

# Jakob Schulte

## Director

### Selected Works

Jakob Schulte was born in Munich and moved to Vienna to study philosophy and performative-arts at the University of Vienna. Alongside his studies he worked at the Schauspielhaus Vienna as an assistant-director and -set designer. Early works, including public readings of his writings and music performances were created during this period.

Since 2022 he is studying directing at the Mozarteum Salzburg.

During his studies, he was already engaged as a director for various works at different theatres, including: ARGE Kultur Salzburg, Lehar Theater Bad Ischl, Theater im Kunstquartier Salzburg, Max Schlereth-Saal.

His works are characterised by an interdisciplinary approach and the constant attempt to make political issues and discourses haptic and sensual, working with the likes of Stylisation, strict logical patterns, Choreography and masks.

# SAFE SPACE AUSTRIA

an adaptation of Agota Kristof's "The Notebook"



DIRECTOR:  
JAKOB SCHULTE

STAGE DESIGNER:  
YVONNE SCHÄFER

ACTORS:  
COLIN JOHNER  
ALEXANDER SMIRZITZ



The Performance puts these twins in a Box Ring Setting, a Hunger Games situation, where they are forced to punish and humiliate themselves for the pleasure of the European audience. They train one another, “practise”, as they call it, which means: Hitting and boxing one another until pain stops existing, learning to stop loving, learning to kill.

In the context of how European countries such as Germany act regarding the war in Ukraine, this performance deals with war – viewed as a perverse football-game or a contest. Something to bet on, to cheer and post opinions on social media about, for attention. Something that parties judge from afar – from a safe space.

“**Safe Space Austria**”, 2024, is an adaptation of Agatha Kristofs “The Notebook”. Kristof’s Novel is about two children, twins, growing up in times of war, ridding themselves of everything that is human about them to become survival machines, monsters.





Stripped of everything, they take on the final challenge to live without one another. With a coinflip they decide who is going to die to let the other one survive.



In the end, only one monstrous machine is left. It taught itself how to feel nothing, how to inflict pain on itself and on others, how to be dangerous.

Oh how little western Europe understands war anymore! - And how arrogantly it thinks that it can make decisions influencing those, that are actually suffering.



In the final part of the performance, two German intellectuals enter the scene.

Devilishly they ridicule about what partie is going to win, hide themselves behind statistics, present their bible of war and start betting on countries as if they were horses in a race.

This is how Germany understands war: As a football match, calmly walking the red carpet on the way to the show, which is shared with the audience, conveniently sitting on it.

# WONDERLAND



DIRECTOR AND STAGE  
DESIGNER:  
JAKOB SCHULTE

COMPOSER:  
JOHANNES BRÖMMEL

ACTORS:  
FAYOLA SCHÖNROCK  
LENZ FARKAS  
ANASTASIA IVANOVCA

“Wonderland”, 2022, is a performance based on the famous childrens book from Lewis Carol “Alice in Wonderland”.

A playful collorit, in a dance of images. We get a glimpse into the innards of the music box. Alice, as a wind-up figure, wanders the outskirts of her Fantasy. A world without sense, logic or the laws of physics. Everything talks and has a soul, everything is alive.





If we hold on for a minute and start to think what we grasp and accept as “real” or “definite” it mostly ends in absurdity or illness, really.

Such is what this performance is about – it is about the freedom of imagination. That a pot can be a home, a weapon, a species, a talking mouth...

That words are just nonsense, scrunched in a bowl of rice that sometimes tastes so and so.

In this performance we all become children again.  
As a prerequisite – and not just for this performance alone,  
but for any performance, and certainly for life.






As the world of the  
absurd has always  
been the real world.  
And will always be.



That we have lived  
and continue living  
under monsters and  
creatures and gods  
and idiots and bowls  
of rice and crickets  
and devils.

If we dare to see as  
the child dares to see.



# DIE SCHRUMPFENDE STADT

DIRECTOR:  
JAKOB SCHULTE

STAGE AND COSTUME  
DESIGNER:  
CAROLINE ULMAR  
CHRISTINA WINKLER

COMPOSER:  
TANJA GLINSNER

LIBRETTO:  
LEA WILLEKE

SOLOISTS:  
CHINATSU HATANO  
ANJA RECHBERGER  
DARES HUTAWATTA  
NEELAM BRADER

ENSEMBLE:  
ENSEMBLE  
MULTILATERALE

“Die schrumpfende Stadt”, 2024, is an opera, performed in the Léhar Theatre in Bad Ischl during the Léhar-Festival opening, as Bad Ischl was selected for the main city of culture 2024 in Europe.

The performance plants the seed of power into an artificial society that has long surpassed humans – what follows is a display of growth and regrowth of power, as all the patterns we know from our capitalist-driven lives become apparent. And the longer we watch, the more they start to seem human to us again.



Out of four equals, rather quickly, a hierarchy emerges – a rebellion follows, plotting against one another, almost in shakespearean way. They lose track of how many times this has happened before and will happen again over and over. We can see the lust and the hunger for power being the only eternity we as humans know and understand.



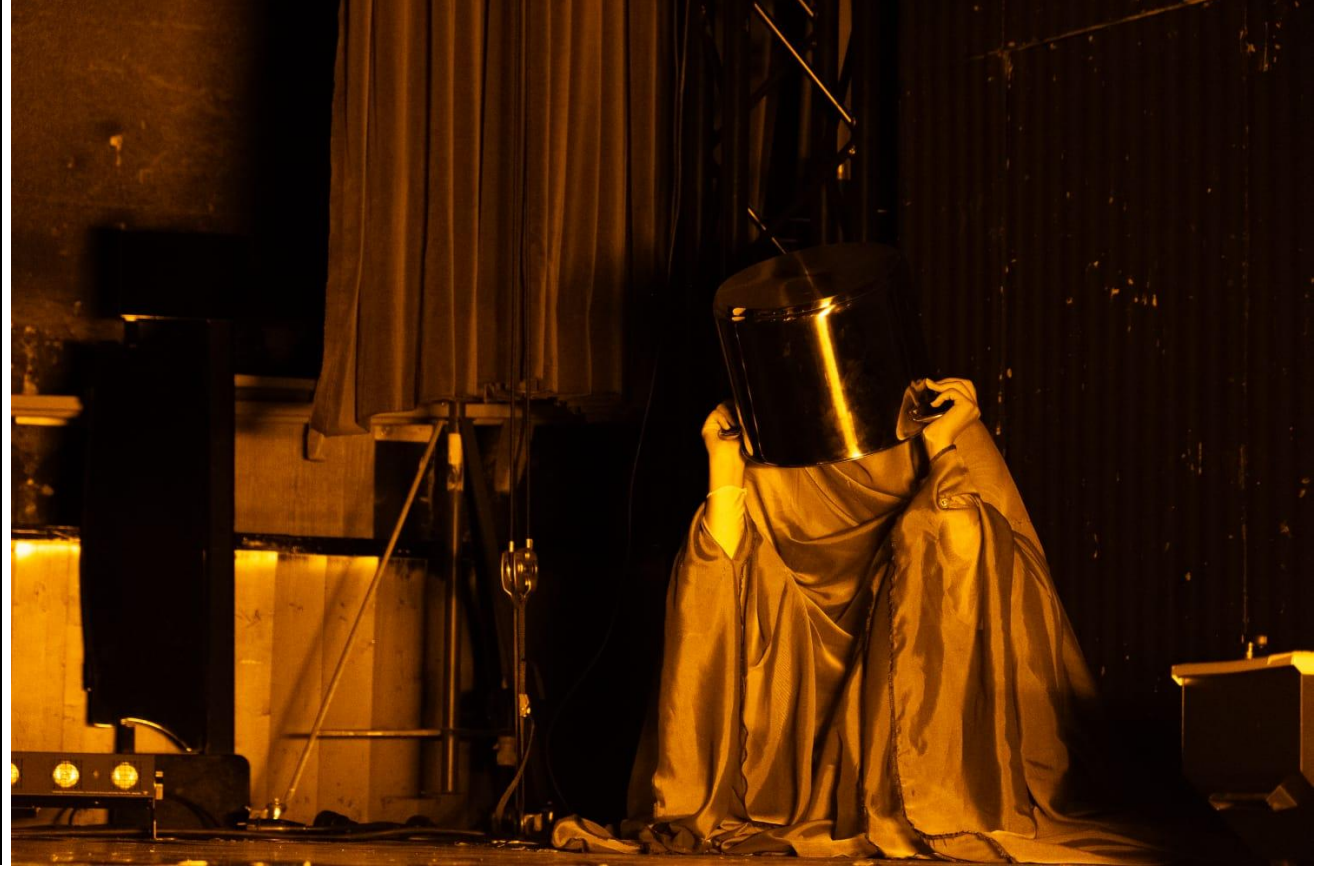
Exhausted from the everlasting ambition to reach “the top”, one of them starts looking for ways to break out of the cycle.

Time freezes and we can see her walking through a museum of memories, in a desperate attempt to find a solution, to break through, to free society.

But whatever she tries to do and however she tries to reposition the social structure – it always ends the same way.

Through her vision we can see everything dissolving, one after another.

At first is the death of music – singers lose their voice and rather only heave air through their corrupted lungs anymore, the stage breaks and, finally, through a sodium vapour light that is slowly fading in, even color stops to exist.



What we are left with is our last breath and the sun rising anew.

