

Meltdown Mission & Philosophy

The Meltdown Philosophy, written in 1983, states:

This "Meltdown" is diametrically opposed to the Meltdown that is associated with imminent physical disaster. The "Arts Meltdown" promotes individualism, creativity and positivism. We believe art in this day is no longer a luxury but rather a necessity. It is true that in the event of physical and spiritual meltdowns there is risk. But the possibilities that will result, if motivated by love, are infinite. The "Meltdown" is political in that the action to work together, to respect individual actions and to make 'art', which to us is to be, know and express oneself, is an action society can take to celebrate life.

Ten years later, Bronwyn Rucker, co-founder of Meltdown, wrote:

"...and what about the Artistic Feminist Revolution?"

As an artist, I believe the root of all political activity is within oneself. Everyone is an 'artist', however, few recognize it for it is a process that includes life, with all its imperfections, as well as respect for the individual within the collective.

An Artistic Feminist Revolution that is inclusive and free of traditional hierarchical bounds, that cares for its members, is group process and theatre. It is radical work that goes to the root of the action – the root of the soul. It also challenges the root of the existing system, for it encourages change and supports equality.

Meltdown's mission, based on this philosophy, is to promote creative expression to underexposed populations as a means by which individuals can better understand the world and themselves, celebrate differences, and to provide a way in which communities can organize and take action.



Top Left: Meltdown's Intergenerational Program, 1987. (Photo by Jay Rothman)

Top Right: Voices of the Armory, 1994. (Photo by Sue Johnson)

Bottom Left: Meltdown's Teen Drama Program helps celebrate Intergenerational Day at senior center, 1988.

Bottom Right: The Radon Daughters as the Clown Company - (L to R) Sheila Bankston, Bronwyn Rucker, Linda Techell-Briscoe, 1994.