

# DasArts Digital Dodge no. 25

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DasArts  
Advanced Studies  
in the Performing Arts

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# Inside

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# body

**As yet, I believe in plugging away and conducting experiments within the laboratory of the , in relation to and the canvas, in close conjunction with the , with a predisposition to consider truth the starting point, not the goal.**

## space

## mind

*“Vooralsnog geloof ik in ploeteren en proeven doen in het laboratorium van het lichaam, in relatie tot de ruimte en het doek, in nauwe samenwerking met de geest, met vooraf een ingenomen standpunt, de waarheid als vertrekpunt, niet als einddoel.”*

*Citaat uit een e-mail aan Marijke Hoogenboom van Moniek Toebosch*

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From an email sent to Marijke Hoogenboom  
by Moniek Toebosch

# What are you looking for? What do we expect from you? What can we offer?

● Introduction by director **Moniek Toebosch** to 'DasArts Digital Dodge no. 25'. DasArts invites everyone to take part in the discourse revolving around the question: *What does a young artist really need? Let your voice be heard by participating directly in the debate or by writing a critical essay or making a statement.*

What does a young artist really need? This is the pivotal question which DasArts will be focusing upon in the coming months. We will accomplish this by taking a survey, conducting three debates, and of course having numerous personal discussions. It would appear that the artist's needs have changed considerably, both mentally and materially, since DasArts was founded in 1994. Globalization and the resulting matter-of-factness with which people obtain what they want from all over the world has also influenced how today's participants regard art education in general and an institute like DasArts in particular.

● The need to meet each other in person, to gather under one roof and develop concepts together seems to be becoming less obvious. Perhaps this is due to the role that the computer has acquired – not just in society but especially in the arts, for it has made the artist virtually independent of others. The future may very well be that the artist will soon become totally isolated in a world that hardly knows, understands or comprehends him. On the other hand, we are witnessing an extremely active digital conversation with the entire world, a conversation that is detached from time, place and action. The question, accordingly, is how we as an institution can respond to these developments, by exploring the possibilities of new forms of communication, attendance and active dialogue with advisers and artistic staff.

DasArts's unique position as a trailblazer of practical and theoretical knowledge during a three-month long thematic block will be maintained for now. Such a programme gives artists the greatest possible freedom to develop themselves within a very short time span

and plunge into the unknown that a block ideally offers. At the same time, we must continue to critically examine our own position and put it up for discussion. The basic question is and remains: What does the young artist want after successfully completing his education and after his first successes in the real world of art? How can DasArts answer this in a way that justifies a two-year stay at the school and in the Netherlands?

In December 2006 we are organizing our first closed discussion with government policymakers and representatives of educational institutes and workplaces, revolving around the idea that their operations and future policy must be based on the most concrete demands and needs of young artists. A second round of discussions with older and younger artists will follow in March 2007, in which they examine the results of the first debate and reject, revise or emphasize them. As before, the key question is: What are the most ideal situations and conditions in which to further develop oneself?

During the second DasArts Daily Festival, in June 2007, the core principles, conditions and presentations of two different institutes, DasArts and De Bank, will be evaluated in two different locales – Amsterdam (Netherlands) and Ghent (Belgium) – an exchange based on mutual trust and understanding of each other's situation. During this festival the two earlier debates will also be shown on video and further discussions will be held.

I hereby invite everyone to take part in this discourse, to let your voice be heard by participating directly in the debate or by writing a critical essay or making a statement. Every contribution is a welcome addition, both for the discussion and for DasArts, no matter whether it brands all of the foregoing as nonsense – because everything should remain the way it is and always has been – or promotes a radical change of course, because everything will be different again tomorrow.

I am especially hoping for constructive contributions from our alumni and other professionals familiar with the history of DasArts or the experiences of other institutions.

In this first issue of DasArts Digital Dodge you will find the stories and experiences of former students (the ink is still wet on the diplomas of two of them) as well as of our dramaturg Georg Weinand and the co-mentor of the Australian block, theatremaker Jan van den Berg. Stories and interviews that in one way or another link up the past, present and future. There's also a small contribution from our business director Lieve Baert about the art collection that for some years now has kept the corridors and offices of DasArts in a state of pleasant agitation.

I expect that by the end of next year we will be able to more precisely (re)formulate our status as an institution, just before we have to join the dance around the subsidy treasure chests again, and well before our CROHO\* accreditation expires in 2009. Do we want to remain a unique research centre for the performing arts, one that is not responsible for winning study points and meeting all sorts of educational regulations? Do we remain a "second-phase study" for the performing arts and transform ourselves into a master of fine arts programme? Or do we want to have both, by splitting the two years into a master of fine arts and an artist in residency? Or are there still other possibilities, such as the 'third phase'? Who will finally make the decisions about this? Us or them? You or me?

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# What are you looking for? What do we expect from you? What can we offer?

Waar heeft de (jonge) kunstenaar werkelijk behoefte aan, dat is de hamvraag. Hier gaat DasArts zich de komende maanden specifiek op richten. We doen dat zowel in een enquête, als in een drietal discussies, en uiteraard in de vorm van persoonlijke gesprekken. Het lijkt er inmiddels op dat de behoefte, zowel mentaal als materieel, aanzienlijk is veranderd sinds de oprichting van DasArts in 1994. Globalisering en de daarbij behorende vanzelfsprekendheid om overal in de wereld te halen wat men nodig heeft, laat ook zijn sporen na in de manier waarop deelnemers vandaag de dag omgaan met kunstopleidingen in het algemeen als met een instituut als DasArts in het bijzonder.

De behoeften om elkaar lijfelijk te ontmoeten, samen te komen in een gebouw en gezamenlijk concepten te ontwikkelen lijken steeds minder evident. Misschien ook door de positie die de computer niet alleen in de samenleving is gaan innemen maar vooral ook in de kunsten; het heeft de kunstenaar vrijwel onafhankelijk gemaakt van derden. De toekomst zou er zo kunnen uitzien dat de kunstenaar straks inderdaad alleen nog maar met zichzelf opgesloten zit in een wereld die hem nauwelijks kent, begrijpt noch verstaat. Aan de andere kant zien we een uiterst actieve digitale dialoog met de hele wereld, die onthecht is van tijd, plaats en handeling. De vraag is dus hoe wij als instituut hierop kunnen inspelen waarbij nieuwe vormen van communicatie, van aanwezig zijn en van een actieve dialoog met adviseurs en artistieke staf worden onderzocht.

De unieke positie van DasArts als wegbereider van praktische en theoretische kennis tijdens een drie maanden durende thematisch blok blijft vooralsnog overeind. Hier krijgen kunstenaars binnen een zeer korte tijdspanne, de grootst mogelijke vrijheid zich te ontplooiën, door hun eigen werk tijdelijk los te laten en te duiken in het onbekende dat een thematisch blok bij voorkeur brengt. Tegelijkertijd moeten we voortdurend onze eigen positie kritisch onder ogen zien en ter discussie blijven stellen. Het voornaamste uitgangspunt is, en blijft: wat wil de jonge kunstenaar enkele jaren na het succesvol afsluiten van zijn opleidingen en na de eerste successen in de werke-

lijke kunstwereld? Op welke manier kan DasArts daar een antwoord op geven dat een twee-jarig verblijf op DasArts en binnen Nederland recht doet?

In december 2006 organiseren we een eerste besloten discussie met zowel beleidsmakers als vertegenwoordigers van opleidingen en werkplaatsen, waar de meest concrete vragen en behoeften van jonge kunstenaars uitgangspunt zullen moeten zijn van hun functioneren en het toekomstig beleid.

Daarna volgt een tweede ronde in maart 2007 met oudere en jongere kunstenaars, waarbij zij aan de hand van de uitkomsten van de eerste ronde, deze zullen verwerpen, bijstellen of benadrukken. Uitgangspunt blijft: wat zijn de meest ideale situaties en condities om zich verder te kunnen ontwikkelen?

In het tweede DasArts Daily Festival in juni 2007 worden de uitgangspunten, condities en presentaties van twee verschillende instituten, DasArts en De Bank, geëvalueerd op twee verschillende plaatsen. In Amsterdam (Nederland) en in Gent (België); een uitwisseling gebaseerd op wederzijds vertrouwen en met begrip voor de eigen situaties. Tijdens dit festival zullen ook de twee eerdere discussies op video worden getoond en zal er verder worden gedebatteerd.

Ik nodig hierbij iedereen uit aan dit discours bij te dragen; om van zich te laten horen, hetzij in de vorm van willen deelnemen aan het debat, hetzij door het schrijven van een kritische reflectie of het maken van een statement. Elke bijdrage kan zowel voor de discussie als voor DasArts een welkome aanvulling zijn, of aan een radicale koersverandering bijdragen, of al het voorafgaande als onzin bestempelen: omdat alles moet blijven zoals het nu is en altijd al was of omdat het morgen weer anders zal zijn.

Ik hoop vooral ook op constructieve bijdragen van onze alumni en andere professionals die vertrouwd zijn met de de historie van DasArts of met ervaringen van andere instituten.

In dit eerste nummer van DasArts Digital Dodge vindt u ondermeer verhalen en belevenissen van oud-studenten (van twee is het eindexamen nog niet) als van onze dramaturg Georg Weinand en de co-mentor van het Australië-blok, theatermaker Jan van den Berg. Verhalen en interviews die op een of andere wijze verleden, heden en toekomst met elkaar verbinden. Ook over de kunstcollectie die al een aantal jaren de gangen en kantoren van DasArts aangenaam onrustig houdt, een kleine bijdrage van business-director Lieve Baert.

Ik verwacht dat we tegen het eind van het volgende jaar nauwkeuriger onze status als instituut kunnen (her-) formuleren, nog voordat de nieuwe rondedans rond de subsidiepotten begint en ruim voor de vervaldatum in 2009 van onze accreditatie bij het CROHO\*. Willen wij het unieke onderzoekscentrum voor de performing arts blijven, maar losgeweekt van het behalen van studiepunten en het voldoen aan allerlei opleidingsregels? Blijven we de 'tweede-fase-opleiding' voor de performing arts en transformeren we naar een master of fine arts? Doen we beide en delen we de twee jaar op in masters of fine arts en een artist in residence? Of zijn er nog andere mogelijkheden, zoals de 'derde fase'? Wie zal uiteindelijk hierover beslissen? Wij of zij? U of ik?

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# Results of Artistic Research are never wrong, but inventive

Statement by DasArts dramaturge **Georg Weinand**, published in 'De Theatermaker als Onderzoeker', the second part in the series 'Theater Topics', issued by Amsterdam University Press. 'De Theatermaker als Onderzoeker' was edited by Maaïke Bleeker, Lucia van Heteren, Chiel Kattenbelt and Kees Vuyk. 'Theater Topics' is a collaboration between: the Department of Theatre Studies, University of Amsterdam; the Department of Arts, Culture and Media, University of Groningen; the Institute of Theatre, Film and TV Studies, University of Utrecht; and the Theater Instituut Nederland.

## I.

Research in Art Practice is a useful tool. It may enlarge contexts and influence artwork; it declares seriousness in unserious times – and might in some occasions, be very helpful for communication and selling purposes. So brief, so good.

## II.

In cases 'artistic research' means the general process of making as *trying*, *rehearsing* and *improvising*, including a solid accompanying dramaturgical documentation before or on top (means: research 'into' and 'for' practice) the term is a quite fashionable phenomenon: similar to the word 'improvisation' that became fashionable after a very small and progressive group of artists succeeded using this courageous and innovating technique. Suddenly everybody used it and created with 'improvisation'. Only a few dared to dive profoundly into what improvisation was really meant to be and succeeded. In that same light, research is regularly used as a normative argument: 'Be aware, what you just saw is a result of research!'

As if 'research' was an artistic criterion by itself – like the words 'spiritual' or 'political' may have been in other contexts or periods; as if, in this scientific age, quantifiable criteria were needed to point out and appreciate artistic value.

When used this way, the word 'research' primarily reflects a highly popular desire to evaluate artistic work through a seemingly objective set of criteria. From a long-term perspective it is even counterproductive for Artwork. Poetry, spirituality and fiction over and above argumentation remain important reasons to sit in a theatre hall.

## III.

There exists, however, the rare artistic research that, through practice, takes an offensive and constructive opening towards existence, towards established social, economic and political systems. In case you use inventive dramaturgical concepts, transposed for instance from very different and non-artistic working fields (such as science, media, sports); in case it deals with ready-mades or composing parameters of daily life in an artistic context (Rimini-Protokoll, berlinberlin, Chris Kondek); in case it doesn't stay in the personal frame of an artist or group of artists – cases, in which a highly experimental travel is undertaken into daily existence – in this case we do have 'artistic research'.

In that perspective, it's also no surprise that Art and Science meet – again, as it has been at their very beginning: both undertake an 'original investigation to gain knowledge and understanding'. It looks like a circle of human civilization and less like a line, a tree or diversification from a centre. Considering the evolution of scientific research and the actual transformation of the classical 'dogma of objectivism' it's no surprise that those disciplines focus again on the most subjective human activity ever – Art. As if the both had been so far from each other that they attract themselves like magnets again.

To those who already enthusiastically celebrate the marriage of Art and Science – at least one essential difference remains: the immediate aim of Science is the production of intellectual knowledge. Art may also produce (intellectual and other) knowledge, but its purpose stays much more general than intellectual. Artworks are not shared in an exclusively intellectual way. The emotional channel through which it communicates with an audience is part of its central characteristics, of its essence.



● The value of artistic research is depending on how far it is inventive, not how far it is solid, provable. How long a scientific theory will stay valid, depends on solidness of the empirical proves you get. The quality of artistic research depends on its creative inventiveness *within the emotional communication with an audience*. Hopefully Art stays at *its first look* useless, but rich – and research a useful new tool for inventive ambitions.

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# Dear reader,

*'DasArts Digital Dodge no. 25' lives up to its name, jumping back and forth between themed blocks and individual research, diving into the worlds of participants and international theatremakers and providing a voice for people and events found in the spotlights of Semester 25. By **Wouter van Loon**, DasArts communication.*

Welcome to the first edition of our digital magazine, **DasArts Digital Dodge**. The number 25 comes from the fact that our firstborn is making its appearance while we are in the midst of the 25th semester since the founding of DasArts.

The 11 participants of themed block 25, 'Navigators', have been back for several weeks now from Australia, where they and students from the Victorian College of Arts followed the trail of the crew of the 17th century ship 'De Duyfken'. During a two-week trip to the north of Australia, they intensively discussed the history of the original inhabitants, the aboriginals. The results of the collaboration between DasArts and VCA were shown in nine performative events collectively entitled 'Umbrella Presentations' at the International Art Festival in Melbourne (MIAF).

In the **Outside** section of 'DasArts Digital Dodge', Jan van den Berg, the co-mentor for Block 25, reflects upon this cooperative effort in an interview with Jade Dewi Tyas Tunggal, one of the VCA students. Georg Weinand, our dramaturg, introduces you to the world of ideas of the Italian director Romeo Castellucci, whom he interviewed especially for our magazine during the MIAF in Melbourne. **Outside** also includes two stories from recent graduates of semester 24: Nicola Nord on her final performance 'little red (play)' and Jeanette Groenendaal on promoting her final project and documentary '24 / 7 the Dutch Cocaine Factory'.

The themed blocks comprise only three months of a DasArts semester. The Individual Research and Final Projects take place outside the themed blocks.

You will find a brief overview of current Final Projects in the **Inside** section.

The 'Dodge' lives up to its name, jumping back and forth between themed blocks and individual research, diving into the worlds of participants and international theatremakers and providing a voice for people and events found in the spotlights of Semester 25. In our new magazine we also want to conduct a discourse on the state of affairs in the performing arts both in the Netherlands and abroad and examine the role that schools and workplaces can have: See Georg Weinand's statement in the **Inside** section entitled 'Results of Artistic Research are never wrong, but inventive.'

In the **Feuilleton** section, you'll find the column by former DasArts participant Kees Roorda. He examines Ivo van Hove's vision of the future, which he wrote for the opening of TF-1 (Dutch Flemish Theatre Festival) under the title 'The State of Theatre'. The comic strip by 2004 graduate Nicola Unger is an account of a baroque and surrealistic theatre company, 'The Democratic Paper Toy Co'. In **Feuilleton** we also want to take a look at events from DasArts' past. Hein Ebersson was a participant in Block 1, which like Block 25 took place abroad. He has examined what is left of that Block according to the search engine 'Google'.

Statistics show that magazines, just like newspapers, are being read less and less, and more and more time is being spent in front of the computer, which is one of the reasons why we have chosen to present our magazine in digital form. What's more, we hope that the possibility of making your own selection of what you want to print out will contribute to the reduction of superfluous paper usage.

Whichever medium you choose, digital or analogue, we wish you lots of reading pleasure with our first **DasArts Digital Dodge**.

# Final Projects in Semester 25

*A summary of the five Final Projects being developed during Semester 25, from 1 September 2006 to 28 February 2007.*

## **Guy Amitai (IL)**

Guy is developing an educational DVD for young kids. The DVD will be produced in a multilingual format consisting of English, Hebrew, and Arabic texts. All three languages will always be present in either spoken or written form. The DVD will be built around a read text (voiceover) and animation – which is based on video footage of daily life. Apart from the voiceover, there will also be songs with lyrics shown on screen.

## **David Michael DiGregorio (USA)**

David is creating, in collaboration with visual artist / performer Sung Hwan Kim, a musical performance, an opera of sorts, for one to three performers who double as a small live vocal chorus, a set of 'voices' and other musical events and objects that interject into and challenge the structure of the story being told. The story of a boy developing into a man in a foreign place takes form during the performance as a result of the conversation between one performer making music and another performer telling stories through drawing, visuals, and spoken text. The interest in musical collaboration with the visual partly lies in how a vocalist might turn into a character in the storytelling process; or how the story might change into music in return.

## **Steve Heather (AUS)**

Steve will be filming friends in intimate, self reflective and or vulnerable moments at home alone, dancing, and then making a sound track / dance track for each dancer. There will be a subsequent CD launch and performance with the 'At Home Alone Dancers' films.

## **Hila Flashkes / Peled (CZ / IL)**

*The last supper – The infinite supper*  
An installation, a book and video art documentary, performance with puppets and marionette moved by machines. The infinite supper aims to recreate Leonardo Da Vinci's two-dimensional work of art through a third, mechanically animated dimension.

The infinite supper is an organizing metaphor for the event, which presents food and death as contradictory concepts: food as the physical basis of life, the heart-beat of living and breathing along with the coarse, loud sound of biting, as opposed to death. The scene that stands at the heart of the work takes place during the traditional Passover family dinner: thirteen puppets and marionettes are seated for dinner around the holiday table.

Visit the blog for the FP by [Hila Flashkes / Peled](#):  
Feel free to send your comments. Enjoy!

## **Ji-Hyun Youn (KR)**

Ji-Hyun's research project takes its starting point from the book *The Tao of Physics* by Fritjof Capra and her interest in the Heisenberg Uncertainty Principle in quantum physics from 1927, which states that 'The more precisely the Position is determined, the less precisely the Momentum is known in this instant, and vice versa.' For that reason, in this quantum world you only can speak about the proximal statistical probability of being or appearance. Ji-Hyun explores the premise that in order to understand the logic of the quantum world and oriental mysticism, you need to transcend logic itself. Ji-Hyun Youn will develop and translate her findings into the language of theatre.

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# Outside

●

# The Transparent Artist

*The visionary Italian theatre director Romeo Castellucci presented an episode from his latest epic visual theatre work 'Tragedia Endogonia' at the International Art Festival in Melbourne (MIAF). DasArts dramaturge **Georg Weinand** met the Italian theatre maker **Romeo Castellucci** in Melbourne, where they talked about the necessity of tragedy, the possibility of transmitting the art of creation and the religious status of banality.*

**Georg Weinand: Tragedia Endogonia is an ongoing project that evolves through different stages in different cities. How did the idea for this 'tragedian' series arise?**

*Romeo Castellucci:* The idea of working in cities arose from considerations about the mechanism of tragedy. The city is a kind of laboratory in a social context, a laboratory of violence. The only possible violence is that of a laboratory: through a kind of artificial violence we reach a process of acknowledgement, not only for individuals but for the city, the city in its sense of community. Theatre is the only place where it is possible to consider violence in the homeopathic sense.

**G. W. To what extent is violence necessary for theatre-making?**

*R. C.* It depends. In this project on tragedy, violence was necessary because it is part of the idea and structure of tragedy in an ontological way.

**G. W. In an interview you gave to a French newspaper you said, emantically speaking, that tragedy is the basic form of theatre, that tragedy "has no object, no form", that the tragic is an attitude of theatre-making itself.**

*R. C.* Of course! Tragedy is the most archaic and strongest artistic expression, and at the same time the most future-directed. It's invincible.

**G. W. In what sense is it 'invincible'? Couldn't it happen, for instance, that members of the audience leave the space or laugh 'in the face of tragedy'?**

*R. C.* It's impossible to explain in words. There's no such thing as a tragic fact, there's no tragic show, there's a tragic viewpoint. And the tragic fact didn't even exist in the ancient world/culture. It's the vision, or sight of the spectator and of the community that makes a fact tragic.

The task of the artist is to let some shapes *pass by*. Those shapes have the capacity, the skill, to let this sight exist. Ancient people named this particular kind of sight 'epopteia'. Tragedy is an iron circle that links images to people who perceive them and creates these images at the same time.

**G. W. To what extent is tragedy linked to the act of understanding, of seeing something in a different light?**

*R. C.* Relating to the process of becoming conscious, of acknowledgement I have been impressed by Walter Benjamin's theory about catharsis: Benjamin pretends that catharsis doesn't exist. The role of catharsis was absorbed by what is called comedy, by the need to laugh. Catharsis is something related to nerves, it's a discharge of nervous tension; it's the moment energy explodes in some way. Catharsis is discharge.

**G. W. In Europe in the last few years we have experienced quite an assortment of conceptual theatre and dance, of post-modern theatre, of post-dramatic theatre. Is a certain return to primary forms needed now, a sort of neo-classicism? Have we come to a point in the development of the performing arts when we have to look back? A certain need for tragedy in order to reconnect with the reality we are living in?**

*R. C.* Yeah, but the problem is: What is reality now? In this day and age, the difficulty is to define reality. It's very interesting: What is real? It's rather a question...

**G. W. ...and not a statement.**

R. C. Yes, it's a question. And tragedy offers a structure, a framework. Through this structure it is possible to think, rethink some fundamental roles – and in the first place, the role of the spectator.

**G. W. What sort of role is that?**

R. C. The most interesting experiences in theatre and the visual arts are those which include the spectator: the audience as the main character. (This does not mean 'involving' the audience in the performance – I hate that kind of theatre, viewing the spectator as someone who can replace the artist.) The role of the spectator is much more interesting and bizarre than that of the artist. The spectator is, politically considered, the one who lives in this day and age as a citizen of this specific reality. Taking the role of the spectator into consideration is one of the most fundamental actions in the creation of art.

**G. W. How do you practice this concretely? Isn't it quite difficult for an artist to 'think the audience' at the moment when she or he is involved in a highly individual and personal process?**

R. C. The artist must become transparent; he must disappear from the scene. The artist must not show his own thing, like showing an object. It becomes very sad if an artist shows what he can do. The task of the artist – besides disappearing – is to show something universal. It's hard to define what universal is precisely, but if something is universal it becomes very clear: it's evident from all directions. It's so clear when it happens, but it's impossible to explain.

**G. W. Is this something that could be ... trained? How does one say, "You have to focus on the spectator!" Is it possible to transmit this ability, to initiate someone into having this attitude?**

R. C. Well, there is no ... style ... maybe with some examples from the past, some painters maybe ...

I don't know ... It's not about tools. It might be possible when you're dealing with the artwork itself. Not only through talking and lectures but with real work as an example. In personal terms, the strongest connection is the work itself, not only words.

**G. W. So, imagine you were asked to create conditions in which young artists could develop something themselves, what sort of conditions would you create? What would that laboratory look like?**

R. C. Maybe by giving the artists some enormous themes – but really enormous – to develop, and at the end have them make an analysis of the results from a philosophical point of view.

**G. W. What sort of major theme – death, love, ... ?**

R. C. Yeah. Exactly, yes.

**G. W. And start with brainwork?**

R. C. Absolutely! – because the concept, the idea, is the first and most important.

**G. W. You think that in this 'educational context' the idea is the most important thing, that a mental construction is needed first?**

R. C. A mental palace. The first thing is the conceptual ideas, the universal through the mind.

**G. W. And when and how you step into concrete work, into performing your creative ideas?**

R. C. Maybe it could be like in the spiritual exercises of *iniciacio oviaola* that are only told performances, someone tells you his own performance, through words only, just the telling of it, but very precisely: sound, music, action, characters, costume, and everybody has their eyes closed, and somebody is telling his own performance... And the second step would be to offer

the artist an empty, clean venue, white or black, just to start creating in. Without any leader, without anyone leading anyone else, but all alone. Solitude is fundamental.

● **G. W. What is a theme that would be suitable for you as an artist today, what attracts you? Still 'tragedy'?**

R. C. No, it's a little bit different now. That's finished for me, personally. I have two projects going on, it's the same tragedy in two parts, the first is called *Hey Girl*, the second is *Hey Boy*. From a certain point of view the theme is the banality of this age. Banality is like a religion. In this age banality is stronger than religion.

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# Making theatre is a promise to do something together! Some thoughts on collaborating and networking

**Nicola Nord** graduated in Semester 24 with her final performance 'little red (play)'. Nicola works in a collaborative fashion with her group 'andcompany&Co'. She would like to examine collaboration as the very essence of theatre.

The days of the big collectives seem to be over. As soon as more than four people are involved, most international production houses in the so-called independent scene get wet feet. As a result there are thousands of soloists and lots of duos, but new groups who work collectively, and essentially without directors and conventional role divisions, are rare.

Having worked for three years in a collaborative fashion with my group andcompany&Co., I would like to examine collaboration as the very essence of theatre; I think that theatre will cease to exist if it does not search for new collaborators from other fields (the fine arts, photography, video, etc.). Of course in DasArts and throughout the DasArts network this factor is central to the exchange of ideas and working together: experimentation with other fields has stimulated a lot of people to try out new forms of collaboration. But it's a different story when you take a closer look at how many groups and collaboratives are actually successful at the moment and have the chance of surviving. I don't see a lot of theatre that works as a loose artistic association based on collaboration, on the idea of networking and the art of conspiracy. As soon as it becomes more 'professional', the old methods seem to sneak back into the work and tasks get separated again; suddenly there is a director and a dramaturge, and the woman who makes the video just makes the video and that's it, the process of the work is not her business anymore.

I do think that networking and collaboration beyond such barriers are essential tools for making theatre in a political way, however, and this is what I am interested in. I am not interested in making political theatre in the sense of hitting people over the head with a wooden hammer, like some of the 'agit-prop' theatre groups in the 1970s. For me, working

collectively is a concrete way of working together: a collaborative work-in-progress, where the idea is to produce productions, not only producing one 'masterpiece' but the 'production of productions', as Deleuze & Guattari called it in *Anti-Oedipus*, an on-going process of work and exchange, which can always change its form, which in itself is political.

Of course, the issues that artists choose to deal with are also important; for example, the question of exile and refuge in my work, *europa an alien*. We didn't use these themes as topics that are put on stage, but as challenges that question the whole idea of 'stage', 'theatre', etc. As Brecht said in 1936: "The modern audience member comes into the theatre as a customer but also like a refugee." It doesn't help much when theatres use the texts of refugees played by actors who pretend to be refugees. As Brecht also said: the theatre turns everything into theatre ("theater theatert alles ein"), meaning that the apparatus of theatre swallows – and digests. And to paraphrase René Pollesch, "The interests of the theatre cannot be the interest of Heidi Hoh." There has to be a different way. Theatres can probably only help face problems by refusing to play their part, their role of 'enlightened entertainment', of cultural education and identity-building. The idea of we-are-us has to be challenged; the fight with the invisible fourth wall that separates the stage from the audience is also a fight against the territorial borders that keep refugees, for example, outside – and sometimes citizens inside.

The question of borders and transgression is a central topic, perhaps *the* central topic nowadays, because we are dealing with new borders that are very flexible and very rigid at the same time. You could say that the crisis of the theatre today is the crisis of the nation-state. It would be great to have a theatre for the global village, a theatre that uproots itself and starts to wander around again: Actors used to be migrants, they were travelling people, and it was a nomadic art form. The whole idea of a fixed stage, of theatre inside a building, was the dream of nation-builders, of artists-as-statesmen, cultural leaders (Lessing, Goethe and Schiller, in Germany). I think that in addition





to the established avant-garde, it is the minor theatres, the small stages that are showing interesting work those days, and it is they who are still willing to give space to unconventional working methods.

During the *an academy* project organized by Marijke Hoogenboom and Theater Gasthuis, and at the *Na(ar) het theater* conference, we discussed what to do in times of multiplicity, when artistic networks cannot be presented as spider webs anymore, because their tracks disappear in a diversity that is beyond the grasp of representation. If artistic networks continue to spread and multiply at this speed, isn't it natural for the 'big houses', the established art institutions, to withdraw and create even bigger walls around their temples? Are the theatres closing themselves off, whilst at the same time there is an exploding diversity in the field of performance arts, a multitude of connections, collaborations, states of working artistically?

And where are the places to work? The tradition of side-stages, *Probebühnen* (try-out stages) is diminishing;

avant-garde theatres like the Mickery in Amsterdam or the TAT in Frankfurt have disappeared. Even if other places survive, it is always precarious – as precarious as the livelihoods of the artists working there. Maybe the looseness of the ties between producers and their artists can be seen as a result of this precarious state of the art of making theatre.

The big state theatres often remind me of deserted temples or empty churches. Instead of asking the believers to return, we should change the religion – and use the buildings in the meantime for something else, for festivities, gatherings, etc. The actors should go on strike – in order to do something together, to finally find out what they could do if they collaborated. I believe that theatre people already have a dream of how they would like to work, and they only have to wake up to make that dream come true. Other artists could help awaken them; they are already knocking on the doors of the theatres: *Because there is a promise hidden in theatre making: the promise to do something together!*

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Nicola Nord in *little red* (play).  
Photo by Barbara Braun. Set design in collaboration with Flashkes / Hila Peled and Noah Fischer & Co.

# "I always tell the truth. Even when I lie." Tony Montana

A story by **Jeanette Groenendaal**, recent graduate of Semester 24, on promoting her DasArts Final Project and documentary '24/7 the Dutch Cocaine Factory'.

● "With the latest public surveillance techniques of our international satellite society, we observe Arend, Leon and Ton – Dutch gentlemen who deal with the illegal drug Cocaine on a daily basis, each from a different perspective: Visual, Auditive and Cognitive; suspected, persecuted and 'perpetrated'. What happens to your life when you are a suspect? How suspect is information superiority itself? And who surveys the Surveillance? There is a pressing need to investigate in the story of *24/7 the Dutch Cocaine Factory*. By using the documentary method, the 'true' aspect of characters and situations inspire and reflect facts that surpass all fantasy, are Bigger than Life. Reality is given a slight push to match the protagonists' phantasmagoria, a state of consciousness that not many of us will ever experience."

● That is what I wrote to the International Film Festival Rotterdam as a 'Director's Statement' when sending in the rough cut of my film, the full title of which is *24/7 Pro Paranoia, the Dutch Cocaine Factory*. It is my DasArts Final Project, 2006 and is trying to find its way into the world, seeking an international audience.

Those words make me giggle now. Goodness, filmmaking is so very different from performance and live theatre! In the last half year I've had so many 'high' moments without an audience. Of course, I've taken advantage of all sorts of opportunities to include the audiences to my performances in the show – they have become actors in my movie! But all those words and all that energy and nobody has seen anything yet! Filmmaking must be a tantric exercise: discipline and concentration, holding within and orgasmic delay.

In this 'globally warmed' autumn, I am now waiting for a response from the Film Fund and the IFFR. How humble can you be after a period of intensive investigation, development and production? Surrender to the passion of giving form to the most fascinating and intriguing

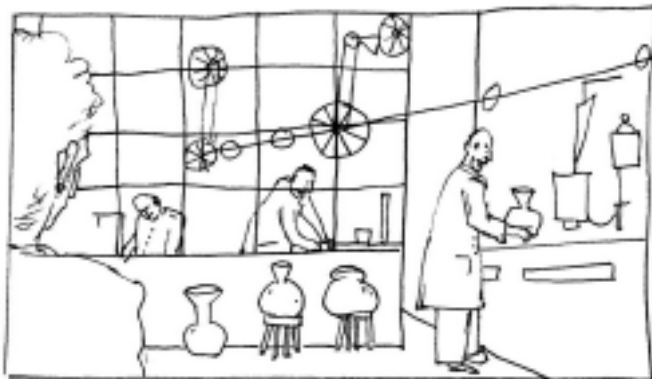
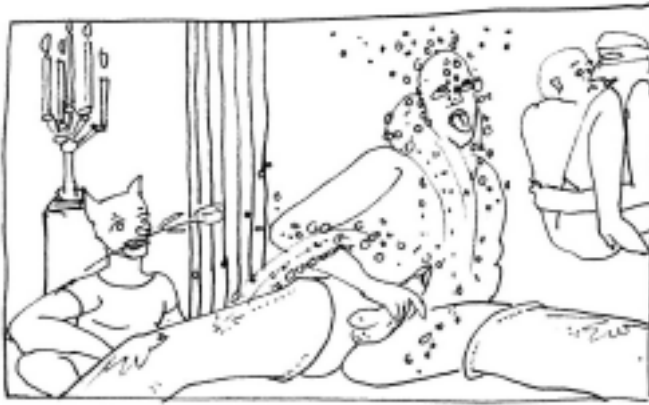


research I have ever performed, with the results on a silvery disk. Because yes, 'performance' is the right word to describe what you do when playing the independent moviemaker. And the world's a stage! Perform the director, just cut and paste!

The magic phrase "It's a DasArts graduation piece" elicited multiple invitations: to Air Force Shows and prison institutes, who sent me their promotional tapes for possible use in the film. Universities, Colonial Buildings and Botanical Gardens opened their gates for free. Surveillance towers turned into film sets, factories were accessible for a bottle of wine... You name it, you get it when you utter those words... and to be honest, I started loving it more and more, I don't want it to stop yet!

I remember one of my DasArts advisors saying: "You are riding a wild horse, be careful it doesn't take you for a ride." But it was high spring, energy was still rising and indeed, I loved the dangerous and adventurous trails I was exploring. By now, one hot summer and two full months of complex computer-screen concentration later, I must say I wish I could close my eyes and sleep, sleep. Until I found myself in a dark, crowded, hot movie theatre surrounded by all of you watching *24/7*, a subtitled version with corrected colour and sound. And received your warm compliments, applause, flowers and a diploma!

Let this be an invitation for you: Welcome at the premiere, wherever it is going to be, at the Rotterdam Film Festival, Kriterion, on TV or at underground screenings.



### The Ambitious Daily Diary of Jeanette Groenendaal

October 12, 2006 Upon arriving at DasArts to hand in the financial review of the production, they ask me if VPRO has already called... My cell phone indeed has messages. When I answer the call, a friendly interested voice says that a 'Gentle Soul' at DasArts has suggested that if he wants to "see water burning" he should attend the preview of the movie *24/7 the Dutch Cocaine Factory*. We make an appointment for a talk show sometime around the premiere.

Friday the 13th My editor / husband Zoot and I visit Arend, the main character and inspiration for the film, for a first viewing of the film. Arend invites another Gangstalking victim to join the viewing. We watch carefully. Arend approves, but gives some directions for the translation. 'Kut' is not 'fuck', 'kut' should be written 'cut' as in 'cut coke'. Another ugly phrase like 'cold turkey' should be changed and we miss the scene

about 'the Russian Elite on Coke *en masse*'. Our guest misses a few 'Perps' in the scene in the cocaine factory; he says there are always cleaners or strange cars hanging around for the sheer purpose of 'perpetrating'.

October 14, 2006 Research more news from the 'tap chambers'. It seems there are hundreds of blind people who are provided with the bugging job, listening in and typing their daily soap operas. I would love to add this scene to the film. Blind typing ears that write down everything that is said.

October 16, 2006 Receive a mail from the Rotterdam Film Festival, the film *24/7 the Dutch Cocaine Factory* has been received in good order, when the committee has seen the film they will immediately contact me. We have a viewing with Harco at DasArts, and decide to experiment with the epilogue: take out the private clinic with the cigar-smoking best-selling psychiatrist or leaving it in, out or in? Breathing through the meaning of "The End".

October 17, 2006 In my bathtub when the phone rings: Dorien, a journalist for *Esta* magazine who writes books on the Royal Family; her partner is a lawyer at the same office as the lawyer in my film, Leon van Kleef, and she has heard about a cocaine factory sponsored by the bank that has Royal antecedents. We make an appointment and a deal. She will not write about it before the film gets a proper premiere, and she will promote the film.

October 18, 2006 Film Fund calls: I am invited to discuss the film with the committee, they have questions about the amount of truth in my film. I say, "I'd rather stay secretive about the truth of the calculation at the end, for it's personal and quite a confession. But with regard to the helicopter and the divers I can say: Yes, that was staged. For the rest... I always tell the truth. Even when I lie." My appointment will be on the 30th of October 2006.

October 19, 2006 I meet Kees. I ask him what he thinks of the idea of lobbying the Film Fund right now in order to help my film. We have an inspiring chat and we decide to watch the film together. When



he leaves me his email address, it seems he works for the Rotterdam Film Festival. A Tiger! Events bring me closer to my goal every day.

It seems I have become a walking promotion campaign with the desire to show this DasArts Final Project on a decent stage and share the moving pictures with an audience. In regard to the quote by Scarface, Tony Montana, I agree with Michael Haneke, "A movie is 24 lies a second." He was paraphrasing Jean Luc Godard, who saw "the truth in 24 images a second." But the opening scene of 24 / 7 the Dutch Cocaine Factory contains the paradox of being both. While we were shooting the docu-tective, the police returned a massive amount of self-surveillance tapes to Arend. They had investigated his 3-year-long video diary, recorded on 'Intellex', a robot which stored time-lapse video material from 16 cameras, 24 hours a day, 7 days a week. And they didn't find what they were looking for.



*PS: In November 2006, a subsidy by the Film Fund was awarded to '24 / 7 the Dutch Cocaine Factory'.*





# Extraordinarily Beautiful Movement Art

The Australian-Indonesian choreographer and dancer **Jade Dewi Tyas Tunggal** participated in an exceptionally varied manner in 'Navigators' (DasArts Block 25), both by supporting the work of others and contributing two strong pieces of her own. One was 'Shadow & Ash', made in collaboration with the New Zealand theatremaker Paula van Beek; the other, 'Encountering the City', in collaboration with the German actress and performer Katarina Schröter (DasArts participant). An Interview with Jade Dewi Tyas Tunggal by **Jan van den Berg**.

"Jade stands for 'precious stone'," explains Jade several days after the concluding performance when I interview her on Federation Square in the centre of Melbourne. "More in particular it means a 'gemstone of unique symbolic energy, and unique in the myths that surround it'. With its beauty and wide-ranging expressiveness, jade has held a special attraction for mankind for thousands of years. Dewi means 'Goddess' and 'first born female' and the names Tyas Tunggal symbolize my parents' marriage. According to an old Indonesian tradition, when a man and a woman marry they can choose their own name for their relationship. My Indonesian father talked my Australian mother into adopting this tradition. Tyas means 'love' and Tunggal is 'one union' or 'one heart'. I am the 'precious stone & Goddess' that is the issue of the love within that relationship."

## When did you discover your talents as a dancer and choreographer?

"I wouldn't call it a discovery at all. I don't remember anything else than that I've always been jumping around and that – from my very first memories on – I simply loved playing, singing, dancing, making music, doing sports. My parents really encouraged and stimulated me to join as many extra-curriculum activities as possible during my primary school time. Which,

in my case, meant that I attended a ballet school and that I took cello lessons and that I played hockey; and everything with the ambition to always be the best."

**As if this weren't already ambitious enough, you also were in the very first class of students at the brand-new Newton High School of the Performing Arts in Sydney and – at a very early age – received a grant to study in United States.**

"The grant enabled me to study for a year in Miami at the New World School of the Arts, and there I came into contact with a truly international dance climate for the first time. Australia was and still is extremely traditional in terms of dance. The training in Miami was the absolute opposite of what I had been used to in Sydney. I met a great variety of young dancers there from all over the world – especially from South America, Africa and Indonesia – who all were intensely passionate about dance and in addition had tremendous drive to dance from their roots, from the rich movement traditions in their own cultures. It was an extremely invigorating period. For the first time I learned that dancing does not necessarily have to entail control of the body, as is the case with the classical ballet tradition – which on top of that often employs unnatural body movements – but that it also can remain very close to the body's natural idiom of movement. Better yet, it can start as directly as possible from that. Dance as the love of pure movement and energy in time and space. It was an exceptionally instructive and stimulating year."

**So stimulating, that Jade decided to return to the United States at the age of 21. This time to New York, to live and work as a dancer there. It would prove to be an intense period in her still-young life.**

"Apart from the fact that I had to survive in the Big Apple, I began to ask myself all kinds of existential questions about the proper balance between my life as a dancer and life as such. I joined the 'reclaim the streets' action group, which organized demonstrations in order to promote social ecological awareness



and I took part in the *Arts Resistance Festival* during the WTO top in Seattle. After a while, however, I rather unexpectedly began to feel homesick. Not so much for a 'home' in the most literal sense, but for an authentic source of my artistry. I began very seriously to ask myself: Where does my talent come from? Where is my real 'home'? And is what I am doing now in New York actually something that I really want to do?

"I often danced with Afro-American, South American and other types of 'indigenous' dancers, who had gathered from all over the world in the New York melting pot. But I myself could hardly contribute an authentic, personal style – even though other people could easily tell from my appearance that I had Indonesian roots. Can you imagine, I was living in New York close to the United Nations headquarters, where I often saw action groups burning the Indonesian flag because of the situation in Timor. But I must admit that I knew very little – way too little – about that. It increasingly became clear to me, with painful intensity, that although for years I had been chasing after lofty ambitions as a dancer, these were in fact only mainstream monumental desires and that I had to search for the Indonesian aspect of my identity and my movement idiom.

"An invitation to dance in shows in Australia made the return journey more easily acceptable. In Australia I obtained a grant for a year's research in Indonesia, in Yogyakarta. There, for the first time since my childhood, I had a steady home for a whole year long.

A world opened up to me in Indonesia. Not only because of the warm hospitality that I experienced, but also because everyone *recognized* me and accepted me as one of them. Even though I hardly spoke or understood a word of Javanese, I was automatically accepted within that society. At times it felt as though I became absorbed by it.

"The experience stimulated me to completely concentrate on finding my own 'voice', my own language of movement. Which is why I applied for the master's programme at the Victorian College of the Arts in Melbourne, where I am now studying.

"My work is primarily about energy. I try to translate the energy that I experience, both in myself and in the world(s) of which I am a part, into an authentic movement idiom. I try to really listen to spaces and circumstances as they happen. In doing so I ask myself questions like: *What's the essence of a particular space and how can I communicate that essence? What's the difference of that space and how can I communicate with it through improvisation?* I am searching for a suitable zone of concentration and expression with which I can communicate with the energy influences around me.

"In the meanwhile I am trying to posit my research questions more sharply. Even though lately this has

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Jade Dewi Tyas Tunggal. Photo by Rein Hartog.

meant that I have increasingly begun to doubt whether dance can really contribute anything to the large themes that occupy me. With the issues that I care about – like ‘values of social change’, ‘self reflection, to make people’s minds active and reflect on our being in the world’ – I feel that dance often lacks the necessary power of expression.

“For the time being, however, I don’t consider such doubts counterproductive. On the contrary. For *Navigators* I worked together with the German actor/performer and DasArts participant Katarina Schröter on a research project entitled *Encountering the City*. Taking up the mentors’ challenge of truly losing yourself in confrontation with the unknown in your own talent, we created improvisational performances in relation to specific locations in Melbourne. Using the city map, we blindly selected various locations, then went there, and attempted to become one with the natural and unnatural elements and conditions on the spot.”

**Each in their own way, Katarina and Jade engaged in a physical dialogue with ‘the city’. Their research yielded intriguing little films, of their duets with such highly improbable movement-partners as the asphalt on a road, the wind racing between high-rise apartment buildings, a stationary escalator, a local bus in the afternoon rush hour, a lone tree beside a highway, or a businessman, at least equally lonely, waiting for a bus.**

**Apart from this, the two artists almost casually conducted an investigation into interactive camera work, for while one of them carried out an improvisation, the other operated the camera – on the one hand as a registration of the instant performance, on the other, in order to protect her colleague. The camera made the situation somewhat clearer to unwary passersby (and in some cases, security guards of semi-public locations) and prevented the unwanted interventions of bystanders as much as possible.**

**The apparent ease with which Jade succeeded in translating her research questions into a very concrete, intriguing language of movement in ‘Encountering the City’ is remarkable. Even (precisely!) when that language communicates through little more (or less) than the exchange of energy. In an intriguing manner, she manages to create extremely exciting duets with both the supposedly ‘dead’ material of a wall or a fence and an extremely energetic dance partner like the wind. Although the word ‘duet’ almost seems misplaced or forced in this context, because Jade’s performances here can hardly be compared to the tradition of dance any longer. To a certain extent, ‘Encountering the City’ also operates pretty much outside the formal performance tradition, for the fact is, the influence of her experiences with the ‘reclaim the streets’ movement and the ‘Arts Resistance Festival’ in Seattle is certainly just as strong in this piece. But where these manifestations were primarily focused on the social political effectiveness of the activity, Jade’s work in ‘Encountering the City’ always remains art –and what’s more, art in top form. Created from a great social involvement, it’s true, but in the first and last instance with an authentic power of expression rising far above that – extraordinarily beautiful movement art that more than lives up to the name Jade Dewi Tyas Tunggal.**





DasArts and VCA Navigators during the trip to Western Cape York and performative responses in Melbourne. Photos by participants & staff. Compilation by Mark Jansen.



# Feuilleton

# Trotzdem

## or, What is left of DasArts in Giessen, according to Google on September 25, 2006?

In 'Feuilleton' we take a look at events from DasArts' past. **Hein Ebersson** was a participant in Block 1, which like Block 25 took place abroad.

Three months in a pressure cooker. Living in a camper. Trying to answer the question, "Why should anybody look at your work for longer than two minutes?" Surrounded by people who are doing the same, and also tagging along on drinking bouts, getting into fights, going to theatre plays and bunkers. That does something to a person. We all held promise, or at least that's what the staff at DasArts thought. So we left for Germany, for months of work and play.

I cannot reconstruct it, because I only experienced such a small part of what happened and remember even less. That's theatre for you. Memories, scripts on a redundant floppy disk, some pictures and a tape.

What's left of that experience "through publicly available sources", as Hans Haacke would say? 1994 was the year in which the Internet came into the lives of many. Instead of making a round of calls, I searched for traces of our shared experience through Google. What experiences and materials are still available twelve and a half years later?

I have edited out the links that were not related to our time in Giessen and the ones that were doubles. For continuity, I have also changed the order.

### **DasArts**

*Nicole Balm (NL), Zjef van Bezouw (NL), Anneke Bonnema (NL), Janica Draisma (NL), Nikola Duric (D), Hein Ebersson (NL), Wolf Dieter Ernst (D), ...*

### **DasArts // Weblog / Block25 Navigators Australia / General Information**

*Once every four years DasArts, Advanced Studies in the Performing Arts in Amsterdam, transfers its study programme to a foreign location (Giessen, ...)*

### **DasArts**

*(1994: Giessen, Germany and 1999: Gent, Belgium).*

*The main focus for DasArts has been to experience a certain estrangement by travelling to other countries, ...*

Of course DasArts has Giessen on its site, as does the VCA (Victorian College of the Arts in Southbank, Victoria, Australia), where DasArts is visiting at this moment:

### **VCA: The People**

*Once every four years DasArts, Advanced Studies in the Performing Arts in Amsterdam, transfers its study programme to a foreign location (Giessen, ...)*

The 'Raad voor Cultuur' mentions DasArts' expeditions into the foreign:

### [PDF] **DasArts**

*Bestandsformaat: PDF / Adobe Acrobat - HTML-versie ... uitgesproken over de werkplaats DasArts. De inleiding uit dit advies is in het volgende weergegeven... Theaterwetenschap in Giessen, Duitsland...*

The University in Giessen, faculty of Angewandte Theaterwissenschaften, forgot all about it itself. Absolventen (Die Seite ist momentan nicht verfügbar):

### **Institut für Angewandte Theaterwissenschaft**

*Nicola Unger, DasArts / Stipendiatin, Amsterdam / Köln. Julia Vogt. Astrid Völker, Berlin. Nicole von Gallera, Antwerpen. Sara von Jan, Dramaturgin, Giessen...*

But by coincidence a list of all students tells us what happened to the students from Giessen University who joined DasArts during the first block:

### **Institut für Angewandte Theaterwissenschaft**

*Nicola Unger, DasArts / Stipendiatin, Amsterdam / Köln. Julia Vogt. Astrid Völker, Berlin. Nicole von Gallera, Antwerpen. Sara von Jan, Dramaturgin, Giessen...*

John Jesurun, first mentor of the first block, remembers (although barely):



### **Home**

He has taught theater at Goethe University/ Frankfurt, Justus Liebig University/ Giessen, DasArts /Amsterdam, New York University, Tokyo University and Kyoto...

#### [PDF] **Pressemappe *spielzeiteuropa***

Bestandsformat: PDF/Adobe Acrobat - HTML-versie  
Liebig Universität in Gießen, an DASARTS in Amsterdam, der New York University, der Tokio University und der Kyoto University of Art and Design...

Ritsaert ten Cate talked about the travels and work in Germany during a presentation he held for teachers and directors of the Hogeschool van Amsterdam. What were the intentions and instruments used in this model for a school?

#### [PDF] **OrO-Tuinzaalsessie 20 november 2003**

Bestandsformat: PDF/Adobe Acrobat - HTML-versie  
Interview II: Ritsaert ten Cate is directeur van DasArts (De Amsterdamse... had gekregen van het Instituut für Theaterwissenschaft in Giessen in Duitsland...)

In June 2005 I produced the publication 'What are DasArts?' for the DasArts Daily. All students and former students were asked to send in material for the book. The most extensive (and personal) memories about Giessen and what the experience meant to her, written by Christiane Hommelsheim, can be found here:

### **What are DasArts?**

Polo, seeing little fragments of some very important WHOLE all over the place, but just not getting a grip on what it is all about...

Wolf has become a dr. at the University of Hildesheim with arbeitsschwerpunkte Performance und Medienwissenschaften and Forschung im Bereich Bild und Schauspiel. He mentions "Let's suppose it's Today" (the presentation of results of our work at Theater am Turm in Frankfurt) in his beruflicher werdegang. SPRECHZEITEN dienstags, 17.00 – 18.00 Uhr und nach Vereinbarung:

#### **Ernst, Wolf-Dieter** - [www.theaterforschung.de](http://www.theaterforschung.de)

UdL von Ritsaert ten Cate, John Jesurun, DasArts Amsterdam, Aufführung im... Kafka unter der Leitung von Heiner Goebbels/Gießen, Institut für Angewandte...

### **Personal**

Studium der Theater- und Medienwissenschaft in Bochum und Gießen... UdL von Ritsaert ten Cate, John Jesurun, DasArts Amsterdam, Aufführung im...

Janica Draisma made the film "Fenceless in Grace" in Giessen. I was the co-star, which meant I could stay in bed when the rest of the students had to get up

Participants Block 1 in Giessen.  
Photo by DasArts

early to run in the mist. This movie, and "The Answering Machine" by Finn lunker were the only two really produced-on-the-scene-finished-products to come out of the block. Impressive, considering the hectic, orientation-lacking, 'what shall I do now and where are the others' surroundings:

### **Fenceless in Grace (1994)**

*Janica Draisma · Hein Ebersson · Gividan Kutty · Directed by · Janica Draisma · Writing credits (in alphabetical order). Janica Draisma...*

### **Nederlandse Film Database**

*... Hazekamp. Sound: Wolf-Dieter Ernst, Christiane Hommelsheim, Fokke van Saanen. Music: Simeon ten Holt. Cast: Nicole Balm, Janica Draisma, Hein Ebersson...*

### **Fenceless in Grace (1994)**

*Poster Not Submitted. Directed by Janica Draisma. Writing credits Janica Draisma... Credited cast: Nicoloure Balm · Janica Draisma · Hein Ebersson...*

Even in 2006, Finn lunker still mentions his experiences in Germany in interviews:

### **Scenekunst**

*Dessuten var det en innarbeidet klisjé på DasArts at meningen med kunst er å... Etter to uker kom studentene fra Giessen og slo seg sammen med de seks...*

### **Black Box Teater Oslo**

*lunker skrev teksten under et opphold ved DasArts (De Amsterdamse... fikk sin uroppføring i Giessen, Tyskland – regissert av amerikanske John Jesurun...)*

### **MIC Artikkel: Virus Production Team på Black Box: "An Autopsy of Thoughts"**

*lunker skrev teksten under et opphold ved DasArts (De Amsterdamse... fikk sin uroppføring i Giessen, Tyskland - regissert av amerikanske John Jesurun...)*

### **3t**

*I oktober 1993 kom jeg i kontakt med DasArts-skolen i Amsterdam, ... Resultatet ble fremført i Frankfurt am Main og Giessen, iscenesatt av den amerikanske...*

And then, appearing on the website of Sampel ("a magazine that works with young writers and artists, that dares to seek out pulp and promote dissidents") is the text that we lived with for two months. Maybe that text, "The Answering Machine", presents the best image of what happened in Giessen and Frankfurt, what it was all about. "I wonder what my function is in this operation. You are not here to verify. No. To rest. No. No? You are not here to verify. No? No. Is a better answer. No. Negation better. No. Easier. Easier to handle."

### **The Answering Machine**

*Delen uit de tekst werden ook gespeeld in Rivers Barracks (Gießen) op 28 mei 1994 en in... in het kader van het eerste deel van een DasArts-programma en in...*

I've come to understand since then that materializations of ideas (in whatever form) are more important than intentions and research. Looking back through this strange filter of a search engine, it shows that "The Answering Machine" and "Fenceless in Grace" have lasted due to their own strength.

As of September I'm teaching in a masters programme at the Utrecht School of the Arts, a school that has 'artistic research' at the core of its curriculum. Even when that buzzword was not yet around, the hardest thing was to show what you have got. To be as precise, clear and impressive as possible. Even if it is research, it's also form, content and an experience for an audience. Otherwise, we could just as easily have thrown it all away immediately, because it was just junk. This is what Wolf said and showed on stage one evening in Giessen in May 1994, twelve and a half years ago. A powerful memory.

### **And where are we all now?**

Nicole Balm (NL), Zjef van Bezouw (NL), Anneke Bonnema (NL), Janica Draisma (NL), Nikola Duric (D), Hein Ebersson (NL), Wolf Dieter Ernst (D), Susanne Foellmer (D), Christiane Hommelsheim (D), Finn lunker (N), Dariusz Kostyra (D), Carola Lehmann (D), Annick Nevejan (NL), Daniel Wetzel (D)



# Hot Air Design

Just after finishing his theatre science studies in 1994, **Georg Weinand** went to see the final presentations of Block 1 in Giessen.

Friends in Frankfurt told me, "There'd be something to see." "There'd be something to see": wouldn't you expect that anyway? DasArts was just being born, the moulding of the first of what are now 25 BLOCKS. So I went, because I hadn't the faintest idea what to expect.

"There'd be something to see": A whispered recommendation is indeed the best possible critique that art can get: In the face of compulsory formalisation, alongside existing pedagogic and institutional traditions, outside constraining theatre architecture and as far as possible beyond banal reality: creating space and not being answerable to anything but the opening of individual artistic worlds and rendering them usable.

I remember great spaces with oblique video projections, bubbling water and cable, kilometres of cable: technology – later thematicised. Thrown into the brew: some BAK-Truppen on bleachers with a fart concert as an introduction. I was fascinated by the spontaneity and simplicity of it all, by the complexity of the stories which these Scandinavian artists were telling with the aid of their digestive tracts: creating worlds out of nothing but hot air.

I am now sitting in Studio 45 of Victorian College of the Arts, Melbourne, where, officially, my specific responsibilities are summed up as follows: 'DasArts dramaturge & artistic policy.' But I keep on coming back to take a look, because I haven't the faintest idea what to expect. BLOCK 25 has 3 days left to go: then there will be 'a public show.'

Reality, the artists who design it and the requirements made of the institution DasArts, have changed since Giessen. Key words/phrases like laboratory, protected space and how to relate to reality have changed in meaning after 15 years on the cultural scene.



But we keep wrestling with forms, traditions, intentional and unintentional misunderstandings; We keep searching for spaces beyond forms, we keep dancing on the ice above unknown depths and the ground keeps slipping out from under our feet. And again, the material is fantastic, the people exquisite. And again "nothing but hot air," which is embarrassing to some, exciting to others. Sometimes forms of expression seem to snow into the theatre like unannounced visitors; or are they just too early for their host?

And now, all of this hot air will soon be left to be to digested, and we will be transforming this BLOCK, too, into history, perhaps into myth.

# Formgebung heisser Luft

Frankfurter Freunde erzählen mir es "gäb' was zu sehen". "Gäb was zu sehen": Was sollte man auch sonst sagen? DasArts wurde gerade erst geboren, Giessen der erste von mittlerweile 25 BLÖCKEN. Ich ging hin, weil ich keinen blassen Schimmer hatte, was mich erwartete.

"Da gäb's was zu sehen": Die geflüsterte Empfehlung als beste Kritik, die Kunst widerfahren kann: Vor zwingender Formalisierung, neben bestehenden pädagogischen und institutionellen Traditionen, außerhalb beengender Theaterarchitektur und möglichst jenseits banaler Wirklichkeit: Raum schaffen und nichts anderem als der Erschliessung individueller Künstlerwelten verpflichtet sein.

Ich erinnere mich an große Räume mit schrägen Videoprojektionen, blubberndem Wasser und Kabeln, Kilometern an Kabeln: Technik – seither ein Thema. Dazwischen eine Einlage der BAK-Truppen mit einleitendem Furz-Konzert auf Holzbänken. Ich war hin und weg von Spontaneität und Einfachheit, von der Vielschichtigkeit der Geschichten, die diese skandinavischen Künstler mit ihrem Unverdauten erzählten: Welten schaffen mit nichts als heißer Luft.

Jetzt sitze ich in Studio 45 des Victorian College of the Arts, Melbourne / Australien und offiziell laut mein im Untertitel "DasArts dramaturge & artistic policy": Aber ich komme immer noch gucken, weil ich keinen blassen Schimmer davon habe, was mich erwartet. BLOCK 25 hat noch 3 Tage Lebenszeit: Dann gibt's "a public show".

Die Wirklichkeit, die Künstler, die sie gestalten und die Bedürfnisse, die an die Einrichtung DasArts gestellt werden, haben sich seit Giessen verändert. Schlüsselbegriffe wie "Labor", "geschützter Raum" und "Umgangsformen mit der Realität" haben nach 15 Jahren in der Kulturlandschaft ihre Bedeutung verändert.

Aber weiterhin wird mit Formen, Traditionen, beabsichtigten und unbeabsichtigten Missverständnissen gerungen; weiterhin suchen wir Räume jenseits der Formen, tanzen auf der Eisschicht unbekannter Tiefen, rutscht uns ständig der Boden unter den Füßen weg.



Und wieder ist das Material phantastisch und Leute zum Küssen. Und wieder "nichts als heiße Luft", was manche peinlich, andere spannend finden. Manchmal schneien Ausdrucksformen wie unangemeldeter Besuch ins Theaterhaus; oder einfach nur zu früh für den Gastgeber.

Und jetzt werden wir bald all diese heiße Luft zu verdauen haben, werden auch diesen BLOCK zu Geschichte, vielleicht zu einem Mythos verarbeiten.

# Dancing on Ice or Walking on a Tightrope?

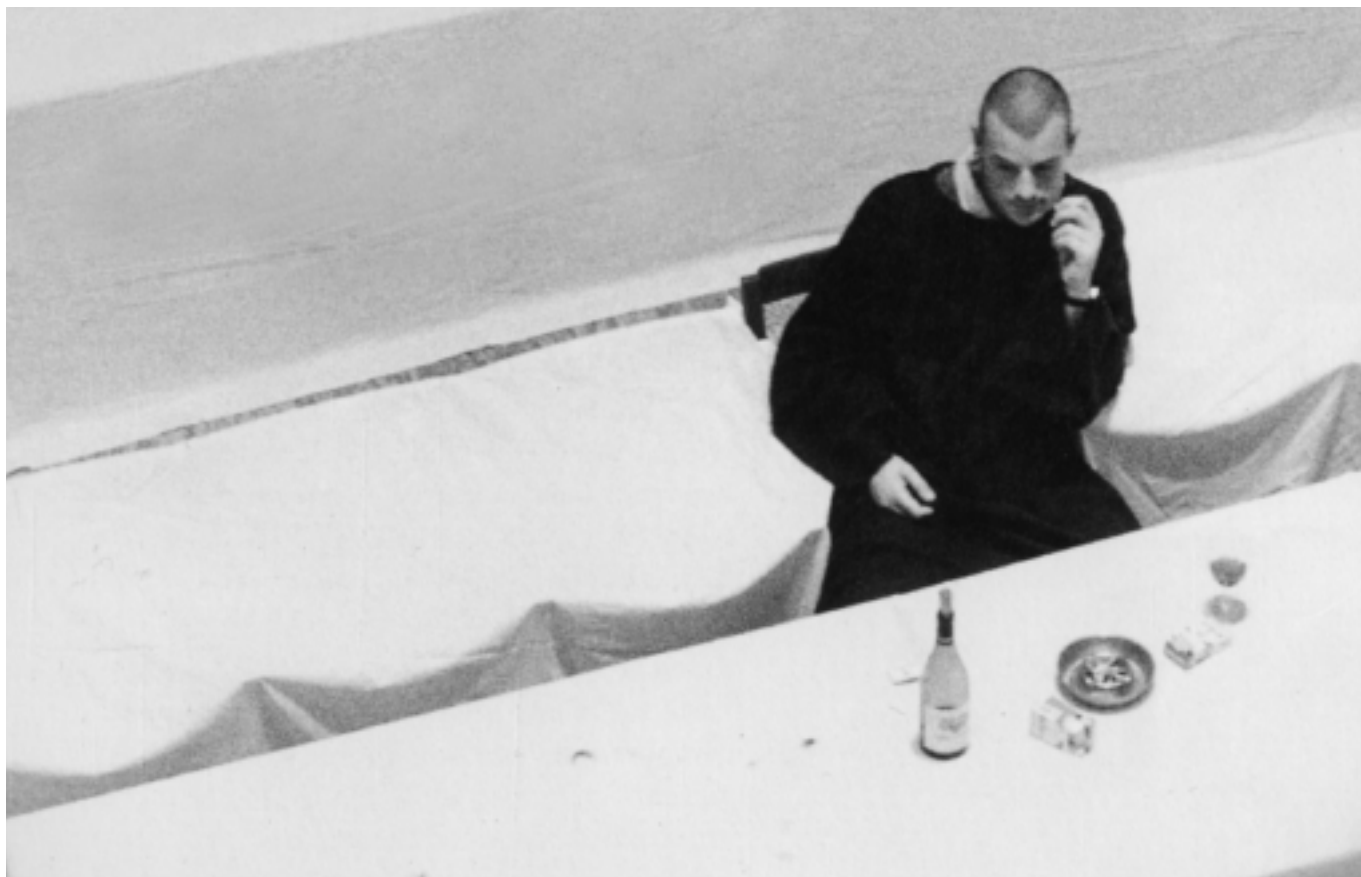
Column by DasArts graduate **Kees Roorda**, co-founder *'The Glasshouse'*, a theatre collective of interdisciplinary theatre makers.

"Pretty self indulgent," is the blunt response from the founder of DasArts when I show him my first draft for this column. Nope, you never could expect a little consideration from him in the past either. I remember a presentation by a student who had buried some paper eggs containing messages for the future beneath a tree. The old man (albeit somewhat younger then) asked the student if she wouldn't prefer to concentrate on macramé instead of theatre from now on. Her future was so much brighter in that area. And I could go on and on. Two girlfriends who absolutely had to create a show on friendship came up with the most disgusting performance he had ever seen. That in itself was quite a feat, which he rewarded with a dinner for two. The bosom friends retreated to a restaurant, dried each other's tears and subsequently put on a hilarious presentation of the steps that had led to the painful artistic disaster. It proved to be the birth of one of DasArts's most successful theatre companies, 'Kassys'.

This was the tightrope upon which we students balanced, always aware that it was an invitation to acrobatic antics, but at the same time could also lead to our doom. I am reminded of it again now that I have retreated to his new artistic madhouse, 'Touch Time', in order to find the sorely needed peace and quiet to write. "Pretty self-indulgent..." so I drag the first draft of this column to the trash can and click on "empty". Self-importance or self-satisfaction was one of the cardinal sins at DasArts. You could have a big mouth, disagree with everything, but your artistic responsibility for the social context in which you operated came first. This was not the same as the by-now misused and eroded concept of engagement, with its frenetic embrace of the fleeting news of the day; no, it meant that your work had to acquire vitality by being open to what was happening around you. This could mean a personal crisis that you were experiencing in relation to your mother or a struggle going on in your fatherland about the right to have a different opinion. Before I become totally swept away in the seductive stream of nostalgia

and start making pronouncements like "it was the best period of my life" (which isn't true, for it was often also the darkest period – but that's natural when you are being sucked into the black depths of the maelstrom of discoveries), I wonder what this social context is, or can be, for today's DasArts student or artist. Naturally, a thing or two has changed in the interim since I graduated at the turn of the millennium. We in the Netherlands have let ourselves be kidnapped after several political incidents by a perverse clique who have latched onto these events in order to extend the power base for their xenophobic, reactionary provincial policy. And as soon as this social support threatens to crumble, they loudly rat-a-tat-tat upon the drums of fear. I could laugh at this lachrymose spectacle if the social consequences weren't so disastrous. Only today I read that the Christian Democrats and Liberals want to raise the sales tax on books from 6% to 19%. A bill has been proposed requiring the media to observe rules of conduct. How long before the arts must follow suit? In the meantime intellectualism, along with a long list of other subversive activities, has been made suspect, and the arts are forced to compete with dancing on ice or folkloric flag waving. What has become important is not artistic ambition, the unpredictable range of a still-fragile voice, but the political feasibility of an artistic endeavour. Just recently the artistic director of Toneelgroep Amsterdam, using the morally and intellectually decrepit "i'accuse", argued in favour of reorganization in order to check the current proliferation in theatre. Undoubtedly his line of reasoning was prompted by noble motives – when you prune, you're left only with the vital parts, but it played beautifully into the hands of neoconservative political mores: give artists the scalpel and they'll cut away the less vital parts themselves.

But artists are not surgeons; they are plagued by solipsism, wield the scalpel rather indiscriminately, stab at what seems threatening to them and finally cut the arteries to their own tongues. Political feasibility – what a pathetic stopgap, and what a distressing lack of artistic ambition. What I would like to argue for here is unfeasibility, to urge resistance to this lowest common denominator free-market process that arises from a fear of all that is strange and unknown and bear nothing



but the ugly fruit of mediocrity. DasArts must and can play a role in this in the future. DasArts must put its convictions in the limelight as shamelessly and proudly as possible and stimulate its students to enter an inspiring dialogue with the public about what occupies them, what surprises and alarms them. This does not mean that – as some policymakers or critics would have it – new utopian ideas must be formulated and cultural educational policy be radically changed again, or that artistic knee-bends are necessary in order to guarantee legitimization. If only it were that simple. There is a need for a new intellectual vanguard that is not arrogant or dismissive toward the public but instead addresses it in a serious discussion of these issues. Not feasibility, but grand ideas are necessary for this –

visions. Many graduates are already busy with this. I can think of Rachel Swain, who is working for and with aboriginals in Australia; Sjoerd Wagenaar, who has included farmers in his 'Peergroup' project, and I, too, am wrestling with this splendid yet difficult task in my own 'Glasshouse'.

"Pretty self indulgent," judges the old man. And he is still muttering something every now and again from across the room. This is a temporary house of refuge, in which I am surrounded by thousands of books. My gaze skims across their spines: Francis Bacon, Beuys, Endor, Serra, Kafka, yes Kafka of course. One person's haven is another's penal colony. That's how it always was at DasArts. And that's how it should be.



# Dancing on Ice or Walking on a Tightrope?

*“Pretty self indulgent” klonk de barse stem resoluut van de man die oprichter van DasArts is toen ik hem mijn eerste schetsen van deze column voordroeg. Nee voor enige consideratie hoefde je bij hem vroeger ook al niet aan te komen. Ik herinner me een presentatie van een studente die papieren eieren begroef onder een boom met daarin boodschappen voor de toekomst. De oude (maar toen nog wat jongere baas) vroeg de studente of ze in plaats van theater maken niet liever voortaan wilde macrameeën. Haar toekomstperspectief was daarin vele malen kansrijker. En zo kan ik nog wel even doorgaan. Twee vriendinnen die zo nodig een performance over vriendschap moesten maken hadden de walgelijkste performance gemaakt die hij ooit had gezien. Dat vond hij op zichzelf wel een aardige prestatie die door hem beloond werd met een etentje voor twee. De gezworen vriendinnen trokken zich in een restaurant terug, droogden elkaar de tranen en toonden in een hilarische presentatie het proces van de pijnlijke artistieke mislukking. Het bleek de geboorte van een van DasArts ‘s meest succesvolle theatergroepen: Kassys.*

*Op dit koord dansten wij studenten. En altijd ervan bewust dat dit touw tot acrobatische fratsen uitnodigde maar tegelijkertijd ook onze strop kon betekenen. Ik word er weer aan herinnerd nu ik bij hem in zijn nieuwe artistieke krankzinnigengesticht ‘Touch Time’ ben gaan zitten om er de broodnodige rust te vinden om te schrijven. “Pretty self indulgent”..., ik heb de aanzet tot de column maar naar de prullenbak gesleept en op verwijderen geklikt. Zelfingenomenheid of tevredenheid gold als een van de hoofdzondes bij DasArts. Je mocht wel een grote bek hebben, het overal mee oneens zijn maar voorop stond de verantwoordelijkheid die jij als kunstenaar had voor de maatschappelijke context waarbinnen je artistiek opereerde. Dat betekende niet hetzelfde als het inmiddels misbruikte en geërodeerde begrip engagement, waarin kramachtig de korte adem van het nieuws wordt omhelst, het betekenende dat je werk vitaliteit moet verkrijgen door het open te stellen voor datgene wat er zich om je heen afspeelt. Dit kon een persoonlijke crisis betekenen die je door maakte in relatie tot je moeder of een gevecht in je land over het bestaansrecht van het hebben van een afwijkende mening.*

*Voordat ik me helemaal onderdompel in het verleidelijke beekje van de nostalgie en uitspraken doe als: “het was de mooiste periode in mijn leven” – wat niet waar was want het was ook vaak de donkerste periode maar dat is vanzelfsprekend wanneer je in de kolken van ontdekkingen de zwarte diepte in wordt gezogen-vraag ik me af wat die context voor een DasArts student of kunstenaar op dit moment is of kan zijn. Er is na mijn afstuderen in het millenniumjaar natuurlijk wel het een en ander veranderd. In Nederland hebben we na enkele politieke incidenten ons door een perverse club laten gijzelen die deze incidenten heeft aangegrepen om haar machtsbasis voor een xenofob provinciaal reactionair beleid ermee te vergroten. En zodra dit maatschappelijk draagvlak dreigt af te kalven wordt er flink op het trommeltje van de angst geroffeld. Waren de maatschappelijke gevolgen niet zo desastreus geweest dan had ik om deze larmoyante vertoning nog wel kunnen lachen. Vandaag nog lees ik dat de christen democraten en de liberalen hier in Nederland de boeken van 6% naar 19 % extra willen gaan belasten. Er is een voorstel voor een wetsontwerp gedaan waarin de media zich aan gedragsregels moet gaan houden. Wanneer volgen de kunsten? Inmiddels is, samen met een hele reeks van andere subversieve activiteiten, intellectualisme verdacht gemaakt en lijkt kunstenaarsschap de strijd te moeten aangaan met dancing on ice of vaandelzwaaien. Niet de artistieke ambitie, de onvoorspelbare reikwijdte van een nog breekbare stem is belangrijk geworden maar de politieke haalbaarheid van de artistieke poging. Onlangs hield de artistiek leider van Toneelgroep Amsterdam, met het zowel moreel als intellectueel uitgewoende “j ‘accuse” een pleidooi voor sanering waarin hij opriep de wildgroei in het theater aan te pakken. Zijn gedachtegang was ongetwijfeld ingegeven door edele motieven -wie snijdt houdt alleen de vitale delen over, maar het speelde de neoconservatieve politieke mores mooi in de kaart. Geef de kunstenaar het scalpel, hij snijdt zelf wel de minder vitale delen weg.*

*Maar een kunstenaar is geen chirurg, hij wordt gekweld door solipsisme, zwaait wat wild met het scalpel, steekt van zich af naar wat hem bedreigend voorkomt en snijdt tenslotte de slagader naar zijn eigen tong door. Politieke haalbaarheid, wat een armoedige*

stoplap en wat een benauwend gebrek aan artistieke ambitie. Ik zou hier juist een pleidooi voor de onhaalbaarheid willen houden. Een oproep doen zich te verzetten tegen deze nivellerende marktwerking die voortkomt uit angst voor alles wat vreemd en onbekend is en niets anders dan het lelijke kind Middelmaat kan baren. Daar moet en kan DasArts in de toekomst een rol spelen. DasArts zal haar geloofsovertuigingen zo schaamteloos en trots mogelijk voor het voetlicht moeten brengen en haar studenten aansporen een inspirerende dialoog met het publiek aan te gaan over wat hen bezighoudt, overrompeld en verontrust. Dat betekent niet - zoals sommige beleidsmakers of recensenten graag zouden zien, er weer een nieuwe utopische gedachte moet worden geformuleerd, het cultuureducatie beleid radicaal gewijzigd -of artistieke kniebuigingen moeten worden gemaakt om legitimering te garanderen. Was het maar zo eenvoudig. Er is behoefte aan een nieuwe intellectuele voorhoede die

zich niet arrogant en afwijzend opstelt tegenover dit publiek maar het juist aanspreekt en serieus hierover van gedachte wisselt. Niet haalbaarheid maar grote gedachtes zijn hiervoor nodig, visioenen. Veel afgestudeerde studenten zijn hier al mee bezig. Ik noem Rachel Swain die in Australië voor en met aboriginals werkt, Sjoerd Wagenaar die met zijn Peergroup de boeren in zijn project betrok, maar ook mijn eigen Glasshouse worstelt met deze prachtige maar moeilijke opdracht.

"Pretty self indulgent" orakelt de oude man. En ook nu mompelt hij af en toe wat door de kamer. Het is een tijdelijk toevluchtsoord hier, waar ik tussen duizenden boeken zit. Mijn ogen glijden langs de ruggen. Francis Bacon, Beuys, Endsor, Serra, Kafka, ja natuurlijk Kafka. Wat voor de een een vrijplaats is, is voor de ander een strafkolonie. Zo was het al bij DasArts. Zo hoort het ook te zijn bij DasArts.

## Latest News

*Business Director **Lieve Baert** on the Ritsaert ten Cate Art Collection, donated to Stichting Two and Two.*

At last! Ritsaert's art collection has finally found a home. Thanks to a change in the law (due in part to the efforts of the Johan Cruijff Foundation), it is now possible for the Stichting Two and Two, which is affiliated with DasArts, to officially accept the Ritsaert ten Cate Art Collection. Ritsaert presented the collection to the Stichting on June 25th, 2000 when he bid farewell as director of DasArts.

In keeping with the spirit of the donator, Stichting Two and Two has given DasArts the use of the collection in order to cultivate a historical awareness of art in the students as part of their DasArts education. "Besides," says Ten Cate, "it's a lot better to look at than a calendar on the wall."

The Ritsaert ten Cate Collection is a fine example of the spirit of the seventies and eighties, as Rik Vos (general director of the Netherlands Institute for Cultural Heritage) remarked upon seeing the collection. For the most part, it comprises works by artists who are friends of Ritsaert's.



In a continually changing presentation, the works of Joseph Beuys, Gilbert & George, Iannis Kounellis, Cy Twombly and Roy Lichtenstein can now be seen in the DasArts building on the Mauritskade in Amsterdam.

***Wouter van Loon** on the new DasArts Website.*

Our website DasArts.nl has been included in the yearbook 'Annual Multimedia 2006'. The yearbook displays the best work done in the various areas of multimedia in 2006.

An international professional jury comprising media advisers from the press, the business world and educational institutes have chosen this year's most successful products for publication.

DasArts congratulates our website's designer Niels Schrader, programmer Pascal de Man and composer Sister Love!

For those who still have some difficulty navigating our website, in the next issue of *DasArts Digital Dodge* we will include an article entitled 'DasArts.nl for Dummies'!

# THE DEMOCRATIC PAPER TOY THEATER CO.

© Nicola Unger



The Democratic Paper Toy Theater Company is renowned for its economic and breath-taking performance art.

Here we meet the faithful paper players - a potpourri of amateurs and professionals including the famous diva, "die Weigel" - preparing for their opening night in your town.



Morale is low.

For hours the troupe has been on stage, ready to give its best.



For hours the director has been staring at them without saying a word.



"Say Weigel, why does Mr. Keaton keep us waiting for such long time? We need to know what we..."



"Don't be silly. That is his method."  
- "Oh." -



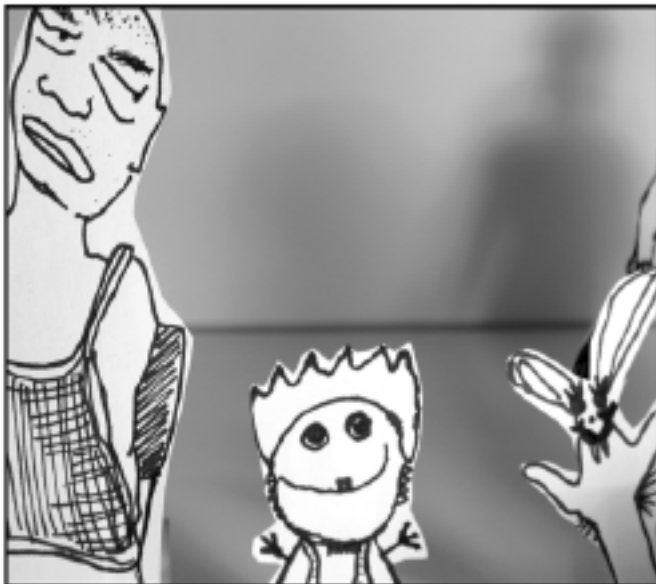


"Ok, guys. Just perform whatever you like tonight."

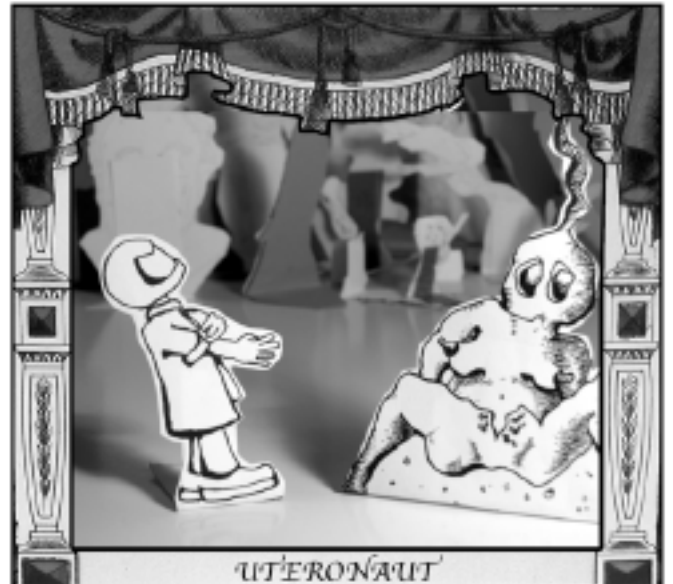


ALICE IN WONDERLAND

"Yes!" - shouts the little rabbit.



"Yes", shouts the little queen with the drinking problem.  
The others refuse: "No documentary theater!"



UTERONAUT

The doctor prepares himself to perform the  
"UTERONAUT", a serious, delicate piece.



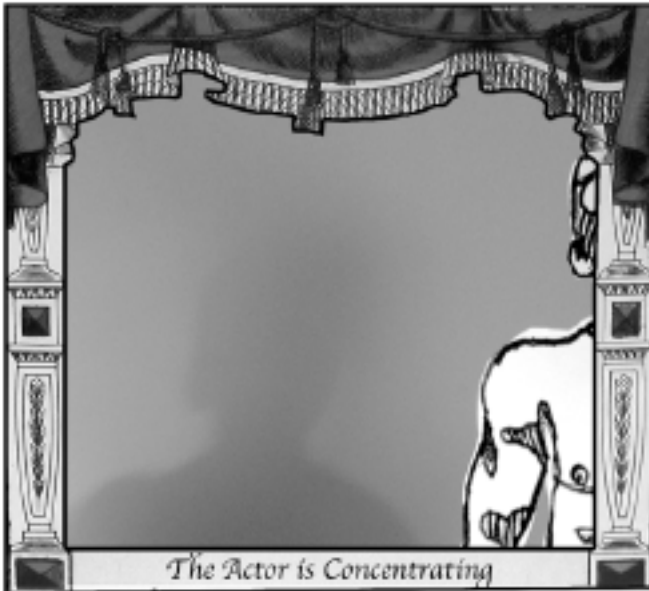
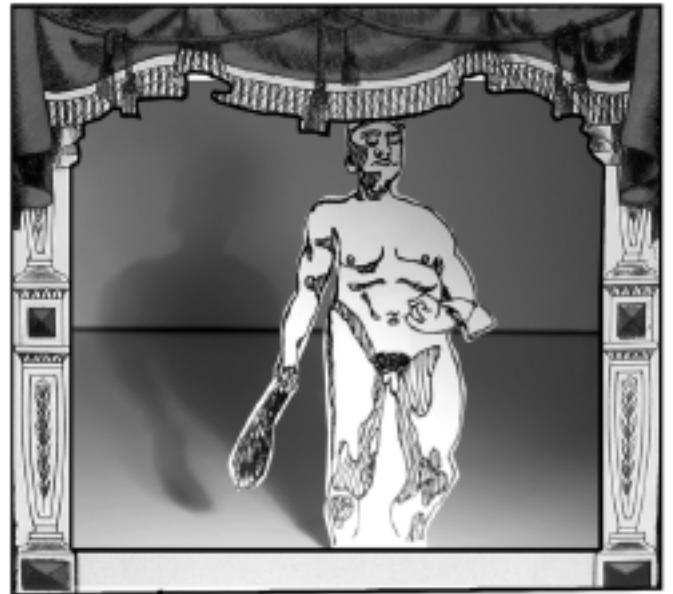
"A classic! A classic!" cheers everyone.  
Enter the production manager -



- a distant relative of Weigel.  
"I decided an hour ago what we will play tonight..."



"... and sent the invitations out on our mailing list."



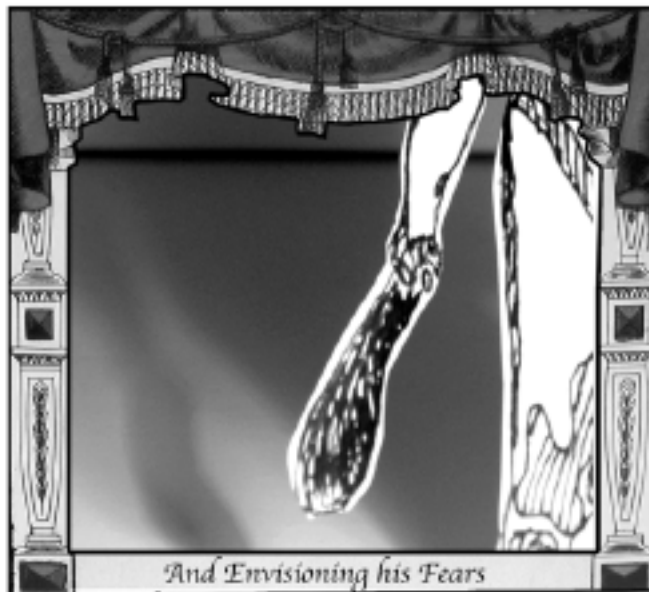
*The Actor is Concentrating*

"I can feel my heartbeat. Breathe!"



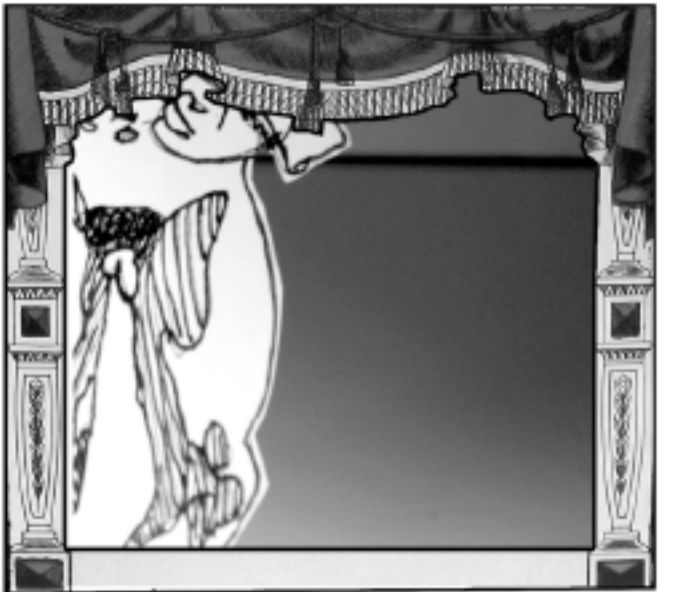
*Going through his Text*

"This will be a great performance."



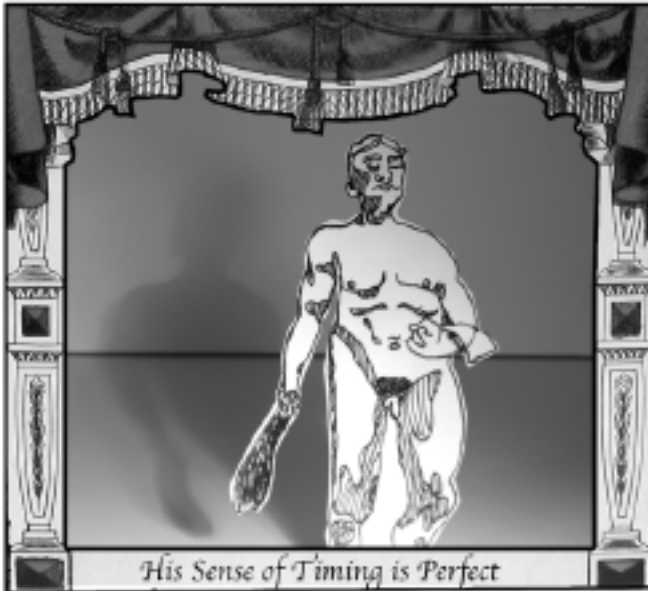
*And Envisioning his Fears*

"People will be touched. In tears."



"Feel something they have never felt."



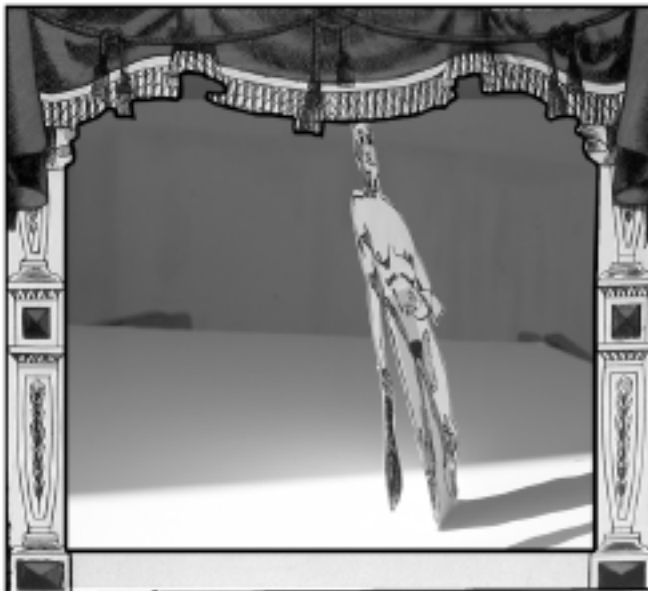


*His Sense of Timing is Perfect*

"My pension plan is made."



"OH!"



There is only 1 person in the audience!  
He decides not to perform.



Backstage the troupe discusses the disaster.  
"What a waste of subsidy."



Enter the production manager.

"There is good news and bad news.  
Which do you want to hear first?"

"The bad news."

"Buster cancelled his contract.  
He is no longer our director."

- Silence -

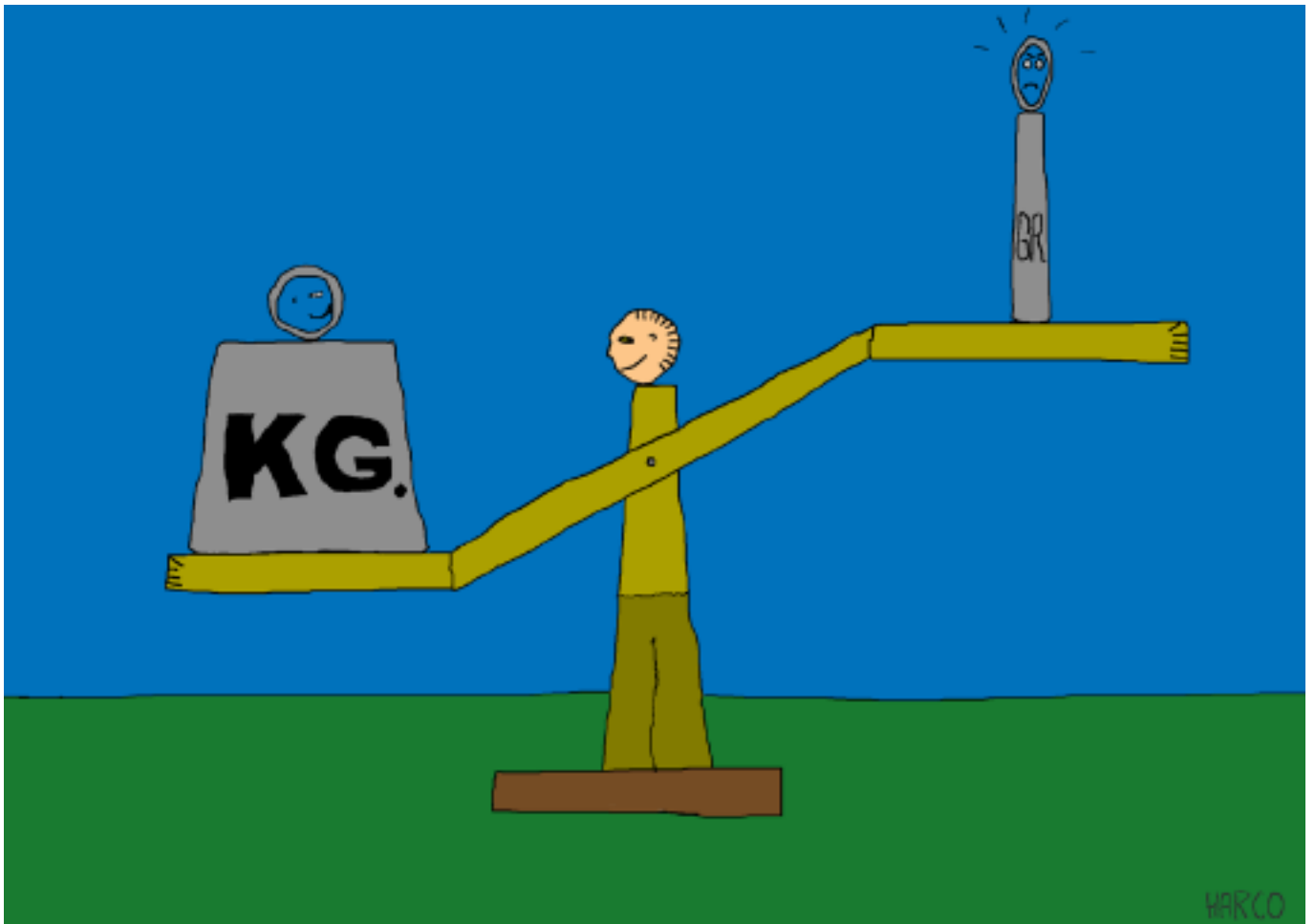
"And the good news?"

"Robert Wilson is applying for the job."  
Exit the production manager.

*NEXT ISSUE:*

*Robert Wilson and his assistant "das dicke Kind".*

# More Meat – for the Arts too!



“According to the latest research by Marcel De Kat, men are increasingly liking “more meat on the bone”. The banning of dressed up skeletons, as recently occurred during a fashion show in Spain, is perhaps the harbinger of a radical change of direction in the West’s ideal of beauty. Amongst men there is also a growing group of “Chubby Chasers”. Until now the doom scenario of women larger than size 42 had led to a run on home trainers, rowing machines and sports schools. Partly under the influence of the perfect integration of non-native inhabitants, for instance from the Middle East and Africa, Western women and men might be relieved of the continual struggle to keep the kilos in check.

De Kat does make a reservation with the occupational groups of artists and architects, where so-called

“plumpness” is still commensurate with “not giving a damn”, which is why most architects and artists don’t care to be seen in public with their amply proportioned better halves. Here, the phenomenon of “staying at home” is taking place in reverse: whereas non-natives are just beginning to open their doors and allow their women to take an active part in naturalisation courses and sewing lessons, these groups prefer to keep their women out of sight.

With actors and actresses, however, a large dress size and excessive girth can lead to greater appreciation from the public: they become idols, as it were, and indicate the new measure of things. De Kat accordingly advocates that specific occupational groups be provided information on the benefits of combining business with pleasure.”



# Meer vlees, ook in de kunsten

*“Volgens het laatste onderzoek van Marcel De Kat, willen mannen steeds vaker ‘meer vlees’ in de kuip. Het verbieden van beklede ribbenkasten zoals onlangs bij een modeshow in Spanje, is wellicht de voorbode voor een radicale koerswijziging binnen het Westerse schoonheidsideaal. Ook onder mannen is een groeiende groep Chubby-chasers actief. Tot nu toe leidde het doemscenario van vrouwen boven maatje 42 tot een run op home-trainers, droogroeien en sportscholen. Mede onder invloed van de perfecte integratie van niet-westerse medelanders bijvoorbeeld uit het Midden-Oosten en Afrika worden westerse vrouwen en mannen mogelijk verlicht van hun voortdurende strijd om de kilo’s voor te blijven.*

*De Kat maakt nog wel een voorbehoud bij de beroepsgroepen beeldend kunstenaars en architecten,*

*waar het zgn. ‘verdikken’ nog wordt opgevat als ‘verdommen’, reden waarom de meeste architecten en kunstenaars niet graag met een ega van een behoorlijk kaliber door de buitenwacht worden gezien. Hier vindt een omgekeerd ‘thuisblijven’ plaats, daar waar bij nieuwe medelanders de deuren net worden geopend en vrouwen actief mogen meedoen aan inburgeringscursussen en naailessen, houden zij hun vrouwen bij voorkeur ongezien.*

*Bij acteurs en actrices kan een buitensporige maat en omvang juist leiden tot een grotere appreciatie van het publiek: zij worden als het ware tot idolen verheven en geven de nieuwe maat der dingen aan. De Kat pleit dan ook voor een goede voorlichting aan specifieke beroepsgroepen om het aangename met het nuttigen te verenigen.”*