

# RUHRTRIENNALE

FESTIVAL DER KÜNSTE \_\_\_\_\_ 21 22 23

Press Office Ruhrtriennale

T +49 (0)234 97483-337  
presse@ruhrtriennale.de

## Press Kit Ruhrtriennale 2021 as of 5/21

### CONTENT

- 01 **PRESS RELEASE** Programme for the Ruhrtriennale 2021
- 02 **PRESS SERVICE**
- 03 **FACTS / VENUES / TICKETING**
  - Facts RT 21
  - Transfers from RT 20
  - Events free of charge
  - Venues
  - Ticketing
- 04 **PRODUCTION TEXTS / DATES by genre**
- 05 **CV Barbara Frey**
- 06 **SHORT TEXTS**
  - Kultur Ruhr GmbH
  - Ruhrtriennale
  - Urbane Künste Ruhr
  - Chorwerk Ruhr
  - PACT Zollverein
- 07 **SPONSORS / PROMOTORS / PARTNERSHIPS**



## PRESS RELEASE

**Published: The programme of the Ruhrtriennale 2021  
Advance ticket sales have begun  
First season of artistic director Barbara Frey**

**Bochum 26/5/2021** – Confidently and with great anticipation, the Ruhrtriennale 2021 is announcing its artistic programme. From **14 August to 25 September**, the annual festival of the arts will celebrate a programme spanning musical theatre, concert, theatre, dance, performance, installation, literature and dialogue at nine venues in the cities of Bochum, Duisburg, Essen and Gladbeck. This year's Ruhrtriennale is the first under the directorship of Swiss theatre director Barbara Frey.

**The programme highlights of the Ruhrtriennale 2021** include artistic statements in music theatre as well as in drama, for example during the opening weekend on 14 and 15 August. With the music theatre "Bählamms Fest", composer Olga Neuwirth will be creating an unreal visual and musical border crossing together with a multitude of collaborators, including the Ensemble Modern. The dissolution of aesthetic boundaries is exemplified by the convergence of three greats in the arts, the composer Michael Wertmüller, the painter Albert Oehlen and the writer Rainald Goetz, in the world premiere of the piece "D - I - E".

Barbara Frey will be performing the world premiere of a play creation at the festival opening. Together with an ensemble of eight, she will be inviting the audience to her view of the thought cosmos of Edgar Allan Poe's "The Fall of the House of Usher" – conceived especially for the monumental space of the Maschinenhalle Zweckel in Gladbeck. Further opportunities to experience Barbara Frey as a director: with the German premiere of her production of "The Dead" as well as the concert "Spettro" by percussionist Fritz Hauser as part of the Ruhrtriennale cult series MaschinenHausMusik, which will take place in Duisburg's Gebläsehalle in 2021.

Choreographer and extreme performer Florentina Holzinger's latest throw, "A Divine Comedy", is dedicated to questions about a possible spirituality in the 21st century. Her point of departure: the afterlife realms from Dante's "Divine Comedy". More intimate installation works are by choreographer Mette Ingvarsen and artist Mats Staub, whose "21 – Erinnerungen ans Erwachsenwerden" (21 – Memories of Growing Up) is a cross-generational collection dedicated to the stories of 200 people, including some from the Ruhr region.

The extensive concert programme holds great promise, for example with "Stil ist Gewalttat" (Style is Violence), in which the utopian approach of composer Patricia Alessandrini to the music of Luciano Berio, Claude Debussy and Arnold Schönberg can be experienced. With their programme "Visionary Architects", the Bochum Symphony Orchestra, under the baton

# R \_ T

of their new general music director Tung-Chieh Chuang, will be presenting music by composers of great sound projects.

The Junge Triennale addresses a young audience with two guest performances, complemented by the project "Teens in the House", which invites young people to explore, intervene and dialogue. A reading and dialogue series led by the Swiss playwright, novelist and essayist Lukas Bärfuss, accompanied by academics and actors, including Fritz Haberlandt and Corinna Harfouch, poses questions about the nature of human beings.

There's more: beyond the halls, free of charge, around the clock, by tram, regional express, bicycle or on foot, alone or together, local artists invite us to experience the routes between the venues of the Ruhrtriennale in Bochum, Duisburg, Essen and Gelsenkirchen.

The Ruhrtriennale will open shortly before sunrise with a concert at dawn followed by a communal breakfast at the Maschinenhalle Zweckel in Gladbeck. The finale will be a long night of outstanding compositions in the Jahrhunderthalle Bochum.

Together with her team, **Barbara Frey** will examine current fault lines, unsettled historical constructions of identity, collective and individual memory processes and the complex relationship of human beings to nature. The festival makers are looking forward to an intensive live experience: with the multitude of new productions being created in the monumental industrial architecture of the Ruhr region, with much curiosity about the people living in the region and their stories, and with the invitation to visit a circuit of up to five events in a row on selected days.

**Digital audio and video formats**, for instance, in cooperation with the ARD Radiofestival as well as Kulturradio WDR 3 in the frame of WDR 3 Kulturpartnerschaft, complement the programme.

Thirty-seven productions and projects are planned, including eleven in-house and co-productions. With eight world premieres, five German premieres and four adaptations from the programme of the Ruhrtriennale 2020, the internationally oriented festival invites its audience to a wide variety of artistic experiences.

Against the backdrop of current and expected official requirements, the festival team's plans include reduced seating capacities. A comprehensive hygiene and infection control concept has also been developed together with experts from the fields of medicine and hygiene – always in a responsible approach to the health of both the audience and all those involved in the Ruhrtriennale.

All available at [www.ruhrtriennale.de](http://www.ruhrtriennale.de).



## 02 PRESS SERVICE

### WEBSITE PRESS AREA

A **press kit with short texts** on all events is available as a PDF file for download at [www.ruhrtriennale/presse.de](http://www.ruhrtriennale/presse.de).

The **programme overview** in paper form will also be sent to you by post.

In the press section you will also find a selection of printable and royalty-free **photo material**, which is constantly being expanded.

### FURTHER INFORMATION

**Audio and video material** of selected productions will be available shortly before the festival begins. We will endeavour to provide you with material earlier if required.

**Accreditation** for the festival will be possible from mid-June.

The **festival catalogue**, which includes details of the artistic events as well as numerous contributions from a wide range of voices in the fields of science, art and journalism, will be published at the beginning of August. The photo series in the festival catalogue were commissioned by the Ruhrtriennale from photographer and video artist **Tobias Zielony**.

Angela Vucko  
Leitung Pressestelle  
Head of Press

Anamaria Sumic  
Assistenz Pressestelle  
Press Assistant

Stefanie Matjeka  
Mitarbeit Pressestelle  
Press

T +49 (0)234 97483-337  
[a.vucko@kulturruhr.com](mailto:a.vucko@kulturruhr.com)  
[presse@ruhrtriennale.de](mailto:presse@ruhrtriennale.de)

T +49 (0)234 97483-420  
[presse@ruhrtriennale.de](mailto:presse@ruhrtriennale.de)

T +49 (0)234 97483-410  
[presse@ruhrtriennale.de](mailto:presse@ruhrtriennale.de)

# R \_ T

## 03 FACTS / VENUES / TICKETING

### FACTS

#### **Ruhrtriennale 2021**

**Sat 14/8 – Sat 25/9/2021**

The Ruhrtriennale 2021 is the 1st festival edition of a total of three under the artistic directorship of Barbara Frey.

#### **Barbara Frey's curatorial team includes:**

Judith Gerstenberg (Head of Dramaturgy Dance / Theatre)  
Barbara Eckle (Head of Dramaturgy Music Theatre, Concert)  
Johanna Danhauser (Dramaturge)  
Sara Abbasi (Dramaturge)  
Anne Britting (Dramaturge Junge Triennale)  
Aljoscha Begrich (Dramaturge, artist)  
Mats Staub (Dramaturge, artist)  
Frederieke Tambaur (Dramaturgy assistant)

**9** venues in

**4** cities: Bochum, Duisburg, Essen und Gladbeck

**117** events

**37** productions and projects

**11** in-house and co-productions

**8** world premieres

**5** German premieres

**11** in-house and co-productions (chronological)

**Bählamms Fest** Olga Neuwirth, Leonora Carrington, Elfriede Jelinek / Music Theatre

**Der Untergang des Hauses Usher** Edgar Allan Poe, Barbara Frey / Theatre

**L'Étang / „Der Teich“** Gisèle Vienne / Theatre

**A Divine Comedy** Florentina Holzinger / Dance

**D • I • E** Michael Wertmüller, Albert Oehlen, Rainald Goetz / Music Theatre

**Los Años / Die Jahre** Mariano Pensotti / Theatre

**CASCADE** Meg Stuart / Dance

**La Luna en el Amazonas / Der Mond im Amazonas** Mapa Teatro / Theatre

**Morgenchor** Chris Watson, in Konzert im Morgengrauen

**The Life Work** Mette Ingvarsen / Installation, Performance

**Wege** / among others audiowalks

# R \_ T

## 8 World premieres

**D • I • E** Michael Wertmüller, Albert Oehlen, Rainald Goetz / Music Theatre  
**Der Untergang des Hauses Usher** Edgar Allan Poe, Barbara Frey / Theatre  
**A Divine Comedy** Florentina Holzinger / Dance  
**Los Años / Die Jahre** Mariano Pensotti / Concert  
**Point Line Area** Fritz Hauser / Concert  
**La Luna en el Amazonas / Der Mond im Amazonas** Mapa Teatro / Theatre  
**Morgenchor** Chris Watson in Konzert im Morgengrauen  
**The Life Work** Mette Ingvarsen / Installation, Performance

## 5 German premieres

**Die Toten** James Joyce, Barbara Frey / Theatre  
**CASCADE** Meg Stuart / Dance  
**The History of Photography in Sound** Michael Finnissy / Concert  
**GROSSE STIMMUNG** Edu Haubensak / Concert  
**tränseö** Ragnhild Berstad in Nachtraum / Concert

## 4 transferred from the Ruhrtriennale programme 2020

**Los Años** World premiere, Mariano Pensotti / Theatre  
**CASCADE** German premiere, Meg Stuart / Dance  
**Elias** Felix Mendelssohn Bartholdy, Chorwerk Ruhr/Direction Florian Helgath / Concert  
**GROSSE STIMMUNG** German premiere, Edu Haubensak / Concert

## EVENTS WITH FREE ADMISSION

**Absorption** Asad Raza / Installation  
**Wege** Aljoscha Begrich, peng! Kollektiv, Anna Kpok, RUHRORTER, Stefan Schneider, tehran:public und loekenfranke / Projekt im Öffentlichen Raum  
**Pappelwaldkantine** at Jahrhunderthalle Bochum  
**Festivalbibliothek** at Jahrhunderthalle Bochum

# R \_ T

## VENUES

**Bochum** Jahrhunderthalle Bochum / Turbinenhalle / Pappelwaldkantine  
An der Jahrhunderthalle 1, 44793 Bochum

**Duisburg** Kraftzentrale and Gebläsehalle, Landschaftspark Duisburg-Nord

Emscherstraße 71, 47137 Duisburg-Meiderich

**Essen** Salzlager, UNESCO-Welterbe, Zollverein  
Arendahls Wiese/ Ecke Fritz-Schupp-Allee, Areal C, 45141 Essen

Museum Folkwang, Museumsplatz 1, 45128 Essen

PACT Zollverein, UNESCO-Welterbe Zollverein, Areal B, Bullmannau 20a, 45327 Essen

Ehemaliges Allbauhaus, Pferdemarkt 5-7 45127 Essen

**Gladbeck** Maschinenhalle Zweckel, Frentroper Straße 74, 45966 Gladbeck

## TICKETING

**Online** [www.ruhrtriennale.de](http://www.ruhrtriennale.de); **By phone** +49 (0) 221 280-210, Mon–Fri 8.00–20.00 / Sat 9.00–18.00 / Sun 10.00–16.00. You can find **in-person** advance booking offices at [www.ruhr3.com/vvk](http://www.ruhr3.com/vvk)

Early bird: inside discount: There is a 15 % discount up to and including 27/06/2021.

**New** KombiTicket: On the day of the event, the tickets are valid on all buses and local trains (2nd class) in the entire Rhine-Ruhr transport network (VRR) for the outward and return journey to and from the venue. The tickets are not transferable.

Your Triennale!: Children / schoolchildren / students (up to and including 30 years of age) receive a 50% discount on presentation of appropriate proof.

Last-minute tickets can be purchased by children/schoolchildren/students (up to and including 30 years of age) for 10 € from 30 min. before the performance begins, subject to availability. These reductions also apply to people doing voluntary service, trainees and the unemployed. Cannot be combined with the early booking: inside discount.

Subscribe to the **newsletter** or follow **#RT21** on Twitter or Instagram and get the latest information about additional tickets and last-minute offers.

# R \_ T

## 04 PRODUCTION TEXTS / DATES by genre

(chronologically within the genres)

### MUSIC THEATRE

#### **"Bähلامm's Fest" Olga Neuwirth, Leonora Carrington, Elfriede Jelinek, Dead Centre, Sylvain Cambreling, Ensemble Modern**

15/8 – 16/8, 18/8 – 19/8, 21/8 – 22/8 Jahrhunderthalle Bochum

In her intermedia music theatre "Bähلامm's Fest", composer Olga Neuwirth looks into the abysses of the house that the surrealist Leonora Carrington built in 1940 on her escape from Nazi-occupied France. "Bähلامm's Fest" is based on Leonora Carrington's drama "The Feast of the Lamb". Olga Neuwirth, who calls "Bähلامm's Fest" her own "House of Usher", created unprecedented avenues of escape from this unbearable reality into unreal, visual and musical spaces with her pioneering work in the 1990s.

The young Irish directing duo Dead Centre transports "Bählamms Fest" into a time in which the boundaries between reality and virtuality seem to be lost. The flight into fictitious worlds of desire as an expression of despair over inhuman cold and barbarism brings new dimensions to light.

The writer Elfriede Jelinek wrote the libretto based on Leonora Carrington's drama. Sylvain Cambreling is the musical director of the Ruhrtriennale production.

#### **"D - I - E" WORLD PREMIERE**

#### **Michael Wertmüller, Albert Oehlen, Rainald Goetz, Titus Engel, Anika Rutkofsky**

2/9 – 5/9, 11/9 – 12/9 Kraftzentrale, Landschaftspark Duisburg-Nord

In an experimental opera space, dynamic charcoal drawings by Albert Oehlen collide and fuse with concentrated poetry by Rainald Goetz. "D - I - E" is a place of unstoppable transformation. Michael Wertmüller sends three singers, a rapper and an actress on the hunt for clear form and meaning in words, bodies and sounds that permanently elude each other. String quartet, avantcore, electronics and garage punk become an orchestra that celebrates, negates and dissolves styles. A journey without arrival, an art without categories and definitions - Wertmüller, Oehlen and Goetz are united in this vision.

Titus Engel is the musical director, and Anika Rutkofsky, currently a scholarship holder in the Deutsche Bank's music theatre programme for young talent, is the director.



# R \_ T

## THEATRE

### **"Der Untergang des Hauses Usher" WORLD PREMIERE**

**Edgar Allan Poe, Barbara Frey**

14/8 – 15/8, 17/8 – 22/8 Maschinenhalle Zweckel, Gladbeck

Director Barbara Frey is a renowned connoisseur of night plants and homeless creatures of banished fears. For the opening of her Ruhrtriennale directorship, she embarks on a journey into the mind of Edgar Allan Poe together with a multilingual ensemble and live musicians, including choristers from the Ruhrkohle Choir. Poe has given expression to loneliness like no other - through insights into the uncontrollable inner life of man, with images of an unbridled power of imagination.

He is an antipode of the bright, bourgeois world, a seducer into the dark, a manipulator who deliberately blurs the dividing line between reality and imagination, who dislocates times, brings spaces to life, turns them into subjects, into bearers of memories that influence their inhabitants. In his stories, the zones of dreams, reality and intoxication are at odds with each other – and yet mutually stimulate each other. Questions about the separation of conscious and unconscious perception, about the recognition or non-recognition of existence have to be asked anew. "Der Untergang des Hauses Usher" (The Fall of the House of Usher) is the story of a farewell, of a physical and mental disintegration. At the same time, it is the story of a hyper-sensitive perception of space and the events inscribed in it, of music into which language dissolves.

There is no more suitable place for leaving the world than the free-standing, disused, historic "Elektrische Centrale" of the last century – the Maschinenhalle Zweckel in Gladbeck. The creation is a co-production of the Burgtheater Wien and the Ruhrtriennale 2021.

### **"L'Étang" / "Der Teich" Robert Walser, Gisèle Vienne,**

**Ruth Vega Fernandez**

18/8 – 22/8 PACT Zollverein

A teenager despairs of his mother's reserved distance. To put her love to the test, he feigns suicide. "Der Teich" (The Pond), Robert Walser's early dramolet, not only deals with manipulations and power games in relationships, but at the same time reflects the speechless character of feelings. The choreographer, director and puppeteer Gisèle Vienne, known for her excitingly abysmal productions, explores the fractured relationship between feeling and its representability together with the outstanding players Adèle Haenel and Ruth Vega Fernandez and eight life-size puppets. A hallucinatory, sensual and disturbing phantasmagoria unfolds in the one-and-a-half-hour work that reveals the brutality of the social norm that has inscribed itself in our bodies.

# R \_ T

## **"Die Toten" GERMAN PREMIERE**

Based on the eponymous story by James Joyce with texts from "Ulysses" and "Finnigan's Wake"

**James Joyce, Barbara Frey**

1/9 – 5/9 Jahrhunderthalle Bochum

This séance understands the vitality of the dead, the power of the absent over the present. In the bourgeois burial chamber of stage designer Martin Zehetgruber, director Barbara Frey develops a masterful visual world. Devoting herself entirely to the sound and rhythm of language, this production explores the world of the legendary Irish poet James Joyce in all its shades. "Frey's theatre was and is the communication with something third that is reliably present, with the unnameable, the transcendent perhaps – a currency beyond the common ones," says the Neue Zürcher Zeitung on the 2019 premiere at the Zürcher Schauspielhaus.

## **"Los Años" / "Die Jahre" WORLD PREMIERE Mariano Pensotti**

17/9 – 20/9 Jahrhunderthalle Bochum

A young man makes a documentary film about a little boy in a poverty-stricken district of Buenos Aires, rather by chance. With this social portrait, he achieves his breakthrough. 30 years later, he returns to this starting point, seeking out the places and people of that time again, with the aim of reviving the relationships with his friends and family. In "Los Años", Argentinian author, director and filmmaker Mariano Pensotti - most recently a guest at the Ruhrtriennale 2018 with the production "Diamante" – tells the story of a man in two different stages of life in direct comparison. His wife, daughter, friends, dreams and visions age with him. The year 2021 versus 2051. Since the plot is not historical, but a prognosis for the future, the play with time is often curiously funny, but at the same time tragic. A present is conveyed to us as a future past – not a pretty sight.

Transferred from the Ruhrtriennale programme 2020.

## **"La Luna en el Amazonas" / "Der Mond des Amazonas" WORLD PREMIERE**

**Mapa Teatro**

18/9 – 20/9 PACT Zollverein

Drawn to a 300-year-old act of resistance, the Mapa Teatro group set out on a search and collected notes from shamans, anthropologists and eyewitnesses. Researching the existence of the isolated indigenous people was like the work of experts in quantum physics or astronomy. During the past year and in the face of pandemic isolation, the artists experienced strange vibrations in their bodies, such as the appearance of a third leg. Despite some similarities, the survival strategies imposed by the pandemic can't be compared to the resistance of self-determined isolated peoples fighting against a deadly policy in the trans-Amazonian area. With "La Luna en el Amazonas", Mapa Teatro creates a fictional narrative rich in images from the sum of all the parts.

# R \_ T

## DANCE / PERFORMANCE

### **"The Life Work" WORLD PREMIERE**

**Mette Ingvarsten**

14/8 – 5/9 Museum Folkwang / in the context of the exhibition "Global Groove"

Choreographer Mette Ingvarsten invites visitors into a contemplative garden of natural elements and fleeting voices. Four women born in the 1930s and 1940s, who left their homeland of Japan at a young age to live in Europe, look at social and political events that have influenced their biographies. They reflect on decisions, their relationship to nature and history and on the question of social belonging. In the intimate choreography, placed in the exhibition "Global Groove" at the Museum Folkwang in Essen, the collective narrative that emerges behind the individual stories becomes palpable.

**Note:** >13/8 – 14/11. Museum Folkwang [www.museum-folkwang.de](http://www.museum-folkwang.de)  
"Global Groove - Art, Dance, Performance and Protest" exhibition

>24.9 – 25.9 PACT Zollverein [www.pact-zollverein.de](http://www.pact-zollverein.de) Mette Ingvarsten can also be seen with her solo "Dancing Public" outside the Ruhrtriennale at PACT Zollverein.

### **"A Divine Comedy" WORLD PREMIERE**

**Florentina Holzinger**

19/8 – 20/8, 22/8 – 23/8, 25/8 – 26/8 Kraftzentrale, Landschaftspark Duisburg-Nord

Florentina Holzinger transforms the Kraftzentrale into an anatomy hall and puts death itself on the dissection table there. In a spectacular performance, the Viennese choreographer and performance artist develops her own "Divine Comedy". Together with her cross-generational ensemble, she travels through European dance history in search of connecting lines between the ages and the cultural anchors of our images and fantasies of death. She designs an experimental field of extremes in which she performs death dances as death exercises that deal with death and signify life. Questions about a possible spirituality in the 21st century are at the centre of the production. Florentina Holzinger uses dance tradition as material as well as music and literary history. High culture becomes just as much a treasure trove as entertainment, stunt, motocross and hypnosis.

### **"CASCADE" GERMAN PREMIERE**

**Meg Stuart, Damaged Goods, Philippe Quesne, Brendan Dougherty**

10/9 – 12/9 PACT Zollverein

Meg Stuart's internationally presented works are located between dance and theatre, between movement and narrative. In "CASCADE", she and seven dancers search for a foothold in the entropic flow of time: can we succeed in resisting the transience and linearity of time? She creates a work about surrendering to what we don't know about each other

# R \_ T

and a declaration of love for the unknown. Together with the stage designer and theatre maker Philippe Quesne, she creates a visual capture of this fluctuating, flickering zone. The dancers go in search of other forms of encounter and collective organisation to the impelling music composed by Brendan Dougherty, performed live by two percussionists.

This production is a contribution by PACT Zollverein to the Ruhrtriennale. Transferred from the Ruhrtriennale programme 2020.

## **"Danza y Frontera" – Endangered Human Movements Vol. IV" Amanda Piña** 27/8 – 30/8 PACT Zollverein

"Danza y Frontera", translated as "Dance and Border", is the latest creation by choreographer and performer Amanda Piña and forms the fourth part of the series "Endangered Human Movements". This work is inspired by a dance from the region around Matamoros in Tamaulipas, the border area between Mexico and the USA, which is still performed today in the context of extreme violence, drug trafficking and neoliberal exploitation. Amanda Piña juxtaposes this with the "Danza de Conquista", a brutal dance of the Spanish Crown that the conquistadors appropriated from the indigenous population with the aim of humiliating their community and culture. In "Danza y Frontera", Amanda Piña and eight performers create a mystical space in which time levels dissolve, colonial narratives return and combine with hip-hop culture.

This production is organised by PACT Zollverein for the Ruhrtriennale.

## CONCERTS

### **"Konzert im Morgengrauen" Maurice Ravel, Salvatore Sciarrino, Chris Watson, Virginie Déjos 14/8 Maschinenhalle Zweckel, Gladbeck**

**Chris Watson** "Morgenchor" (2021) Räumliches Klangstück WORLD PREMIERE; **Maurice Ravel** "Gaspard de la nuit"; **Salvatore Sciarrino** "De la nuit"; Klavier **Virginie Déjos**.

Shortly before sunrise, the spirits of the night dance their last dance. When Maurice Ravel wrote his piano work "Gaspard de la nuit", he was constantly confronted with the approaching death of his father. The young French pianist Virginie Déjos tackles not only Ravel's ghosts, but also the spirit of these ghosts: in a short composition by Salvatore Sciarrino entitled "De la nuit", this Italian composer whirls up shreds of memory of Ravel's "Gaspard", dreamlike and at breakneck speed. Both compositions are embedded in the premiere of a spatial sound piece commissioned by the Ruhrtriennale from the British musician Chris Watson - founding member of the electro-industrial band Cabaret Voltaire and sound recorder of David Attenborough's famous BBC nature films. Watson's "Morning Choir" welcomes visitors to the Maschinenhalle Zweckel in the dark, accompanies them through the blue hour and finally releases them into the daylight for a communal breakfast outdoors.

# R \_ T

## MaschinenHausMusik in the Gebläsehalle

The iconic concert series continues, 2021 in Duisburg's Gebläsehalle. This year's edition focuses on improvised and electronic music. Free jazz legend Peter Brötzmann with his trio Full Blast celebrates his 80th birthday. The American trumpeter and improvisation artist Peter Evans and the Serbian multimedia composer Svetlana Maraš come together for the first time in an electronic-acoustic duo. And with the founder of the Electronic Studio in Kiev, Alla Zagaykevych, and her former student Yana Shlyabanska, two generations of Ukrainian electronic music enter into dialogue, while Fritz Hauser, as a solo performer on drums, challenges the spectra to dance.

**Full Blast with Peter Brötzmann, Marino Pliakas, Michael Wertmüller**  
20/8 Gebläsehalle, Landschaftspark Duisburg-Nord

**Svetlana Maraš & Peter Evans** 25/8 Gebläsehalle, Landschaftspark Duisburg-Nord

**"Kyiv: Electroakustyka"** Alla Zagaykevych, Yana Shlyabanska  
8/9 Gebläsehalle, Landschaftspark Duisburg-North

**"Spettro – Eine Geisterverschwörung für Schlagzeug solo"** Fritz Hauser  
22/9 Gebläsehalle, Landschaftspark Duisburg-North

**"Stil Ist Gewalttat" Ensemble Modern, Patricia Alessandrini, Luciano Berio, Claude Debussy, Arnold Schönberg**  
21/8 Salzlager, UNESCO Welterbe Zollverein

**Luciano Berio** "Black is the Colour" from "Folk Songs"; **Patricia Alessandrini** "Omaggio a Berio"; **Claude Debussy** "Chansons de Bilitis" Scenic music to 12 poems by Pierre Louÿs; **Patricia Alessandrini** "Menus morceaux par un autre moi réunis"; **Arnold Schönberg** "Verklärte Nacht"; **Patricia Alessandrini** "Forklaret Na"; **Ensemble Modern** Live Electronic **Patricia Alessandrini**.

As a student, the Italian American composer Patricia Alessandrini already found the tendency to sort and pigeonhole music stylistically restrictive. In the work of the painter Gerhard Richter, she came across a sentence that captured her unease: "Style is violent action, and I am not violent." This moved her to shift her focus from the central, style-defining features to the peripheral events of music. And so, she works with recordings of compositions from the past, whose background she re-interrogates, only to erase all musical features from them. Only the background noises, overtones and expressivity traces of the interpretation she analyses on the computer and develops new compositions from them. Three original compositions and Patricia Alessandrini's artistic responses are on the programme: a "Folk Song" by Berio, Debussy's "Chansons de Bilitis" and Schönberg's "Verklärte Nacht" after a poem by Alfred Dehmel, which Alessandrini superimposes in her string quartet "Forklaret Nat".

The performance of "Black is the Colour", part of the closed song cycle "Folk Songs", with the exceptional permission of Universal Edition AG and The Berio Estate.

# R \_ T

**"Visionary Architects" Edgar Varèse, Iannis Xenakis, Anton Bruckner,  
Bochumer Symphoniker, Tung-Chieh Chuang**  
28.8 Jahrhunderthalle Bochum

**Edgar Varèse** "Poème électronique"; **Iannis Xenakis** Metastaseis; **Anton Bruckner** "Sinfonie Nr. 2 c-Moll (Fassung 1877)"; **Bochum Symphony Orchestra** Musical direction **Tung-Chieh Chuang**.

When architect Le Corbusier was commissioned to build a Philips Pavilion for the 1958 World's Fair in Brussels, he envisioned a building in which image, sound, space and time would merge. To achieve this, he enlisted the help of architect and composer Iannis Xenakis and composer and electronic music pioneer Edgar Varèse. The Philips Pavilion went down in history as an epoch-making, visionary work of art. To this day, the Philips Pavilion inspires artists of various disciplines - including film architect Thomas Stammer, who based his spatial design for Michael Wertmüller's music theatre "D • I • E" on Le Corbusier's vision. Aesthetically and chronologically far removed from Xenakis and Varèse is the great Austrian late romantic Anton Bruckner. In his "Symphony No. 2", he strings together endlessly repeating miniature motifs like little stones to form monumental domes of sacred buildings. For the first time since taking up his post, Tung-Chieh Chuang will be the new general music director of the Bochum Symphony Orchestra.

**"The History of Photography in Sound (1) + (2)" GERMAN PREMIERE**  
**Michael Finnissy, Ian Pace**  
4/9 – 5/9 Gebläsehalle, Landschaftspark Duisburg-North

The British composer Michael Finnissy is one of the well-known representatives of the so-called "New Complexity" – a music of enormous density and rapid succession of events, rhythmic intricacy and constant transformation. The paradoxical title of his piano cycle "The History of Photography in Sound" derives from Finnissy's eccentric compositional process, which resembles the shooting and editing of a film: he interlaces and layers quotations from Bach, Berlioz, Paganini, Debussy, among others, as well as folk and pop music elements from all over the world in such a way that they are hardly recognisable. Finnissy let himself be guided through the 13 different chapters by phenomena from the history of the image by Eadweard Muybridge or Edward Munch, among others, as well as by philosophical thoughts on photography and reproduction by Susan Sontag, Roland Barthes or Walter Benjamin. Over the course of two afternoons, the British pianist and musicologist Ian Pace plays the complete cycle, which lasts almost six hours. At the beginning of both parts, he personally introduces the audience to this fascinating cosmos that transcends the boundaries between sound, image and time in a way that is as playful as it is monumental.

# R \_ T

## **"Elias"**

**Felix Mendelssohn Bartholdy, Chorwerk Ruhr, Concerto Köln,  
Florian Helgath**

9/9 – 10/9 Jahrhunderthalle Bochum

The Old Testament material presented Mendelssohn Bartholdy with a challenge: how do you compose a miracle? The solution was ingenious: he didn't render the event itself but mirrored it in the astonishment of the witnesses. Tongues of fire run through the choral part and downpours through the orchestra. And then God himself appears in the report of a child – very quietly. Despite its biblical subject matter, the oratorio "Elijah" was never intended for church services. The thoroughly dramatic arrangement makes it clear that it is the time of the Grand Opéra. Under the direction of Florian Helgath, Chorwerk Ruhr, Concerto Köln and an outstanding ensemble of soloists narrate this opulent and captivating piece of music history.

This production is a contribution by Chorwerk Ruhr to the Ruhrtriennale. Transferred from the Ruhrtriennale programme 2020.

## **"Point Line Area" WORLD PREMIERE**

**Fritz Hauser, 64 Schlagzeuger:Innen**

16/9 – 18/9 Kraftzentrale, Landschaftspark Duisburg-Nord

64 percussionists make the monumental powerhouse in the Duisburg-Nord Landscape Park resonate! The set-up is reminiscent of a fully occupied chessboard: spacing rules serve here as a visual structural element. The players are given individual visibility in Fritz Hauser's space-sound composition, and at the same time dissolve into a sound mosaic of 400 square metres. Each percussionist is provided with a snare drum, a cymbal, woodblocks, a sound bowl, a tam-tam and a birdsong. Due to the different materials and construction methods of these instruments, a heterogeneous overall sound is created, and this is condensed during the performance through the exploration of experimental modes of playing, group formations and solo passages. In short, the percussionist and composer Fritz Hauser colours a sea of sound where blast furnace air was once produced.

# R \_ T

## **"GROSSE STIMMUNG –**

**Eine Geisterverschwörung für Schlagzeug solo" GERMAN PREMIERE**

**Edu Haubensak**

19/9 Salzlager, UNESCO Welterbe Zollverein

Piano **Thomas Bächli, Simone Keller, Stefan Wirth.**

On stage are ten concert grand pianos, large black instruments, each one tuned differently. At all the pegs, the notes of the 241 strings are tuned higher or lower. These shifted tone systems are combined in a large cycle. It appears like a circle of planets of different sizes and colours. The almost infinite possibilities of scordatura, which translates as detuning, have been intensively explored by the Swiss composer Edu Haubensak since 1989. "GROSSE STIMMUNG I - X" was composed between 1989 and 2005 and is the composer's most extensive work to date. The Ruhrtriennale presents the cycle in its entirety as a four-hour concert with two intermissions.

Transferred from the Ruhrtriennale programme 2020.

## **"Fumeux Fume" Huelgas Ensemble, Paul Van Nevel**

24/9 – 25/9 Salzlager, UNESCO Welterbe Zollverein

With works by **Pérotin, Josquin Desprez, Cipriano de Rore, Guillaume de Machaut, Solage among others; Huelgas Ensemble** Musical direction **Paul Van Nevel.**

Singing is as fleeting as wreaths of smoke, existing only in the moment. That's why we need time travellers like the singers of the Belgian Huelgas Ensemble, who initiate us listeners into the secrets of early music history. Anyone who has once been drawn into the spell of their unearthly acapella webs will be drawn deeper into the realm of vocal polyphony. Paul van Nevel, the ensemble's musical director, has done archaeological pioneering work in this field and unearthed numerous polyphonic works from the Middle Ages to the early Baroque. His programme for the Ruhrtriennale brings together the free radicals of early music, those rule-breakers and daring experiments that - as is so often the case – set innovations in motion, including the almost psychedelic Old French rondo "Fumeux fume par fumée".

## **"Nachtraum" Klangforum Wien, Daisy Press, Bas Wieggers**

25/9 Jahrhunderthalle Bochum

**Mirela Ivičević** "Sweet Dreams"; **Ragnhild Berstad** "tränsö" GERMAN PREMIERE; **Iannis Xenakis** "Persephassa"; **Emmanuel Nunes** "Nachtmusik I"; **Rebecca Saunders** "Fragments of Yes"; **Gérard Grisey** "Vers la lumière du jour"; **Salvatore Sciarrino** "Let me die before I wake"; **Georg Friedrich Haas** "Streichquartett No. 3 In Iij. Noct."; **Klangforum Wien**; Sopran **Daisy Press**; Musical direction **Bas Wieggers.**

Nestled on mats, the audience dives into a monumental nightmare with Klangforum Wien and follows composers with an affinity for darkness. Before Ragnhild Berstad's new work



# R \_ T

"trānseō", Mirela Ivičević releases the audience into the unpredictable sphere of the night with "Sweet Dreams". In the midst of a hexagonal sound space of archaic raw percussion music, it finds itself in Iannis Xenakis' "Persephassa", from where Emmanuel Nunes opens the gate to a nocturnal nostalgia.

At the heart of the nightmare slumber fragments from Rebecca Saunders' somnambulistic masterpiece "Yes", a large ensemble composition in which she balances the thin line between sleep and wakefulness with Molly Bloom's last monologue from James Joyce's "Ulysses". Gérard Grisey's "Vers la lumière du jour" takes us out of the night frenzy and into the day, but Salvatore Sciarrino's clarinet solo "Let me die before I wake" forces us to turn back, referring to the close ties between sleep and sleep's brother. Finally, Georg Friedrich Haas immerses everything in a frenzy of intermediate tones with his 3rd string quartet in iij. Noct.

## POP CONCERTS

**Lala &ce** 29/8 Gebläsehalle, Landschaftspark Duisburg-North

Franco-Ivorian rapper Lala &ce thrashes macho hip-hop platitudes with her own weapons in one fluid movement. The synthetic musical delirium merges with sensual lyrics that relaxedly defy the taboo of homoerotic love between Black women.

**Kaleo Sansaa** 15/9 Gebläsehalle, Landschaftspark Duisburg-North

Duisburg-based Kaleo Sansaa is giving a home performance at the Ruhrtriennale. Her style playfully combines elements from trap, soul and pop, which she repeatedly exaggerates ironically. She herself describes her music as sun-soaked sound and solar-based hip-hop.

**Perera Elsewhere** 23/9 Gebläsehalle, Landschaftspark Duisburg-North

Her "Elsewhere" is an extraterrestrial soundscape, consisting of coarse-grained sounds, distorted voices or deformed trumpet inserts next to shimmering synthesizers. Perera Elsewhere, a native of London, lives in Berlin and wanders through the pop avant-garde, influenced by the rave culture of the 1990s, and other genres.

## JUNGE TRIENNALE

**"Thelonious"** Concert performance for 6+/families

**Zonzo Compagnie**

18/9 – 19/9 Gebläsehalle, Landschaftspark Duisburg-North

Jump on the bebop bandwagon and get up close and personal with the great jazz musician Thelonious Monk! After their internationally acclaimed production "Mile(s)tones" about Miles Davis, the Zonzo Company has developed another concert performance for children and families about a legendary jazz musician: Thelonious Monk! This idiosyncratic genius made music full of surprising harmonies and exciting rhythms.

# R \_ T

The musicians of the adventurous Belgian jazz trio De Beren Gieren take us into the unique world of the New York jazz hero with "Thelonious". Thelonious Monk's joy in experimentation, set in the impressive video décor, is instantly infectious.

## **"Paisajes Para No Colorear" /**

**"Nicht auszumalende Landschaften"** Plays for 15+ PREMIERE

**Marco Layera / Theater Company La Re-Sentida**

8/9 – 11/9, 13/9 Salzlager, UNESCO Welterbe Zollverein

Nine young performers from Chile take to the stage to confront the violence that threatens young women in Latin America. The production is based on the stories of the performers and interviews with over 100 other young women. With rousing power and anger, the performers talk about discrimination and physical, mental and sexual violence against girls and women. Even in Europe, violence against girls and women isn't uncommon even today; prevention, protection and consistent prosecution aren't something that can be taken for granted. That's why the production is intended as a powerful statement, as an appeal to young people as well as adults - no matter where they are in the world - for more solidarity and social change. Spanish with German and English subtitles.

8/9 – 11/9 PACT Zollverein **"Teens in the House"**: The youth residency programme of #nofear invites young people to build a village in the middle of the festival and use it as a starting point for explorations, interventions and exchanges with artists and visitors.

## LITERATURE AND DIALOGUE

Literature has a large and ancient storehouse of experience at the ready. From Ovid's "Metamorphoses" to Melville's "Moby Dick" to Wolfgang Hilbig's "Die Kunde von den Bäumen": always different, it reflects human horror as well as delight at the sight of nature. In the readings by Corinna Harfouch, Fritzi Haberlandt and Anja Herden we explore the gardens, the fields and the deserts. In conversations with Mi-Yong Becker, Ernst Ulrich von Weizsäcker and Thomas Macho, the writer Lukas Bärfuss explores the phantasms and, accompanied by his guests, seeks a new answer to the old question in double readability: What is this, the nature of man?

### **22/8 Nature and Crime**

**17.00: Dialogue with Lukas Bärfuss and Thomas Macho** Museum Folkwang

**20.00: Reading with Corinna Harfouch** & live music by Johannes Gwisdek

Gebälsehalle in the Landschaftspark Duisburg-North

### **29/8 Nature and Redemption**

**17.00: Dialogue with Lukas Bärfuss and Mi-Yong Becker** Museum Folkwang

**20.00 Uhr: Reading with Fritzi Haberlandt** & live music by Iñigo Giner Miranda

Salzlager Zollverein Essen

# R \_ T

## **12/9 Nature and Work**

**17.00: Dialogue with Lukas Bärfuss and**

**Ernst Ulrich von Weizsäcker** Museum Folkwang

**20.00 Uhr: Reading with Anja Herden & live music by Carolina Bigge**

Gebälsehalle in the Landschaftspark Duisburg-North

## INSTALLATION

### **"21 – Erinnerungen ans Erwachsenwerden" (Complete edition) Mats Staub**

15/8 - 25/9 Turbinenhalle, Jahrhunderthalle Bochum

In which year did I turn 21? Which experiences have shaped me, which experiences were important? And: How did I grow up? In his long-term project "21", Swiss artist Mats Staub portrays narrators listening to their own words. After an initial meeting in which he captures their memories in conversation, he films them listening to the condensed audio documents of their memories when they meet again three months later. Since 2012, Mats Staub has been travelling with "21" through Europe, Africa and Australia. Over the years, the collection, which has grown from place to place, has created an extraordinary gallery of the 20th and 21st centuries, which can be experienced for the first time as a complete edition during the Ruhrtriennale 2021. Eleven new portraits of people from the Ruhr complete the collection, so that 200 films with stories and memories from the beginning of the Second World War to the outbreak of the pandemic will be presented as a room-sized video installation in the Turbinenhalle.

### **"WEGE" Aljoscha Begrich, peng! collective, Anna Kpok, RUHRORTER, Stefan Schneider, tehran:public and loekenfranke**

14/8 – 25/9 in Bochum, Duisburg, Essen and Gelsenkirchen

Free of charge, around the clock, by tram, regional express, bicycle or on foot, alone or together: local artists invite us to experience the routes between the Ruhrtriennale venues in Bochum, Duisburg, Essen and Gelsenkirchen. In the space of the in-between, the diversity of the Ruhr region can be explored, accompanied by literary train announcements, playbooks and audio experiences, among other things. All you need are headphones, a charged smartphone and sometimes sturdy shoes. Each start and end point is marked with an advertising pillar. Concept: Aljoscha Begrich.

Download links to the individual sections at [www.ruhrtriennale.de/wege](http://www.ruhrtriennale.de/wege).

### **"Absorption" Asad Raza**

14/8 – 25/9 Pferdemarkt 5-7, former Allbauhaus Essen

The US artist Asad Raza fills a large vacant lot with a rich history of use - from a department store to a savings bank branch - in Essen's city centre with earth. The earth itself is the result of a lengthy preparation process. For this purpose, he collected organic and inorganic matter in the region in advance, which, with the help of a scientific advisor, is turned into

# R \_ T

new soil through processing and composting - referred to by Asad Raza as "Neosoil". Working with a team of "cultivators" on site, he constantly processes the soil, filters it, breaks it down into its components, analyses it and mixes it together again.

During the project, visitors are allowed to take some of it home for their own use. The result is an installation of great poetic power that refines the recycled materials and produces no waste. Previous versions of "Absorption" have already been shown at the Kaldor Public Art Project in Sydney in 2019 and at the Gropius Bau Berlin in 2020.

This production is a contribution by Urbane Künste Ruhr to the Ruhrtriennale.



## 06 SHORT TEXTS

Kultur Ruhr GmbH  
Ruhrtriennale  
Urbane Künste Ruhr  
Chorwerk Ruhr  
PACT Zollverein

**Kultur Ruhr GmbH** was created in its current form inspired by the Internationale Bauausstellung Emscher Park (1989–99) and is dedicated to producing and hosting contemporary and interdisciplinary art events across the entire Ruhr metropolitan area. Kultur Ruhr GmbH currently consists of four independent programmes: Ruhrtriennale, Chorwerk Ruhr, Tanzlandschaft Ruhr, and Urbane Künste Ruhr. With the new programme Urbane Künste Ruhr, which began at the end of 2011, Kultur Ruhr GmbH is returning to key experiences from the year of European cultural capital RUHR. 2010. For each branch of Kultur Ruhr GmbH, a three-year term as artistic director is named, marking the autonomy of each of these programmes. Ruhrtriennale has the greatest yields among the four programmes within the GmbH and is the most important public presence of Kultur Ruhr GmbH. The artistic director, for the seasons 2021 – 2023 Barbara Frey, is at the same time the business director of the entire GmbH.

Every year, the **Ruhrtriennale – the Festival of the Arts** invites contemporary artists to perform in the monumental industrial architecture of the Metropole Ruhr. Halls, coking plants, machine houses, slag heaps and wastelands of the mining and steel industries are transformed into impressive production and performance venues that give the festival its unmistakable character. The Ruhrtriennale, centred on the Jahrhunderthalle Bochum, is located at the intersection of music theatre, drama, dance, performance, concert, installation and visual arts and invites visitors to encounter artists from all over the world as well as from the region. The festival, which was launched in 2002, has international appeal and usually attracts more than 60,000 visitors from and to the Metropole Ruhr every year. The festival's programme is largely determined by its artistic director, who is appointed every three years. The artistic director of the Ruhrtriennale 2021-2023 is the Swiss theatre director Barbara Frey. The artistic directors of the past years were Gerard Mortier (2002 – 2004), Jürgen Flimm (2005 – 2007/extended until 2008 after the death of artistic director Marie Zimmermann), Willy Decker (2009 – 2011), Heiner Goebbels (2012 – 2014), Johan Simons (2015 – 2017) and Stefanie Carp (2018 – 2020).

For more information on the programme of Kultur Ruhr GmbH, please consult the following pages.

Urbane Künste Ruhr – Britta Peters, Artistic Director [www.urbanekuensteruhr.de](http://www.urbanekuensteruhr.de)

Chorwerk Ruhr – Florian Helgath, Artistic Director [www.chorwerkruhr.de](http://www.chorwerkruhr.de)

PACT Zollverein – Stefan Hilterhaus, Artistic Director [www.pact-zollverein.de](http://www.pact-zollverein.de)

# R \_ T

## 07 SPONSORS / PROMOTORS / PARTNERSHIPS

Our special thanks goes to the supporters, sponsors and partners of the Ruhrtriennale. Without them, we could not realize such an ambitious programme. With their support, they give us the freedom to realize ideas and provide a place for extraordinary artistic productions and experiences.

### ASSOCIATES AND PUBLIC SUPPORTERS

Ministerium für  
Kultur und Wissenschaft  
des Landes Nordrhein-Westfalen



REGIONALVERBAND  
**RUHR**

### PROJECT SUPPORTERS

RAGSTIFTUNG

Kunststiftung  
NRW

E.ON  
STIFTUNG

schweizer kulturstiftung  
prohelvetia

STIFTUNG  
MERCATOR

KULTURSTIFTUNG  
DES  
BUNDES

FR RUHRTRIENNALE  
FREUNDESKREIS

Stiftung der Sparkasse Bochum  
zur Förderung von Kultur und Wissenschaft

Brost  
Stiftung

Alfried Krupp von Bohlen  
und Halbach-Stiftung

NRW.BANK  
Wir fördern Ideen

RUDOLF  
AUGSTEIN  
STIFTUNG

stiftung  
pro bochum

### PROJECT SUPPORTERS

ARD 1 RADIO  
FESTIVAL  
2021

WDR 3

arte

Deutschlandfunk Kultur

WAZ

kultur.west

DIE ZEIT



#### CO-OPERATION PARTNERS

The Ruhrtriennale 2021–2023 is partner of the Aktionsnetzwerkes Nachhaltigkeit in Kultur und Medien, supported by the Beauftragten der Bundesregierung für Kultur und Medien.

Bochum Marketing / Buchhandlung Proust / Kultur.Pott Ruhr / Museum Folkwang / Publicity Werbung GmbH / Ruhr Tourismus GmbH / Stiftung Zollverein / RuhrBühnen / Ströer Media AG.