

Dr Artur Duda (Nicolas Copernicus University, Toruń)
(Re)creating real space for common Europe. Rogers Waters' "The Wall. Live in Berlin", July 21th 1990.

In "The Future of Ritual" Richard Schechner analyzes the Fall of Berlin Wall in November 1989 as an "immediate theatre" – a kind of "theatrical" performance given on the scene of Berlin streets, a kind of carnivalised revolution, a huge carnival of freedom. Seven months later a big rock concert played by Roger Waters, ex-musician of Pink Floyd, and his friends took place in the Potsdamer Platz, in the empty and demilitarized space between former West and East Zones of Berlin. The scenario of "The Wall" in Berlin linked the personal history of Pink, the hero of "The Wall"-LP (and the film directed by Alan Parker besides) with history of Europe divided by the Iron Curtain. "The Wall" concert is a perfect example of Schechner's performance defined as "restored behavior", because while musicians were playing song after song, many technicians built the wall between the stage and the audience which was pulled down in the final. The article presents analysis and interpretation of Roger Waters' "The Wall. Live in Berlin" as a musical and cultural event, and first of all sui generis site-specific "theatre", which means a performative act that (re)created real space of free and united Europe in the Potsdamer Platz, symbol of Cold War political order in post-war Europe.

Biography:

Artur Duda, born 1973 in Kolno, Poland, was graduated 1997 (polish philology, specialization: theatre studies), did Ph.D. 2004 and teaches at the Nicolas Copernicus University in Toruń. He is occupied with theatre theory (from perspective of phenomenology and performance studies) and theatre production of Lithuanian and German stage directors, Eimuntas Nekrosius and Frank Castorf as well. He went autumn 2001 to Free University Berlin on a scholarship of DAAD (German Academic Exchange Service). Author of *Teatr realności* (Theatre of Reality, 2006).