



LOCATIE, LANDSCHAP, THEATER

een tweedaagse ontmoeting rondom kunstpraktijken in de publieke ruimte

vrijdag 27 en zaterdag 28 april 2012, DasArts, Amsterdam

In Nederland heeft het landschap- en locatietheater een unieke traditie opgebouwd en is er bijzonder veel kennis aanwezig over kunst in de publieke ruimte. Steeds vaker kiezen kunstenaars van verschillende generaties en verschillende disciplines er nadrukkelijk voor om buiten de gebruikelijke plekken voor kunst en cultuur aanwezig te zijn en hun werk direct te plaatsen in de stad, het landschap of midden in een gemeenschap.

Het is opvallend dat daarbij de kracht van de podiumkunsten bijzonder productief blijkt te zijn, en juist het sociaal contract van theater - de openbare bijeenkomst tussen mensen - in uiteenlopende contexten wordt toegepast: van Jeanne van Heeswijk tot Jonas Staal, van G1000 tot Occupy. Steeds gaan we ervan uit dat mensen elkaar iets te vertellen hebben over de samenleving, betrokken willen zijn, elkaar willen ontmoeten.

De Theaterschool richt zich in deze twee dagen op een verkenning van deze ontwikkeling: is met name het 'theater buiten de perken' geschikt om (in elkaars aanwezigheid) opnieuw democratische principes zichtbaar te maken, om zich te verbinden aan andere publieke domeinen en om nieuwe toeschouwers te bereiken? Wat betekent dat voor het artistieke proces en de positie van de kunstenaar? Op welke manier werkt hij met zijn directe omgeving? Welke relatie gaat hij aan met de sociale, politieke en culturele conflicten die in de openbare ruimte aanwezig zijn?

Doel is om rondom de begrippen *LOCATIE, LANDSCHAP, THEATER* met verschillende gasten en deelnemers, en vanuit verschillende perspectieven van gedachten te wisselen. Onze opzet wordt geleid door de ambitie om een internationale blik toe te passen. Daarbij zoeken wij naar een inhoudelijk kader dat zich laat inspireren door de grote diversiteit aan interventies waarmee zich eigentijdse makers (maar ook producenten en programmeurs) op alternatieve plekken manifesteren. Het programma hanteert een thematische indeling: een dag waarop we een aantal strategieën omtrent **Making Places** beschouwen, en een tweede dag waarop we nauwer inzoomen op verschillende manieren om het landschap te benaderen, **Reading Landscapes**.

LOCATIE, LANDSCHAP, THEATER is samengesteld door Marijke Hoogenboom en Judith Wendel. Het maakt onderdeel uit van het onderzoek van de Theaterschool naar actuele artistieke praktijken en naar het produceren in de podiumkunsten in het (master) onderwijs. Dit initiatief is tot stand gekomen in samenwerking met Atelier Oerol, DasArts, het lectoraat Kunstpraktijk en artistieke ontwikkeling en de Opleiding Productie Podiumkunsten, Gwenoële Trapman en Rachel Feuchwang.



Vrijdag 27 april
MAKING PLACES

“Het hedendaags publiek domein is de plaats waar we elkaar moeten ontmoeten. De enscenering van de ontmoeting is daarbij belangrijker dan de vraag of onze ontmoeting democratisch of louter commercieel is gemotiveerd. Hoe gaat deze enscenering van het publiek domein in zijn werk? Wat gebeurt er als een onbepaalde ‘ruimte’ wordt omgezet in een ‘plek’? In dat proces van transformatie speelt kunst een belangrijke rol.”
(Jeroen Boomgaard, Wild Park, Het onverwachte als opdracht)

Het gegeven van een vaste plek en de band met een lokaal publiek heeft een onmisbare traditie in de podiumkunsten. Maar toch is de openbare functie van instellingen en de manier waarop zij interacteren met hun milieu onder druk komen te staan. Tegelijkertijd kent de actuele kunstpraktijk weinig grenzen. Met name door kunstenaars zelf geleide platforms organiseren zich steeds flexibeler en richten zich artistieke interventies - bij wijze van onderzoek - bewust tijdelijk op een specifieke context.

De eerste helft van MAKING PLACES is gewijd aan drie verschillende culturele organisaties in Queens/New York, Wales/UK en Brussel die de uitdaging aangaan om hun rol en werkwijze in de stad en in de regio radicaal te herdefiniëren. Vervolgens maken we kennis met twee grootschalige locatie projecten die kunstenaars voor hun rekening nemen: het theaterfestival *Infecting the City* in Kaapstad en de beeldende manifestatie *B1/A40 Die Schönheit der grossen Strasse* in het Ruhrgebied in Duitsland.

9.30 Inloop

10.00-10.30 Welkom en introductie

10.30-12.30 Perspectives

Brian Roger en **Sheila Lewandowski**, Chocolate Factory, New York City (US)

Matt Ball, National Theatre Wales (UK)

Jan Goossens, KVS, Brussel (B)

12.30-14.00 Lunch

14.00-16.30 Artists' practices

Brett Bailey, Third World Bunfight / *Infecting the City*, Cape Town (SA)

Markus Ambach, *B1/A40 Die Schönheit der grossen Strasse*, MAP, Düsseldorf (D)

16.30-18.00 Borrel



Zaterdag 28 april

READING LANDSCAPES

“Landscape is at once an integration of natural and human phenomena over a certain area, and artistic representations of the visible world.”

(Mike Pearson, In Comes I, Performance, Memory and Landscape)

De term ‘landschap’ is - zoals Simon Schama in zijn *Landschap & Herinnering* heeft aangetoond - afkomstig uit het Nederlands en onlosmakelijk verbonden met de Hollandse meesters uit de zeventiende eeuw. Wat wij een landschap noemen is nooit een orde uit zichzelf, maar is altijd cultureel bepaald en mede dankzij menselijk ingrijpen ontstaan. Kunstenaars hebben altijd actief deelgenomen aan de karakterisering van het landschap. Alleen: wat zien zij? En wat kunnen wij waarnemen, voorbij de oppervlakte en voorbij een definitie van landschap die de natuur vastprijkt op ‘lege’ gebieden of aantrekkelijk decor. Drie visies op het (Nederlandse) landschap staan in de ochtend van READING LANDSCAPES centraal. Door de ogen van de historische schilderkunst, de eigentijdse fotografie en de landschapsarchitectuur scherpen wij onze blik voor verschillen en perspectieven. De theaterpraktijken van Lotte van den Berg, Gerardo Naumann en *Ciudades Paralelas* confronteren ons daarentegen met een eigen selectieve kijk en met situaties die in ‘real time’ beleefd moeten worden. Landschap dient vooral als conceptueel figuur om het nieuwe theater te beschrijven. Een theater dat met de verschuiving van het visuele naar het tastbare ook een fundamentele verschuiving in onze relatie met de plek teweeg brengt: van afstandelijke toeschouwer naar betrokken ‘insider’.

10.00 Inloop

10.30-10.45 Introductie

10.45-13.00 Perspectives

Edwin Becker, hoofd tentoonstellingen, Van Gogh Museum, Amsterdam

Hans van der Meer, fotograaf, Amsterdam

Daniel Jauslin, landschapsarchitect, TU Delft

13.00-14.00 Lunch

14.00-17.00 Artists’ practices

Lotte van den Berg, OMSK, Utrecht

Gerardo Naumann, *Ciudades Paralelas*, Buenos Aires (ARG)

Onderdeel van het middagprogramma is tevens een introductie/screening van ***Ciudades Paralelas***, het verplaatsbare festival van Lola Arias en Stefan Kaegi (Rimini Protokoll), waar o.a. Gerardo en Lotte aan verbonden zijn. Een aflevering van *Ciudades Paralelas* is te beleven tijdens het Festival a/d Werf, 17 tot en met 26 mei in Utrecht.



Guest artists and speakers (in order of appearance)

Brian Rogers is the artistic director and **Sheila Lewandowski** the executive director of The Chocolate Factory, a leading incubator for new developments in experimental performance. The work of The Chocolate Factory's founding artists emphasises multi-disciplinary collaboration combining movement, music, video and text to devise a means of storytelling that is immediate, collage-like, highly visual, and dependent on new technologies. The work is not easily categorised as theatre, dance, new music or video art and is rather a thorough intermingling of these disciplines. By extension, the Factory's curatorial values lead to work that exists across or between disciplines and that requires new methods, more time and a new kind of audience. The Chocolate Factory is located in a renovated industrial building in Long Island City, Queens, New York.
www.chocolatefactorytheater.org

Matt Ball is Creative Associate of the National Theatre Wales (NTW), which operates the daring concept of an unstable 'stage'. It creates bold, invigorating theatre in the English language, rooted in the fragmented infrastructure of Wales and with an international reach. They engage and involve the audience in surprising ways and unexpected places and build strong relationships with theatre makers, creative talents, participants and audiences in and beyond Wales. NTW opens up the possibilities in theatre, identifying topical issues and expressing them in surprising and imaginative ways. They work with a wide variety of artists and they find new ways for audiences to be part of their work. NTW brings directors and companies from across the world to work with Welsh artists, actors and participants, creating new languages of theatre. In 2011, NTW collaborated with Rimini Protokoll on the project OUTDOORS, a theatrical journey that made the ordinary extraordinary.
<http://nationaltheatrewales.org>

Jan Goossens is the artistic director the Royal Flemish Theatre (KVS). For more than ten years, the KVS has considered itself to be an artistic project, a modern infrastructure in the heart of Brussels. It opts for contemporary stories and voices that are heard all too infrequently in society and in the theatre. Brussels merely the setting for the theatre; the city imposes itself as content and touchstone, not only in its multi-coloured, multilingual and cheerful potential, but also in all of its communal, social and economic discord. Underlying every aspect of the programme (production and hosting, multimedia) is a collective dialogue in a multi-functional company in which the individual artists relate to a shared whole in a productive and creative manner. In this divided city, the KVS is aiming to create a place with which everyone can identify. The residents of Brussels do not have a common past, but they can build a common future. The KVS wants to be one of the places where that future is represented. www.kvs.be

Brett Bailey is a playwright, designer, director, festival curator and the artistic director of Third World Bunfight (TWB) in Cape Town, South Africa. TWB produces theatre, installations, opera, house music shows and site-specific performances. Brett's idiosyncratic, iconoclastic works focus a probing lens on the world we live in – in particular on the post-colonial landscape of Africa, and the relations between Africa and the West, and between history and the present. Brett has worked throughout Africa as well as in Haiti, the UK and Europe. In 2008 he became the curator of Infecting the City, South Africa's only public arts festival, held in Cape Town. In 2011, the festival celebrated the rich variety of 'treasures' that are found in the Cape. It placed a long-overdue spotlight on the people, music and performance styles from the many cultures that have made Cape Town their home. Currently, Brett is setting up his provocative site-specific show *Exhibit B* for the Kunstenfestivaldesarts in Brussels. The project will be presented at the 2013 Holland Festival. Brett is also an alumnus of DasArts. www.infectingthecity.com, www.thirdworldbunfight.co.za



Markus Ambach is an artist and curator from Düsseldorf. He operates the independent, artist-generated platform MAP that covers an extensive range of interests. MAP's main emphasis is on the discourses, productions and debates concerning art and public urban space. These activities manifest themselves in temporary projects and in collaborations with museums, art galleries and cities. MAP also focuses specifically on projects that deal with the representation of nature in urban contexts, including the development of green spaces such as gardens, parks and wastelands. MAP's strategy blends theoretical approaches and practical working methods, in a direct dialogue between artists, architects, scientists and local citizens. MAP's large-scale, award-winning project *B1/A40 The Beauty of the Grand Road*, which was part of the Ruhr.2010 European Capital of Culture programme. It addressed an unconventional urban zone, the central traffic route through the Ruhr area. Instead of emphasising a problematic environment, artists including Jeanne van Heeswijk and Joep van Lieshout transformed the area into the new boulevard for the metropolis. www.markusambachprojekte.de

Edwin Becker is the Chief Curator of Exhibitions at the Van Gogh Museum, Amsterdam. Edwin Becker studied History of Art at the Catholic University of Nijmegen and wrote a dissertation on the Viennese Secessionist painter Wilhelm List. In 1992, he took up a position as exhibitions curator at the Van Gogh Museum, specialising in fin-de-siècle fine and applied arts. In 2006, Becker became Head of Exhibitions at the Van Gogh Museum. Recently, he was appointed Chief Curator of Exhibitions at the same museum, meaning that he is now responsible for exhibition programming as a whole. The Van Gogh Museum's most recent exhibition *Dreams of Nature. Symbolism from Van Gogh to Kandinsky* is dedicated to the symbolist landscape in Europe and this pioneering 19th-century painting movement, which was so closely associated with philosophy, poetry and music. www.vangoghmuseum.nl

Hans van der Meer is a renowned Dutch photographer. His latest book *The Netherlands - off the shelf* is a document on the 'typically Dutch'. In his characteristic drily humorous style, Van der Meer shows us the backdrop against which the lives of many people are played out. If you look closer, you can see the, sometimes remarkable complexity of that backdrop. In 1995, he started his long-term project to observe and photograph lower division amateur-football matches in the Netherlands. About the context of this project he says: *'Football is a part of our culture and football fields form part of our landscape. Even in the smallest municipality you will find at least one club. When I was taking photographs for my album Hollandse Velden I was looking for situations where I could make a combination of a field with players and an interesting landscape in the background. I needed the world outside the field to show, literally, that football is part of our culture.'* www.hansvandermeer.nl

Daniel Jauslin is a Swiss architect and landscape architect living in Rotterdam and The Hague. He is a researcher and the Chair of Landscape Architecture at the Department of Urbanism at TU Delft's Faculty of Architecture. His PhD focuses on Architecture with Landscape Methods and the overlap and mutual influences of the two disciplines of Architecture and Landscape Architecture. Jauslin was a project leader at West 8 Urban Design & Landscape Architecture from 1997 and went on to become a founding principal of DGJ Drexler Guinand Jauslin Architects in Rotterdam, Frankfurt and Zurich with Hans Drexler and Marc Guinand. Since 1999 he has authored or co-authored more than 170 projects and has taught in five countries. He is currently part of DGJ Architects & Landscapes in Rotterdam and Hong Kong. Jauslin is also the tutor to a group of master students at TU Delft. They will produce work for the Passport project at the 2012 Oerol festival, as they did in 2011.



Lotte van den Berg is a Dutch director who has become one of the most important protagonists of her generation, making theatre that is radically entrenched in its social setting. Her productions include *Het Blauwe uur*, *Gerucht*, *Braakland* and *Les Specateurs*. Many of them are about looking, about real-life experiences and, often, about the difficulty of understanding. She turns reality on its head so that we start to see things differently, or to start look differently. She gave up her position as a director at Toneelhuis Antwerp in Belgium to start OMSK, her own company in the small city of Dordrecht in the Netherlands, where she began by involving her immediate surroundings and at the same time, working for several months in Kinshasa, the capital of Congo. Now, Lotte is about to reinvent herself again in Utrecht as one of the resident artists at Huis aan de Werf. Her most recent work *Pleinvrees* will be created in the open: '*Pleinvrees* [agrophobia] will be performed on a big square in the centre of town and it will look nothing like anything you've ever seen in a performance before. There's no set, no lighting design, no amplified sound and no seating. *Pleinvrees* is a happening, a remarkable encounter between people.' www.omsk.nl

Gerardo Naumann is an artist, writer and theatre maker from Buenos Aires. His work needs neither literary text as a driving force of fiction, nor the theatre building as a place of representation. He prefers to find his texts and spaces in the real world. In *Emily*, the actors repeat fragments of text from a language instruction book – in a furniture shop. The text in *Una obra útil* is based on a maid's diary that was found in a rubbish tip. His plays have been performed in Argentina, Portugal and Ireland. Naumann also makes films and teaches at Buenos Aires University, the Akademi for Scenekunst (Norway) and HFG-Karlsruhe (Germany). His work for *Ciudades Paralelas* is dedicated to 'the factory'. 'Factories are places of encounter between the social classes, from cleaning staff and assembly line workers to quality managers and sales directors, up to the factory owner. Each one has an individual relationship to their work and to the factory. They are bound together by rules and contracts. The rules define who does what, people's movements and the course of the working day.'

Ciudades Paralelas – Parallel Cities is a portable festival curated by Lola Arias and Stefan Kaegi, both members of Rimini Protokoll. The curators have invited artists including Ant Hampton, Tim Etchells, Christian Garcia, Mariano Pensotti, Gerardo Nauman, Ligna, Dominic Huber and Lotte van den Berg to devise interventions for spaces that exist in every city in the world: hotel rooms, shopping centres, factories – these are functional places, not usually thought of as interesting to the outside eye. But without them life in the city would be unliveable. Their ubiquitous, parallel existences make them instantly recognisable, yet each is modelled on similar rules while also displaying a local face. Since 2010, eight distinct projects have been realised with a variety of performers in Berlin, Buenos Aires, Warsaw, Singapore and Zurich. Now, *Ciudades Paralelas* is asking, 'How can we export ideas without their losing impact, and can a festival ask global questions but get local answers?' www.ciudadesparalelas.com