

**Terrain | Boris Charmatz.**  
**Un essai à ciel ouvert. Ein Tanzgrund für Zürich.**  
**Symposium: An Architecture of Bodies**

23.08.2019, Zürcher Theater Spektakel

**14 bis ca. 21.00 Uhr**

With Germaine Acogny & Helmut Vogt, Boris Charmatz, Françoise Crémel, Tim Etchells, Malika Khatir, Boris Ondrejčka, Richard Sennett und Philip Ursprung.

Following Musée de la danse in Rennes (2009-2018), Boris Charmatz launched «Terrain» in January 2019 together with long-standing kindred spirits in order to work on the vision of a new space for art, radically ecological and without the need for a permanent building. He has an architecture of bodies in mind: under the open sky in an urban environment, a green urban space for art. Theater Spektakel as a festival of temporary buildings is the ideal testing ground for a first attempt. Together with Boris Charmatz, artists as well as experts of art history, landscape architecture and sociology will reflect on a new institution for the performing arts in the 21st century, a green choreographic terrain.

The talks will be moderated by Meret Ernst, Murielle Perritaz and Matthias von Hartz.

An Architecture of Bodies	
14:00-14:15	Welcome by Matthias von Hartz Malika Khatir reads Elfriede Jelinek
14:15-14:30	Boris Charmatz: Terrain
14:30-14:50	Philip Ursprung "Terrain vague: Art, Architecture and Performance" (Lecture)
14:50-15:10	Boris Ondrejčka "Traffic and the ecologies of future institutions" (Lecture)
15:10-15:40	Conversation: Boris Ondrejčka & Philip Ursprung & Boris Charmatz. Moderation Meret Ernst, Hochparterre + Q&As
15:40-16:30	<b>BREAK</b>
16:30-16:50	Françoise Crémel "Pratiques de Terrain" (Lecture)
16:50-17:10	Germaine Acogny & Helmut Vogt "Mission and Fragility of the École des sables" (Lecture)
17:10-17:40	Conversation: Germaine Acogny, Françoise Crémel & Boris Charmatz. Moderation Murielle Perritaz, Pro Helvetia + Q&As
17:40-18:00	<b>BREAK</b>
18:00-18:45	<b>Public Warm-Up with Germaine Acogny &amp; Roman Bruderer (percussion)</b>
18:45-20:00	<b>BREAK</b>
20:00-20:20	Richard Sennett "The Stage and the Street" (Lecture)
20:20-20:50	Conversation: Boris Charmatz, Richard Sennett. Moderation Matthias von Hartz + Q&As
20:50-21:00	Tim Etchells "Giving Voice to the Wind" (Textperformance)

**14:00-15:40 Uhr**

**Malika Khatir**

Reads parts of Elfriede Jelineks novel "Oh Wildnis, oh Schutz vor ihr" (1985)

Malika Khatir, actress, interprets different forms of theater, from classical to contemporary in French or German. She worked in France with François Michel Pesenti touring in Europe and Asia. In 2001, she moved to Zürich, where she worked among others with Volker Hesse, Barbara Weber and Niklaus Helbling. Along her career she regularly sang on stage, in various theater plays or in the vocal improvisation group of Maggie Nichols, "les Méchantes". Since 2016, she has been teaching theatrical improvisation workshops and has regularly worked with Alexandre Doublet's company.

**Boris Charmatz**

Presents his project Terrain, his ideas of a future institution for dance and talks about his experiences at Zürcher Theater Spektakel: «Un essai à ciel ouvert», a try-out in the open air. For 18 days, part of the Landiwiese will "act" as the performing space for Terrain. Boris Charmatz has chosen a non-venue: a grassy area marked by the skeleton of the Pavillon which usually stands on the main square. Here he tests the work on his new project: a cultural institution without a permanent building, a green choreographic terrain.

**Philip Ursprung: Terrain vague: Art, Architecture and Performance**

Talks about Happenings and Performances of the 1960s and about how artists transgressed the physical limitations of exhibition spaces and entered the common and public space. They erased the limits between art, architecture and dance. How can we connect to their achievement today? How can the freedom achieved through these artworks inform today's urbanity?

Philip Ursprung is an art historian. Ursprung, born in Baltimore, studied art history, history and German language and literature in Geneva, Vienna and Berlin; he received his doctorate from the FU Berlin in 1993. He habilitated at the Swiss Federal Institute of Technology in Zurich in 1999. From 2005 to 2011, Philip Ursprung was Professor of Modern and Contemporary Art at the University of Zurich. On February 1, 2011, Ursprung was appointed Professor of History of Art and Architecture at the Institute for the History and Theory of Architecture (gta) at ETH Zurich.

**Boris Ondrejčka: Traffic and the ecologies of future institutions**

Calls for learning from driving and traffic when considering ecologies of future institutions. Even nonhuman participants and agencies have to be considered. Driving in a car is a prosthetic connection and/or division from so-called nature. The car is a medium. The relation of cultural us to nature is medial. Driving is a relativisation of time and space and load, interior and exterior, surfaces and atmospheres. Traffic is based on mutual confidence. "Traffic is public, traffic is the most complex field of investigation of the behavioural aspect of public which runs on confidence on confidence unconsciously, automatically used."

Slovak curator and artist Boris Ondreička transfers his long-term meditations around driving and traffic to the metaphor on the neurosis between Eros and Thanatos = the Todestrieb = the brutal anti-ecological force of humanity.

Boris Ondreička is an artist, author, former director of the art-initiative tranzit.sk, since 2012 curator at TBA21, Vienna. Ondreička has co-founded The Július Koller Society. His projects were exhibited at Manifesta 2, Luxembourg, the Venice (Czecho-Slovak & Roma Pavilions), Taipei, Prague, Gyumri, Torino, Anzengruber, Athens, Kyiv, Jakarta Biennial; MoMA PS1 NYC, BAK Utrecht, W139 and De Appel, Amsterdam; Smak, Gent; Tramway Glasgow, Fondazione Sandretto re Rebaudengo Turin; in Austria at Mumok, Kunsthalle, Tanzquartier, Wien, Donaufestival, Krems, Magazin 4, Bregenz, and many others. His *Hll lo*. was published at tranzit / jrp Ringier / Switzerland; One Second / Out of Time at Revolver / Germany, and Spevnik at Brak / Slovakia. Ondreička is a regular correspondent of the Slovak monthly Kapital.

#### **Meret Ernst**

Is head of the editorial department for culture and design at Hochparterre magazine since 2003. She writes about design, graphic, cinema and art. Meret Ernst curated exhibitions and taught design and cultural history at universities of applied sciences (FHNW, HSLU, ZHdK). Since January 2011 she has been a member of the board of the Zurich University of Applied Sciences. Member of the Board of Trustees of Stapferhaus Lenzburg. In 2012/2013 she was commissioned by Pro Helvetia to write a study on the promotion of young talent in design. Meret Ernst moderates podiums, gives lectures and is a design expert on numerous juries. She has been Vice President of the Swiss Design Association SDA since 2010.

**16:30-17:40 Uhr**

#### **Françoise Crémel: Pratiques de Terrain**

The ground behaves like a dough which has to rise. The earth needs to be prepared, to be treated and seized without tools. The earth is a matter that transmits the experience of being and contains stories and memories. It seems to me that two steps are required. Bring your land to the ground as it brings your grain to the mill. Then beat and trample it. This activity inaugurates the work and the place. We have to stop talking about sustainability and start delivering. The thought of the ground and the thought of the dance will continue on their own in this act of making dough. It has to be done physically, it can be done gradually. Gently as much as possible to expose oneself to the earth.

Françoise Crémel is a landscape architect, teacher at the École nationale supérieure du paysage de Versailles-Marseille and member of the Larep (Laboratoire de recherche en projet de paysage). She holds a PhD in Landscape, her thesis, supervised by Gilles Clément, is entitled "Being a landscape, a plural exercise". She is interested in the involvement of the body and perception as mechanisms for negotiation between the field and design.

#### **Germaine Acogny & Helmut Vogt: Mission and Fragility of the École des sables**

For 20 years the École des Sables in Senegal has done basic professional education for dancers from all over Africa and has encouraged and supported the development of contemporary African creation between others with the help of Germaine Acogny's technique of Modern African Dance. At the same time, as a meeting place and place of exchange, it allows dancers from all over the world to get in touch with the essence and the variety of African Dances

allowing collaborations between African dancers and dancers from other continents. École des Sables takes place outdoors in the sand.

Senegalese and French, Germaine Acogny has evolved her own technique of Modern African Dance and is considered worldwide as the 'mother of Contemporary African Dance'. From 1977 to 1982, she was the Artistic Director of Mudra Afrique, created by Maurice Béjart and the Senegalese President L.S. Senghor in Dakar.

She dances, choreographs and teaches all over the world and has become a powerful ambassador of African Dance and Culture.

With her husband Helmut Vogt, she created the École des Sables, the International Centre for Traditional and Contemporary African Dances. Germaine Acogny is Chevalier de l'Ordre du Mérite, Officier et Commandeur de l'ordre des Arts et Lettres, Chevalier et Officier de l'Ordre de la Légion d'Honneur of the French Republic. She is also Chevalier de l'Ordre National du Lion and Officier et Commandeur des Arts et Lettres of the Republic of Senegal. In 2018, Germaine Acogny received a New York BESSIE Award for outstanding performance in the solo *Mon élue noire-sacre # 2* and an Award for Life time achievements in the field of choreography, movement and dance from the Cairo International Festival for Experimental and Contemporary Theatre.

Helmut Vogt specialized in advertising film and directed the German branch of a London production company. A dance enthusiast, in 1981, he opened the Tanzetage in Frankfurt that embraced dances from Africa and other continents. His meeting with Germaine Acogny, in 1982, was the starting point of professional collaborative efforts. He is the Administrative Director of JANT-BI / L'École des Sables.

#### **Murielle Perritaz**

Murielle Perritaz worked for several years as a communications officer and tour manager for the Swiss dance company Philippe Saire. After obtaining a master's degree in European Cultural Management in France, she joined the Swiss Arts Council Pro Helvetia, for which she initially worked at the liaison office in Cape Town and then as a specialist in dance at the head office in Zurich. She then worked as a dramaturge and programme designer at the Theaterhaus Gessnerallee and established the national dance network Reso in 2007. Since 2013 she has been head of programmes and a member of the executive board of the Swiss Arts Council Pro Helvetia.

**20:00- ca. 21:00 Uhr**

#### **Richard Sennett: The Stage and the Street**

For several years Richard Sennett has been establishing a network of artist and urban planners: Theatrum Mundi. Fields of interest of this interdisciplinary group work are relations between art and public space and the building of cultural infrastructures. His new book, *Stage and Street*, deals with everyday performing and performing onstage, with special respect to ritual and drama. Ritual erases differences between stage and street, drama erects them. He argues that in some ways barriers between stage and street are a good thing. They can serve to restrain populist passions.

Richard Sennett grew up in the Cabrini Green housing project in Chicago. He briefly attended the University of Chicago, then entered Harvard, studying history with Oscar Handlin, sociology with David Riesman, and philosophy with John Rawls. Over the course of the last five decades, he has written about social life in cities, changes in labour, and social theory. His books include *Families Against the City*, *The Hidden Injuries of Class*, *The Fall of Public Man*, *Authority*, *The Corrosion of Character*, *Respect*, *The Culture of the New Capitalism*,

Together, The Craftsman, and Building and Dwelling. He has had a public career, first as founder of the New York Institute for the Humanities, then as President of the American Council on Work. For the last three decades, he has served as a consultant to various bodies within the United Nations; most recently, he wrote the mission statement for Habitat III, the United Nation's environmental congress. Five years ago, he created Theatrum Mundi, a research foundation for urban culture, whose board of trustees he now chairs. Among other awards, he has received the Hegel Prize, the Spinoza Prize, an honorary doctorate from the University of Cambridge, and the Centennial Medal from Harvard University.

**Tim Etchells: Giving Voice to the Wind**

Standing at the bottom of the escalators, breaking the flow of the crowd like a stone against and somehow parting oncoming waves, some youthful hysterical beggar guy, tears streaming his face, and his hands outstretched to gesticulate, speaking at high speed in a sustained note of continuous panic, emotion spilling in all directions his voice sounding to the indifferent passing of children, old people, couples, workers dressed as travellers, commuters, tourists, all: please please it is so cold outside it's so cold please I don't have anywhere to stay I don't have anywhere to go please help me someone help me please I don't have anywhere somebody I don't have anywhere to go please help me it's so cold outside please help me please find somewhere to stay please will somebody help me.

Tim Etchells is an artist and a writer based in the UK whose work shifts between performance, visual art and fiction. He has worked in a wide variety of contexts, notably as the leader of the world-renowned Sheffield-based performance group Forced Entertainment. Exhibiting and presenting work in significant institutions all over the world, he is currently Professor of Performance & Writing at Lancaster University. Etchells' work has been shown recently at Tate Modern, Cubitt, Hayward Gallery and Bloomberg SPACE in London, at Baltic Gateshead, Site Gallery Sheffield, Turner Contemporary, The Grundy and Compton Verney in the UK, at Kunsthalle Mainz, Witte de With, Rotterdam, and MUHKA (Antwerp).

**Terrain | Boris Charmatz. Un essai à ciel ouvert. Ein Tanzgrund für Zürich.**

**Konzeption:** Boris Charmatz in Zusammenarbeit mit Martina Hochmuth, Matthias von Hartz und Rabea Grand

**Konzept Licht:** Yves Godin

**Technische Leitung:** Fabrice Le Fur

**Produktion:** Terrain

**Unterstützung Terrain:** Ministère de la Culture, Direction générale de la Création artistique Région Hauts-de-France

**Assoziationen:** Terrain | Boris Charmatz ist assoziiert mit der Opéra de Lille, le phénix – scène nationale valenciennes und Maison de la Culture Amiens. Boris Charmatz ist von 2018 bis 2021 assoziierter Künstler von Charleroi danse, Belgien.

**Dank:** Das Projekt wird am Zürcher Theater Spektakel grosszügig unterstützt von Swiss Re, der Ernst Göhner Stiftung und der Elisabeth Weber-Stiftung.

**ZÜRCHER THEATER SPEKTAKEL**  
15.8.—1.9.19

Organized and presented  
by Stadt Zürich Kultur