

BRUSSELS, JUNE 2013

Open letter to Hortense and Vincent

Chers amis,

Over the last decade, the Avignon Festival under your very radical and inspiring leadership has grown enormously in prestige and has meant a lot to a great many, er... Flemish artists (one can't ignore the fact). For ten years you have battled against a wave of mediocrity that has washed over Europe under the regimes of many of those in power. What is more, you have never fallen into the trap, as so many other curators have, of putting the political message before the intrinsic quality of the work of art. That is a considerable achievement at a time when certainty and clarity are high on the list of desirables. While remaining free of any sort of populism or poisonous nationalism, you have always aimed for a good balance between artists from France and from the rest of the world. It is to your credit that great risks are now taken in

the official festival, with the support of a highly committed audience. And in the arts world and the living arts in particular it is all a matter of taking risks. Without such risks theatre is doomed to sink into utter oblivion. A work of art that has revealed its secrets is no longer a work of art, but a form of entertainment. Of course there is nothing wrong with entertainment, nor with political content, but when the means becomes the end and the content is confused with the form, art is too helpless to defend itself. It is in this that both artists and curators bear a serious responsibility.

Unfortunately for some, welcomed by others, you now have to throw in the towel. Politics has decided. It is definitely a couple of years too early. You will not be able to reap the benefits of la FabricA, the new workspace for which you and your loyal team have struggled

day and night, so as to be able to open it this summer. The instructions are to hand over the keys and leave. That must hurt. But the world is big and needs people like you to create new and positive conflict zones together. Because that is precisely what you have made of this tremendous festival: a positive conflict zone with a highly-respected audience and artists who can never lose because they have no desire to win.

All the members of Needcompany wish you an extremely interesting future.

All the best,
Jan

AGENDA

MUSH-ROOM Grace Ellen Barkey

Visual concept: Lemm&Barkey
Created with/performed by: Sung-Im Her, Yumiko Funaya, Benoît Gob, Maarten Seghers, Julien Faure, Mohamed Toukabri, Catherine Travelletti

Production: Needcompany | Coproduction: PACT Zollverein (Essen) and Internationales Figurentheater-Festival (Erlangen)

25, 26 June 2013

Malta Festival, Poznan
+48 61 64 65 243

2, 4 August 2013

ImPulsTanz, Vienna
+43 1 712 54 00 111

MARKETPLACE 76 Jan Lauwers

With: Grace Ellen Barkey, Anneke Bonnema, Hans Petter Dahl, Julien Faure, Yumiko Funaya, Benoît Gob, Sung-Im Her, Romy Louise Lauwers, Emmanuel Schwartz, Maarten Seghers, Catherine Travelletti, Jan Lauwers, Elke Janssens

Production: Needcompany | Coproduction: Ruhrtriennale (Bochum), Burgtheater (Vienna) and Holland Festival (Amsterdam)

21, 22 June 2013

Holland Festival, Amsterdam
+31 20 523 77 87

28, 29 June 2013

Malta Festival, Poznan
+48 61 64 65 243

8, 9, 11, 12, 13, 15, 16, 17 July 2013

Festival d'Avignon
+33 4 90 14 14 14

6 August 2013

La Biennale di Venezia
+39 41 521 88 98

10, 11 September 2013

La Bâtie, Geneva
+41 22 738 19 19

ANALYSIS – THE WHOLE SONG MaisonDahlBonnema

With: Hans Petter Dahl and Anna Sophia Bonnema

Production: MaisonDahlBonnema, Needcompany & M-A-P | Coproduction: BIT Teatergarasjen (Bergen) | With the cooperation of kunstencentrum BUDA (Kortrijk), 3D Square/ HOWEST (Kortrijk), Kaaitheater (Brussels) | With residencies at ImPulsTanz (Vienna), PACT Zollverein (Essen) | With the support of the Flemish Authorities and Norsk Kulturråd

20 July 2013

ImPulsTanz, Vienna
+43 1 712 54 00 111

THE HOUSE OF OUR FATHERS – PERFORMANCES

Jan Lauwers

Performers: Grace Ellen Barkey, Anneke Bonnema, Dirk Braeckman, Hans Petter Dahl, Julien Faure, Yumiko Funaya, Benoît Gob, Elke Janssens, Jan Lauwers, Romy Louise Lauwers, Maarten Seghers, Mohamed Toukabri, Catherine Travelletti, Inge Van Bruystegem

Production: Needcompany

14, 15, 16 June 2013

KunstFestSpiele, Orangerie
Herrenhausen, Hannover
+49 511 168 499 94

THE HOUSE OF OUR FATHERS – INSTALLATION

Jan Lauwers

14-22 June 2013
KunstFestSpiele, Orangerie
Herrenhausen, Hannover
+49 511 168 499 94

C-SONG

Jan Lauwers

Director, scriptwriter: Jan Lauwers
Actors: Victor Lauwers, Jelle Vercruysse, Hans Petter Dahl, Jan Lauwers | Camera: Maarten van der Put | Editor: Nico Leunen | Sound designer: Senjan Jansen

Production: Needcompany in association with Cobblersson inc. & Senstudio

RAKVERE

A coincidental collaboration between Hans Petter Dahl, Benoît Gob, Jan Lauwers and Nico Leunen

Production: Needcompany

1 June - 30 September 2013

Open every day of the week

Côté Cour, Saline Royale,
Arc-en-Senans

I WANT (NO) REALITY

Ana Brzezińska

11 June 2013

Festival Kinopolska,
Cinéma Utopia, Bordeaux

20 June 2013

Malta Festival, Poznan
+48 61 64 65 243

9 July 2013

Festival d'Avignon,
Cinéma Utopia
+33 4 90 14 14 14

THE NEXT FEW MONTHS AT NEEDCOMPANY

With **MUSH-ROOM**, her latest creation, Grace Ellen Barkey has intoxicated audiences in Essen, Brussels, Stockholm, Erlangen, Amsterdam and Leuven. The Swedish site kulturbloggen.com describes this production as *'ingenious and enchanting'*. The Flemish newspaper De Morgen wrote: *'In MUSH-ROOM, Grace Ellen Barkey expands the boundaries of her own stage madness. (...) It's enough for the group of performers to have unbridled, uncompromising dedication to make the wildest imaginings become reality. (...) Suddenly everything is possible. You hallucinate without eating a single mushroom. Commedia del funghi, that's what it is.'*

We shall be spending much of this summer on tour. ImPulsTanz (Vienna) has programmed **MUSH-ROOM**, but has also opted to take MaisonDahl-Bonnema's **Analysis - the Whole Song**. At the Malta Festival in Poznan, **MUSH-ROOM** will be on alongside Jan Lauwers' **Marketplace 76**. The latter production has been on in Frankfurt, Vienna and Antwerp over the last few months. It has been selected for a great many festivals, and above all we are very proud to have been invited to the Avignon Festival for the fifth time. We shall be performing **Marketplace 76** in the magical Cloître des Carmes for two weeks. The play-script is being

published by Actes Sud. This dark story of village life can also be seen at the Holland festival, the Venice Biennale and La Bâtie (Geneva). **I WANT (NO) REALITY**, Ana Brzezińska's documentary on Needcompany, will also be on in Poznan and Avignon. Recently, it has been broadcast on the Polish Canal+ TV channel.

We are launching into the summer festival season with the performance **The House of Our Fathers** at the KunstFestSpiele in Hanover. The special guest in this museum installation is the artist Dirk Braeckman. He will take part in three 4- to 8-hour marathons together with members of Needcom-

pany. The biggest difference between theatre work and visual work is the use of the observer's time. In theatre, the creator determines the time an image is observed. In the case of a visual work the observer determines it himself. Lauwers uses the term 'boundary image' for this: *'A boundary image is one which, because I prolong the normal duration of the observation, is given the time to penetrate into the brain of the observer. The image then makes history for the observer. The image becomes memory. At that moment the distinction between a boundary image (in the theatre) and a visual work ceases to exist. If art does not*

penetrate into the observer's memory, it does not exist.' After that, the installation can still be visited for one more week in the Gallery of the historical gardens at Herrenhausen.

In Venice, Jan Lauwers will be giving a workshop for 15 dancers/actors/performers as part of the Biennale College, which this year centres on Shakespeare. It is called **The Impossible Act** and examines the fifth and final act of King Lear, which for 200 years was censored because of its dark and depressing tone. Shakespeare makes form and substance struggle so as to arrive at a new meaning, or 'boundary image'; a moment when time seems to

stand still and the image is carved into the memory. On this subject, Jan Lauwers says: *'King Lear is an image that looks back at the audience, arrogant, provocative and in deathly silence. King Lear does not give any answers. It shows malevolence and suffering without comment.'*

Jan Lauwers has been invited to show his work in the 'Côté Cour' exhibition in the exceptional setting of the Saline Royale (Royal Saltworks) at Arc-et-Senans. 'Côté Cour' assembles work by contemporary artists, visual artists, video artists and theatre-makers. It is intended to focus attention on the presence and movements of the body

in space. The architecture is the space in which the body takes the stage. Jan Lauwers will be showing his short films **C-Song** and **Rakvere**.

And finally, we are off to China! **Isabella's room** will be performed in three cities and will then go on to Taipei. You can read more about this adventure in September. Needcompany wishes you a super summer.