

**KAAI**  

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**THEATER**

**DAVID WEBER-KREBS**  
**& JEROEN PEETERS**  
On Enclosed Spaces  
and the Great Outdoors

**10/02/2018 • 11:00 > 19:00 • Kaaitheater**  
performance-conference • in English

We live in an age in which human activity has a profound impact on our physical and ecological surroundings. Nevertheless, these transformations often go unseen – they are literally too large or too small for our senses and imagination to take in. How can we create stories, aesthetics, and spaces of experience to deal with this situation reflexively and critically? And in the theatre, how can we focus attention on the many non-human actors and factors that play a role?

A variety of hybrid artistic and theoretical interventions are specially created for *On Enclosed Spaces and the Great Outdoors*. They'll resonate with one another in a performative setting and constitute a dramaturgy of an entire day. Lunch and dinner are included and provided by eat vzw\*.

## Programme

### 11:00-13:00

Introduction by Jeroen Peeters and David Weber-Krebs

Mette Edvardsen – *No title*

Augusto Corrieri – *Reasons for knocking at an empty house*

Stefanie Wenner – *Grains of truth: What the toad told* (part 1)

In parallel: Nikolaus Gansterer – *Translectures*

### 13:00-14:00

Lunch

### 14:00-15:45

René ten Bos – *Aesthetics in the anthropozone*

Stefanie Wenner – *Grains of truth: What the toad told* (part 2)

In parallel: Nikolaus Gansterer – *Translectures*

Bryana Fritz – *(a submission)*

### 16:00-18:00

Axel Dörner – *Composition for trumpet and electronics*

Michael Marder – *All the world's a dump*

In parallel: Nikolaus Gansterer – *Translectures*

Anne Juren – *Fantasmical anatomies: an auscultation*

Stefanie Wenner – *Grains of truth: What the toad told* (part 3)

### 18.00

Dinner

\* The non-profit **eat vzw** is a Dutch-speaking, Brussels-based organization that launches and manages various food and catering industry initiatives in the framework of the social economy. eat vzw aims to create opportunities for vulnerable groups and to enable them to move into the regular labour market through work experience and training programmes.

## **METTE EDVARDTSEN** *No Title*

The performance *No Title* is about how reality exists in language and how this extends into real space. It is about how memory and imagination blur. It is about things and how things can be there and gone at the same time, and that what defines this is various. It is about things that are gone and about things that remain. *No Title* is about the awareness that all things are impermanent and that nothing lasts forever. It is about things that have gone before their time and things that never quite disappear. It is about what the piece and its making is, what a piece can do, what it is for, what its power and limit could be. It is about the gap between a world and our ideas of it, the invincible gap between thought and experience, between here and there. *No Title* is a writing in space, a writing that is both additive and subtractive. It is a writing that traces and erases, that moves and halts, that looks at things that are not there and recovers that which is instead.

**created and performed by** Mette Edvardsen | **production** Mette Edvardsen/ Athome, Manyone vzw | **co-production** Kaaithheater/ Brussels, BUDA/ NEXT Festival/ Kortrijk, Teaterhuset Avant Garden/ Trondheim, BIT/ Bergen, Black Box Teater/ Oslo | **supported by** Vlaamse Gemeenschap, Norsk Kulturråd | **special thanks to** Heiko Gölzer, Mari Matre Larsen | **photo by** Lilia Mestre | **graphic design by** Michaël Bussaer.

## **AUGUSTO CORRIERI** *Reasons for knocking at an empty house*

Empty and abandoned theatres. Empty, because no 'show' is taking place, yet much is happening: weather, plant life, bacterial performances, seismic-gravitational adjustments. A whole background dramaturgy is at work here. Photographers and writers come along to document how nature has reclaimed these abandoned spaces, to describe how the outside has crept or burst inside. What do they find? They find that the outside has always been inside. They find that these theatres are not abandoned at all. They find that with the advent of the Anthropocene comes a certain conceptual impasse: an undoing of our ability to figure space, time and agency according to available concepts. The black box, the opera house, and the rehearsal studio are now laboratories for staying with a certain impasse: 'At the heart of the human is nothing human' (David Lapoujade).

## **NIKOLAUS GANSTERER** *Translectures*

During *On Enclosed Spaces and the Great Outdoors*, Nikolaus Gansterer accompanies all the lectures in real time by translectures. Departing from research on drawing as a tool of communication and a score for instruction, Gansterer developed his *Translectures*. Translectures are translations. They transform one thought into another. They are also invitations to understand and interpret one reality through another. Signs, gestures and things all become equal players in a rapid table choreography that successively extends into an auto-poetic space-body diagram and interferes with its ad hoc notation. Gansterer performs his time-based fragile drawings and models as a rigorous development of a diagrammatic language for the materialisation of thought processes and a playful way of dealing with the complex levels of speculative knowledge.

## **STEFANIE WENNER** *Grains of truth: What the toad told*

Mother Hulda in Grimm's Fairy Tales is the cleansed version of Hulda the goddess, the mistress of the right moment, living in the otherworld under the earth and at the same time on the milky way. You could find entrances to her world under elder trees, in fountains and in lakes. Toads would watch the entrances. In the middle of her garden there are speaking bread in an oven, speaking animals, and of course Hulda herself as the maker of snow and weather. The grotesque of her narrative was taken away in the Enlightenment, the alienation of the human body and other bodies in the world was substantiated through cutting storylines short.

Toads are part of the abjected grotesque popular culture that Wenner will consult in her lecture performance via folklore and fakelore. She will consider the human love affair with cereals, the spinning and weaving around wheat, and laughing culture as popular culture. We will need time to let the mushroom culture invade the dough, let it grow in the space of the theatre to then form, bake and eventually eat the toad-shaped pastries together.

## **RENÉ TEN BOS** *Aesthetics in the anthropozone*

Ten Bos claims that the new ecological realities we all know as the Anthropocene compel us to embrace new geophilosophical insights, something which he wants to capture with the notion of the Zone. This concept, derived from Andrei Tarkovsky's famous film *Stalker* (1979), refers to an area in which everything changes as soon as a human being enters it. This is a key for understanding ecology in the epoch of the Anthropocene. The philosophical point Ten Bos wishes to make is that the notion of a Zone renders the age-old idea of the *res extensa*, the extended thing, superfluous. He will back up his argument with brief discussions of various artists (ranging from Francisco Goya to Wonbin Yang).

## **BRYANA FRITZ** *(a submission)*

Written and performed by Bryana Fritz, *(a submission)* is both a poetry reading and a computer choreography. Intro transcribed for a human reader:

soaking within the enclosure,  
body in parenthesis beaching wet in the wares; hard and soft  
leaving the landscape in beside,

oblique the terms and conditions as the participating text in fractures  
rimming and limning those encrypted, unfolding interiors  
scamming the outside as the forms at hand do splatter, on the screen, in the hands.

## **AXEL DÖRNER** *Composition for trumpet and electronics*

As a composer and improvising musician, Axel Dörner has been developing a unique language for the trumpet since the late 1990s, for which he makes use of extended techniques, as well as electronic extensions. Each piece of music he plays is indeed a *com-position* in real time, that is a placing together of heterogeneous elements. These include equipment, body, air and the space, but also involve our place as human beings, the politics of our present time and the thoughts all of this triggers. And there is the place of the listeners, who co-create the work through their experience and imagination by putting it in relation to everything they know. Fundamentally, the musical notes are clear, but *com-position* is an invitation for experimentation that opens up a vast field.

## **MICHAEL MARDER** *All the world's a dump*

“All the world's a stage,” announces Jacques in Shakespeare's *As You Like It*. As a stage, the world is a place for the appearing of what appears, for the phenomenality of phenomena as such. If *all* the world is a stage, then it is the space or the place for the appearing of *everything* that appears. To ask what a stage is would be to ask about the very meaning of the world.

Replacing the stage with a dump in the famous line from Shakespeare's play, we will accompany in thought the actual vanishing of the firm support the stage used to provide. Unfathomable depth is essential to the dump – a shorthand for contemporary ontology, embracing the undifferentiated and massive mix of sensations, part-objects, bits of information, spent packaging, obsolescent artefacts, bodies living and dead, toxins, raw sewage, ideas... – just as an underlying surface belongs to the stage. A dump is *that into which* beings fall, the dynamic movement of falling and the state of having fallen. It is a non-place for the disappearance of the dumped entities. And if *all* the world is a dump, then it is that wherein everything disappears, even and especially in the instant of coming into the world. Because what evanesces with dumped beings is the world-stage itself, which is never empty. The dump is the unworlding (and the unstaging) of the world.

## **ANNE JUREN** *Fantasmical anatomies: an auscultation*

In her *Studies on fantasmical anatomies* Anne Juren attempts to expand the imagination of the body and its boundaries by proposing a textual landscape in which the choreography is placed inside the body of the spectator.

A voice invites the spectators to travel the inner and unknown parts of their bodies. It imposes an unreading of what a body is and where its borders are and disrupts the logic of anatomy by creating unexpected relations. During this trip inside their own bodies, the spectators are engaged in different states of kinaesthetic, sensorial, mental and cosmic cannibalistic experiences. A landscape of phantasmagoric and delirious spaces opens up, where dysfunctional relations and improbable actions can take place, troubling the relations between inner and outer sensations.

## BIOGRAPHIES

**René ten Bos** is professor of philosophy at Radboud University, Nijmegen. He is the author of many books, including *Dwalen in het antropoceen* (Amsterdam, 2017) and *Bureaucratie. Encre, paperasses, tentacules* (Paris, 2017). In April 2017, he became 'The Thinker of the Nation' in The Netherlands. He also writes on a regular basis for newspapers, magazines and other non-academic outlets.

> [www.renetenbos.nl](http://www.renetenbos.nl)

**Augusto Corrieri** is a writer, artist and performance maker. His book *In Place Of a Show: What Happens Inside Theatres When Nothing Is Happening* (2016) is published by Bloomsbury. Corrieri lectures in Theatre & Performance at the University of Sussex.

> [www.augustocorrieri.com](http://www.augustocorrieri.com)

The work of **Mette Edvardsen** is situated within the performing arts field as a choreographer and performer. Although some of her works explore other media or other formats, such as video, books and writing, her interest is always in their relationship to the performing arts as a practice and a situation. With a base in Brussels since 1996 she has worked for several years as a dancer and performer for a number of companies and projects, and develops her own work since 2002. She presents her works internationally and continues to develop projects with other artists, both as a collaborator and as a performer. A retrospective of her work was presented at Black Box theatre in Oslo in 2015. She is currently a research fellow at Oslo Arts Academy.

> [www.metteedvardsen.be](http://www.metteedvardsen.be)

> [www.manyone.be](http://www.manyone.be)

**Bryana Fritz** studied dance and choreography in Minneapolis, Essen and graduated at P.A.R.T.S. in Brussels in 2014. She works at the intersection between poetry and performance and most recently does so in duet with the everyday user surfaces of OS X. *Indispensible Blue* (offline) is the title that hosted multiple iterations of this inquiry – a performance, screenshot recordings, and publications. She also worked as performer for Anne Teresa de Keersmaecker, Xavier Le Roy, Sarah & Charles, Michiel Vandeveld and together with Henry Andersen is part of the *Slow Reading Club*.

**Nikolaus Gansterer** is an artist based in Vienna and internationally active in performance and visual art. He studied art at the University of Applied Arts in Vienna and completed his post-academic studies at the Jan van Eyck Academie in Maastricht in The Netherlands. He is cofounder of the *Institute for Transacoustic Research*. He is lecturer at the Institute for Transmedia Art at the University of Applied Arts in Vienna, Austria.

Nikolaus Gansterer is deeply interested in the links between drawing, thinking and action unfolding their immanent structures of interconnectedness. Gansterer's fascination with the complex character of diagrammatic figures has led to his book *Drawing a Hypothesis – Figures of Thought* (2011) on the ontology of shapes of visualizations and on the development of the diagrammatic perspective and its use in contemporary art, science and theory. Between 2014 and 2017 Gansterer was leading key researcher of the inter-disciplinary FWF-funded artistic research project *Choreographic Figures: Deviations from the Line*.

> [www.gansterer.org](http://www.gansterer.org)

**Axel Dörner** is a composer and musician (trumpet and electronics) based in Berlin since 1994. Dörner is a unique voice in free improvisation. He developed a completely different language for the trumpet in the late 1990s. Over the years he continued researching extended trumpet techniques and musical structures while working together with Robin Hayward, Andrea Neumann and Annette Krebs. Since 2000 he is working on an electronic extension of his music on the trumpet (together with Sukandar Kartadinata). Most of the ensembles he is part of are characterized by a non-hierarchical collaboration of the musicians involved. He has been performing all over Europe, as well as in North-America, Japan and Australia, and has collaborated with many musicians, among others Frank Gratkowski, Sven-Åke Johansson, Rudi Mahall, Alexander von Schlippenbach, Die Enttäuschung, Ken Vandermark, Hamid Drake, Phil Minton and Thomas Lehn.  
> [www.axeldoerner.org](http://www.axeldoerner.org)

**Anne Juren** is a French choreographer, dancer and performer who lives and works in Vienna. In her work, she attempts to expand the concept of choreography by subjecting the body to a variety of physical, sensory, kinaesthetic and mental experiences. She always questions and challenges the distinction between the public and the private sphere.  
> [www.wtkb.org](http://www.wtkb.org)

**Michael Marder** is Ikerbasque Research Professor of Philosophy at the University of the Basque Country, Vitoria-Gasteiz and Professor-at-Large in the Humanities Institute at Diego Portales University, Santiago, Chile. His work spans the fields of phenomenology, environmental philosophy, and political thought.  
> [www.michaelmarder.org](http://www.michaelmarder.org)

**Jeroen Peeters** is a writer, dramaturge and performer based in Brussels. He has published widely on contemporary dance and performance, art theory and philosophy, including a book on spectatorship in contemporary dance, *Through the Back: Situating Vision between Moving Bodies* (2014). His current research focuses on ecologies of attention, embodied knowledge, material literacy and sustainable development. With Jozef Wouters he created *The Metaphors* (2015), a lecture performance on the use of text and image in the debate on climate change. Together with Martin Nachbar he created *A Field Trip* (2016), a fabulatory performance attempt to reforest the theatre.  
> [www.sarma.be/pages/Jeroen\\_Peeters](http://www.sarma.be/pages/Jeroen_Peeters)

**David Weber-Krebs** is an artist and a researcher based in Brussels. He studied at the University of Fribourg (CH) and the Amsterdam School of the Arts (NL). Recent works are the performances *Tonight, lights out!* (2011/2013), *Into the big world* (2014), *Balthazar* (2015), *The guardians of sleep* (2017) and the installation *Immersion* (2014) at the Weltkulturen Museum, Frankfurt. David collaborates on a regular basis with different artists and theorists and he teaches at visual arts and performance academies.  
> [www.davidweberkrebs.org](http://www.davidweberkrebs.org)

**Stefanie Wenner**, PhD in Philosophy at FU Berlin, is Professor for Applied Theatre Studies and Dramaturgy at HfBK Dresden. As a curator and dramaturge, she's been working at HAU Berlin and Impulse Theater Festival among other places. Together with Thorsten Eibeler and *apparatus* she works on creating better manifestations of reality by artistic means.  
> [www.apparatus-berlin.de](http://www.apparatus-berlin.de)

## credits

**curators** David Weber-Krebs, Jeroen Peeters | **guests** René ten Bos, Augusto Corrieri, Axel Dörner, Mette Edvardsen, Bryana Fritz, Nikolaus Gansterer, Anne Juren, Michael Marder, Stefanie Wenner | **production** Kaaitheater, Infinite Endings | **co-production** Kunstencentrum BUDA, Damaged Goods

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