



THE WORKBOOKS

#°3

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REVUE POUR LA **CRÉATION ARTISTIQUE** DANS L'ESPACE PUBLIC EUROPÉEN / REVISTA PARA LA **CREACIÓN ARTÍSTICA** EN EL ESPACIO PÚBLICO EUROPEO / REVIEW FOR **ARTISTIC CREATION** IN EUROPEAN PUBLIC SPACE / ZEITSCHRIFT FÜR **KÜNSTLERISCHES SCHAFFEN** IM EUROPÄISCHEN ÖFFENTLICHEN RAUM

Nouveaux lieux
de rencontres
artistiques

Neue Orte
künstlerischer
Begegnungen

➔ **New spaces
for artistic
encounters**

Nuevos lugares
de
encuentros artísticos

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→ **New spaces
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Artists in search of public space

Urban public space is generally one of the main concerns of ViaEuropea.eu. This issue does not deal entirely with this tangible space - the street - instead turning its attention to the critical public space – that of discussion and debate, the birth and gradual decline of which was described by Habermas.

Throughout Europe, professionals in the fields of art and culture are creating new forms of encounters dedicated to reflexivity. We will see how artists, programmers and leaders of cultural and/or urban projects are being seduced by these new forums for discussion. In public or behind closed doors, they debate their work methods as well as artistic, technical and social issues.

Laboratories, think tanks, hot houses, incubators and other development sites: the images chosen to refer to or describe them do not always reflect the openness that these mechanisms foster. The idea is not to pigeonhole previously informal dialogue to identifiable, controllable boxes but to ensure that cultural operators actually go beyond the frontiers – be they national, disciplinary or intellectual – meeting and learning to understand one another, weaving around the works a network of partnerships that have never before been envisaged.

As in the public space of the street, the public spaces discussed here are perceived as gathering places, and more particularly as thoroughfares. Beyond the different protagonists in the fields of street art and culture, this free movement of ideas will benefit the population as a whole.

Between the overview offered by the introductory article and the numerous freeze frames presented thereafter, this workbook sketches a small section of the ever-changing landscape of collective thoughts on art and the city.

CHRISTOPH JANKOWSKI



SMALL- AND LARGE-SCALE CULTURAL INNOVATION FACTORIES

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 <http://shadyc.ehess.fr/document.php?id=582>

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Since 2003, Jean-Sébastien Steil has coordinated IN SITU, the European network for artistic creation in public space led by Lieux publics, Centre national de création in Marseille.

 www.in-situ.info

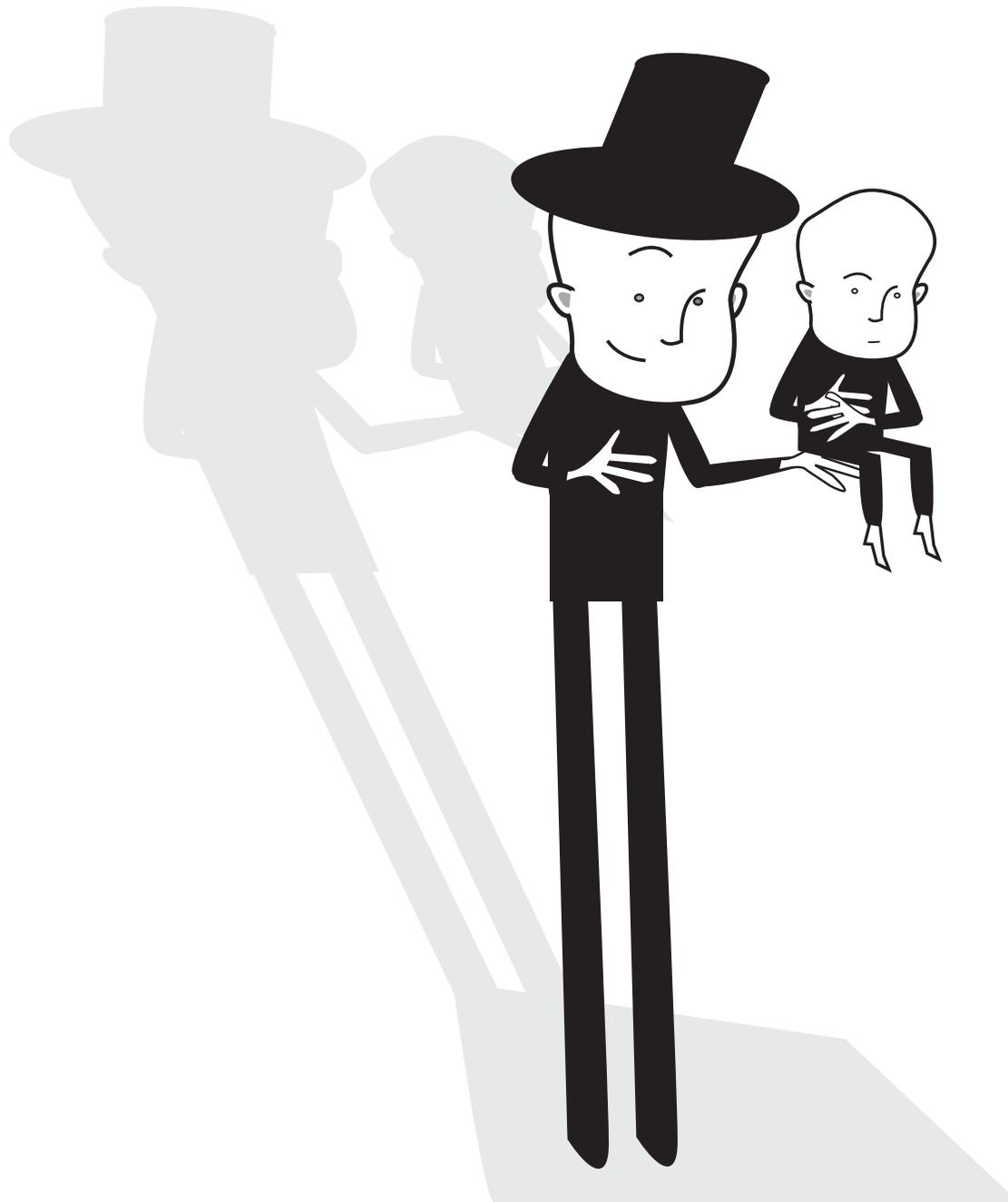
Reporter: **Christoph Jankowski**,
Europe

The Remue-Méninges organised by Lieux publics in Corsica, the IN SITU Hot Houses, the Laboratory organised by the Metropolis festival in Copenhagen, the Pro's residences on the island of Terschelling in the Netherlands and the Aga dinners organised by Metal in Great Britain... Throughout Europe, original mechanisms are springing up, renewing the relationship between artists and programmers, producers, cultural mediators, researchers, territorial operators and the users of modern towns.

The simultaneous breakdown in a series of economic, political and aesthetic balances which have shaken the cultural and artistic sphere in Europe have given rise to the need for a fresh examination of the relationships between works, cultural projects, spaces and their context. In 2001, the psycho-sociologist Michel Simonot noted that, at a time of cultural and artistic uncertainties and the proliferation of initiatives, “the political authorities too often seem to expect artists and cultural intermediaries to provide a number of immediate solutions to the difficulties identified... The current priority”, he adds, “stretches to a ‘need for laboratories’, a ‘need for experimentation’ which requires both freedom, and thus an openness to aid and expertise mechanisms, and the accompaniment of sustained and

well-armed critical reflection”⁽¹⁾. And it is from the very meeting of interests between artists, cultural operators, urban planners and financiers that experimental forms of encounter are born, acting almost contrary to the standard types of artists’ residences (writing, construction, rehearsal, sensitisation, installation residences etc.).

In a series of tests that she has entitled *Fear of the artist*, the producer, director and founder of Metal in Great Britain, Jude Kelly, denounces the interminable pressure placed on artists to present their completed projects before they have even started them. In response to this, she has created a site in London dedicated to hosting artists by means of a grant called



Dream time⁽²⁾ allocated to experienced artists so that they can take time out to reflect between two productions. The format of the *AGA dinners* – taken from the name of the ovens installed at the heart of the Metal building in London – which bring artists together for an informal and intimate “*discussion in conditions similar to the day after a party*”, encourages the sharing of ideas still to be finalised. The aim of these meetings is not to define the production of all or even part of a work with a view to a public performance, but to contribute to the production of meaning. These new forms allow the artist to be sheltered, at least temporarily, from a results-oriented culture. In 2009, motivated by a reflection on the role of the artist in the civil society and consequently on the question of spaces (urban regeneration, sustainable development), Metal will initiate the “Metal Project - catalyst for civic creativity”, a week of reflection and public debates involving twenty five artists, political representatives and social decision-makers.

Urban issues are also central to the concerns of the newly created biennial Metropolis in Copenhagen dedicated to the city and public space. With the support of the Danish Arts Council⁽³⁾, the *Laboratory*, organised by Metropolis and launched in 2007, is putting the finishing touches to its own protocol of meetings between artists, cultural operators, researchers and

town planners. One of the major interests of the project is the publication, following the initial meetings, of a collection of articles on art and the city, combining serious content and an attractive format which will hopefully become a regular occurrence in the future⁽⁴⁾. The particularity of Metropolis in the Danish cultural landscape is its reflection on the concept of creative cities which designates cities which have adopted a dynamic model in terms of policy, planning, development and support for the arts, culture and heritage. In this domain, the initiatives of Metropolis are spreading around the Danish capital. This does not surprise Katrien Verwilt, the artistic coordinator of the biennial, who notes that “*all cities want to be creative cities*”.

Far from the cities, the Oerol festival on the island of Terschelling in the Netherlands is one of the major European events devoted to site-specific art. Like Metal and Metropolis, this festival endeavours to deal with broader themes such as the environment and the consolidation of the civil society as it is encouraged by the European institutions. However, unlike the two British and Danish structures, Oerol does not yet enjoy specific financial support, either national or European, for its research activities. Moreover, the professional meetings organised during this festival focus more on

reflexivity. As the twenty-fifth anniversary of the creation of Oerol approaches, its organisers, Joop Mulder and Kees Lesuis, have felt the need to question the model by inviting professionals to take a fresh look at the event. The festival also devotes time to reviewing and reflecting on the form and content of the event.

→ In 2001, in response to a symmetrical need for reflexivity and the pooling of knowledge in the field of arts intended for public space, the Remue-ménages project was launched as an annual meeting in camera between artists and guests of Lieux publics, Centre national de création in Marseille. These meetings devoted to writing for public space involve five days of seminars – a term derived from the Latin seminarum, from the root semin – meaning “seed, origin, vital principle” which assumes more meaning here than elsewhere. It is not purely by chance that the idea blossomed in the mind of an artist, Pierre Sauvageot, Director of Lieux publics. Moving between one bank and the other of the professional reality which often separates the development of works and the relationship with the audiences thereby creating a symbolic border between those involved in artistic creation and those responsible for cultural

↘ ***These new forms allow the artist to be sheltered, at least temporarily, from a results-oriented culture.***

These days, all cities want to be creative cities

mediation, he is fully aware of just how much works bloom by drawing on both the context in which they are presented and the principles of reality expressed on the production side. He also knows the extent to which artists can impart meaning and depth to cultural events. It therefore seemed necessary for artists and programmers to open a dialogue without any ulterior commercial motive, focussing instead on works under construction, the means of presenting their work and the different types of relationship with the public and the sites.

In 2006, adopting the same principle of a nursery for projects intended for public space, IN SITU, the European network for artistic creation in public space, adapted the concept of the *Remue-ménages* to the scope of the network: and so the first Hot Houses were born, dedicated to projects presented by about twenty European artists invited by the members of the network. Although the format may be different,

the basis of these meetings is the same: they refute the principle of solely commercial dialogue between artists and co-producers or programmers.

↙ The aim is purely artistic, freeing the artist from the shackles of his self-representation. As the musician Bernard Lubat rightly points out, “*aesthetics is not a doctrine or a science that can be summoned before a court. It is a configuration of the*

sensitivity which we can only contemplate by breaking the frameworks of the disciplines which keep each individual in his place⁽⁵⁾. That is why these experiments claim a multi-disciplinary and inter-professional dimension while refusing to be a place where aesthetic commitments are appraised, judged and classified.

What we must remember about these experiments is that they are inspired by two main types of common need: to give new meaning to the role of the artist in society and to create places of freedom and exchange for the artistic process which economic constraints unfortunately tend to restrict.

Whether it is a question of dealing with the aims of urban, environmental or citizenship policy, forcing yourself to undertake a reflexivity on your own work as a cultural events organiser or breaking with the hierarchies which exist in the world of art, the incontestable need to adapt to the current context encourages certain cultural structures to invest in research and development. In these laboratories, *“it is not a question of reproducing or inventing forms, but of harnessing power”*⁽⁶⁾. This is the issue which will be examined throughout this thematic workbook. ●

1. *De l'écriture à la scène. Des écritures contemporaines aux lieux de représentation*, Michel Simonot, collection entre / vues, special issue no. 1, Frictions, théâtres – écritures, 2001, p. 18-19.

2. *Dream Time* was a programme financed by NESTA (the National Endowment for Science, Technology and the Arts) in the United Kingdom.

3. Based on the model of the Arts Councils in English countries, the Danish Arts Council is the agency for artistic promotion and development in Denmark and for the promotion of Danish artists abroad. It operates in the sectors of literature, living arts, visual arts and music and also plays an advisory role for the public authorities. HYPERLINK "<http://www.danisharts.info>"

4. *Changing Metropolis, Via Design*, 2007.

5. “Crise de représentation de la crise”, in *Crise de la représentation*, Jean-Marc Adolphe, L'Entretemps, 2003, p. 71.

6. Bernard Lubat, op. cit., p. 71.

➔ Remue-méninges

Every year at the end of November, when the last of the tourists have abandoned the beaches of Corsica, very few visitors venture into the villages perched high on the outcrops overlooking the oak forests where wild pigs gather. Pigna, one of these villages almost abandoned in the 1950s, now has more than a hundred inhabitants throughout the year thanks to the stubbornness of one of the natives of the island and a former fine arts student, Toni Casalonga, who saw in the traditional local crafts and Corsican instrumental and musical culture the foundations of local development. The village now houses a traditional artists' cooperative; pottery, engraving organ-building and stringed instrument – making workshops; a Casa musicale; and an auditorium – according to legend the only auditorium big enough for the entire village.

Every year, on this site which has founded its development on the vernacular knowledge and the rural cultural traditions, one of the most innovative experiments aimed a renewing artistic writing devoted to the city and public space takes place. During this “off season”, the Remue-méninges, organised since 2001 by Lieux publics, Centre national de création in Marseille, brings together a small team of artists and guest personalities for a five-day seminar exploring budding artistic projects.

HOT HOUSES, EUROPEAN NURSERIES FOR URBAN WRITING

Hot Houses are European events created by IN SITU ⁽¹⁾, the European network supporting artistic creation in the public space to support artists before the creation process, from the very first stage of drafting an artistic project. Two of these meetings have already taken place, first in November 2006, hosted by Les Pronomade(s) en Haute-Garonne ⁽²⁾, and second in March 2008 on the island of Terschelling in the Netherlands where the Oerol festival takes place ⁽³⁾.

Julie Moreira-Miguel

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Researcher

Julie Moreira-Miguel is currently working on a cultural sociology PhD at the Ecole des hautes études en sciences sociales, the School for Higher Studies in Social Sciences. Her work deals with street arts as social cohesion driver within the urban space, and specifically reviews projects developed by Lieux publics in Marseilles, their impact on the local population and also how the realities on the field affect the organisation's structure and activities.

<http://shadyc.ehess.fr/document.php?id=582>



It is on the island of Terschelling in the North of the Netherlands that the co-organisers and partners of the IN SITU network met from March 10th to 15th 2008 for the second Hot House. In line with a principle first tried out in Encausse-les-Thermes (France) in 2006 with the Remue-méninges⁽⁴⁾ pattern, each IN SITU co-organiser and partner invites an artist he thinks should receive support from the network. The invited artists bring in the relatively refined and tangible seeds of their future artistic creations and, during one week, through several workshops, discussions and debates, artistic projects are explained, detailed, pummelled, dissected and nurtured by all the participants.

How does it work?

Hot Houses are intended to bring together European organizers and artists to reflect on shows designed for public space, with a focus on artistic projects

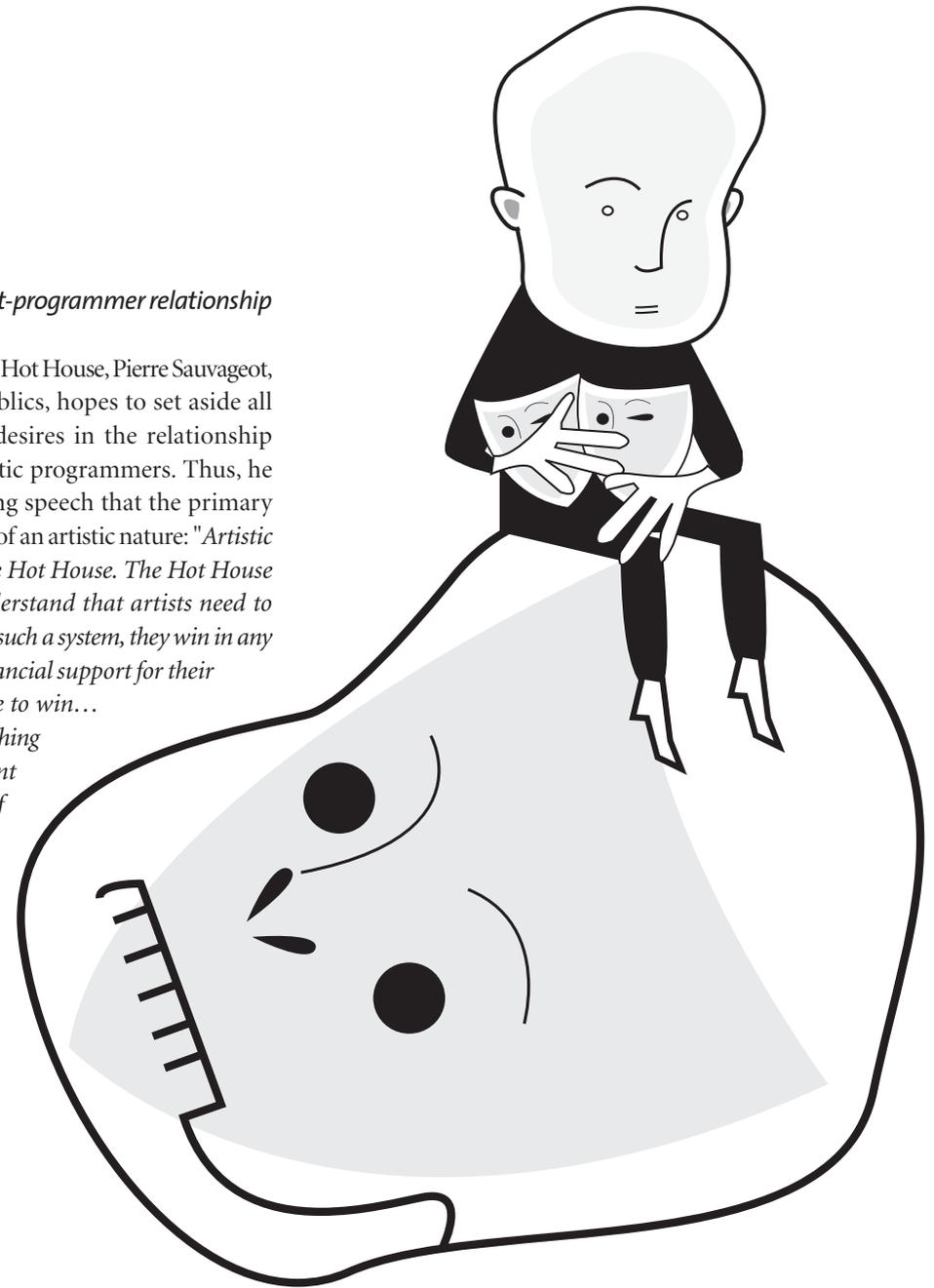
submitted by the participating artists. The guest list includes both seasoned and emerging artists. Indeed, the Hot House is meant to serve more as a nursery for artistic projects than for artists strictly speaking.

Each artist has 30 minutes to introduce his project and artistic approach during a plenary session. The supporting network member producer or artistic programmer is there to help the artist and explain why he chose to invite this specific artist and how they work together. Then, the audience gets to make comments and ask questions, not to receive immediate answers from the artist but rather to prepare the ground for the workshop discussions later in the afternoon. Based on a proven concept, the meeting is a great learning experience thanks to the diversity of its participants.

Advocating a work-in-progress and attempting to gain support for his ideas is a daunting task for the artist. Julien Travaille, the artist invited by l'Abattoir/Chalon dans la rue Festival, reminds us that, although an artistic project is based on appealing premises to the artist, initial theories can only be proven once the work has been completed. Yet, at the Hot House stage, creation often comes as a mere abstraction. Therefore, the artist has to provide a conceptual display of his project, for lack of the "incriminating evidence" of a completed work. Despite such a discursive delivery, the project takes shape and already takes on a more practical turn. Far from disheartening the artists, even the most heated workshop discussions often consolidate the foundations of artistic proposals.

Searching for a new artist-programmer relationship

At the opening of each new Hot House, Pierre Sauvageot, the director of Lieux publics, hopes to set aside all inescapable marketing desires in the relationship between artists and artistic programmers. Thus, he reminds us in his opening speech that the primary purpose of the meeting is of an artistic nature: "*Artistic projects are the flesh of the Hot House. The Hot House is not a market. I do understand that artists need to promote themselves, but in such a system, they win in any case: they are awarded financial support for their project⁽⁵⁾. There is no prize to win... and therefore maybe everything to be gained. It is important that you play the game of providing support for writing. Let us talk about the projects instead!*"



The Hot House is meant to enable artists and artistic programmers to meet in a different framework than the conventional trade relationships. Debates hinge on the artistic prerequisites of future projects rather than on current touring shows. Indeed, nothing is directly for sale, although it is in the best interest of each artist to stimulate the programmers interest in their project. It is for that reason that artists' self-promotion cannot be entirely avoided, but the benefits offered to artists by the Hot Houses depend on their ability to sincerely express their uncertainties and concerns so that discussions and interactions prove helpful for the projects' future developments. The Hot House is of no use to the artist who relies merely on bland representation and refuses to lay himself open to questions, and as a result will not nurture his project.

Behind the technique, the meaning

Aesthetical debates do not eclipse the practical aspects of creating a work of art: technique, costs, mobility, the audiences' placement. The projects' feasibility and technical choices are discussed to find out in how far they best suit the artistic intention. Indeed, during the first Hot House, "Pierre [Sauvageot] clearly stated that we were here neither to talk about street arts' trends nor to discuss the different types of street arts. Street arts are a complex affair with different meanings and references depending on the country". The director of

Lieux publics also quite rightly feared that, despite the presence of interpreters, "no common theoretical language could be found to discuss this on a European level"⁽⁶⁾.

But dealing with the material aspects of creation does not prevent aesthetic and political preferences from surfacing. Concerns will inevitably appear: "Who are my audience? Can I choose my audience? Should my work be designed for all? What does my work mean for the development of street arts? Is it in fact a form of street arts? Should my work be political? Should street arts always remain free of charge? What does work in open spaces contribute to conventional theatre?"

Compared to the first Hot House, Pierre Sauvageot chose to focus the debates less in 2008. Some concerns went beyond the scope of artistic projects, such as the place artists should give to the audience, the risk of excessive advertisement and commercial hijacking, the challenges and constraints of site-specific creations, the need for human presence in a show. According to Aideen McLaughlin, the 2006 Hot House did not leave enough room for such topics, which the artists apparently wished to address. And, admittedly, both the observer and the artist, who would like to learn everything about challenges pertaining to street arts, shall remain

unsatisfied if they do not know how to harvest theory from the purely practical, concept from the useful and noble from the ordinary.

Advocating a work-in-progress and attempting to gain support for his ideas is a daunting task for the artist. ↩

A fruitful melting pot

The pool of projects presented in each Hot House appeared rather heterogeneous, in the progress status but also in the writing, the demanded artistic fields and the relationship with the audience brought into play. In addition to the various personalities of each artist, such diversity reflects the different aspects of IN SITU network member organizations. As different nationalities and languages indeed, but also as different ways of seeing and thinking the creation, the production and the circulation of shows in the public space.

Each presented project is naturally nurtured with concerns specific to its creative background, to the particularities of the cultures and places where the artist develops his work. And, when champions of "traditional street arts" (sic), eager to reach a larger audience, meet with contemporary artists more interested in trying things out, finding a common language is not so easy. Aideen McLaughlin had already noticed in 2006 a relatively symmetrical pattern, also observed in Terschelling in 2008: "On the one hand, we listened to veteran French companies like Le PHUN and Ilotope -

early purveyors of French street theatre whose work comes from a highly poetic aesthetic, trying to negotiate their way in a changing political, social and theatrical landscape. On the other, there was the new work emerging from Holland, where an absence of church and the subsequent need for collective experience has burgeoned a fresh era of theatre, in which all of the young generation are choosing to make site-specific work, much to the frustration of funders and theatres.

Unlike the French companies – where their relationship with the audience and making their work free, accessible and democratic is crucial to their art- the Dutch ingénues want to charge for their shows, handpick their audiences and aren't interested in making art for everyone. Indeed, it was obvious that both types had difficulty in seeing each other as part of the same "street arts" tradition, if there is such a thing.»⁽⁸⁾

While such discrepancies were likely to complicate interactions, they also gave meaning to these *in vitro* handling sessions. For one strength of the Hot House is indeed to help get rid of close-knit trends and to "push back the limits of what is meant by street arts"⁽⁹⁾. The dispirited shall say that, in such a process, one thinks he can see the other but only looks at himself. Let us simply recall that this is no fast-track cultural integration program meant to have artists compelled to absorb new *creative habitus*, but both a basic and

challenging knowledge and experience sharing process between artists from various geographical and intellectual origins. Every one of them is free to use and produce whatever they want from this opportunity. This is why its recipe shall never be entirely proven, which is a good thing. ●

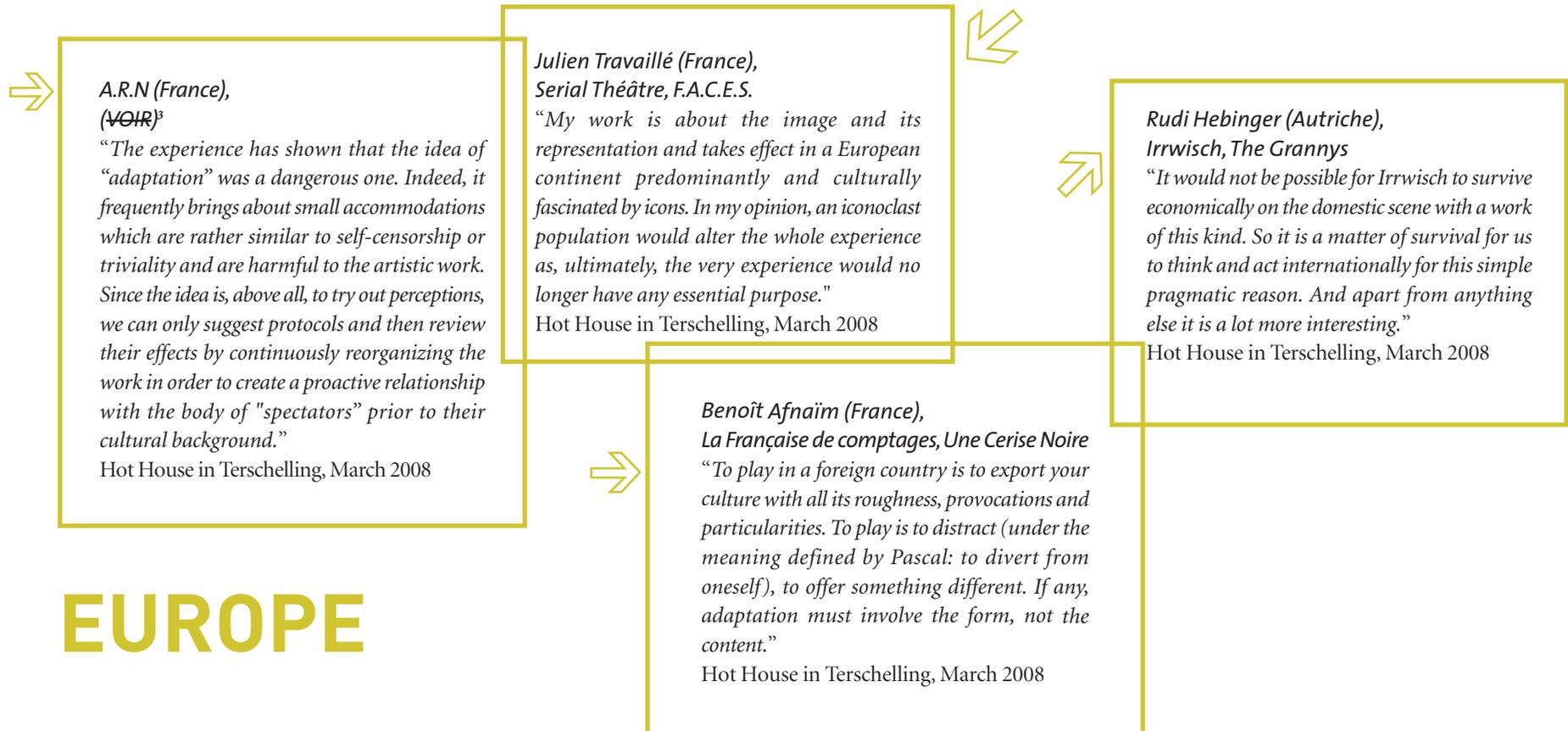
1. Since 2003, IN SITU has been managed by Lieux publics, Centre national pour la création, and gathers seventeen European circulation and production organizations. Co-funded by the European Commission (Culture program), IN SITU strives to develop arts in European public spaces by supporting creation and the mobility of artists and works across the continent.
2. Pronomade(s) en Haute-Garonne, a National centre for producing street arts, is a cultural season hosted in a rural environment, played out in southern Toulouse and promoting an integrated approach between the audience, the work and the background. Pronomade(s) is an IN SITU partner.
3. The Oreol festival, on Terschelling Island, is the greatest event related to arts in open spaces in the Netherlands, and co-organizes the IN SITU network.
4. Remue-ménages ("brainstorming") is a similar type of meeting held behind closed doors between artists and artistic programmers, organized by Lieux publics, which inspired the creation of Hot Houses in 2003.
5. Each artist attending the Hot House receives a five thousand euro grant to write his/her project.
6. *Hot House, Encausse-les-Thermes*, 2006, Report, Aideen McLaughlin, IN SITU document, p. 2.
7. *Ibid.*, p. 2.
8. *Ibid.*, p. 3.
9. *Ibid.*, p. 4.

FRESH FROM THE NURSERY

A fresh sprig of artists' words

Having recently left the Hot House, the artists look back on the experience and on what they learned about the others and about themselves.

An anthology.



EUROPE

MEETINGS



Bill Mitchell (Britain), Wildworks, Dockyards/The Beautiful Journey

“I came not knowing what to expect, what might happen or what was needed of me other than a presentation. Very quickly I realised I was among like-minded friends and colleagues. Once we were talking about art I was home.”

Hot House in Encausse-les-Thermes,
November 2006



A.R.N (France), (VOIR)³

“Positive circumstances are directly connected to the idea of deeper improvement. That is, the more interactions, the more they become constructive.

[...] In the end, all the time spent in the Hot House helped taming both people and ideas.”

Hot House in Terschelling, March 2008



Bruno Schnebelin (France), Ilotopie, Création sur l'eau / Les Oxymores d'Eau

“Most of the discussions about European street arts were very interesting. Each time somebody took the floor, the diversity of the European cultural landscape became blindingly obvious, almost like a discovery.”

Hot House in Encausse-les-Thermes,
November 2006



Véronique Pény (France), KMK, Terrain vague / espérance de vie

“I realize that I may have exchanged more naturally and easily with European artists than with artistic programmers, as I was driven by my interest in their approaches, their projects and how they implemented them.”

Hot House in Terschelling, March 2008



Jean-Michel Flagothier (Belgium), Cie Arsenic, Le Géant de Kaillass

“As early as the end of the first day, a feeling emerged from our first discussions: We – choreographers, stage directors, dancers, visual artists, performers, sculptors, actors, stage designers, filmmakers – are united through the difficulty to outline, explain, make people sense what is at the heart of a project... to go beyond the inevitably theoretical explanations contained in the “presentation portfolios.”

Hot House in Terschelling, March 2008

**Marc de Pablo Pigem (Portugal),
Ariane Número**

“Artistic programmers are normally more focused on the place/space where the performance will be played and which context the public will live.

The artists focus more on what we desire to share. It helped to create bridges between artistic programmers and artists to work with a better understanding.

We became more aware of how important it is to understand the different needs from each other”
Hot House in Terschelling, March 2008



**Matjaz Pograjc (Slovenia),
Betontanc, Run for Love**

“I see how difficult it is to talk about art on a 24 hour basis. Maybe I’ll work as a joiner for the month or even the year to come.”

Hot House in Terschelling, March 2008



**Benoît Afnaim (France),
La Française de comptages,
Une Cerise Noire**

“Sometimes we would need a French to French interpreter.”

Hot House in Terschelling, March 2008



**Véronique Pény (France),
KMK Terrain vague / espérance de vie**

“As I was leaving the house, I had the feeling that the foundation for this new creation had actually been laid, established, and that the road ahead was beginning to take a more distinct shape.”

Hot House in Terschelling, March 2008



**Dries Verhoeven (Netherlands),
Mirror Hotel / You Are Here / Vous êtes ici**

“With the help of IN SITU, I was able to write a convincing plan, make a model of the installation and do a good technical study, upon the completion of the project. With this plan I convinced three festivals to book the project in 2007, and could give the participants to the Hot House a good idea about my work, and talk about cooperation with European festivals in future.”

Hot House in Encausse-les-Thermes,
November 2006

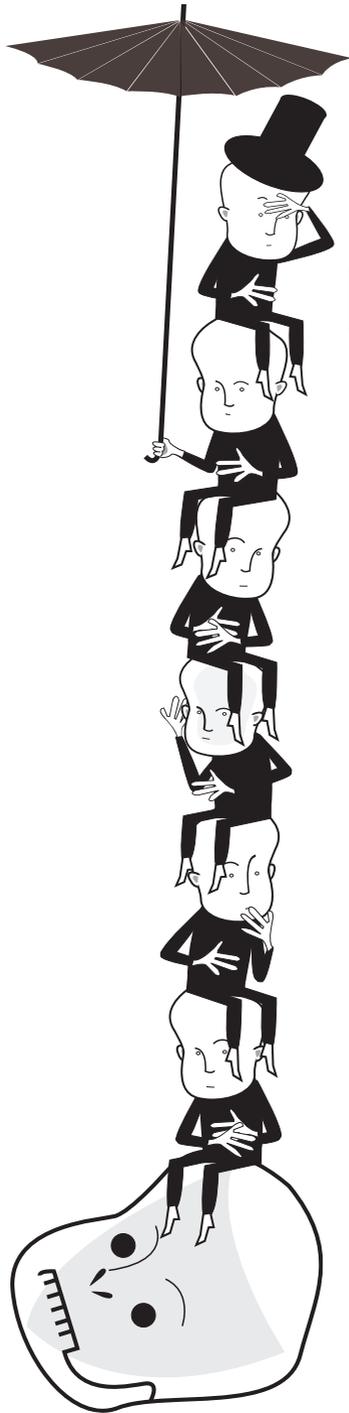
WRITINGS



**André Braga (Portugal),
Circolando, Casa-Abrigo**

“The presentation isn’t easy when there are still so many uncertainties and the range of possibilities is still very wide, but the reflections that arise from a question or an accurate remark are unmatched.”

Hot House in Encausse-les-Thermes,
November 2006



PUBLIC SPACE?



**Theun Mosk (Netherlands),
Walking**

“In my opinion the main goal of site specific or street theatre must be: To bring theatre to the audience instead of bringing the audience to the theatre.”

Hot House in Terschelling, March 2008



**Chiara Picotto (Portugal),
Eau**

“The meeting helped me enhance my critical thinking about progress, innovation and the new patterns of street arts.”

Hot House in Encausse-les-Thermes,
November 2006



**A.R.N (France),
(VOIR)³**

“I see the role played by public space upon two aspects: one is the connection with the audience, and the other is the connection with the place as an environment. However, such aspects are understood from an angle of vision related to the body. Indeed, we need to determine the relationship inferred by a space on a body, not as a character but prior to a psychological insight, based on the idea of "physicality": the body in context.”

Hot House in Terschelling, March 2008



**Matjaz Pograjc (Slovenia),
Betontanc, Run for Love**

“I learnt [during the Hot House] that I am no longer only interested in an Italian theatre box but more and more in different spaces on the street, in the city or in a natural environment. ”

Hot House in Terschelling, March 2008

ARTISTS TALKING TO ARTISTS,

...or the art of shooting in the corners.

In-des-cri-ba-ble. They all begin like that. As participants in the Remue-Méninges⁽¹⁾, they have shut themselves off from the world for a few days, in the eyrie that is the village of Pigna overlooking the Balagne countryside in Corsica. They have talked about... art. None of the usual cultural policy, production problems or social issues. Because bringing artists and their partners together to discuss their current creations just isn't done and even less is it talked about.

Jacques Laurestore

France

Enlightened aficionado

Jacques Laurestore is an amateur of arts in the city in every sense of the word: an aficionado of artistic creation in public space, he sees the movements, bursts and changes and unceasingly looks for new means of ensuring dialogue between artists and the European city.

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→ Since the first Remue-Méninges in 2001, the rumour has spread and the concept has gained in notoriety: several days in camera, artists at the writing stage, a select number of partners and a common debate concerning the different artistic projects. Worse still, there is nothing to be gained, no co-producer to seduce, the financing has already been agreed and is the same for everyone.

So each participant recounts/explains/expresses their idea or project, what they know about it and more particularly what they don't know about it, the choices facing them. And the other participants, during organised sessions or informal moments at meal times, during walks or around a hearty collation, act as a sounding board, each with their own sensitivity, experience, references and doubts.

When he became director of Lieux publics, Pierre Sauvageot was looking for a means of escaping the traditional relationships between artist and financier. So he tried this sidestep with the idea that only empathy could create a genuine relationship.

 ***Watching how others work is like watching yourself work through the eyes of others***

This is how Pascal Rome, director at O.P.U.S.⁽²⁾, describes this moment with a “right to interfere in the projects of others”. And Ema Drouin, director of the Deuxième Groupe d'Intervention⁽³⁾, underlines how

“taking the time to delve into the ponderings of each person helps you to identify your own more precisely”.

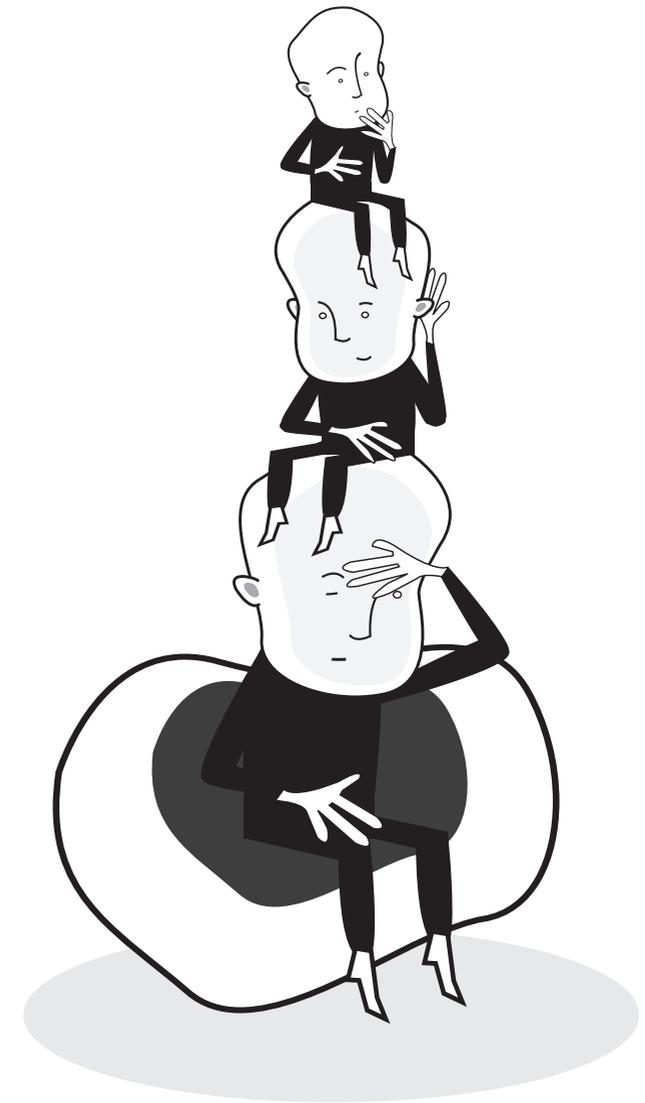
However, is it possible that this type of meeting might provoke the contrary effect to that desired, a resurgence of doubts, a destabilisation? Pascal Rome firmly believes that a *“proximity with danger sometimes causes you to consolidate your choices”*. And Fabienne Aulagnier, who monitors the Remue-Méninges within Lieux publics, stresses that *“to be an artist, you have to be obstinate, stubborn and this is not a fault”*. After almost fifty artists having been through the mill, there have been very few injuries and the rate of demand for the second year is almost 100%.

Move along, there is nothing on offer

The participating artists know that they have been selected and that the co-production contribution is guaranteed. No need then to seduce a potential buyer or to make a good impression on a possible co-producer. Ema Drouin talks about the pleasure of a critical eye *“without judgement”*. Pierre Duforeau from KomplexKapharnaüm⁽⁴⁾ felt a new bond: *“everyone is in the same boat – producer, programmer and artist alike with a joint proposal – rather than buyers versus sellers; there is a rare complicity.”*



Everyone is in the same boat – producer, programmer and artist alike with a joint proposal – rather than buyers versus sellers; there is a rare complicity.



Of course, it all boils down to what the artists present have in common: the relationship that the work develops with public space and thus with the space and with the public. There is little room for aesthetic comment and the artists always express immense respect for their colleagues' approaches, even if they might not appreciate the results. Of course, the principles of reality and other pertinent and disturbing questions reappear from time to time. But that is precisely when it becomes interesting – all these projects still at the writing stage chasing the same pot of gold, the absolute relevance between the meaning an artist wants to express and the format that he invents to encounter his “spectators”. And then there is the billiard shot off three cushions, the masked ball of talking to X in the presence of Y – often the most effective manner of really talking to Y.

To define the “writing” of a show or public space would be pointless. With the ideas for subjects, formats, the images we want to evoke and the contributions of the different parties, writing is a complex process which can take several years. Hence the challenge of putting artists under pressure during the writing phase, just long enough to create a fizz, just briefly enough for each participant to find what he isn't looking for. Change everything so that nothing changes, says the *Leopard*⁽⁵⁾. Perhaps that is the ultimate aim of these

mechanisms that the Dutch artist Dries Verhoeven describes as follows: “Confronted by some very pertinent questions, I changed my project. But I have forgotten what I changed”. ●

1. Remue-Méninges: literally: brain-storm / brain-stew / brain-stir
2. Since March 2000, the artistic profile of the Office des Phabricants d'Univers Singuliers (OPUS) has focussed on the exploration of imaginary heritage. It was by examining extraordinary artistic creations – which Dubuffet defined as raw art – that the “Conservatoire des Curiosités” project was born, an imaginary and itinerant museum of strange arts where life, theatre and plastic arts meet. O.P.U.S. were invited to the Remue-Méninges in 2007
3. Founded in 1995 by Ema Drouin, the Deuxième Groupe d'Intervention (Second Intervention Group) creates contemporary local theatre works following an approach of research and development of pluralist writing in harmony with the space used. Invited to the Remue-Méninges in 2003 with their project *Etat(s) des lieux*.
4. Created in 1995, the KomplexKapharnaüm collective creates urban performances on the very boundary between actors and spectators. Its *in situ* work process relies in large part on exchanges with the users of the sites and makes use of all means of reproduction, in particular video-projection. Invited to the Remue-Méninges in 2003 with the project *PlayRec*.
5. *The Leopard (Il Gattopardo)*, a novel by Giuseppe Tomasi di Lampedusa, 1958, adapted for the cinema by Luchino Visconti in 1963.



LANDSCAPE AS THE PREMISE OF ART

What was there before and what remains

The Oerol festival, thanks to its unique location on the island of Terschelling, offers an interesting challenge in the creation of new work to artists and artists. With pitches, residencies, a professionals programme and its own Atelier Oerol the festival facilitates artists in this challenge. Artistic director Kees Lesuis explains the aims.

Kees Lesuis

Netherlands

Artistic Director / visual artist

Born in Rotterdam, after graduating from the Academy of Visual Arts, his interest in working in public space lead him to initiate several arts manifestations and a multidisciplinary arts festival (Hof van Spektakel). Is programming the Oerol festival since 2007 and forms together with Oerol founder Joop Mulder the artistic direction of the festival.

 www.oerol.nl

The landscape as source

“At least once in our lifetime, we should immerse our spirit in the earth as we know it. Give ourselves completely to a particular landscape; see it from as many angles as we can, be amazed by it, think about it long and hard. Imagine that we touch this land with our hands in every season, listen to the sounds it makes. Imagine the animals that live there and the slightest motion of the wind. Conjure up the light of the moon in our mind’s eye and the colours of the sunrise and sunset.”

N. Scott Momaday ⁽¹⁾

The island as stage

Thanks to its unique location on the island of Terschelling, the Oerol festival throws up a fantastic creative challenge in terms of the creation of new work to theatre-makers and artists. The long, thin shape of

the island – approx. 4.5 kilometres wide and 30 kilometres long – offers a wide, interesting range of landscapes on a convenient scale. The shallow Waddenzee sea, on the southern side of the island, is a natural habitat unique in Europe that acts as breeding and birth grounds for many species of birds and fish. The influences of wind and tide are constantly changing the shape of the island, which is therefore literally always moving. This island provides the dynamic stage for our festival.

Oerol professionals programme

The Oerol professionals programme is geared to the development of new work, exchange and reflection, and to development.

Development of new work focuses principally on theatre-makers and artists, both from the Netherlands and abroad. In the past, great experience has been gained with a broad range of programmes. In the years ahead, Oerol will be using the following instruments in this respect:

The **Pitches** are aimed initially at young artists wishing to present a plan for a theatre and/or an artistic project for Oerol. To this end, Oerol will call for applications via the website, as well as through the appropriate networks: workshops, production houses, the Netherlands' Theatre Institute (Theater Instituut Nederland - TIN), arts academies, IN SITU, etc.). Candidates will also be invited to apply. The pitch is open to artists from the Netherlands and other countries. During the pitch, the plans can be presented in summary to the artistic leadership of the festival, along with a pool of experts in the field.

Artists with whom Oerol is already in discussion, will be invited for **short residencies**. The aim of this short residency is to further realise the ideas for a new project. During a stay of several days on the island, locations will be visited and, on the basis of these, discussion

Oerol occupies a unique place in the international festivals field. Owing to the location on the island; owing to the use of the island as a stage; owing to the large, interested audience; owing to the experience of nature and culture; owing to the history of the island and its inhabitants.



entered into between the maker and the artistic leadership of the festival. With this information, the theatre-maker can then continue with the further development and writing of plans. The resulting project plan can then be used as the basis for a project proposal, with which foundations and other external financiers can be approached.

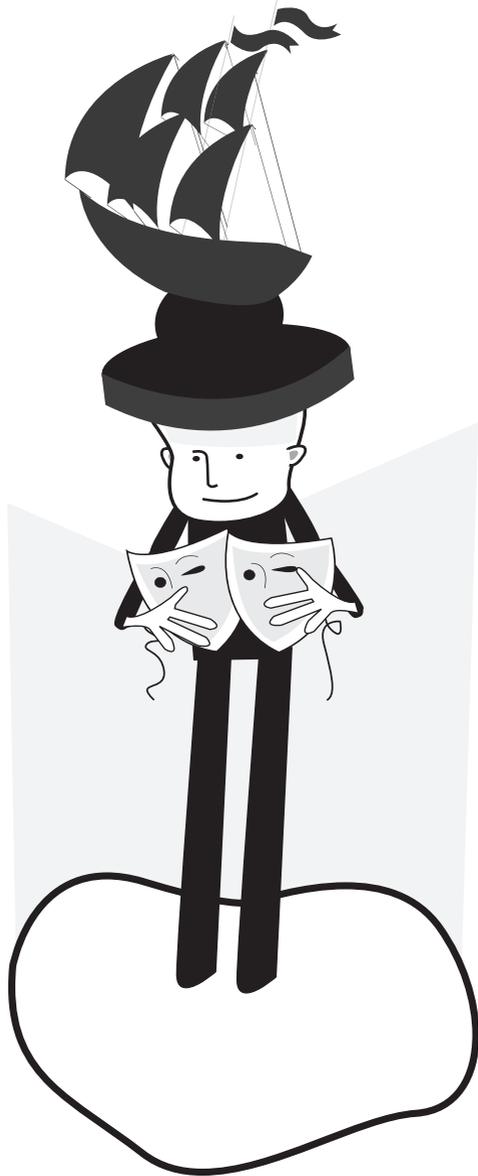
For a week in March 2008, Oerol hosted the second Hot House organised by IN SITU. The **Hot House** as a creative brainstorming session is an important step in the creation of new European projects. At the same time, in a lively exchange and examination of ideas, work took place on the creation of support for new European projects. At present, Oerol is working on the development of a Dutch variant of the Hot House, as an additional link in the chain.

In recent years, Oerol has set up a **workshop for young artists**. This offers an opportunity for dozens of young, talented theatre-makers and artists to develop making location-oriented theatre through practice. The Workshop was aimed at those who have just completed training at an arts academy. This was supplemented by

the Production Platform, which offered opportunities to more advanced artists. In both cases, thorough, concrete support from experienced artists and practical support from an experienced Oerol producer were central. The contributions made by these young artists to the festival are crucial to Oerol's adventurous programming.

Oerol is now taking the next step in the development of the workshop by creating **Atelier Oerol**. In this, the festival has chosen to raise the artistic bar, while at the same time selecting a limited number of projects each year (approx. 5 projects). With a focus on projects which, from a theatre, dance, visual art and/or musical discipline, lead to innovative site-specific projects. In this selection, the festival looks explicitly at the participant's potential on the international market. After all, Oerol has the right network to help successful young artists on the way to this international market. The workshop is the basis of Atelier Oerol, and occupies a significant, orientational position within the festival's annual programming. It is the projects that emerge from the workshop that define the unique, location-oriented identity of the Oerol festival.

During the course of 2009, Oerol will have a large warehouse space at its disposal. It is a long-cherished wish of artistic director and Oerol founder Joop Mulder to have a permanent location on Terschelling,



where artists can work all year round. This warehouse offers the opportunity to set up and realise an **'Artists in residence' programme**, whereby work can actually take place on the development of a new production. This corresponds closely to Oerol's ambitions within the European IN SITU network. Oerol is one of the core members of this festival network. The IN SITU network stimulates the development of new international projects and their presentation to European audiences. Oerol is currently looking for financing for this component from foundations and other financial partners.

To ensure a high-quality, artistically well-considered programme for a leading international festival such as Oerol, it is essential each year to offer a project of substance that generates interest: a project that sets an example and gives direction and meaning to the festival and the development of site-specific theatre. Such projects are complex, costly productions and demand thorough preparation. Such projects recently realised include *Walking* by Robert Wilson/Theun Mosk/Boukje Schweigman, *Isola Bianca Flux* by Theatre du Centaure and *Time Project* by Matthias Loibner/La Strada.

Oerol is completely dependent on external finance (subsidies, foundations, sponsors) for the realisation of these projects.

Within the framework of exchange, deepening and reflection, Oerol focuses particularly on the promotion of the quality and development of new, site-specific work and providing support to young artists.

Two **seminars** have recently been held during the festival, dealing with the themes of site-specific theatre and community arts. Experts and artists from the Netherlands and abroad entered into discussions with one another following lectures.

In the future, Oerol will organise such seminars in cooperation with the Netherlands' Theatre Institute. For the year ahead, a special meeting with artists and festivals from South America is planned.

As part of Atelier Oerol, specific **workshops geared to international professional practice** for the young artists are organised in the run-up to the festival. Experienced artists, the artistic directors of other festivals and professionals from foundations are called upon to share their experiences with the young artists. In addition, the young makers are given the opportunity to attend a number of important productions during the festival.

During the weeks leading up to the festival, a relatively large number of artists are on the island, working on their new productions. To promote contact and exchanges, the festival organises 'DOBOs' (from the

Dutch for ‘Thursday evening drinks’), informal meetings with artists; in practice, these are inevitably a lively, informal chance to meet.

For a reflection on the artistic development of the festival itself and for the recruitment of the new workshop candidates, Oerol is working on the composition of an ‘**artistic council**’. This will consist of a pool of professionals and experts from various fields which, with a changing membership, will meet regularly to reflect on the development and future of the festival, in consultation with the artistic leadership.

As the festival is a nursery for a large number of new projects and new talents, it makes it an attractive event for festival programmers from all over the world. To date, Oerol has offered these professionals a certain amount of service in the form of assistance and priority in ticket sales. In addition, there is an English-language guide containing brief descriptions of the productions and contact information. For the coming festival, Oerol is working on two targeted professionals meetings. In addition, contacts will be stimulated between the young artists and international programmers on an individual basis.

Oerol occupies a unique place in the international festivals field. Owing to the location on the island; owing to the use of the island as a stage; owing to the large, interested audience; owing to the experience of nature and culture; owing to the history of the island and its inhabitants. For many theatre-makers and artists, the landscape offers inspiration for new projects

and prompts reflection on their artistic process. The aim of the professionals programme is to facilitate this process. All the components of this are closely related to one another and are aimed in the first instance at the development of new forms of site-specific theatre and increasing the quality of these art projects. The productions arising from this will form the core of the programming – and thereby the identity – of Oerol. ●

1. Navarro Scott Momaday (1934) is a Native American (Kiowa) writer. His novel *House Made of Dawn* was awarded the Pulitzer Prize for Fiction in 1969. He was awarded in 2007 a National Medal of Arts in the USA.

The role of the landscape of Terschelling in the creative process

For artists and theatre-makers, working on an isolated island, far from the hectic buzz of urban living, exercises a great attraction. This is the ideal place for both concentration and inspiration. Terschelling offers more than a hundred unique locations. In the 28-year history of the festival, a climate in which artists can make optimum use of these places on the island has arisen. The island as a source of inspiration, with the sea, the island atmosphere, the history of this small but rich island and its many tall tales. The feeling of being on an island stimulates a sense of cohesion and makes the festival a lively meeting place for artists to meet and try out their work on a large, interested audience.

Each artist, musician or theatre-maker has his or her own process of arriving at a new work. This process is part of their individual existence as an artist. The first concrete step in this process is generally a discussion between the artistic leadership of the festival with the artist about an idea for a new project. Often, this will already entail concrete plans, but equally often it is still an initial idea or thought. The specific qualities of Oerol as a festival, with the island as its stage, will play a significant role in the further development of these plans. The landscape forces artists to relate to the reality of the location. The interaction between the Idea and the Landscape generally results in a fruitful artistic train of thought, whereby the landscape plays the role of catalyst for the ideas.

METROPOLIS IN COPENHAGEN: RECREATING URBANITY

A think tank aimed at changing the city

The development of the Creative City ⁽¹⁾ is the central starting point for Metropolis 2007-2017 and through the Metropolis Biennale and Laboratory, Copenhagen International Theatre (KIT) initiates close cross-disciplinary collaboration and development projects between artists, urban planners, architects, sociologists and decision-makers. Metropolis Laboratory is an important development forum for new project practices, where the city's many different actors collaborate with each other.

Karen Toftegaard

Denmark

**Project managing/Communication,
Copenhagen International Theatre**

Karen Toftegaard is a cultural entrepreneur, project managing the first Metropolis Laboratory 2007 and communication coordinating the Metropolis Biennale 2009. Besides initiating a various amount of independent projects in the crossing fields of performance, contemporary and digital art, Karen is co-founder and developer of AirPlay Street Gallery (2006-) – Denmark's first permanent outdoor gallery for digital and performative art and VILDSKUD (2003-), a festival for independent theater.

www.cph-metropolis.dk



The City as Stage and the Stage as City
Metropolis 2007-2017 is Scandinavia's largest festival for urban art and culture and is realised through the Metropolis Biennale and Metropolis Laboratory. The project demonstrates how art and culture, in its broadest sense, can play an essential role in the city's identity and development. Metropolis Laboratory has been held twice – in 2007 and 2008. Both were initiated by Copenhagen International Theatre and implemented in collaboration with DAC (Danish Architecture Centre). The project achieves this through the use of two fundamental strategies: To view and use the City as a Stage and experiment, exhibit and create visions for the city by using the Stage as City. This will be achieved by creating a new platform for presenting urban art and culture in the city (Biennale) and by

Art should not function as entertainment alone but also as an integrated partner in the development of the city.



creating a basis for new thinking, visions and experimentation within city development (Laboratory).

Vision: International centre of city development in Copenhagen

The ten-year plan for Metropolis 2007-2017 is to form a basis for an international centre of city development in Copenhagen. A centre where traditional thoughts and work methods concerning city development gather inspiration and knowledge from the art world and where art features in, interacts with and creates visions for the city as a framework, structure and thematic arena for development. Art should not function as entertainment alone



(Fun City⁽²⁾) but also as an integrated partner in the development of the city.

Metropolis Laboratory – a concrete description

Metropolis 2007-2017 consists of five biannual projects, including the Laboratory and Biennale over the ten-year period. This will allow for a gradual accumulation of experience, the development and generation of visions and projects with the city as its pivotal point. More specifically, Metropolis Laboratory comprises master classes, workshops, work demonstrations and conferences with a city/metropolitan perspective, attended by local and global actors.

The Laboratory is a forum for professionals working with the city - such as artists, architects, urban planners, urbanists, sociologists, anthropologists etc. with a special interest in the city and local and senior decision makers within city space initiatives.

The participating groups are defined by their joint interest in the city, but in practice are actually not very homogeneous. For example, the architect group operates on many different levels within the private sector, the public sector and the education system. The architect group also includes theoretic groups, which are occupied with the city as a phenomenon, a social and cultural space. The artist group is just as

varied, as it represents artists from a variety of creative disciplines, with a range of diverse practices and viewpoints.

Metropolis Laboratory – why?

Why a laboratory in connection with a presentation platform such as the biennale? Metropolis Laboratory is a proactive way of ensuring the development aspect of city projects that are a hybrid between art, architecture, urban planning and city life. This hybrid calls for an interdisciplinary project practice, which creates synergy and stimulates both creative and economic growth. In order to strengthen the output of and support the new project practices, it is important to have a laboratory where the various professionals can meet, exchange ideas, create collaborative relations and not least, experiment. A visible platform accessible to the general public where those interested can gather knowledge, inspiration and ideas about those working in this hybrid and how they do so.

It is also vital that especially the Laboratory's conferences involve decision-makers in the use and development of the city. New project practices, as we know, need political support.

Metropolis Laboratory's challenges

Metropolis Laboratory does not represent just one strategy on how to develop urban art and culture, but is precisely a laboratory where a number of strategies can be investigated and developed and thus forming a collaborative framework for the city's actors. This ranges from the development of an urban area with social and cultural objectives to interactive installations, where the interaction between people in the city space is central to the project or where the aim is to develop an aesthetic sense of a specific space in the city.

It is a challenge to create a platform where all parties can participate and actually make a valid contribution. When working with cross-disciplinary collaborations, it is necessary to find ways of communicating which include and benefit all parties so they can understand the essence of each others work. Metropolis Laboratory has distinguished itself as being able to investigate many different angles and perspectives. It could have been an exhausting process if the participants tried not to miss out on anything. However the Laboratory was exactly designed in a way that made it possible to enter the field at many different levels. From a societal point of view, it is important to be able to carry out and believe in open, investigative processes that always have their compass pointed towards chaos, hybrid culture and hybrid organisation models. Especially,

in a time when structure, efficiency and cultural management are given highest priority.

We look forward to future collaborations... ●

1. The concept of *Creative Cities* designates cities which have adopted a dynamic model in terms of policy, planning, development and support for the arts, culture and heritage.

1. *Fun City*, edited by Martin Zerlang & Gitte Marling, Danish Architectural Press (2007). The book encircles and pins down the consequences of how the city of today has become "Disneyfied" and "Tivolized" - a scene for events.



Copenhagen International Theatre (KIT) was founded in 1979 as a cultural, non-profit organisation. Today, KIT is run by its founder, cultural entrepreneur and city developer, Trevor Davies and programme co-ordinator, Katrien Verwilt. KIT has been Denmark's groundbreaking player within the international theatre scene for the last 30 years and has arranged large cultural festivals, development projects and various initiatives within city spaces. KIT has, in its ongoing practice, identified a growing potential in the city and with its considerable cultural ballast, decided to launch a long term city project in 2007: The 10 year project Metropolis 2007-2017 with its two branches, Metropolis Biennale and Metropolis Laboratory.

A long term goal for Metropolis 2007-2017, is to create an international centre for urban development in Copenhagen, where artistic and cultural initiatives will be integrated with and stand on the same footing as other initiatives within city development and planning.

The second Metropolis Biennale will take place in August 2009, offering among others, projects developed under Metropolis Laboratory 2008. The next Metropolis Laboratory will be held in Summer 2010.

METAL, A CATALYST FOR CITIZEN CREATIVITY FROM LONDON TO LIVERPOOL

Reflexivity served to perfection

In November 2009 between thirty and forty artists from different disciplines from all over the world will congregate at Chalkwell Hall, Metal's newly-opened home in Southend-on-Sea for The Metal Project, a week of exchanges, good food, meetings and happenings.

The week will include conversations with decision-makers from the private, public and charitable sectors, with young people and with local activists and will culminate in 'Village Green' – a large, public arts festival in Chalkwell Park.

Colette Bailey and Polly Moseley

United-Kingdom

Colette Bailey is Metal's Managing Director. She brings extensive experience of working in large scale public arenas via public art consultancy, exhibitions, participatory design projects and education projects.

Polly Moseley is responsible for international partnerships at Metal. She is a specialist in arts and health partnerships, with a strong international network, knowledge of cultural policy and experience of participatory practice in theatre, dance and music.

Starting points

Metal was founded in 2002 by Jude Kelly OBE⁽¹⁾ as an artists' laboratory.

Responsive to and trusting of individual artists' journeys and intuition, Metal was set up to argue for better support for artistic process. Metal's argument was, and still is, that for the arts to have the best possible relationship with any other, more "public" agenda – education, regeneration etc. – the artist and the artist's process needs to be equally supported and understood, as an important contribution to our knowledge and relationships as a society.

Shifting the emphasis away from outcomes was key for us, and has proved to be important in how we are regarded by public and private partners. Our belief is that to remove the need to predict the end product, before

the exploratory, artistic process has been given enough time and exposure, creates a freedom and uncertainty which both exhilarates and terrifies people. These powerful emotions create greater focus and the potential for raised ambitions if supported in the right way. Metal considers sharing that risk with the artist a privilege and, in most cases, this creates a fantastically rewarding collaboration.

One of our stated aims from the inception of Metal has been the exploration of the potential for artists and cultural practitioners to effect change in their communities and to advance article 27 of the UN Declaration of Human Rights 1948⁽²⁾ Our interpretation of this aim was to develop a platform where artists could (and wanted to) share more of their thinking and the early development of ideas through conversations. [...]

→ *Arts and conversation*

Creating opportunities for discussion and debate between artists, and individuals from a range of other sectors, cultures and communities is a central element of Metal's work.

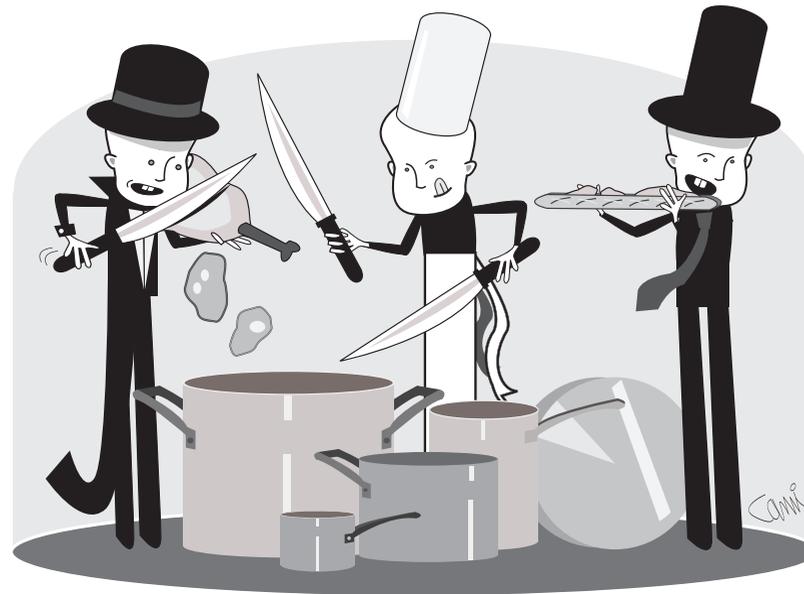
In each of our spaces we have a large range cooker, and huge dining table. One of our ongoing programmes of work includes inviting artists of all kinds to gather, cook and eat together with invited guests from a wide variety of backgrounds and cultures. The informality and generosity that cooking and eating together brings to conversation helps to break down barriers and creates energy and excitement around creative ideas – giving them a better chance of being fully developed and eventually realised.

This way of meeting breaks down hierarchies, provokes debate, forms new and unexpected partnerships, promotes shared knowledge and expertise, and nurtures new friendships.

As well as these dinners, Metal continues to explore different ways of holding conversations. During an early residency with London-based theatre company, Improbable, Artistic Director, Phelim McDermott experimented with non-hierarchical, process-based ways of convening groups, such as Worldwork and Open Space. More recently, Metal have taken on the technique of Pecha Kucha (Japanese words describing the sound of conversation). Developed by Klein Dytham architects, Pecha Kucha is a forum in which creative



The informality and generosity that cooking and eating together brings to conversation helps to break down barriers and creates energy and excitement around creative ideas – giving them a better chance of being fully developed and eventually realised.



work can be easily, creatively and informally shown using Powerpoint software.

During The Metal Project this commitment to conversation and debate around artistic practice and how it contributes to a vibrant and interesting civil society will take on its largest format to date. As the finale to week-long event with international artists and key urban leaders, Village Green a large public event will be a marketplace of artistic ideas in process, manned by the artists in question working with a large audience participating through improvised performance, over the airwaves on a radio station, creating work, playing games, conversation and much more.

→ *Our spaces*

In many ways the buildings which Metal has inhabited and renovated have defined Metal's own artistic journey. All have been disused spaces of historic significance that Metal has taken on and brought back to an innovative community and cultural life: 6 Marmaduke Street in Liverpool is a striking Georgian terrace with high ceilings and spacious rooms, located in the heart of Kensington – a neighbourhood on the outskirts of the city centre, and currently in a government regeneration programme. Saved from demolition because of its historic standing, this house hosts a range of local and international artists who become neighbours to local residents for a while, and interested contributors to the debates

and ideas for this changing and challenging context. Edge Hill station – home to steam innovation – provides us with a space for arts, events and conversation. It will be opened in October 2009 and will provide space for artists and others to create, show, debate and develop ideas. It is from this station that George Stevenson’s ‘Rocket’ left, with the Prime Minister – the Duke of Wellington – on board, at the opening of the Liverpool to Manchester Railway in 1830. Valuing heritage, hosting contemporary artists and conversations about future projects and ideas will all be elements of work at the new Edge Hill. Chalkwell Hall – is a Grade II listed Georgian property overlooking the expansive Thames Estuary. Metal are currently renovating this space to create a low carbon artist’s residency facility that will also house The Metal Project. Sustainable technologies will make the most of the stunning views and light, by including two sun spaces and a conservatory in the roof – spaces to inspire new thinking for the cross-fertilisation of ideas.

→ *Beyond Walls*

Since 2007, Metal has been an active partner in European projects and has committed resources to exploring the scope for working with like-minded organisations across Europe. We are excited by the potential of extending this work through partnership with IN SITU. We are keen to work with artists from Europe and beyond to champion innovative ways of engaging in and brokering dialogue with civil society to ensure that as people we are using our most

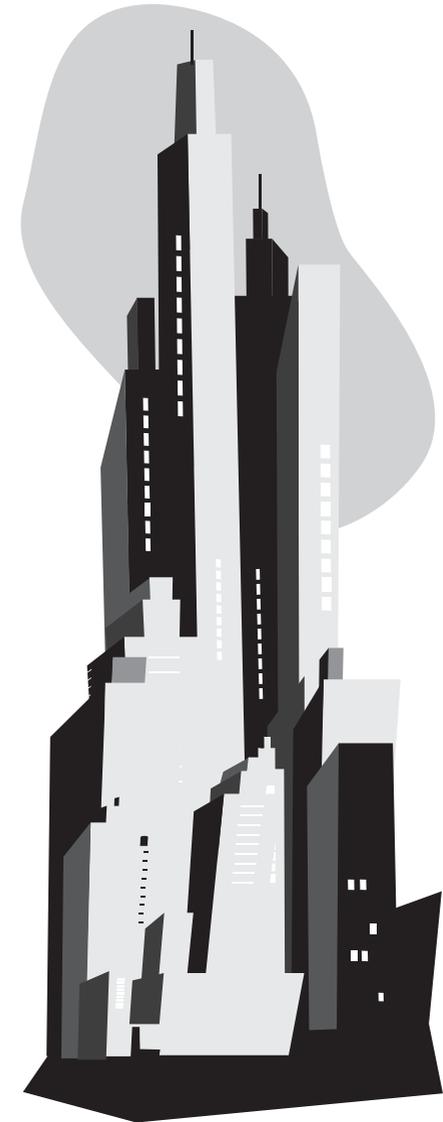
powerful asset of our imagination as we cope with uncertainty in moving forward.

“Art must show the world as changeable. And help to change it.”⁽³⁾ ●

1. Jude Kelly OBE is currently Artistic Director of the Southbank Centre in London, Chair of the Cultural Committee for London 2012 Olympics and Chair of Metal.
2. Article 27 UN Declaration of Human Rights: “*Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.*”
3. Quote from artist Ernst Fischer

For more information on the forms of hosting meetings, seminars and conversations, see:
www.worldwork.org
www.pecha-kucha.org
www.theworldcafe.com
www.openspaceworld.org or www.openspaceworld.com

For more information on the Metal Project contact
Colette@metalculture.com and Polly@metalculture.com



A VISIT TO THE LIBRARY

Living in a Hot House: the experience of a programmer

Located in Graz, La Strada is the most important festival dedicated to street arts in Austria. As a member of the IN SITU network, this structure is directly involved in the Hot Houses. The director, Werner Schrempf, takes the time here to explain the importance of the festival's participation in such a project, both in terms of openness towards Europe and of local action within Austria.

Werner Schrempf

Austria

Artistic Director, La Strada Festival, Graz

Werner Schrempf worked freelance for producers and theatre festivals, e.g. the "steirischer herbst" before founding the company DIE ORGANISATION, Büro für Gestaltung und Veranstaltungsorganisation GmbH in 1992. Werner Schrempf feels that he belongs to a new generation of international events operators whose philosophy is anchored in technical competence, work in multi-disciplinary teams, dialogue and cooperation. In 1998, Werner Schrempf designed and developed the "La Strada" street arts festival in Graz.

info@lastrada.at
www.lastrada.at
www.die-organisation.at



Anyone participating in a Hot House must lay the stones to ensure that the trans-cultural road through Europe is paved with good intentions, so that anyone walking over this uneven surface can, if he looks where he is going, stay on the right road.

In Austria, the concept of urban development is used almost exclusively by the architectural authorities. This is simply not good enough. We need a counter-concept. Why not pink shapes two metres high, simultaneously prehistoric and futuristic and, like insect larvae, capable of nymphosis and metamorphosis; or a brief but terrifying moment from the Vietnam war reproduced in a patrimonial district like a Manichean shape come to sabotage the cultural and political car insurance of the early 21st century. Towns need to be shaken up.

Whereas street theatre has the knack of being understood by everyone, political circles continue to talk about the failure of the European vision of multiculturalism.

On the vast field of urbanity, our eyes like to fall upon artistic obstacles: the Electric Invasion from the Kud Ljud theatre⁽¹⁾ in Ljubljana (Slovenia) in 2008 or Vietnam Scene by the Austrian artist Christian Eisenberger⁽²⁾ a year earlier were just such acts of sabotage in Graz. Objectively speaking, La Strada, the biggest Austrian street theatre festival, would have been a success with the public even without the presence of these two troupes. Nevertheless, in the context of urban development presented here, both shows are as indispensable as they are decisive: as works of art in an urban context, on site but without being linked to it; they are precise in their motives, innovative in their expression and applicable to the different contexts throughout the European area. As a place where artists meet organisers the Hot

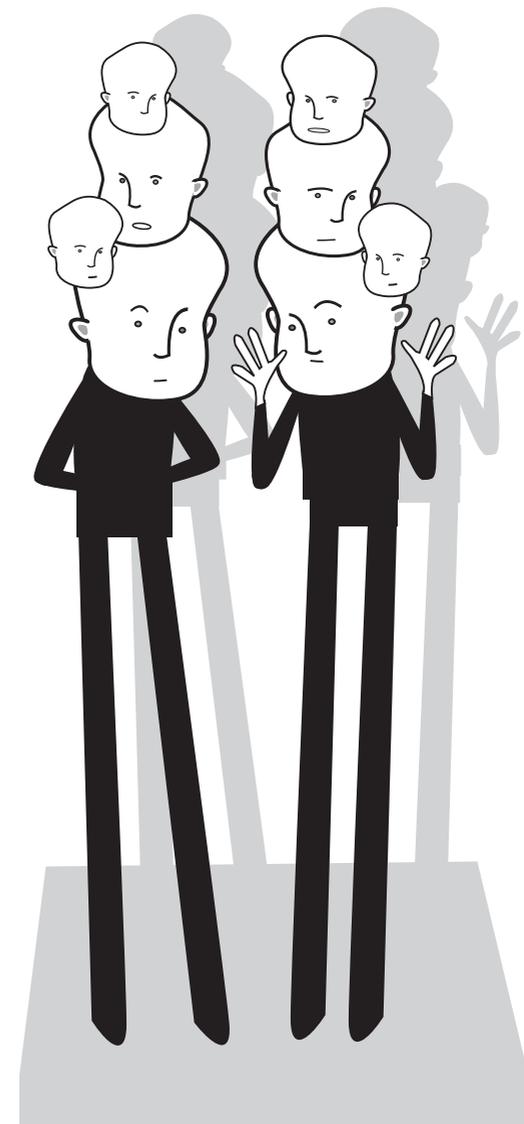
House, according to our experience, acts not only as a nursery for ideas but also, figuratively speaking, as a European library: we read others as they read us.

This is a very important aspect to La Strada, the only representative of the IN SITU network in the entire German-speaking territory and one of the youngest festivals. The very first phases of the project were characterised by the idea that any programming, based in any case on European profusion, should be a two-way street: towards Graz and away from Graz. Three years later, the logical consequence became a reality as the primarily programming-oriented festival became a production-oriented festival. Even at national level, the La Strada festival has become more important to artists, providing them with access to a European network and to intensive artistic exchange. Furthermore, in recent times, intensive contacts have been developed with south-eastern Europe. The importance of these contacts is reflected in our cooperation with the new IN SITU partners in Prague (Czech Republic), Maribor (Slovenia) and Priština (Kosovo). Geographically speaking, La Strada is at the heart of a network which has metamorphosed from a trans-national platform into a trans-cultural platform. Before the artists came on the scene, the politicians tried to create lines of communication within Europe which went beyond languages, national borders and cultures. However, these political initiatives often bring to mind the story of the hare and the hedgehog. Every time the speedy hare thought he had reached his goal, he would find the hedgehog already there saying “Here I am!” Whereas theatre, and more specifically street theatre,

has the knack of being understood by everyone, irrespective of the language, country or social stratum, political circles continue to talk about the failure of the European vision of multiculturalism. In artistic networks such as IN SITU, trans-culturalism is an established fact; it is already on the agenda. The questions of coexistence and cooperation, of migration and integration are handled quite naturally at an intellectually consequent performative level of rare intensity. It is not a question of unequivocal artistic testimonies but the mark of a union consummated long ago, a successful entanglement of cultures and cultural expressions.

In this sense, the Hot House has always served not only as a precious collection of reference works, a supply of ideas, ideals and intelligences, but also as a sort of examination, enquiry and veto file. The Hot House shows that the European codes are ready to be deciphered, after which we will all go home and become urban troublemakers. ●

1. Kud Ljud is a young Slovenian company presented by La Strada at the Hot House in 2006. Its show, *Electric Invasion*, places characters from the world of science fiction in towns, playfully calling into question our social conventions and interactions.
2. Christian Eisenberger breaks down Nick Ut's famous photo, “Vietnam napalm” which marked the collective memory and reproduces it by inserting full-size images of the people, with their distressed and despairing faces, in an urban setting.



THE HOT HOUSE AS IF YOU WERE THERE. ABSTRACTS

We picked up on the fly a series of discussions reflecting the atmosphere in the Hot House held in Terschelling in March 2008. The abstracts show how the debates intertwine between formal questions and conceptual fundamental questions: could the form also be the content?

Comments compiled by **Julie Moreira-Miguel**

Abstract 1: about Dré Wapenaar (The Netherlands) during a plenary session

Dutch artist Dré Wapenaar, invited by Theater Festival Boulevard presents a work on the borders of architecture and design. His favourite material is canvas which he uses to create a space dedicated to the music made by composer Simeon Ten Holt, thereby enabling an encounter between musicians and listeners. Dré Wapenaar attempts to diversify his first four-piano work of environmental art into a solo piano structure.

This abstract shows how the artist is “grilled”, sometimes without a transition, about both technical and conceptual aspects. The abstract concludes by a typical exchange of diverging viewpoints between a French artistic program-mer concerned with providing a democratic access to art and an artist who does not feel that such an issue applies to him.

Pierre Sauvageot (Lieux publics): *“I feel both interested*

and surprised. For financial reasons, the structure moves down from four to one piano, and thereby compels breaking down and restructuring the work. When the work is designed for solo piano, the structure rather becomes a “box” which enhances our hearing, but there is no change in the musical delivery. When you change the perception and the way you listen, you do not hear the same music!

Dré Wapenaar: *This is a major issue. Such a structure also allows you to feel the music in a more physical way. It's like the spectator is sitting on the musician's lap. The musician is very vulnerable, he is frightened. There is the idea of a dialogue with the audience, why not a solo spectator.*

Julien Travaillé (Serial Théâtre): *Do you consider your bell as a building? What do you mean by bell?*

Dré Wapenaar: *This is more a reference to nomadism, to the Mongolian yurt, to a common house, to something open. You could also call it a “tent”, but it would need further clarification.*

Ariane Bieou (C'era l'Acca): *Are there any acoustic constraints? What is the cloth material?*

Dré Wapenaar: *It is a material which sounds good. We replaced it for the solo version, so that the sound could be heard from outside.*

A 3D image of the project is shown on screen and displays the work of environmental art at the foot of huge buildings

Daniel Andrieu (Atelier 231): *I am surprised by the image, by those round shapes against bars of buildings in the background: Do you want to bring the music near the buildings, close to working-class people?*

Pierre Sauvageot: *You're being provocative!*

Dré Wapenaar: [unblinking]: *You can play it everywhere.*

Abstract 2: about Inès Boza (Spain), during workshop

Created in 1991 in Barcelona, Senza Tempo company offers, both in the street and indoors, shows at the junction of drama and dance. Inès Boza, co-manager of the company, presented during the 2008 Hot House her project of a show called A+. Que Nunca te conte (created in May 2008 for the street arts festival in Valladolid). Discussing the project during a workshop are, in addition the artist herself, the Austrian artist Rudi Hebingner from Theater Irrwisch company, Eric Aubry, director of la Paperie, a National Centre for Street Arts in Angers (France), Jean-Michel Flagothier from Arsenic Belgian company, Lola Matos, manager of the Festival International de Artes de Rua in Palmela, Portugal, Yvonne Franquinet from the Festival aan de Werf in Utrecht, Netherlands.

This discussion exemplifies the different approaches pertaining to the relationship with the audience according to cultural customs: Eric Aubry would like the creation work for public spaces to be based on the radical disunion with proscenium drama; Inès Boza rather attempts to integrate sharing moments in the choreographic and dramatic expression; as for Lola Matos, she suggests that the responsibility for connecting the work to the audience mostly lies with the festival artistic programmers.

Eric Aubry to Inès Boza: *This morning [during the plenary session], you talked about “natural tiers”. I found this term disturbing. I am very interested in the relationship with the audience. Is your project actually a street arts project? How do you see the relationship between work and audience?*

Yvonne Franquinet: *Tiers are not an issue! When we host artists in the Netherlands, the first thing we do is ask about the subject of the project.*

This is what determines the relationship with the audience. Then, we choose the angle from which we are going to show it. Inside, outside... This results in the relationship with the audience. It's the best way not to split.

Inès Boza: ... to me, what's important is the open air. Being in the open air causes a first change in the relationship. [...] The important thing is to do it in a common space. [...] Silence, rhythm and focus are different outside. I talk about “tiers” because I hate it when people crowd together on the same level.

Jean-Michel Flagothier: *We produce drama under big tops. Theatres and street arts festivals invite us. When we played in Aurillac, there was a debate on whether Arsenic had or had not a legitimate part to play in a street festival.*

When we played in Aurillac, there was a debate on whether Arsenic had or had not a legitimate part to play in a street festival.

J-M Flagothier



Yvonne Franquinet: *In France!* ^

[The comment is approved by all, editor's note][...]

Lola Matos: *I think the artistic programmer is the one who creates interaction between the show and the audience. To me, the FIAR audience is my audience. It is my responsibility to make sure everything goes smoothly. It has to be cheerful. From a French point of view, [to Eric Aubry] I agree with what you're going to say about*

the political and social implications of the relationship with the audience. But I believe it is rather for the artistic programmer than the artist to work on this.

Eric Aubry: *I am not trying to divide up street arts, but if you choose to work in the public space, I find it interesting for the artist to think about another type of relationship with the audience. I would like it to take part in what is going on. I love going to the theatre, but I feel like street theatre should be different than indoor drama.*

Inès Boza: *I want informal tiers so that the audience will be encouraged to share the life of performers. How do spectators come in? The festival is responsible for this. But we do work a lot on the relationship between actors and spectators. For instance, in the street you can light a fire, maybe we could cook something and give to the spectators...”*

Eric Aubry: How can you prevent the artistic work from mingling with the marketing mechanism?

Abstract 3: about Gabriele Boccacini (Italy), during workshop

The Italian artist Gabriele Boccacini, manager of Stalker Teatro company, is invited by Ariane Biéou from C'era l'Acca association, an IN SITU partner. See below how he introduces his project called Trama: "It's a theatrical action related to the symbolic language of drama, but directly interacting with the public space. Trama is a way of plotting an urban action in conjunction with the population of a town that hosts the company. [...] Each performer uses objects that are very specific to the place as work instruments. These are objects which define community spaces. It comes close to traditional celebrations or pagan rituals used to win the favours of Nature."

From this polyphonic discussion emerge the fears aroused by the participatory approach of the project, requiring the involvement of a numerous population: how can you gain the confidence and participation of so many actors on the field? How do you manage to enrol so many inhabitants in such a project?

Jean-Sébastien Steil (IN SITU): *It's a very exciting project, the idea of symbolical fixing of the wounds inflicted, for instance, by an industrial crisis.*

Jean-Sébastien Steil: In this very instance I think the work is more social than market-oriented.



[To Ariane Biéou:]
Ariane, could you please explain the feasibility requirements?

Ariane Biéou (C'era l'Acca): *The town of Biella is interested in the project. It requires rallying a high number of actors. [...] The connection is easier with industrialists. This project was chosen by the ministry to represent the Piedmont region in Shanghai, which contributes to the interests of industrialists. We also have a permanent stake in introducing the new Fiat 500 in Turin next fall. This is all about marketing, but it also is a choral cultural event dedicated to the town.*

Pierre Sauvageot (Lieux publics): *There remain unanswered questions about this project...*

Julien Travaillé (Serial Théâtre): *I bring back to the fore the question I asked yesterday about the porosity between art and advertisement and merchandising. No answer from Gabriele Boccacini. [...]*

Eric Aubry (La Paperie): *How can you prevent the artistic work from mingling with the marketing mechanism?*

Jean-Sébastien Steil: *In this very instance I think the work is more social than market-oriented.*

Jean-Michel Flagothier (Arsenic): *I think Eric is reacting rather strongly. It reminds me of a rather classical drama show by Tordjman about the Daewoo factory closing down. What I understand from what Gabriele says seems to be part of that same family. [...]*

Gabriele Boccacini (Stalker Teatro): *I am mostly interested in the purpose.*

Jean-Sébastien Steil: *We did actually understand that the purpose had a metaphorical, transitional, symbolic and non-marketed value.*

The discussion continues during workshop...

Philippe Saunier-Borrell (Pronomade(s)): *Shouldn't it rather result from the work done by a company settled in the city than by a transient company?*

Daniel Andrieu (Atelier 231): *I don't think I convey a purpose that all would see as symbolic...*

Julien Travaillé: *I don't see how it is possible to gain support from so many inhabitants. How many people will be involved? How many will play the game? How much time will it take?*

Gabriele Boccacini: *This is a “project show”. I have already made that kind of creations in which thirty persons of all ages would participate.*

Julien Travaillé : *I’m going back on how and how many people...*

Gabriele Boccacini: *This has more to do with contamination than calling up. I expect several hundreds of people. It depends on the network you can develop on site.*

Julien Travaillé: *This brings into play the population’s trust.*

Gabriele Boccacini: *The involvement of public authorities is critical for the project to run smoothly.*

Roos van Geffen: *Is the town a means to face the town history, to provide a new story related to the declining economic environment?*

Gabriele Boccacini: *I am interested in a participatory form of drama. The issue of economic depression is only an excuse... but, mind you, in the meaning of literary excuse! I am trying to combine an imaginary situation with a realistic context.*

Julien Travaillé: *I wonder why you could not do that in a wealthy town... For instance, in a town that produces*



chocolate to be sold across the world.

Gabriele Boccacini : *You can’t do it in too big a town.*

Daniel Andrieu: *You could also call it a social catharsis. And I think it is socially very important.*

Ariane Bieou: *The overall idea of the project is, above all, to create a new atmosphere...*

Gabriele Boccacini: *It should also enable people to recover some values.*

Philippe Saunier-Borrell: *Shouldn’t it rather result from the work done by a company settled in the city than by a transient company?*



Below is an account by Gabriele Boccacini, compiled a few weeks following the Hot House:

“Throughout the Hot House, the small group workshops helped me understand, retrospectively, the artistic motives (...) behind our company’s desire to involve citizens in social topics. (...) The genuine interest in Trama among the Hot House participants [...] encouraged us, as soon as we were back in Italy, to start organizing the project. Therefore, we submitted it to the town council in Biella: from our first meetings with the mayor and the relevant offices in the town council, our project was soon approved, which enables us today to rely on the town support to organise and search for the necessary financial resources.” ●



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