

RUUN
A SHAMANIC JOURNEY

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| Performer | |
| Installation | Günter Berghaus |
| Sound Design | |
| Costume Design | Megan Lawrence |
| Lighting Design | Emma Stow |
| Constructional Design | Quentin Nicholls |
| Stage Management | Emma Stow |

Ancient rituals effect transformation through concrete processes of life, nature, and history. It is not my intention to return to these earlier cultures, but to stress the idea of transformation and of substance. The shaman can operate genuinely only in a society that is still intact. Our society is far from intact, but this too is a necessary stage. Once the intactness has gone, a kind of metamorphosis begins. So while shamanism marks a point in the past, it also indicates a possibility for historical development. It could be described as the deepest root of the idea of spiritual life, deeper even than the mythological level of the later stages of Greek or Egyptian cultures. When people say that shamanistic practice is atavistic and irrational, one might answer that the attitude of contemporary scientists is equally old-fashioned and atavistic, because we should by now be at another stage of development in our relationship to material. So when I appear as a kind of shamanistic figure, or allude to it, I do it to stress my belief in other priorities and the need to come up with a completely different plan for working with substances. For instance, in places like universities, where everyone speaks so rationally, it is necessary for a kind of enchanter to appear.

JOSEPH BEUYS

SHOW YOUR WOUND - BEFORE THE BODY OF
SOCIETY CAN BE HEALED, THE WOUND MUST BE
LOCATED IN THE INDIVIDUAL AS WELL AS THE
COLLECTIVE