

Containerparcours projects:

SPIELART has invited ten artists and groups from the areas of performing arts, visual arts, and architecture to present their perspectives and reflections on life in a metropolis in the form of installations or performances. The broad subject "city" can deal with survival strategies, social constellations, artistic alternate worlds, utopian visions, or suburban outsider positions. The "metropolis" was already a subject of artistic examination at the beginning of the 20th century. At that time, the focus was primarily on the phenomenon of industrialization and its effects on the individual, and today the focus is more on the city as a social space. How can the city be re-examined as a common habitat, as an urban fabric within a reality? Are there still free spaces and local characteristics in light of global tendencies? After all, today 50% of the world's population lives in congested areas.

SPIELART will set up ten container buildings along the main performance venues of the festival, and these containers will be inhabited by artists from eight countries and be stages for performances. A multifaceted program is planned with installations, one-time or ongoing performances, interventions, and discussions. Guided tours with commentary will be offered daily at 5pm.

Nr. 1

Anna Konjetzky (München)

MOVING MUNICH

An approach to the public-private city

Interfaces of public protests and exclamations are assembled differently every day like mosaic pieces, illuminated, and turned – mapping Munich, from city section to city section.

For what would citizens of Munich go out onto the streets today to protest for or to protest against, to advocate their concerns in public? Anna Konjetzky examines this question in various city quarters and from the results of her research and the statements of the people she interviewed she will develop choreographed demonstrations in the respective city quarters. Daily a group of people will protest for the residents in a certain quarter. Documents of these happenings will be presented in the container along the "Cityworks" course. In this way, an exhibition will be created that changes constantly during the festival.

Nr. 2

Dictaphone Group (Beirut)

STORIES OF REFUGE

Beginning in the 1960s, Munich was the arrival point of migrant workers from all destinations, and from there the "migrants" would be transported to their next unknown destinations. They had no say in where they would end up. In many cases, families were torn apart. Their new destination was a temporary camp where they were medically checked and their behaviour was tested. From there, the factory was the beginning of their new lives.

Since the beginning of the Syrian revolution in 2011, Syrian refugees have been fleeing the brutality of the regime in Syria and searching for new destinations, Munich being one of them. Many of these asylum seekers arrive in Munich by land, crossing unofficial borders, through different European countries. Dictaphone Group is collaborating with a group of Syrian refugees who recently arrived in Munich. We will give each of these participants/collaborators a camera for a day, their only instructions being to film their daily lives in Munich and their favourite spots in the city. Together we will produce both video and sound pieces that will be presented in a space in the city: a container turned into a prison cell.

Nr. 3**Levent Kunt (Frankfurt)****LE SPECTACLE**

While prowling through Munich Levent Kunt collects discarded, scrapped things in order to transform them into a valuable object in the form of an art work. Special types of drums will be the end result of the recycling process. The drums will be played by the percussionist Sandra Juds from the band Damenkapelle on opening day and then at 5:00 p.m. on November 20, 21, 22, 27, 28, 29, and 30, respectively. Outside of these times, the sound will be played over headphones.

Levent Kunt (born 1978 in Ankara) lives and works in Frankfurt am Main. He studied visual arts in Ankara, Mainz, and Vienna. Kunt deals with the city as a sciotope in installations and interactive projects. He creates situations with his works in public spaces that examine urban structures and how they are perceived. By creating individual city maps, he makes visible systems and networks of citizens' movements and citizens' communities and their respective places in the city.

Nr. 4**Tracing Spaces**

(Michael Hieslmair, Carolin Hirschfeldt und Michael Zinganel, et.al.) (Wien/München)

PUSH AND PULL

Michael Zinganel is an Austrian architecture theorist, artist, and curator. He studied architecture in Graz, Austria, and art in Maastricht, the Netherlands, and he received his doctorate in contemporary history from the University of Vienna. His exhibitions and projects deal with planning mythologies and everyday architecture, the productive power of crime in regards to the development of security technology, architecture, and municipalities, as well as tourism as an engine of transnational mobility. In 2012, he founded Tracing Spaces with Michael Hieslmair, an institute for artistic and scientific research.

Michael Hieslmair studied architecture in Graz and Delft, the Netherlands. He works on installations and exhibitions on the influence of transnational mobility, migration, and tourism on architecture and landscape architecture, as well as cultural transformation processes in congested urban areas. He has been working continuously with Michael Zinganel since 2005.

Nr. 5**Julian Hetzel (Amsterdam)****I SEE**

The project treats waiting as a special form of existence in time. Waiting is seen as an unproductive and involuntary, passive activity, and yet while waiting one is in a very attentive state, the state of expectation. Within these periods elementary parameters of life change, the course of things is interrupted, functions are suspended, and time seems to be slower. Waiting brings strangers together and forms temporary communities out of them – in transit spaces, in elevators, at bus stops, or in the line at the supermarket check-out. Waiting is a social phenomenon of everyday life, which offers space for encounters and has the potential for allowing unforeseeable things to develop ...

Nr. 6

Márcia Lança (Lissabon) in Zusammenarbeit mit Ana Rita Teodoro

9 POSSIBLE PORTRAITS

"9 Possible Portraits" consists of nine depictions that are snippets of a personal experience in nine different European cities. When I say "personal experience" I mean my personal impressions in the constructed perspectives of reality, the ones I came in contact with over the course of the project "Global City - Local City." Through the use of the word "possible" in the title, and also as a practical exercise, I want to move away from the construction of a city based on totalization and egalitarianism. I want to refrain from the conception of conformity. I want to express with this that over the course of the dramatic process an artistic selection was made several times, which led to one among many possible portraits of an experience in a city. Regarding the process, I should add that this work was developed through extraction and selection - a type of artistic archeology - and I take several things out of their context and work on them, create new situations that have a different meaning, and awaken other emotions.

Every day during the SPIELART theater festival nine short city portraits will be shown in an intimate environment; these portraits are from my interpretation and transformation of the information. In total, 126 performances will take place during the SPIELART festival in one of the containers.

Nr. 7

son:DA (Maribor)

SITUATION WITH MOUSE-COMPUTER DRAWING-s

There are two working forces in son:DA's creations - one comments directly and sharply on the damning effect that high-tech society has on the individual, the other finds pleasure in the formal use of technology as a game. The first employs traditional means (although by using computer) of generating images, easily appropriated and commodified by the system of art. The second involves the concept of an open work, incompleteness, communication and is therefore much more indefinable. This creates a schizophrenic oscillation between image and space, between object and process, between the static and the dynamic, between the final and the incomplete. In their system of representation, son:DA artists successfully balance between two opposites, with an obvious tendency towards an open structure, connections and interaction. But within a guarded atmosphere of ironic technological dystopia, which - for them - acts as the final shield from the total and excessive connectedness of the modern world.

Nr. 8 und Nr. 9

Katrina Neiburga (Riga) und Christine Umpfenbach (München)

GARDEN AFFAIRS

Video-Installation, Sound, Vision und Pflanzen

Video installation, sound, vision, and plants

Gardeners prevent encounters and conversations.

Gardeners talk about gardening, love, family, control, the past and the future.

Directly to the point and talking in a roundabout way.

The video artist from Latvia, Katrina Neiburga, and the German artist Christine Umpfenbach are continuing their collaboration, which started in Riga with the presentation project "Lost Gardens", on the phenomenon of gardeners who have lost their garden plots because of global interests.

In "Garden Affairs" Latvian-Russian and German gardeners talk with one another in a video installation. They discuss local problems, develop global dreams, and pose everyday questions.

How can one move a garden house from one side to the other when authorities force one to give up the garden plot?

Are the rules in German garden plot communities really so strict?

Do you have problems with snakes when you eat salad?

What is your favourite recipe with vegetables from your own garden?

Did the first Christmas tree really come from Latvia?

Why do German gardeners love garden gnomes so much?

Nr. 10 und Nr. 11

Filip Berte (Gent/Berlin)

THE GRAVEYARD – CITIES ON THE EDGE

The visual artist and architect Filip Berte penetrates the geographic borders of Europe with his project and inquires about the social limitations of today's communities. To do this he visited three cities on the edges of the European Union: Tbilisi (Georgia), Chişinău (Republic of Moldova), and Melilla (a Spanish enclave in Morocco), where he observed outsiders, people without a home, migrants, and refugees. The fourth city is Brussels, where those who have left the fringe areas arrive in order to try their luck in the centre of Europe. He says the artistic goal of his work is to reverse the outsider position, to convey integration, and to find creative ways for life on the edge.

In his container four film portraits will be shown of the cities Berte visited with the sound artist Ruben Nachtergaele. These personal portraits will be supplemented by small paintings and a peep show, the contents of which tie in with the film from Tiflis.

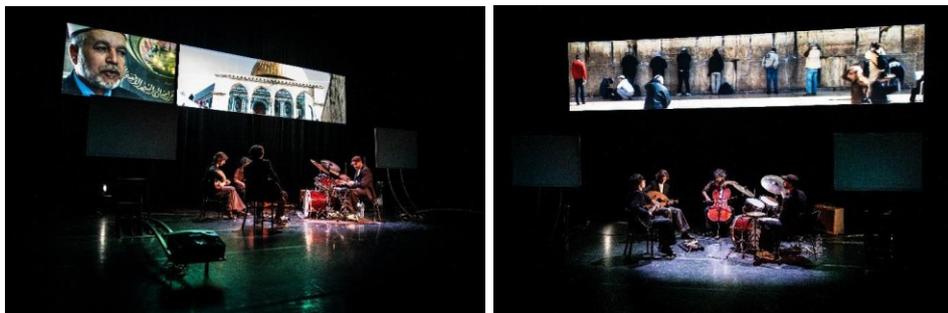
Filip Berte (b. 1976) studied architecture and painting in Ghent. He worked for several years full-time as an architect before he started to devote himself more to painting. He developed his work as a visual artist on research trips in the Balkan States. As an architect, he is especially interested in the issue of how people deal with space and how they organize their lives in the complex social conditions. The combination of his creative work as an architect and artist allows him freedom for experiments. He lives in Ghent und Berlin.

Other Cityworks projects:

Berlin

JERUSALEM (Holocene #1 Revisited)

(Video performance)



Jerusalem – Yerushalim – Al Quds. Etymologically "city of peace" ... In 2003, the Belgian video art group Berlin produced their first portrait of the city of Jerusalem. Some ten years later the names of the politicians may be different, but the fortified borders, which were still under construction in 2003, are still standing. Hamas has won the elections in the Palestinian areas, the Palestinian president Abbas has demanded the United Nations recognize his country as a state, and the largest demonstrations on the part of Israelis against their government's politics have taken place – nothing fundamental about the conflict itself has changed. In 2013, Berlin visited Jerusalem a second time. They contacted their previous interview partners and the discussions were held once again ... And this resulted in a video installation that not only shows overpowering images, on five screens it also offers the opportunity for the participants in the discussion to comment on one another and be part of the dialogue. JERUSALEM REVISITED will be accompanied by musicians performing live.

Cast

Berlin: Bart Baele & Yves Degryse With the voices of: Rabbi Mike Swirsky, Maia Sigal Lesiau, Meir Shalev, Rabbi Daniël Epstein, Mahmoud Salamat, Wajeeh Nusseibeh, Father Angelo Ison, Omar al-Nady, Sheik Muhamad Husain, Munir Nusseibeh, Ziad Alaraj, Micha Kurz, Greg Myre, Laith Youssef, Sari Nusseibeh, Suzanne & Max Singer Soundtrack: Peter Van Laerhoven Live musicians: Eric Thielemans [percussion], Katelijn Van Kerckhoven [cello], Tristan Driessens [oud], Peter Van Laerhoven [guitar / saz] Interviews: Yves Degryse Photography: Bart Baele, Luk Sponselee Editing: Bart Baele, Geert De Vleeschauwer, Lotte De Troyer Mixing: Peter Van Laerhoven Sound recording: Tom de With, Toon Meuris, Robrecht Ghesquière, Maarten Moesen Production/communication: Laura Fierens Technical coordination: Robrecht Ghesquière General coordination: Natalie Schrauwen Financial manager: Kurt Lannoye Construction scenery: Manu Siebens, Jef De Cremer Stagecraft: Jef Loots Costumes: Kim Troubleyn Stage photography: Gaël Maleux Translation: Arabic Majd Khalifeh Intern: Heleen De Boever Driver: Nour Siam

Biography

Bart Baele and Yves Degryse founded the label Berlin in 2003. They refuse to be typecast in a specific genre with their projects. Their portraits of cities are developed through intensive research, interviews, and film material and they produce them as "video theater." "What we need is a quintessence, a point that characterizes the project, a point that transcends the city. More has to be told than just the city's stories." They gave guest performances of their production TAGFISH at the SPIELART Festival in 2011.

Production and realization

Production: Berlin in cooperation with SPIELART Festival (Munich) | Münchner Kammerspiele, TEMPS D'IMAGES | CENTQUATRE (Paris), PACT Zollverein (Essen), La Comédie de Valence - CDN Drôme Ardèche, Le Lux - Scène nationale de Valence. Kindly supported by the Flemish Government. BERLIN is associated artist to CENTQUATRE (Paris). Many thanks to: STUK Kunstencentrum, ccBe, Evelyn Lernout, Frederic Mariage, Vladimir Ivanoff, Toby Back, Karen Mets, Stijn Segers, Obada Alami, Pardes Institute of Jewish Studies, Balkan Beat Box, Wadi Hilweh Information Center - Majd Gaith, Ludo Abicht, Brigitte Hermans, Ozel, Helge Daniëls, Dani Dorani, Fam. Z. Alaraj, Remi & Ilias, Kirsten, Osama H. Al-Risheq, Anthe, Ama Oda, Linde, Tom de With, East-Jerusalem YMCA Rehabilitation Program, Cathy Blisson, Vanessa & Kiko, Samer Hussam, Alaa Abu Saa, Michael Wolpe

Realization in collaboration with Münchner Kammerspiele.

This project is part of the initiative GLOBAL CITY – LOCAL CITY and has been funded with support of the European Commission.

Heine Avdal & Yukiko Shinozaki

FIELD WORKS – HOTEL

(Site-specific Performance)



Another non-space. Inhabited and yet uninhabited. A home for a night. The television talks to itself. A mini-bar. Snoring comes from the next room through thin walls. The pillow smells of nothing, the towels are white. Tomorrow another person will sleep here. A hotel room as a place where one searches for the poetry of everyday life.

The Norwegian choreographer Heine Avdal and the Japanese choreographer Yukiko Shinozaki constantly deal with semi-public places like hotels and offices, and they examine how our perception of familiar spaces changes through subtle shifts in reality. In their very intimate, 25-minute performance Shinozaki and Avdal create dream-like, absurd parallel worlds of triviality. Only a single visitor penetrates, respectively, the secretive past of this very ordinary hotel room. How many persons have been here already? What has happened here? Are we really alone, or can you hear a room breathe? Do we remain quiet members of an audience or will we become characters in a story?

Cast

Concept and directed by: Heine Avdal, Yukiko Shinozaki Performed by: Heine Avdal, Ondrej Vidlar
Sound and electronics: Fabrice Moinet, Johann Loiseau Photo and video: Heine Avdal

Biography

Heine Avdal studied dance, choreography, and video art in Oslo and Brussels. The starting point for his performances is the equal status of every means he uses: performer, space, and props are all media, reservoirs, and representatives of information. In his most recent works he devotes himself to the question of how conventions determine our behavior in public and private spaces, and he experiments with manipulated displacements. He has been working with Yukiko Shinozaki since 2000. Shinozaki trained in classical ballet in Tokyo and studied contemporary dance and psychology in Portland, Oregon (U.S.). Both artists were in, among others, Meg Stuart's Company *Damaged Goods*. In 2002 they founded, together with Christoph De Boeck, the collective *deepblue*.

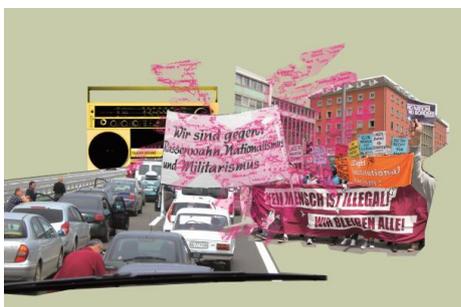
Production and realization

Production: *fieldworks* vzw, Heine Avdal in cooperation with Nordic Excellence Network (BIT Teatergarasjen Bergen, Black Box Teater Oslo, Teaterhuset Avantgarden Trondheim, Museum of Contemporary Art Kiasma Helsinki, Festival Perfect Performance Stockholm, Dans & Teater Festival Göteborg, Kulturhus Århus, L'animal a L'esquena (Celra), in collaboration with Kaaitheater (Brussels). Kindly supported by Norsk Kulturråd, Fond For Lyd og Bilde, Fond for Utøvende Kunstnere, Norwegian Foreign Ministry, Vlaamse Gemeenschap, Vlaamse Gemeenschapscommissie.

This project is part of the initiative GLOBAL CITY – LOCAL CITY and has been funded with support of the European Commission.

POLYCITY

The POLYCITY discussion series draws on aspects of the contemporary migration debate, which remains characterized by a national convention of viewing most figures and themes in terms of "foreignness" and variations of this. POLYCITY events explore and discuss activist, academic, artistic and political positions on practices, backgrounds, effects, and changes in the migration discourse. Within the festival's framework, the relationship between the city and migration in particular will be emphasized. POLYCITY's goal is to develop counter images from the perspective of migration, raise new questions, and pose new views and ways of thinking.



POLYCITY I

Migration is city is migration: In-/Visibility in the post-migrant city.

Critical perspective to images, debates and policies of migration

In current debates and policies, the thematic complex of city and migration is usually addressed through tendentious and sometimes paranoid catchwords or slogans. Yet, when looking at the genesis of cities, migration and the city are clearly interdependent. Cities have always attracted individuals from near and far, who have heterogeneous motives and needs. Although migration is a key factor in the urban process, migration often remains a blind spot in society's self-image.

Discussion panelists:

Modupe Laja: Philologist, spokesperson for AK Panafricanismus, member of Netzwerk Rassismus an Schulen, and active as a mentor in the youth organization for self-organization, AJM AfroJugend München.

Derya Özkan: City and migration researcher, DFG Emmy Noether project manager of "Changing Imaginations of Istanbul. From Oriental to the Cool City", Ludwigs-Maximilians-Universität (Ludwig-Maximilians University) Munich

Zara Pfeiffer: Member of "[muc] münchen postkolonial", exhibition curator of "Spuren Blicke Stören - dekolonisieren.münchen | dekolonisieren.museum" (Munich, 2013)

Özlem Sarikaya: Journalist, moderator for Bayerischer Rundfunk

Moderated by Natalie Bayer: migration and museum researcher.

POLYCITY II

Who, How, From where? Racism and national fictions.

Critical perspective to images, debates and policies of migration

Racism is usually a broad topic of discussion in the context of right-wing extremism, but it is also reflexively dismissed as an exceptional phenomenon. Racism, however, is embedded in the history of the nation-state and imperial appropriation projects and is part of the local structures, institutions, and ideas of national "normality". Repeatedly and in different forms and contexts, racism leads to social delineations, boundary definitions, and to the inequality of an individual's access to social, cultural, and symbolic resources. In contrast, many immigration projects aim to make everyday racism visible and sustainably removing it from its persistent joints and framework.

Discussion panelists:

Hamado Dipama: Cofounder of the task force Panafricanismus, deputy chairman of Arbeitsgemeinschaft der Ausländer-, Migranten- und Integrationsbeiräte Bayerns (AGABY), member of Ausländerbeirates der Landeshauptstadt München

Bernd Kasperek: Border regime researcher, member of the Netzwerk Kritische Migrations- und Grenzregimeforschung, bordermonitoring.eu, and Karawane München

Mark Terkessidis: Journalist, author, and researcher with a focus on migration, racism, and popular culture

Moderated by Natalie Bayer, migration and museum researcher.

In collaboration with Haus der Kunst.

POLYCITY III

CRISS-CROSS. Mobility and crises at the edges and the centers.

Critical perspective to images, debates and policies of migration

Regardless of within, on or beyond Europe's borders, the word "crisis" often causes a panic in the context of uncomfortable debates on migration. Despite various delimitation attempts, the international migration movements demonstrate themselves to be an ongoing project with extensive transnational effects. Policies have now begun to react to the heterogeneous mobility with new intervention and

control measures. In practice, however, the entanglement of local, state, federal and supranational policies often result in contradictions and tensions, which create new insecurities and hyper-mobility, as well as negotiation zones for the very different players and government practices, backgrounds, effects, and changes in the migration discourse. Within the festival's framework, the relationship between the city and migration in particular will be emphasized. POLYCITY's goal is to develop counter images from the perspective of migration, raise new questions, and pose new views and ways of thinking.

Discussion panelists:

Stephan Dünwald: Migration researcher at the Centro de Estudos Internacionais des ISCTE, Lisbon
Marc Speer: Migration and border regime researcher, member of the Götting research laboratory "Kritische Grenzregime- und Migrationsforschung", cooperation with the Bayerischer Flüchtlingsrat, board of bordermonitoring.eu

Vassilis Tsianos: Migration and border regime researcher, founding member of the Netzwerk Kritische Migrations- und Grenzregimeforschung (kritnet), founding member of kanak attack, Universität Hamburg

Moderated by Bernd Kasperek, migration and border regime researcher.

In collaboration with Haus der Kunst. CRISS-CROSS. Mobility and crises at the edges and the centers is part of WAKE UP! Assembly for a different Europe.

POLYCITY IV

Doing Urban Citizenship. On contests, rights and accesses

Critical perspective to images, debates and policies of migration

In Germany the concept of citizenship with an appropriate scope of privileges is linked to national citizenship. Social participation, thus, is structurally connected with the idea of national belonging even at the municipal level. Nevertheless, there are historic and current migrant self-incorporation practices and struggles against social inequalities and racism, and for civil rights. Some municipalities in Germany are now discussing and testing models to handle the reality of transnational acting individuals and citizenship beyond cartographic orders. Such practices, projects, and policies point to the fractures in the long-outdated nation-state construct.

Discussion panelists:

Cumali Naz: Political scientist, chairperson of the Ausländischer Elternverein e.V., commissioner for intercultural affairs at KJR München-Stadt

Mathias Rodatz: Currently working on the research project "Neuordnungen des Städtischen im neoliberalen Zeitalter" (Goethe-Universität Frankfurt a. M.), an examination of how local governments organize "diverse" urban societies and thereby govern migration.

Maria Virginia Gonzalez Romero: Sociologist, activist at Visiones e.V.

Moderated by Natalie Bayer, migration and museum researcher.

In collaboration with Haus der Kunst.

This project is part of the initiative GLOBAL CITY - LOCAL CITY and was realized with the support of the European Commission.