

CITY:LAND

KAMI
THEATER

MICHIEL VANDELDELDE & 431 **PRECARIOUS PAVILIONS #2:** **THE NEW LOCAL**

9 > 13/10/2018

TALKS & INTERVENTIONS | IN ENGLISH



CONTINUOUS DAY PROGRAMME

ARTISTS EXPLORE THE CITY
> Muntplein/Place de la monnaie

TUE 9/10

12:00>17:00

Martin Belou

conference of the birds

11:00 > 09:00 (WED 10/10)

Helena Dietrich

tumbling wor(l)ds: 22h reading the body through the body

(with required registration at kaaitheater.be)

> at Muntpunt (11:00 > 18:00) & Prinsenstraat 12 (20:30 > 09:00)

WED 10/10 12:00>17:00

Vivien Tauchmann

self-as-other-trainings

THU 11/10 12:00>17:00

Hana Miletić

softwares

FRI 12/10 12:00>17:00

Ola Hassanain

hear me out II

SAT 13/10 12:00>17:00

Sasha Litvintseva & Beny Wagner

so that everything doesn't happen at once

> Discover the detailed programme at thenewlocal.org

THE PRECARIOUS PAVILIONS TALKS

ARTISTS & GUESTS ENGAGE IN CONVERSATION

> Prinsenstraat 12 Rue des Princes (book your free ticket on kaaitheater.be)

WED 10/10 20:00

Vivien Tauchmann, Mijke van der Drift
(re)designing the body

THU 11/10 20:00

Dennis Pohl, Inigo Wilkins, Femke Snelting (Constant),
Alex Zakkas & Kurt Tichy (Constant)
rhythmic contingency

FRI 12/10 19:00

Sepake Angiama, Ola Hassanain, Belinda Kazim, Hana Miletić
head to hand

SAT 13/10 16:00

Swamp Gathering

SAT 13/10 20:00

Jeroen Peeters, Beny Wagner & Sasha Litvintseva,
Martin Belou, Naïmé Perrette, Rozalinda Borcila,
Kristupas Sabolius, C.K. Raju
grounding

> Discover the detailed programme at thenewlocal.org

MICHEL VANDEVELDE & 431

PRECARIOUS PAVILIONS #2: THE NEW LOCAL

NL Met zijn *Precarious Pavilions* reist choreograaf Michiel Vandeveldel langs vier steden. Voor het tweede 'paviljoen' in Brussel landt hij samen met het collectief 431 – bestaande uit Lietje Bauwens en Wouter De Raeve – op het Muntplein, een historisch significante plek die nu vooral het terrein uitmaakt van passanten, shoppers en grote events. Een tiental kunstenaars voeren overdag een experiment uit op het plein. De documentatie van deze interventies krijgt vervolgens een centrale plek in een avondprogramma, waar kunstenaars en andere gasten samen zoeken naar een progressieve opvatting van lokaliteit. Ze laten zich daarbij niet vangen door de illusie dat je globale problemen op een puur lokale schaal kunt oplossen, maar erkennen wel dat het noodzakelijk is je hier – fysiek – toe te verhouden. Is het mogelijk om ons idee van 'ervaring' ruimtelijk en temporeel open te trekken, zodat ook het niet direct aanwezige waarneembaar wordt?

FR Le chorégraphe Michiel Vandeveldel voyage dans quatre villes avec ses *Precarious Pavilions*. Le deuxième pavillon, réalisé avec le collectif 431 – qui se compose de Lietje Bauwens et Wouter De Raeve – sera installé à Bruxelles sur la place de la Monnaie, un lieu historique significatif, aujourd'hui avant tout le terrain de passants, de personnes qui font du lèche-vitrines ou du shopping et de grands événements. En journée, une dizaine d'artistes effectuent des expériences sur la place. Ensuite, une documentation de ces interventions se voit attribuer une place centrale dans le programme de soirée, où les artistes et d'autres hôtes cherchent ensemble une conception progressiste du « local », sans se laisser piéger par l'illusion que des problèmes mondiaux peuvent être résolus à échelle purement locale, tout en reconnaissant la nécessité d'entretenir une relation – physique – avec ces changements. Est-il possible d'ouvrir notre idée de « l'expérience », aussi bien sur le plan spatial que temporel, de sorte que ce qui n'est pas directement présent soit également perceptible ?

EN Choreographer Michiel Vandeveldel is taking his *Precarious Pavilions* to four different cities. For the second 'pavilion' in Brussels, he is bringing the 431 collective – comprising Lietje Bauwens and Wouter De Raeve – to the Muntplein, a place of great historical significance that is now primarily the terrain of passers-by, shoppers, and commercial events. During the day, ten artists will conduct an experiment on the square. The documentation of these interventions will be the central focus of the evening programmes. Artists and other guests will explore progressive conceptions of locality beyond the illusionary attempt to fix global problems solely on a local scale, while simultaneously acknowledging that it is necessary to (physically) relate to them. Is it possible to stretch the notion of 'experience' spatially and temporally, so that even things which are not directly present become experienceable?

'THE SWAMP PLANTS CREEP UP THROUGH THE CRACKS IN THE CONCRETE'

A CONVERSATION WITH LIETJE BAUWENS AND WOUTER DE RAEVE,
BY EVA DECAESSTECKER (KAAITHEATER, JULY 2018)

We sit down with the 431 collective – which consists of Lietje Bauwens and Wouter De Raeve – high up in Tower 1 of the WTC at North Station. Maximilian Park lies at the foot of the building. Buses drive past, somebody plays with a car tire. The tower houses many artists who find themselves in the centre of the power game between project developers, local organizations, architectural visions, and politics. 431 is also based here and is currently working on a docudrama about this transition: *WTC A Love Story*. During CITY:LAND, they will form the second part of Michiel Vandeveld's *Precarious Pavilions* series on and around the Muntplein. Instead of a tower, they will focus on a square. But if you zoom out, you will see that some overlap is inevitable.

For *Precarious Pavilions*, Michiel Vandeveld invites a different artist or collective in each different city to reflect on the kinds of architecture that are still viable today – while we are plagued by ecological, economic, and social crises. In Brussels, you are presenting the second pavilion: *the new local*. Who or what is this 'new local'?

We are interested in how we can relate locally to global and abstract challenges, such as climate change or the consequences of capitalist power mechanisms. Along with *the new local* we explore a progressive conception of localness that does not fall victim to the illusion that you can solve global problems on a purely local scale. At the same time, it is imperative that you are able to relate physically to these changes. This brings us to the notion of 'experience': how can we open it up both temporally and spatially, so that it becomes possible to experience the things that are not directly present? *the new local* is based on the premise that both the causes and our ability to devise solutions for current precarious situations is based on a Western and anthropocentric ontology in which the focus is on 'control'. Instead of simply designing a new pavilion or presenting a new spatial proposal, we primarily seek to create a situation in which we can stimulate the search for new ways of thinking about the uncertain and the unpredictable and of experiencing it spatially.

How do you search for these new forms of experience?

We invite various artists who attempt to experience the environment of the Muntplein in their own different ways, through and with their respective materials. We thus hope to approach the place in ways that are not currently conventional, and we seek to make our own contribution to the architectural field because that is ultimately what *Precarious Pavilions* is about. How to coordinate a – local – space in – globally – precarious times? Architecture has to take many different players and factors into account. This limits the possibilities to speculate beyond conventional and known forms because there is no space to take genuine risks. With *the new local*

– and actually, this is a leitmotif throughout all our projects – we engage in a thought experiment based in an artistic and performative context. We are thus able to diversify the various approaches to ‘space’.

Helena Dietrich – one of the artists who will explore the Muntplein – told us about a workshop in which she had to engage in conversations with her organs. We are interested in such an approach because a different relationship to our body enables us to break open standardized and limiting interpretations of what a human body is and to examine the influences that they have on our relationship with our surroundings. Just think of the standards that Le Corbusier, Ernst Neufert or Henry Dreyfuss developed. How can you ignore those?

The pavilion that will occupy the Muntplein during CITY:LAND will not be visible to the average passer-by. You are thus reacting to the event-focused character that the Muntplein has had since 2012. Why do you think this is problematic?

There is nothing problematic as such with a square being built specifically to host events. But we do have criticisms of the way in which this currently occurs in the centre of Brussels: the city is focused on tourism and aims to use these events to draw as many people as possible to the city, while its residents themselves receive very little attention. The resulting identity of the Muntplein is thus completely defined by the two adjoining shopping streets and the shopping centre.

How is this critique related to your pavilion, which one might in principle also characterize as an event?

Attracting three hundred people to the square for five days is not an option for the new local. We first ask the artists to conduct spatial tests during the day, each from their own perspective. These interventions will be documented and then presented in the evening in a venue facing the square (Rue des Princes 12). The square will thus be empty, and the artists can really test how the space feels, and what is possible. In the evening, we will invite them and a range of guests to continue and open up the conversation. We thus hope to neutralize the event-focused character and to create a space for peaceful and exploratory research.

Part of *the new local* is set in Miami. What do these two cities have in common?

Miami is a 21st-century city on steroids: capitalism rules and there is consumerism everywhere. We see the same thing on the Muntplein – but in an excessive measure – which is something we seek to avoid at all costs. At the same time, the consequences of climate change are very palpable. Sea levels are rising and there has been a clear increase in the number of hurricanes. These consequences are so visible that the city has been forced to take concrete action. The idea that we must be able to predict any threat and know how to tackle it is very prevalent, but there are also neighbourhoods and spaces – some have no alternative – that continue to adapt to the urgency and thus learn from the ecological situation that confronts them. We are interested in the relationship between on the one hand, the exercise of control – or at least the illusion of it – and on the other, with the development of an open attitude that is capable of growing along with the uncertainties in our environment.

How do you integrate the experience of Miami into the pavilion in Brussels?

We initially wanted to fly to Miami to research the situation ourselves and to publish a series of interviews about it. But such a flight is a good example of the abstract character of climate change becoming a personal choice, and we thus opted for an alternative approach. How could we experience Miami without actually being there physically? We looked for a solution that was similar to the way we ask the artists to explore the Muntplein. The idea is to ask activist/artist Rozalinda Borcila to map out a walk across the city in which she exposes financial and political movements that define and manipulate the visual language around the climate crisis. How can you develop other concepts and narratives that reject colonial perspectives? Artist Naïmé Perrette will then present video footage that she recorded in Brussels. The resulting installation will be the scenography for both the online space and the evening presentations.

Based on your critique of what the Muntplein is now: what do you think a square should be or what should it contain?

We are so accustomed to looking at things based on a certain 'desire' that we often forget everything else that is going on. We consider certain products so important that we tacitly assent to the terrible circumstances in which they are produced, or the fact that forests are felled to make them.

Within our collective, we spend a lot of time developing integral thinking, which considers the bigger picture and analyses how various social constructions are interconnected. Due to all the global crises, it is difficult to do otherwise. Many contemporary theories contain forms of such an inclusive vision: the focus is no longer anthropocentric but is focused on non-human players and factors and their mutual relationships. But ultimately, we are people, and it would be pointless to ignore that fact. The question this raises is how we as people can develop integral forms of experience. This is our primary concern and it is essential before we can claim what a square should be or what it should look like.

We do believe in the potential of art to open doors to possibilities that standard forms of knowledge production do not contain. Instead of asking architects to organize workshops and to conduct design research, we only select artists to come and look at the square and thus to offer us a whole range of different experiences. The architecture collective Parasites 2.0 will respond to the presentations via text from a design perspective, creating a first bridge to an architectural interpretation of our experiment.

CITY:LAND

In the new festival CITY:LAND, Kaaaitheater is leaving its theatre halls and taking to the streets. For 5 days, artists will explore the city as a shared space in a divided world. This first edition is based on and around the place de la Monnaie during the week leading up to the local elections. Each edition also focuses on one of our artists-in-residence. This year, Michiel Vandevelde is presenting his Precarious Pavilions #2.

9 > 13/10

on and around Muntplein/Place de la Monnaie

Find the full programme on cityland.brussels

CREDITS

A PROJECT BY 431 (Lietje Bauwens and Wouter De Raeve) | PARTNER Kaaaitheater | Precarious Pavilions
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