with the University of Education (Pädagogische Hochschule, PH) in the framework of the MA in cultural education.

FILM ACADEMY AT ADK

- Theory Monday
- Readings in contemporary German and international drama (Jan Hein)
- Visual arts (Ulrike Gross)
- and international drama (Jan Hein)
- Theater and digital (Peter Marx)
- Theater history (Peter Marx)
- Applied Sciences Ludwigsburg or the University of Applied Sciences Ludwigsburg can be explored in consultation with the respective institution's academic office.

PH AT ADK

- Theater history (Peter Marx)
- Contemporary international political theater (Sarah Yousef)
- Registration: studienbuero@adk-bw.de (Borke)

PH AT THE FABW

- Film and media history (block seminars) (Marcus Stieglitz)
- Terrence Malick: Hidden lives (Marcus Stieglitz)
- Screening democracy (EN) (Maurice Fitzpatrick)
- Heroinas with swords (EN) (Natasja von Kopp)
- Queer cinema history (EN) (Loba Schlosser)
- Cultural memory and social change in eastern European cinema (EN) (Laszlo Strausz)
- The film classics series (Planned dates, usually from 5:00 p.m. at Kino Caligari; detailed information by email ahead of time.)

FABW AND ADK AT THE PH

- Registration: studienleitung@filmakademie.de (Juliane Voigtländer and Linda Krämer)

FABW AND ADK AT THE PH

- Media theory and media criticism (Thomas Wilke)
- Bertolt Brecht's pedagogical pieces (A course after the Rainer Steinweg method (Christina Gschwind))
- Research the performance for a young and-erog. Contemporary theater for children and young people (Tanja Frank)
- Lecture series: How to design education culture Spaces of cultural education (Tanja Frank)
- »It was nice« Talking about theater (Tanja Frank)
- Workshop on leadership: How does it work? (Tanja Frank)
- Creating performances: What matters! (Tanja Frank)
- Block seminar (Tanja Frank)
- Registration: tanja.frank@ph-ludwigsburg.de

ADK AT THE FILM ACADEMY

- Registration: studienbuero@adk-bw.de (Melissa Yunus)
- »Meisner technique« (Amelie Tambour)
- Screening democracy (EN) (Marcus Stieglitz)
- Heroinas with swords (EN) (Natasja von Kopp)
- Queer cinema history (EN) (Loba Schlosser)
- Cultural memory and social change in eastern European cinema (EN) (Laszlo Strausz)
- The film classics series (Planned dates, usually from 5:00 p.m. at Kino Caligari; detailed information by email ahead of time.)

PH AT THE FABW

- Film and media history (block seminars) (Marcus Stieglitz)
- Terrence Malick: Hidden lives (Marcus Stieglitz)
- Screening democracy (EN) (Maurice Fitzpatrick)
- Heroinas with swords (EN) (Natasja von Kopp)
- Queer cinema history (EN) (Loba Schlosser)
- Cultural memory and social change in eastern European cinema (EN) (Laszlo Strausz)
- The film classics series (Planned dates, usually from 5:00 p.m. at Kino Caligari; detailed information by email ahead of time.)

FABW AND ADK AT THE PH

- Registration: studienleitung@filmakademie.de (Juliane Voigtländer and Linda Krämer)

FABW AND ADK AT THE PH

- Media theory and media criticism (Thomas Wilke)
- Bertolt Brecht's pedagogical pieces (A course after the Rainer Steinweg method (Christina Gschwind))
- Research the performance for a young and-erog. Contemporary theater for children and young people (Tanja Frank)
- Lecture series: How to design education culture Spaces of cultural education (Tanja Frank)
- »It was nice« Talking about theater (Tanja Frank)
- Workshop on leadership: How does it work? (Tanja Frank)
- Creating performances: What matters! (Tanja Frank)
- Block seminar (Tanja Frank)
- Registration: tanja.frank@ph-ludwigsburg.de

INSPIRING—INTERDISCIPLINARY SHARED TEACHING

A CREATIVE, MULTI-FACETED LABORATORY CAMPUS FOR LUDWIGSBURG