

RUHRTRIENNALE

FESTIVAL OF THE ARTS

2018 2019 2020

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Biographies

Stefanie Carp

After completing a Doctorate in Literary Studies in Berlin, Stefanie Carp worked as a dramaturg for a number of theatres: Düsseldorfer Schauspielhaus, Theater Basel, Deutsches Schauspielhaus in Hamburg. For twelve years she belonged to the creative team working with Artistic Director Frank Baumbauer. During this time she developed a close artistic collaboration with the artist Christoph Marthaler and the stage and costume designer Anna Viebrock.

During Christoph Marthaler's term as Artistic Director of the Zürcher Schauspielhaus, Stefanie Carp was his Co-Artistic Director and Chief Dramaturg. She spent two years as Chief Dramaturg of the Volksbühne am Rosa Luxemburg Platz under Artistic Director Frank Castorf and seven years as Theatre Director of the Wiener Festwochen (Artistic Director: Luc Bondy).

Stefanie Carp works as a dramaturg on individual productions (with Christoph Marthaler, Nicolas Stemmann and others), holds a Visiting Professorship at the Deutsches Literaturinstitut in Leipzig and regularly publishes articles in a range of magazines. Since 1st November 2017 she has been Artistic Director of the Ruhrtriennale for the years 2018–2020.

Christoph Marthaler

Christoph Marthaler was born in Erlenbach near Zürich. During the Seventies and Eighties he worked as a theatre musician for various German-speaking theatres before a sustained period of work at Theater Basel from 1988 to 1993. His 1993 production 'Murx den Europäer! Murx ihn! Murx ihn! Murx ihn! Murx ihn ab!' (Volksbühne am Rosa-Luxemburg-Platz) brought his innovative theatrical language to the attention of the German theatre at large. It was followed by further productions at the Volksbühne and the Deutsches Schauspielhaus in Hamburg (including 'Goethes Faust – Wurzel 1 + 2' and 'Stunde Null oder die Kunst des Servierens').

From 2000 to 2004 Marthaler was Artistic Director of the Schauspielhaus Zürich, which was twice voted Theatre of the Year during his tenure. More than 15 productions by Christoph Marthaler have been invited to the Berlin Theatertreffen, and he has been awarded numerous prizes including the Golden Lion at the Venice Biennial and the Zürich Art Prize. In 2007 / 2008 Marthaler directed Giuseppe Verdi's 'La Traviata' at the Opéra National de Paris, the music theatre piece 'Sausser aus Italien' for the Salzburg Festival and 'Wozzeck' at the Opéra Bastille in Paris.

In 2010 Marthaler was invited to be "artiste associé" of the Avignon Festival (together with Olivier Cadiot), directing a performance in the Pope's Palace entitled 'Papperlapapp'. He directed Janáček's opera 'The Makropulos Case' for the Salzburg Festival and at Opernhaus Zürich he created the Handel project 'Sale' and a production of Rossini's 'Viaggio a Reims'. Marthaler's interpretation of Offenbach's 'Les contes d'Hoffmann' (Teatro Real Madrid) joined the repertoire of Stuttgart Opera in 2016.

Marthaler's productions, which have recently included 'Tessa Blomstedt gibt nicht auf', 'Hallelujah', 'Bekanntes Gefühle, gemischte Gesichter' at the Volksbühne, Berlin and 'King Size', 'Das Weisse vom Ei' and 'Isoldes Abendbrot' in Basel, have been presented at festivals around the world. In 2017 Marthaler directed 'Die Wehlieder' at the Deutsches Schauspielhaus in Hamburg and 'Lulu' by Alban Berg at the Hamburger Staatsoper, which won both the Production of the Year award and the 'Faust' Theatre Prize awarded by the German Stage Society.

Anna Viebrock

Anna Viebrock studied stage design at the Kunstakademie Düsseldorf.

Her collaborations with Christoph Marthaler have taken her to theatres and opera houses including Theater Basel, the Volksbühne Berlin, the Schauspielhaus in Hamburg, Frankfurt Opera, the Opéra de Paris, the Teatro Real Madrid, the Salzburg and Bayreuth Festivals, the Wiener Festwochen, the Festival d'Avignon and Schauspielhaus Zürich, where she was a member of the leading team until the summer of 2004. She has worked on opera productions with the directing team Jossi Wieler/Sergio Morabito since 1994 at

Theater Basel, the Salzburg Festival, the Nederlandse Opera Amsterdam and above all in Stuttgart. She has recently created stage designs for the director René Pollesch and the choreographer Sidi Larbi Cherkaoui.

Anna Viebrock has also worked as a director since 2002.

She has directed music theatre at Hanover State Opera, the Opéra Bastille in Paris and the Schwetzingen Festival and theatre productions at the Hebbel Theater Berlin, Schauspielhaus Zürich, Theater Basel and Schauspiel Köln. Next season she will create an evening at Nationaltheater Mannheim entitled 'House of Usher' with music by Claude Debussy and based on the short story by Edgar Allan Poe.

Exhibitions of her stage design models have been presented in Rotterdam, Prague, Frankfurt am Main, Madrid, Brussels, Ghent, Avignon, Helsinki, Basel and Giessen. In 2017 she collaborated with Alexander Kluge, Thomas Demand and curator Udo Kittelmann on the exhibition 'The Boat is Leaking, The Captain Lied.' at the Fondazione Prada in Venice.

Anna Viebrock holds a professorship at the Academy of Fine Arts Vienna.

Tora Augestad

Tora Augestad's versatility inspires composers, theatre directors and conductors. By commissioning new works, she continuously seeks new challenges and the exchange of artistic ideas. She knows how to be theatrically convincing and how to engage her vocal capabilities, which defy easy classification, in a compelling manner. Born in Bergen in 1979, the singer/actress studied classical music and jazz singing in Oslo and Stockholm and has been devoting herself to repertoire by Kurt Weill, Hanns Eisler, Luciano Berio, Arnold Schönberg and contemporary composers. She shared the podium with the NDR Elbphilharmonie Orchester, Bamberg Symphony, Ensemble Modern, Oslo Philharmonic Orchestra, Bergen Philharmonic Orchestra, Ensemble Contrechamps and Klangforum Wien. The collaboration with the Swiss director Christoph Marthaler, which began in 2010 with the premiere of Beat Furrer's *Wüstenbuch* in Basel, has become a constant in her artistic life. She performed in his productions *Meine faire Dame*, *Lo Stimolatore*, *SALE*, *King Size*, *Last Days*, *An Eve*, *Hallelujah*, *Bekannte Gefühle*, *Gemischte Gesichter* and *Tessa Blomstedt* worldwide. Tora Augestad was awarded the renowned Lotte Lenya Prize and was nominated for the Nordic Council Music Prize, the most important cultural prize in Scandinavia. She has been co-artistic director of the Hardanger Music Festival in Norway since 2015.

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Bendix Dethleffsen

Bendix Dethleffsen was born in Flensburg in 1978 and trained as a conductor at the Musikhochschule in Cologne. While still a student he assisted Ingo Metzmacher at the Hamburg Staatsoper and together they directed Luigi Nono's *Prometeo - Tragedia dell'ascolto* (Ensemble Modern Orchestra, Lucerne Festival 2001). He also conducted several productions in Hamburg in the series 'Junges Forum Musiktheater'. From 2001-2006 Bendix Dethleffsen worked as solo répétiteur and conductor at the Aalto-Musiktheater in Essen, and took the same role from 2007- 2009 at Staatstheater Kassel. He has conducted numerous opera and ballet performances. He works as a musical director, conductor, pianist and performer in the area where theatre and music meet. This versatility brought him together with Christoph Marthaler in 2006 and they have collaborated closely ever since. He has also worked for and with Johan Simons, Anna Sophie Mahler, Christoph Homberger, Jan Czajkowski, René Pollesch, Christiane Pohle, Benedikt von Peter and Philipp Stölzl.

These projects have taken him to theatres such as the Théâtre Odéon Paris, Münchner Kammerspiele, Theater Basel, Schauspiel Köln, NT Gent, Toneelgroep Maastricht, Theater Bremen, Volksbühne Berlin and the Schauspielhaus in Hamburg and opera houses including the Teatro Real Madrid, Staatsoper unter den Linden Berlin, the Bayerische Staatsoper in Munich and the Opéra National de Paris as well as festivals such as the Ruhrtriennale, Wiener Festwochen and the Festival d'Avignon.

Bendix Dethleffsen is currently performing in Marthaler's *'Bekannte Gefühle, gemischte Gesichter'*, *'Lulu'* and *'King Size'*.

Omar Abusaada

Syrian director and playwright, lives in Damascus.

After finishing his theatrical studies at the High Institute of Dramatic Arts in Damascus, he starts to build his own vision of theatre. Worked as a dramaturge, and moved into directing later. He co-founded a theatrical company 'Studio theater' in Damascus.

His works include: *Iphigenia* (2017), *While I was waiting* (2016), *Antigone of Shatila* (2014), *Trojan women* (2013). *Intimacy* (2013), *Could You Please Look into the Camera?* (2012), *Almirwad wa almikhala* (2009). *Alaffich* 2006.

He has performed internationally including Lincoln Center - New York, Festival d'Avignon, Kunsten Festival - Brussels, Festival d'Automne – Paris and Zurich theatre spektakel.

raumlaborberlin

raumlaborberlin has been working on cities and cohabitation since 1999. raumlaborberlin understands space to be the product of social negotiation, urbanity to be the simultaneous presence of contradictory impulses and public life to be the place where people meet and exchange their views. raumlabor loves wonderful ideas for a better future and seeks collaborations with inspiring artists, planners and social scientists. raumlabor creates urban situations that contribute new stories and visions to the city, linking people through places, possibilities and imagination. raumlabor combines art, architecture and urban planning and in spatial and temporal terms it combines the scale of the immediate environment in which we live with long-term and broader urban perspectives. Its principal concerns are urban spaces in transformation and the relationship between the public, private and communal.

Anne Mahlow

Anne Mahlow was born in Potsdam in 1989 and studied Applied Theatre Sciences at the Justus Liebig University in Giessen with Bojana Kunst, Heiner Goebbels and others. In 2014 she organized an event at Giessen's city parliament with Heath Bunting that combined art and activism. In 2016 Anne Mahlow founded the annual *Hungry Eyes Festival* that focusses on film at the intersection between performance and the visual arts. She interned in the programming department of the HAU, Hebbel am Ufer Berlin, and the studio for electroacoustic music at the Akademie der Künste Berlin. Working both solo and within a range of different collective formations Anne Mahlow's own artistic practice includes the conception and realisation of performances, installations and audio dramas with which she has already appeared at Mousonturm Frankfurt, Staatstheater Darmstadt, FFT Düsseldorf and Ringlokschuppen Mülheim. She also featured at the Ruhrtriennale 2016 in 'Ausstellungsstücke' with the interactive installation 'Panda Imbiss'. Anne Mahlow joined the Ruhrtriennale's dramaturgy department in July 2017 and curates the programme for the festival centre.

Facts

Approx. 120 performances of 33 productions and projects, of which 20 are original and co-productions. 16 world premieres, new productions, European premieres, German premieres and installations. 17 different venues in Duisburg, Essen, Bochum, Gladbeck, Dortmund, Gelsenkirchen and Dinslaken. More than 920 artists taking part from some 30 countries.

World Premieres / New Productions

Mohammad Al Attar, Omar Abusaada: *The Factory* (world premiere)

Charles Ives, Christoph Marthaler, Titus Engel, Anna Viebrock: *Universe, Incomplete* (world premiere)

Schorsch Kamerun, Off The Radar, Katja Eichbaum, Laien und Profis: *Nordstadt Phantasien. Club Kohleausstieg* (world premiere)

Mariano Pensotti / Grupo Marea: *Diamante. Die Geschichte einer Free Private City* (world premiere)

Junge Triennale: *#nofear* (world premiere)

Hans Werner Henze, Steven Sloane, Kornél Mundruczó, Márton Ágh: *Das Floß der Medusa*

Elliott Sharp, Ensemble Musikfabrik, Voxnova Italia, Kamilya Jubran: *Filiseti Mekidesi (In Search of Sanctuary)* (world premiere)

Nature Theater of Oklahoma: *No President. A Story Ballet of Enlightenment in Two Immoral Acts* (world premiere)

German Premieres / European Premiere

William Kentridge, Philip Miller, Thuthuka Sibisi, Gregory Maqoma, The Knights: *The Head and the Load* (German premiere)

Serge Aimé Coulibaly, Rokia Traoré, Felwine Sarr: *Kirina* (German premiere)

Mamela Nyamza: *Black Privilege* (European premiere)

Theatre-Rites, Sue Buckmaster: *The Welcoming Party* (German premiere)

Installations

Peggy Buth: *Vom Nutzen der Angst – The Politics of Selection*

raumlaborberlin: *Third Space. Öffentlichkeit im Schwebezustand*

Olu Oguibe: *Appeal to the Youth of All Nations*

Bouchra Khalili: *22 Hours / The Tempest Society*

Plus numerous concerts, talks, lectures, workshops and other events including the Opening Speech by Vandana Shiva, MaschinenHausMusik, the International Festival Campus, the Komische Oper Berlin's *Operndolmuş* and lots of free events at the festival centre.

Venues

Bochum

Jahrhunderthalle / Turbinenhalle / Vorplatz der Jahrhunderthalle

Dinslaken

Zechenwerkstatt Lohberg

Dortmund
Rekorder und Rekorder II
Dortmund-Nordstadt

Duisburg
Kraftzentrale / Gebläsehalle (Landschaftspark Duisburg-Nord)
Ehemalige Kirche St. Barbara, Duisburg-Rheinhausen

Essen
Grand Hall Zollverein / PACT Zollverein / Salzlager (Welterbe Zollverein)
Lichtburg Essen
Maschinenhaus Essen
Museum Folkwang

Gelsenkirchen
Musiktheater im Revier

Gladbeck
Maschinenhalle Zweckel

Tickets and Prices

More than 34,500 tickets are available (not including events/installations where admission is free of charge).

15 % Early Booking Until 17th of June, 2018 there is a reduction of 15 % on all tickets. The festival speech and the symposium are excluded from any discount.

50 % Reduction Children/School-Students/Students (till the age of 30) receive 50 % reduction on all available tickets on presentation of relevant I. D. Please retain proof of entitlement for entry. This discount also applies to Federal volunteers, apprentices and unemployed. Can not be combined with early booker's discount. For unit prices, there may be different discounts.

Last-Minute School-Students and Students (under the age of 30) can buy standby-tickets for 10 € up to 30 minutes to the start of a performance (according to availability and on presentation of relevant I. D.).

School classes Classes of 10 pupils or more may book tickets at a price of 5 € per pupil. Tickets must be booked at least seven working-days in advance: Tel. +49 (0) 234 97 48 34 18.

Wheelchair accommodation Wheelchair accommodation is available at almost all venues. Admission is free for one accompanying person. For booking and additional information, please call the Ticket hotline. +49 (0) 221 28 02 10.

Ticket sales

Ticket hotline: +49 (0) 221 28 02 10

Online: ruhrtriennale.de

In Person: Ticket selling points can be found at ruhr3.com/vvk

Tickets go on sale

30th April 2018, 9.00 a.m.

Corporate Design by Casual Compositions

The new Corporate Design for the Ruhrtriennale 2018, 2019, 2020 has been developed by Santiago da Silva and Manuel Raeder, who work under the collaborative name Casual Compositions. The design consists of a bold use of typography, colour and abstract shapes, which conform an elusive visual system based on free association.

The abstract shapes appear in various arrangements and scales throughout the visual implementations of the festival's communication. As a reaction to the program's content, which integrates urgent questions from the global political conditions we find ourselves in, the intended non-meaning of the shapes is a provocative and irritating gesture that proposes taking distance from a pre-determined political posture. Rather than choosing one slogan or leitmotif to encompass the wide range of ideas within the program of the festival, director Stefanie Carp together with the team of dramaturges and Casual Compositions developed a series of "working-slogans" in various languages, which stand in dialogue with the shapes. These function as entry points to the festivals' intellectual and political mind. Within the visual language of the festival, the slogans appear in interaction with each other as well as with the abstract shapes as yet another element of free association and forms an open space for interpretation.

Casual Compositions was founded in 2017 by Manuel Raeder and Santiago da Silva as an additional project to their own studios. With wide experience in the contemporary art and the cultural context, Casual Compositions works with institutions to develop graphic concepts and communication strategies that reach a wide public.

Press information:

Press dates and current information about the Ruhrtriennale will be provided in the press section: www.ruhrtriennale.de/en/press. For interviews requests or photo appointments please contact: presse@ruhrtriennale.de.

Press Releases:

Current press releases are available online: www.ruhrtriennale.de/en/pressreleases

Press Database:

To receive regular information via our press distribution service, please refer directly to presse@ruhrtriennale.de. Please inform us about any changings of address.

Images:

Print ready illustrations can be found in our press area at www.ruhrtriennale.de/pressebilder. If you have any questions about the use of these images please contact us directly. Full and accurate copyright details must be credited on publication. Please send us a sample copy of or link to any publication made.

Audio- and video material:

Sound recordings and video material of tv broadcast quality will be available from selected pieces shortly before the season begins.

This material may only be used in excerpts and only for purposes of reporting on the Ruhrtriennale.

Accreditation:

From late May onwards you can either register for accreditation by sending an e-mail to presse@ruhrtriennale.de or complete the press registration form then available on our website. Please send the filled out form by email to presse@ruhrtriennale.de or by fax to 0049 234 97483 349 along with a scan / a copy of your press pass. Tickets are subject to availability. Please note that claims for tickets are valid only after a formal confirmation from the press department of Ruhrtriennale.

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Our special thanks go to our public supporters and associates. Their continuing support has allowed Ruhrtriennale to become a location for extraordinary artistic events and an outstanding festival on the European cultural landscape. But without the financial support of additional partners, it would be impossible to realize our ambitious program. Therefore our heartfelt thanks go to all our patrons, sponsors, and partners, as well as to our association of supporters, the Verein der Freunde und Förderer der Ruhrtriennale. Thank you for your interest, your loyalty, and your commitment!

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Ruhrtriennale 2018 – Press accreditation

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Journalists (with appropriate proof) receive a press ticket and a second ticket at the reduced price of 15 Euros for the productions of the Ruhrtriennale 2018 according to availability. A booking confirmation will be sent via e-mail. Tickets can be picked up at the press counter up to 30 minutes before the performance starts. Please indicate the performance you wish to attend and send back the form via e-mail or fax.

Production	Place	Date								Press ticket	Reduced ticket (15 €)
#nofear	Essen	30.8. <input type="checkbox"/>	31.8. <input type="checkbox"/>	01.9. <input type="checkbox"/>						<input type="checkbox"/>	<input type="checkbox"/>
Aufbruch	Essen	23.9. <input type="checkbox"/>								<input type="checkbox"/>	<input type="checkbox"/>
Bekannte Gefühle, gemischte Gesichter	Gelsenkirchen	30.8. <input type="checkbox"/>	31.8. <input type="checkbox"/>	01.9. <input type="checkbox"/>	02.9. <input type="checkbox"/>					<input type="checkbox"/>	<input type="checkbox"/>
Black Privilege	Essen	22.8. <input type="checkbox"/>	23.8. <input type="checkbox"/>	24.8. <input type="checkbox"/>	25.8. <input type="checkbox"/>					<input type="checkbox"/>	<input type="checkbox"/>
Chorbuch	Essen	21.9. <input type="checkbox"/>	22.9. <input type="checkbox"/>	23.9. <input type="checkbox"/>						<input type="checkbox"/>	<input type="checkbox"/>
Das Floß der Medusa	Bochum	31.8. <input type="checkbox"/>	01.9. <input type="checkbox"/>	02.9. <input type="checkbox"/>						<input type="checkbox"/>	<input type="checkbox"/>
Diamante. Die Geschichte einer Free Private City	Duisburg	24.8. <input type="checkbox"/>	25.8. <input type="checkbox"/>	26.8. <input type="checkbox"/>	30.8. <input type="checkbox"/>	31.8. <input type="checkbox"/>	01.9. <input type="checkbox"/>	02.9. <input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
Earth Democracy Now	Duisburg	09.8. <input type="checkbox"/>								<input type="checkbox"/>	<input type="checkbox"/>
Exodos / Εξοδος	Bochum	15.9. <input type="checkbox"/>	16.9. <input type="checkbox"/>	18.9. <input type="checkbox"/>	19.9. <input type="checkbox"/>	20.9. <input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>
Filiseti Mekidesi (In Search of Sanctuary)	Bochum	05.9. <input type="checkbox"/>	06.9. <input type="checkbox"/>							<input type="checkbox"/>	<input type="checkbox"/>
Jaguar	Essen	06.9. <input type="checkbox"/>	07.9. <input type="checkbox"/>	08.9. <input type="checkbox"/>	09.9. <input type="checkbox"/>					<input type="checkbox"/>	<input type="checkbox"/>
Kirina	Gladbeck	18.8. <input type="checkbox"/>	19.8. <input type="checkbox"/>	21.8. <input type="checkbox"/>	22.8. <input type="checkbox"/>					<input type="checkbox"/>	<input type="checkbox"/>
MaschinenHausMusik	Essen	15.8. <input type="checkbox"/>	22.8. <input type="checkbox"/>	29.8. <input type="checkbox"/>	12.9. <input type="checkbox"/>	19.9. <input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>
No President. A Story Ballet of Enlightenment in Two Immoral Acts	Gladbeck	14.9. <input type="checkbox"/>	15.9. <input type="checkbox"/>	16.9. <input type="checkbox"/>	19.9. <input type="checkbox"/>	20.9. <input type="checkbox"/>				<input type="checkbox"/>	<input type="checkbox"/>
Nordstadt Phantasien. Club Kohleausstieg	Dortmund	23.8. <input type="checkbox"/>	24.8. <input type="checkbox"/>	25.8. <input type="checkbox"/>	30.8. <input type="checkbox"/>	31.8. <input type="checkbox"/>	01.9. <input type="checkbox"/>	07.9. <input type="checkbox"/>	08.9. <input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Rebecca Saunders Portrait	Essen	25.8. <input type="checkbox"/>								<input type="checkbox"/>	<input type="checkbox"/>
The Factory	Essen	11.8. <input type="checkbox"/>	12.8. <input type="checkbox"/>	15.8. <input type="checkbox"/>	16.8. <input type="checkbox"/>	17.8. <input type="checkbox"/>	18.8. <input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>
The Head and the Load	Duisburg	09.8. <input type="checkbox"/>	10.8. <input type="checkbox"/>	11.8. <input type="checkbox"/>	12.8. <input type="checkbox"/>					<input type="checkbox"/>	<input type="checkbox"/>
The Language of the Future	Essen	18.9. <input type="checkbox"/>								<input type="checkbox"/>	<input type="checkbox"/>
The Welcoming Party	Dinslaken	07.9. <input type="checkbox"/>	09.9. <input type="checkbox"/>	12.9. <input type="checkbox"/>	13.9. <input type="checkbox"/>	14.9. <input type="checkbox"/>	15.9. <input type="checkbox"/>	16.9. <input type="checkbox"/>		<input type="checkbox"/>	<input type="checkbox"/>
Training für die Zukunft. Ein Preenactment	Bochum	08.9. <input type="checkbox"/>								<input type="checkbox"/>	<input type="checkbox"/>
Universe, Incomplete	Bochum	17.8. <input type="checkbox"/>	19.8. <input type="checkbox"/>	22.8. <input type="checkbox"/>	23.8. <input type="checkbox"/>	24.8. <input type="checkbox"/>	25.8. <input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>
Panel discussion "Freedom of Speech"	Bochum	18.8. <input type="checkbox"/>								<input type="checkbox"/>	<input type="checkbox"/>

The following productions/installations can be visited free of charge and do not need a special accreditation: Atelier Van Lieshout: „Vom Nutzen der Angst – The Politics of Selection“, „Third Space. Öffentlichkeit im Schwebestadium“, „Appeal To The Youth Of All Nations“, „22 Hours / The Tempest Society“.

Please get in touch with us if you are interested in one of the following productions: Internationaler Festivalcampus, Junge Triennale, „Operndolmuş. In zwei Heimaten zuhause“ and the programme at the Festival Centre.

If you are planning live coverage or recording, please contact us directly: presse@ruhrtriennale.de.