

What's/are the main challenge(s)  
for the performing arts  
in your country/region?

**NXTSTP**

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Education and Culture DG

Culture Programme



What is/are the main challenge(s)  
for the performing arts in Europe  
in the years to come?

“To go against the general tendencies of entertainment and consumption that affect cultural practice as a whole. Facing and responding to this pressure, contributing to the development of a society based on the exchange of knowledge, on transformation and reinvention.”

*Christophe Slagmuylder, general director & artistic director Kunstenfestivaldesarts*

“To support those who compose the real basis of the performing arts scene in Europe: independent companies. In spite of their truly European way of working these companies are the most vulnerable elements within the scene. Helping them to work internationally would lead to a sustainable development in the performing arts in Europe.”

*Roger Christmann, performing arts professional*

“It very much looks like there will be issues about the financing of artistic works, we have to think of new ways of doing this while getting rid of the closed system of authors’ rights. We have to go forward with abolishing borders between disciplines, without falling into systematism. And we have to fight against entertainment in all its forms, which is siphoning people’s curiosity and availability.”

*Antoine Defoort, artist*

“The biggest challenge for the arts is an increasing nationalism in all matters. Due to the financial crisis, the national funding bodies insist more and more on national production – foreign participation is of course welcome in financial terms, but there is less interest in co-financing new works by non-resident-artists.”

*Veronica Kaup-Hasler, general director steirischer herbst*

“In the years to come, a challenge for the performing arts would be to encourage research, singular stage writings, and an artistic approach that explores new aesthetical strategies challenging both the audience and the artists. It is also important, from my point of view, to develop an international exchange of knowledge and experience within the contemporary performing arts, and to facilitate and strengthen the circulation of works.”

*Philippe Quesne, artist*

“The three main challenges are: financial support, organisational support, and networking. Financial support is essential for choreographer, dancers, rehearsal space, and production.

Organisational support includes marketing, publicity, contracts and arrangements for travel and accomodation. Networking is essential in order for the choreographer and dancers to stay up to date.”

*Aydın Teker, artist*

“To assure the quality, relevance, and social engagement of performances in a climate that is becoming worse for the performance arts sector.”

*Wunderbaum, performance collective*

- “1. How can we improve our mobility in Europe in an environmentally responsible way?
2. How can we make sure that it is not the cultural managers (i.e. the people equipped to deal with an enormous amount of application documents) who finally determine the art programmes inside the EU, but rather persons who are independent and close to art/artists?”

*Stephanie Leonhardt, production manager*

*Philipp Gehmacher / Mumbling Fish*

“Within the Hungarian independent scene, the main challenge for the performing arts in the upcoming years is, first of all, to survive a time period when art is not supported by the state, and to develop new structures for financing the arts in the future. Besides this, it would be important to establish a connection with social projects and disadvantaged communities, in the hope of a chance to make the world at least a bit better.”

*Dóra Büki, production manager Kornél Mundruczó/Proton Cinema*

“What strikes me is that the question explicitly refers to the performing arts in Europe. Why not just the performing arts? Why not all over the world? As a performance artist living in Europe, I will try to answer the question, keeping in mind that the world is in Europe and Europe is in the world. The challenge then is to talk about the coexistence of people, citizens, countries and continents. Nationalism is gaining ground and Euroscepticism is rampant. People tend to look to ‘their own culture’ for safety and security. The feeling is that national identity needs to be protected from foreign influences. However, we need to realise that the challenges of our time can only be faced commonly. We need to understand, with our hearts and minds, that our identity is continually changing and that it cannot be fixed or guarded. The other, the unknown, that which is foreign, may be frightening, but it is also fertile. We need each other. It is as simple as that. It is up to the performing arts to put this message across. The power of theatre should be used in its full potential, to share the world, live and in each other’s presence, seizing the moment of a shared experience. The future is always uncertain. I’m curious what this will bring.”

*Lotte van den Berg, theatre-maker*

NXTSTP ran from 01 November 2007 to 31 October 2012, and was awarded a maximum grant of 2,500,000 EUR within the framework of the European Union's Culture Programme (2007-2013).

36 creations

33 artists or companies

12 countries

318 performances within the framework of NXTSTP

1032 performances in 27 countries worldwide

until 31 October 2012

*(several performances also continue touring after this date)*

NXTSTP 2007-2012 is a joint project by  
Kunstenfestivaldesarts (Brussels)  
Alkantara Festival (Lisbon)  
Baltoscandal Festival (Rakvere)  
Göteborgs Dans & Teater Festival (Gothenburg)  
De Internationale Keuze van de Rotterdamse  
Schouwburg (Rotterdam)  
steirischer herbst (Graz)  
Théâtre national de Bordeaux en Aquitaine (Bordeaux)

Starting point

In 2007, within the framework of NXTSTP, the EU Cultural Fund enabled seven European festivals to join forces and thereby sustain the artistic renewal of the performing arts in Europe.

This network, comprising of Brussels (Kunstenfestivadesarts), Lisbon (Alkantara Festival), Rakvere (Baltoscandal festival), Gothenburg (Göteborgs Dans & Teater Festival), Rotterdam (De Internationale Keuze van de Rotterdamse Schouwburg), Graz (steirischer herbst) and Bordeaux (Théâtre national de Bordeaux en Aquitaine), has given an extra shot of energy to the co-production and circulation of the performing arts in Europe. Over a period of five years, NXTSTP supported 36 projects from 33 companies or individual artists, from 12 different European countries. They presented 318 performance dates within the framework of the NXTSTP festivals, and generated a total of 1032 performances around the world.

### **Why this project?**

At the core of this project is the support of new artistic creations by promising European artists. NXTSTP wants to identify and accompany a new generation of artists who are at a crossroads in their career or who want to initiate a project that forms a significant step forward for them. The support is financial: co-production helps them cover the budget for their creations. Moreover, the projects are presented within the context of the supporting festivals, immediately lending them widespread visibility among international audiences.

For the selected artists, all at turning points in their careers, national funding and support from local partners is insufficient for realising their projects, a classic and recognised problem inherent in the old 'nationally-based' cultural programmes. In order to satisfy this need, they must find additional partners within the international circuit.

Supporting emerging artists remains a risk for a festival on its own. Through the network it becomes easier to encourage artists to develop new challenges. NXTSTP can give a substantial boost to the selected artists, and its support helps raise their profile, convincing local authorities and other theatres and festivals (outside the network) to commit themselves as well. In the long run, this will enable them to become more integrated in a diversified financial structure that can guarantee the continuation of their artistic careers.

## **Why these partners?**

Far from being large, prestigious tourist attractions or money-making events, the festivals, joined together in this network, function as laboratories for new trends in the arts: they take risks, introduce a new generation of artists into a context that invites a wide, inquisitive, and open audience. Within a changing political, social and economic climate, these festivals are constantly developing and questioning their practices. They have become a model for an innovative and multicultural approach within the individual countries. Through its geographical distribution, the network covers a large part of Europe. It establishes a relationship between the more peripheral festivals in Rakvere and Lisbon and the more centrally located festivals in Brussels and Graz. Only a minority of the network members is located in the capital of their respective countries, as most operate outside of the major national cultural centres (Gothenburg rather than Stockholm, Graz rather than Vienna, etc.). Thus, they have to pay specific attention to developing an audience, opening up the contemporary arts scene and encouraging further geographical distribution.

It is necessary to establish a close collaboration between the festivals involved in the project. The artistic directors meet on a regular basis to develop ongoing discussions on emerging artists and new artistic developments. Since geographically the partners cover a major part of Europe, and all of them travel extensively to scout for new talent, the information they bring to the discussion is first-hand and substantial. The NXTSTP project forces them to think on a European level, selecting and defending artists, without geographical boundaries and limitations. A structured network facilitates the continuity of these exchanges and stimulates their quality and sharpness. It offers the possibility to discuss and evaluate, and questions individual ways of working, the specific tools developed to support and present artistic creation nowadays. Each individual approach confronts the other; divergences, specificities, and common ground come to the surface and encourage each partner's continual development.

## **Which artists with which projects?**

The NXTSTP network doesn't want to create a standardised 'European' cultural product. Our purpose and function as festivals is rather to identify and highlight individual emerging voices within the throng whilst providing and defending a platform where quality and diversity can flourish. A regular follow-up and an annual evaluation of the festival directors ensure a critical reflection on their practices. The artists we wanted to support within the framework of this project have

proven their potential with their first artistic productions. They are ready to advance along their chosen trajectory: setting up larger scale creations, meeting other audiences throughout Europe. The 'next step' in this important artistic trajectory can take a variety of forms. Some artists want to develop a new daring project that surpasses standard production needs and possibilities, a project that requires an extensive research period or specific working conditions. Some want to explore new artistic territories, different formats and contents. Others work at the periphery and deserve an extended form of visibility.

The co-organisers commit themselves to the selected projects by way of financial support, administrative help, and production assistance. They guarantee optimal conditions for presentation, adequate promotion and communication, and professional technical support. Guaranteed support from NXTSTP can help artists convince other financial bodies (local authorities or co-producers hesitant to take the artistic and financial risk) to step in. The sustained commitment of the festival supervising the project (each project is followed-up by the co-organiser who first introduced it) can also translate into wider artistic and practical support. Depending on the specific needs of the artists, this support can take on different forms: dramaturgical, help in finding additional financial partners outside the network, etc.

### **The larger context**

Besides the co-production and presentation of new creations, a number of partners organise residency programmes during their festivals. Rather than dealing with production, this format aims at stimulating artistic potential through debates and workshops. Each festival defines the specificity of the programme, respecting the basic idea that they should create opportunities to open up the artistic discourse and dynamics of NXTSTP to a larger range of artists (young, local, European, outside of the EU) and/or other interested parties (students, researchers, critics, etc.).

### **2007-2012**

Looking back, the creations that have been supported within the framework of NXTSTP represent an interesting, accurate and diverse palette in the European Live Art of the last five years – a cartographic record of its movements, its necessities, and its challenges. It is not by chance that many artists supported within the project have imposed their signature on today's artistic landscape. They have enjoyed its benefits and made singular use of a context, allowing them to extend their territory and develop their artistic language. They opened up pathways, brought in new blood and alternative ideas; they imagined new worlds.

# A festival network

In the contemporary art scene, co-production has become a way for programmers to sustain and mobilise artists all over the world. Artists travel from festival to festival, from theatre to theatre, and show their performances to an ever-widening group of spectators. But, at the same time, the scene is suffering from an implosion of funding and the ever-present demands of the market, making it difficult for artists with a personal signature to become noticed. In this context, there is a need for a network that strives to sustain artists in gaining the necessary visibility to enable them to make a next step. That is, a platform to produce work that does not easily fit into the current market framework of distribution and production.

NXTSTP is a network of programmers who question the preconceptions that rule the ways of producing and supporting contemporary artists. All too often, and increasingly, artists are left with a number of co-producers that spend an ever-decreasing amount of money and support for the realisation of the artists' work. NXTSTP wants to offer an alternative to this utilitarian mode of production, and open up room for discussion and exchange, overriding the usual programmers' meetings and talks. NXTSTP wants to make time for artists and create a long-term dialogue, taking into account the specific needs of the work and the specific need for visibility that the artist is looking for. This means that the partners do not aim so much to produce *more* work, but rather try to build-up a stronger relationship with the artist, thereby transcending the traditional artist-programmer relationship.

### **Cutting edge**

By working together as a network of partners, NXTSTP embraces the opportunity for risk-taking, for developing an alternative way of co-producing and supporting the artist's trajectory. NXTSTP is interested in the in-between generation of artists: artists that are neither beginners nor established stars; artists with a need to grow, with a vision to develop; artists that are not served by the ordinary demand-obey system of co-production. This means that the network supports cutting-edge work: the work of authors, of contemporary artists connecting to the world they live in, questioning their surroundings and belief systems; artists who do not solely surf on the accomplishments of what came before them, but take what was there and turn it around, holding up a mirror to the world that makes it appear vaguely disturbing or deeply enthralling. This does not always necessarily entail extremely experimental practices. NXTSTP does not produce work with an abstract, cosmopolitan festival public in mind. Rather, the works

produced are always situated within a specific context; that is, in relation to a local public that has grown with the festival, a public with a particular history of viewing, with its own needs, questions and demands. The network is interested in artists who call into question this relationship with the public, this context-specific embedding of the artwork. In other words, NXTSTP is not about producing the smooth object of the international festival's desire. Instead, it aims at supporting that recalcitrant performance that the public and the programmers will talk about, disagree upon; the one that sticks in the mind long after the festival is over.

To produce this kind of unorthodox work, unorthodox methods of co-production are required. And this discussion is one that dynamises the NXTSTP network. The partners do not talk to artists on the basis of their projects alone. Their relationship with the artist often spans a long period of time, involving several meetings, the organising of encounters with other partners and artists, getting to know the artistic drive and direction, trying to imagine the 'next step' for the artist to take. How can s/he evolve, make the work s/he always wanted to make but could not find the right support and circumstances in which to do so. NXTSTP helps the artist transcend the limitations of the local scene and imagine what is possibly still in store, at which point programming becomes a slow medium. Taking the time to talk and travel, to visit the artist during her/his residency. To follow not so much the format of the market but the much more demanding needs of the artist. All of this requires a radically different take on what it means to be a programmer, and what it means to produce art works today. NXTSTP offers tailor-made production, open-formatted dialogue, and an open-minded framework for presenting and producing.

## **Europe**

NXTSTP is a European network. But Europe is more than the sum of its capital cities. NXTSTP is interested in the differences between the regions and, through discussions with the network partners, tries to understand the dynamics of these different regions as a driving force for the questioning of the preconceptions of programming and producing. It is precisely out of the varied textures of the festivals, out of their diverse relationship to the context and to the public's needs, that the dialogue between the partners starts. It is the differences between the partners that makes speaking challenging and difficult, and this is precisely what the network provides: a platform for dialogue with an international group of professionals who are willing to call themselves and their work into question, and situate it within the

larger European context. At such a point, the network changes from being a practical tool for the circulation of artists into something much more interesting. This intense focus on discussion and attention to local variation is only possible because of the limited size of the network, which leaves room for discussion.

For an artist to become supported by the network, at least three partners have to embrace the work. The aim, however, is not to achieve an agreement but to open up new frameworks for presenting and thinking about the work. The Théâtre national de Bordeaux en Aquitaine, for example, through its presence in NXTSTP, changed its regular programming: the influence of the festival discussions extended into its workings, to reach a new public, to enrich the local scene. In other words, the network is not about bargaining, about spending less money for more artists, but about taking time for projects. This is not a practice of compromise, but of challenging the preconceptions of the partners: of reshaping everyone's view on what it means to programme in a contemporary and ever-changing Europe.

The European scene is an inspiring context in which to construct an identity for the network. On the one hand, it is an interesting exercise to posit something like a 'European identity' in the perspective of the influences and threads woven into its fabric by influxes from the rest of the world. But, at the same time, there is more to the artistic scene than it being a simple conglomerate of globalised tastes. When focusing on the different European regions, there are a lot of surprises hidden beneath the surface. Differences that open up another understanding of Europe, another take on what art communicates in what context. NXTSTP is about sharing this knowledge: reflecting on one's own position within this European scene and bringing local artists into an international scene, with respect for the specific context in which the work is produced. The NXTSTP partners are each other's eyes and ears. No longer the ambassadors of national pride or identities, but carriers of the desire for a transnational way of thinking that opens up opportunities for everyone involved.

*Elke Van Campenhout*  
*performing arts researcher*

36 creations

The 36 creations that have emerged as a result of the support of NXTSTP exhibit little similarity. The NXTSTP network didn't want to create a standardised cultural product. It rather identified and highlighted individual emerging voices; it offered a platform for quality and diversity to flourish. Yet it is tempting to identify possible common concerns, potential points of convergence, both in substance and in form, between some of these creations – without wanting to create a category, without reducing the individual scope of each. They are made by various artistic personalities, to specific plans and visions, which work in different contexts. Conceived during the same period and perhaps anchored in common necessities, when considered together, they are, however, likely to indicate a certain state of contemporary creation in Europe over recent years.

The 'next step' in the artistic trajectory of the supported artists has taken a variety of forms. The most obvious seems to be the transition to the big stage, the realisation of a project in which the size and resources brought into play exceed those of the works realised to date. With *END*, Kris Verdonck tackles for the first time the 'grand plateau' format. While the dramaturgy of the play is defined by the spatial unit of a theatre stage, its temporality is similar to that of a living installation. A hypnotic tableau vivant that has declined over time and within the space of a big stage, is also the direction Gisèle Vienne was headed when she created *This is how you will disappear*. With *Big Bang*, Philippe Quesne, who, like Kris Verdonck, combines a visual arts education with theatre practice, also discusses the 'grand plateau' for developing a succession of living images, a landscape subject to a slow but steady transformation. Today, these three artists are undoubtedly amongst the leading figures to have emerged in the latest European art scene, infusing into the theatrical codes a remarkable plastic dimension.

In fact, it is clear that many artists who have conceived a project within the framework of NXTSTP have tried new formats, defied the categorisation of gender, and proposed atypical experiments. With *Tales of the Bodiless*, Eszter Salamon conceived of living art without a body. The Antwerp collective Berlin realises unusual performances that mix film, theatrical dramaturgy and, here again, installation. *Moscow* is, above all, about the art of editing: a set of multiple channel screenings form a narrative at once multifaceted, polysemic, polyglot and polychrome. These new forms invented by Berlin translate in a very accurate way the hybridity of human and social experiences, torn between the local and the global.

Amongst our NXTSTP projects, we encounter many other transgender formats: a performance that is also a language lesson (*C'est du chinois* by Edit Kaldor) and a trilogy that combines a film, a theatre show and a series of performances and installations conceived for the spaces inside a house (*To Serve* by Jorge León & Simone Aughterlony). The artists are experimenting with non-theatrical spaces: Kornél Mundruczó conceives a work for parked trucks on the edge of major cities, Philipp Gehmacher designs a choreography for an open space, in equal measure facing the spectator and with his back turned...

NXTSTP was also an opportunity for some artists to work over time, to realise projects that surpass standard production needs and possibilities, projects that require an extensive research period or specific working conditions. As such, over the course of two seasons, Miet Warlop and Lotte van den Berg were able to carry out a series of performances conducted in several cities, and become acquainted with different interim presentation formats before finding their final form. In moving to Berlin, the Belgian, Miet Warlop, chose to work in a studio on a regular basis over a period of two years, accumulating a repertoire of living objects. *Act/Collection*, a first attempt to unveil her collection of actions, adorns a museum-type space. There her live 'objects' irrupt in the middle of the audience's path (or is it vice versa?). *Mystery Magnet*, the finishing point of the project, is conceived for the black box theatre, where the figures compiled by Miet Warlop throughout her research literally seem to explode. Lotte van den Berg moved from the Netherlands to Kinshasa in order to realise her project *Les Spectateurs*. By way of several phases of research and other intermediate forms, her objective is to test the possibilities of displacing her 'home', to blend into the environment of the other, to register the self elsewhere and the elsewhere to the home. The project has required exceptionally long time management, involving the displacement of a group of Lotte van den Berg's artist associates.

Often, artists have used the context provided by NXTSTP to develop exceptional collaborations: theatre-maker and visual artist (Pieter de Buysser & Hans Op de Beeck), choreographer and photographer (Simone Aughterlony & Jorge León). The creative process is a collective process; it is the field of creative experience conceived as an attempt to define and implement the democratic process: for Eleanor Bauer, Pieter Ampe, Guilherme Garrido, Hermann Heisig & Nuno Lucas, as well as ZOO/Thomas Hauert and Schwalbe, defining the rules of working in a group, establishing a collective body as an 'author' of a piece,

is a way to explore new artistic territories. Whereas the work of Berlin, already mentioned above, never ceases, thematically, to analyse the issues of living together, taking as its subject the inhabitants of a city, the members of a community...

Several artists who previously developed their work in a primarily local context have benefited from extended visibility through projects they have developed with the support of NXTSTP. The works of the Swedish Gunilla Heilborn, Estonian Mart Kangro, Austrian Theater im Bahnhof, Portuguese Cláudia Dias, and Turkish Aydın Teker have also experienced a significant impulse and an international dimension through NXTSTP.

Other artists supported by the network belong to a generation that has already proven itself in the past but that nevertheless still struggles to find a supportive context and regular presentation. No longer their first attempt, Vera Mantero, Dood Paard, Michel Schweizer, and Hooman Sharifi, through NXTSTP, have had the opportunity to create works likely to reposition them in the international artistic field.

Likewise, in terms of content, some concerns seem to rebound. The works of many artists are strongly anchored in the reality of our continent, in that which is unacceptable: the creations of Kornél Mundruczó and of Jorge León & Simone Aughterlony portray human exploitation. But among all the projects that have been possible through the NXTSTP programme, with the exception of Berlin, one finds that very few have taken the form of documentary theatre. Conversely, imaginary forms, the concept of 'hyper worlds', of science-fiction scenarios, dominate the works of Eszter Salamon, Kris Verdonck, Mette Ingvartsen and Philippe Quesne. So many creations are the work of visionaries...

***Christophe Slagmuylder***

*general director & artistic director Kunstenfestivaldesarts*

Cláudia Dias – Lisbon

*Das coisas nascem coisas*

**Cláudia Dias (b. 1972) is a Portuguese dancer and choreographer working in the field of dance, theatre and visual arts.**

**Her performance *Das coisas nascem coisas* premiered at Alkantara Festival in Lisbon in May 2008.**

**Credits**

Choreography: Cláudia Dias – With: Márcia Lança, Rui Silveira – Lighting: Walter Lauterer – Stage technician: Rui Simao – Production: RE.AL (Lisbon) – Co-production: Alkantara Festival (Lisbon), Théâtre national de Bordeaux en Aquitaine (Bordeaux)

**NXTSTP partners**

Alkantara Festival (Lisbon), Théâtre national de Bordeaux en Aquitaine (Bordeaux)

**Première**

Lisbon (PT), May 2008

**On tour**

Lisbon (PT), Lille (FR), Polverigi (IT), Villa do Conde (PT), Barcelona (ES), Rio de Janeiro (BR), Guarda (PT), Bordeaux (FR), Sesimbra (PT), Milan (IT), Moita (PT), Antwerp (BE), Faro (PT), Evora (PT)

**#19 performances in 14 cities in 6 countries**

[www.re-al.org](http://www.re-al.org)

Eszter Salamon – Budapest/Berlin

*Dance #1 / Driftworks*

**Eszter Salamon is a Hungarian choreographer and dancer living and working in Berlin. She has developed her own choreographies since 2001. *Dance #1 / Driftworks*, a duo with Christine De Smedt, was created at the Kunstenfestivaldesarts 2008 in Brussels.**

#### **Credits**

Concept: Eszter Salamon – Dance & choreography: Christine De Smedt, Eszter Salamon – Lighting design: Sylvie Garot – Sound: Terre Thaemlitz – Technical direction: Raphael Vincent – Production/organisation: Alexandra Wellensiek – Production assistance/costumes: Isabelle Decannière – Co-production: Choreographisches Zentrum NRW-PACT Zollverein (Essen), Kunstenfestivaldesarts (Brussels), Les Spectacles Vivants-Le Centre Pompidou (Paris), steirischer herbst (Graz) – Supported by: Hauptstadtkulturfonds Berlin, Hebbel am Ufer/HAU (Berlin), Botschaft (Berlin)

#### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), steirischer herbst (Graz)

#### **Première**

Brussels, May 2008

#### **On tour**

Brussels (BE), Poznań (PL), Graz (AT), Berlin (DE), Montpellier (FR), Paris (FR), Essen (DE), Budapest (HU), Madrid (ES), Vienna (AT), Tokyo (JP)

**#23 performances in 11 cities in 8 countries**

[www.eszter-salamon.com](http://www.eszter-salamon.com)

Aydın Teker – Istanbul

*harS*

**Aydın Teker is a pioneer of contemporary dance in Turkey who has worked in Istanbul for over 25 years.**

**As a choreographer she likes putting bodies into destabilising situations, testing their capacity for dynamic adaptation to the extreme. *harS* is a dance solo specifically created for Ayşe Orhon.**

#### **Credits**

Direction & choreography: Aydın Teker – Choreography & performance: Ayşe Orhon – Musical advice: Evrim Demirel – Costume design: Ayşegül Alev – Lighting design: Thomas Walgrave – Lighting & technical direction: Jiv M. Wagner – Production: Bimeras / iDans (Istanbul) – Co-production: Alkantara Festival (Lisbon), Baltoscandal Festival (Rakvere), Biennale Bonn (Bonn), Kunstenfestivaldesarts (Brussels), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Festival Culturescapes (Basel)

#### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), Alkantara Festival (Lisbon), Baltoscandal Festival (Rakvere), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam)

#### **Première**

Brussels (BE), May 2008

#### **On tour**

Brussels (BE), Istanbul (TR), Lisbon (PT), Bonn (DE), Rakvere (EE), Amsterdam (NL), Rotterdam (NL), Prague (CZ), Modena (IT), Zurich (CH), Basel (CH), Chur (CH), Basel (CH), Istanbul (TR), Turin (IT), Marseille (FR), Istanbul (TR), Barcelona (ES), The Hague (NL), Calais (FR)

**#45 performances in 16 cities in 11 countries**

[www.aydinteker.com](http://www.aydinteker.com)

Kris Verdonck – Brussels

*END*

**The work of Belgian theatre-maker and visual artist Kris Verdonck (b. 1974) includes theatre pieces, installations, dance performances and exhibitions. In the performance *END* Kris Verdonck shows the possible final stages of a human society in 10 scenes that are linked by a monologue recited by actor Johan Leysen.**

#### **Credits**

Concept & direction: Kris Verdonck – Dramaturgy: Marianne Van Kerkhoven (Kaaitheter) – With: Johan Leysen, Carlos Pez González, Claire Croizé, Geert Vaes, Marc Iglesias, Eveline Van Bauwel – Text: based on recent documents found on the Internet and texts by Alexander Kluge, W. G. Sebald, Curcio Malaparte, Lord Byron, etc. – Video: Anouk De Clercq – Music: Stefaan Quix – Lighting design: Luc Schaltin (Kaaitheter) – Costumes: Dorothee Catry, Sofie Durnez – Technical direction: Herman Venderickx (Kaaitheter) – Technical assistant: Sylvain Spinoit – Construction: Hans Luyten (PlasmaMagma), Dirk Lauwers (dna), Espeel Constructies, Steven Blum – Multimedia programming: Felix Luque – Production manager: Lotte Vaes – Production: Margarita Production for stilllab vzw (Brussels) – Co-production: Kunstenfestivaldesarts (Brussels), Kaaitheter (Brussels), Kunstencentrum Buda (Kortrijk), Kunstencentrum Vooruit (Ghent), Le Grand Théâtre de Luxembourg (Luxembourg), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam)

#### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Göteborgs Dans & Teater Festival (Gothenburg), Théâtre national de Bordeaux en Aquitaine (Bordeaux)

#### **Première**

Brussels (BE), May 2008

#### **On tour**

Brussels (BE), Hamburg (DE), Rotterdam (NL), Ghent (BE), Tournai (BE), Brussels (BE), Brussels (BE), Luxembourg (LU), Amsterdam (NL), Maastricht (NL)

**#17 performances in 8 cities in 4 countries**

[www.atwodogscompany.org](http://www.atwodogscompany.org)

ZOO/Thomas Hauert – Brussels

### *Accords*

**In 1998 the Swiss dancer Thomas Hauert (b. 1967) decided to set up his own company: ZOO/Thomas Hauert. In *Accords*, Thomas Hauert and ZOO continue their research on body and movement, focusing more specifically on the relationship between dance and music.**

#### **Credits**

Concept & direction: Thomas Hauert – With & by: Thomas Hauert, Martin Kilvady, Sara Ludi, Chrysa Parkinson, Zoë Poluch, Mat Voorter, Samantha van Wissen – Lighting design & scenography: Jan Van Gijssel – Sound design & music: Peter Van Hoesen – Costumes: OWN – Production: ZOO (Brussels) – Co-production: Kaaitheater (Brussels), PACT Zollverein (Essen), Alkantara Festival (Lisbon), Mercat de les Flors (Barcelona), Kunstenfestivaldesarts (Brussels) – Supported by: Vlaamse Overheid, Vlaamse Gemeenschapscommissie, Pro Helvetia

#### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), Alkantara Festival (Lisbon), Baltoscandal Festival (Tallinn)

#### **Première**

Essen (DE), May 2008

#### **On tour**

Essen (DE), Brussels (BE), Lisbon (PT), Salamanca (ES), Geneva (CH), Heidelberg (DE), Barcelona (ES), Rio de Janeiro (BR), Olten (CH), Zurich (CH), Chiasso (CH), Charleroi (BE), Leuven (BE), Belfort (FR), Munich (DE), Bern (CH), Amsterdam (NL), Berlin (DE), Tallinn (EE), Hannover (DE), Lausanne (CH), Vienna (AT), Saint-Brieuc (FR), Berchem (BE), Besançon (FR), Paris (FR), Metz (FR), Le Havre (FR), Lublin (PL), Alba (IT), Brussels (BE), Dieppe (FR), Paris (FR), Porto (PT)

**#59 performances in 31 cities in 12 countries**

[www.zoo-thomashauert.be](http://www.zoo-thomashauert.be)

Miguel Pereira – Lisbon

*DOO*

**Dancer and choreographer Miguel Pereira (b. 1963) is one of the ‘enfants terribles’ of Portuguese dance. He has developed several projects that were presented all over Europe and in Brazil.**

***DOO* is the result of Miguel Pereira’s renewed acquaintance with Mozambique, the country where he was born.**

#### **Credits**

Concept: Miguel Pereira – Performers: Bernardo Fernando (PAK), Miguel Pereira – Sound manipulation & live music: Jari Marjamäki – Sound design & musical research: Sérgio Cruz – Lighting design: Thomas Walgrave – Dramaturgical collaboration: Ana Pais, Rui Catalão – Rehearsal assistance: Andreas Dyrdal – Production: O Rumo do Fumo (Lisbon) – Co-production: Alkantara Festival (Lisbon), Théâtre national de Bordeaux en Aquitaine (Bordeaux) – Artistic residence & support: CENTA (Vila Velha de Ródão), Culturarte (Maputo), Capa/Devir (Faro) – Support: Balletatro (Porto), Associação Binaural, Atelier RE.AL (Lisbon), Centro Cultural Franco-Moçambicano (Maputo) – O Rumo do Fumo is supported by Ministério da Cultura/Direcção-Geral das Artes

#### **NXTSTP partners**

Alkantara Festival (Lisbon), Théâtre national de Bordeaux en Aquitaine (Bordeaux)

#### **Première**

Lisbon (PT), June 2008

#### **On tour**

Lisbon (PT), Montemor-o-Velho (PT), Bordeaux (FR), Madrid (ES), Nottingham (UK), London (UK), Brussels (BE)

**#13 performances in 7 cities in 5 countries**

[www.orumodofumo.com](http://www.orumodofumo.com)

Charlotte Engelkes – Stockholm

*Forellen and Me*

**Charlotte Engelkes, performance artist, vocalist, dancer, and actress, uses a unique stage language somewhere between stand-up and variety show. Exploring the many facets of the human spirit, Engelkes' solo and ensemble pieces have gained her critical acclaim around the world.**

**Credits**

Created & performed by: Charlotte Engelkes – Text & concept: Marina Steinmo – Co-direction: Peder Bjurman – Music: Leif Jordansson, Tomas Hallonsten, Willi Bopp, Franz Schubert – Lighting design/stage: Karl Svensson – Sound: Mats Lindberg – Costume: Anna Ardelius – Stagecraft: Henrik Enar – Choreography assistance: Bo Arenander – Photo/layout: Anna Diehl, Andreas Engelkes – Production: Astarte – Co-production: Göteborgs Dans & Teater Festival (Gothenburg), Baltoscandal Festival (Rakvere) – Supported by: Kulturrådet, Konstnärnämnden, Riksteatern

**NXTSTP partners**

Baltoscandal Festival (Rakvere), Göteborgs Dans & Teater Festival (Gothenburg)

**Première**

Rakvere (EE), July 2008

**On tour**

Rakvere (EE), Göteborg (SE), Stockholm (SE)

**#11 performances in 3 cities in 2 countries**

[www.charlotteengelkes.com](http://www.charlotteengelkes.com)

Michel Schweizer – Bordeaux

### *Bleib Opus#3*

**Michel Schweizer works in Bordeaux, where he has studied both theatre and visual arts. In his work he combines theatre, dance, visual art and entrepreneurship. He calls his artistic enterprise La Coma, a profit centre.**

#### **Credits**

With: Philippe Desamblanc & Titeuf de la Fontaine St. Maurice, Patrice Foucault & Top Gun des Plaines de Thierarche, Jean Gallego & Ulster, Hervé Guével & Bosco du Dragon d'eau, Eric Prulhiere & Kheops, François Vavasseur & Robot du Vieux Marronnier, Dany-Robert Dufour, Gérard Gourdot, Jean-Pierre Lebrun, Friedrich Lauterbach – Artistic advice: Séverine Garat – Lighting design: Marc-Emmanuel Mouton – Sound design: Nicolas Barillot – Production: Nathalie Niliás – Administration: Hélène Vincent – Production: La Coma (Bordeaux) – Co-production: Espace Malraux-Scène nationale de Chambéry et de la Savoie (Chambéry), O.A.R.A-Office artistique de la Région Aquitaine (Bordeaux), Théâtre national de Bordeaux en Aquitaine (Bordeaux), Festival Novart (Bordeaux), Château Rouge (Annemasse), Arcadi-Action régionale pour la création artistique et la diffusion en Île de France (Paris)

#### **NXTSTP partners**

steirischer herbst (Graz), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Théâtre national de Bordeaux en Aquitaine (Bordeaux)

#### **Première**

Rotterdam (NL), September 2008

#### **On tour**

Rotterdam (NL), Graz (AT), Artigues-près-Bordeaux (FR), Noisil (FR), Marne-la-Vallée (FR), Noisil (FR), Zurich (CH), Calais (FR), Lisbon (PT)

**#15 performances in 9 cities in 4 countries**

[www.la-coma.com](http://www.la-coma.com)

Michel Schweizer – Bordeaux

## *ôQueens [a body lab]*

**Michel Schweizer prefers working with non-professional actors. In *ôQueens [a body lab]* he puts a classical ballet dancer, a body-builder and a striptease artist on stage to create an erotic and singular aesthetic.**

### **Credits**

With: Caroline Gaume, Friedrich Lauterbach, Gilles-Anthonie Thuillier, Sarah Moon Howe, Satchie Noro – Consultant: Patrica Chen – Lighting design: Jean-Pascal Pracht – Sound: Nicolas Barillot – Electroacoustics: Johann Loiseau – Stage direction: Marc-Emmanuel Mouton – Lighting: Julien Compagnon – Dog advice: Jean Gallego – Set design: Jean-Luc Petit – Video: Cécile Pécondon-Lacroix – Texts: Gianni-Grégory Fornet (2008), fragments of dialogues between Cerberus number one, number two & number three, Dany-Robert Dufour (2008), quote taken from *La poursuite du Bonheur* (1992) by Michel Houellebecq – Production: La Coma (Bordeaux) – Co-production: Espace Malraux-Scène Nationale de Chambéry et de la Savoie (Chambéry), Le Cuvier Centre de développement chorégraphique d'Aquitaine (Artigues-près-Bordeaux), Théâtre Le Merlan Scène nationale (Marseille), Le Quartz, Scène nationale de Brest (Brest), O.A.R.A.-Office Artistique de la Région Aquitaine (Bordeaux), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Théâtre municipal à Cahors (Cahors), Le Manège Scène nationale de Reims (Reims), La Ferme du Buisson Scène nationale de Marne-la-Vallée (Marne-la-Vallée), Festival Temps d'Images 2008 (Marne-la-Vallée), Théâtre national de Bordeaux en Aquitaine (Bordeaux)

### **NXTSTP partners**

Théâtre national de Bordeaux en Aquitaine (Bordeaux), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam)

### **Première**

Artigues-près-Bordeaux (FR), October 2008

### **On tour**

Artigues-près-Bordeaux (FR), Marne-la-Vallée (FR), Brest (FR), Bordeaux (FR), Avignon (FR), Rotterdam (NL), Paris (FR), Foix (FR), Chambéry (FR), Bezons (FR), Dijon (FR), Bourgoin-Jallieu (FR), Ghent (BE), Antwerp (BE)

**#23 performances in 14 cities in 3 countries**

[www.la-coma.com](http://www.la-coma.com)

Wunderbaum – Ghent/Rotterdam

*Rose is a rose is a rose is a rose*

**Wunderbaum is a group of actors that work collectively, together with a designer, a dramaturge, musicians, writers, photographers and film producers. *Rose is a rose is a rose is a rose* is based on a text by Ivana Sajko, inspired by the poem by Gertrude Stein.**

**Credits**

By & with: Walter Bart, Matijs Jansen, Marleen Scholten, Wine Dierickx – Text: Ivana Sajko – Design: Maarten van Otterdijk – Production: Wunderbaum (Ghent/Rotterdam) – Co-production: steirischer herbst (Graz), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), NTGent (Ghent)

**NXTSTP partners**

steirischer herbst (Graz), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam)

**Première**

Graz (AT), October 2008

**#3 performances and a text publication**

[www.wunderbaum.nl](http://www.wunderbaum.nl)

Mart Kangro – Tallinn

*Can't get no/Satisfaction*

**Mart Kangro (b. 1974) is a widely renowned Estonian choreographer and performer. The aim of his own choreographic works is to dismantle the mechanisms of contemporary dance. In doing so he focuses mainly on the relationship between the artist and the public.**

**Credits**

Concept: Mart Kangro – By: Mart Kangro – Music: Taavi Kerikmäe – Dramaturgical assistance: Petra Roggel, Christina Ciupke – Technical solutions: Kalle Tikas – Production: 2. Tants (Tallinn) – Co-production: Kanuti Gildi SAAL (Tallinn), Baltoscandal Festival (Rakvere), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Kunstenfestivaldesarts (Brussels) – Supported by: Cultural Endowment of Estonia

**NXTSTP partners**

Kunstenfestivaldesarts (Brussels), Baltoscandal Festival (Rakvere), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam)

**Première**

Tallinn (EE), January 2009

**On tour**

Tallinn (EE), Brussels (BE), Viljandi (EE), Nyon (CH), Tallinn (EE), Riga (LV), Rotterdam (NL), Rakvere (EE), Bruges (BE)

**#22 performances in 8 cities in 5 countries**

Berlin – Antwerp

*Moscow*

**The Antwerp-based collective Berlin is made up of Bart Baele, Caroline Rochlitz and Yves Degryse. In 2003, they began working on the ‘Holocene’ series. The starting point for each project in the series is always a city. *Moscow* (2009) is the fourth installment.**

#### **Credits**

Concept: Berlin (Bart Baele, Yves Degryse, Caroline Rochlitz) – Photography: Bart Baele, Luk Sponselee – Interviews: Yves Degryse, Caroline Rochlitz – Editing: Bart Baele, Geert De Vleeschauwer – Soundtrack: Benjamin Boutreur – Violin: Yuki Hori/Wim Lauwaert, Sterre de Raedt/Nele Verhaert – Viola: Natalie Glas – Cello: Katelijn Vankerckhoven/Sam Faes – Piano: Joachim Saerens/Stijn Wouters – Beat design: Pepijn Caudron – Mixing: Peter Van Laerhoven – Sound recording: Tom De With, Roeland Trauwaen – Interpretation: Alexey Babilua, Julia Galygina – Research: Marina Barrett, Berlin – Design tent: HMMH – Editing advice: Nico Leunen – Assistant post-production: Frank Lanssens – Technician: Koen Bauwens, Jesse Janssens – Screen design: Manu Siebens – Costumes: Kim Troubleyn, Kristin Van der Weken – Graphics: Gerjo Van Dam – Catering: Kim Troubleyn – Co-production: STUK/30CC (Leuven), Kunstenfestivaldesarts (Brussels), Theater op de Markt/Zebracinema (Hasselt), PACT Zollverein (Essen), La Ferme du Buisson Scène nationale de Marne-la-Vallée (Marne-la-Vallée), Festival a/d Werf (Utrecht), Göteborgs Dans & Teater Festival (Gothenburg), steirischer herbst (Graz), Alkantara Festival (Lisbon), Théâtre national de Bordeaux en Aquitaine (Bordeaux) – With the support of: Vlaams Audiovisueel Fonds, The Flemish Government, City of Antwerp

#### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), Göteborgs Dans & Teater Festival (Gothenburg), steirischer herbst (Graz), Théâtre national de Bordeaux en Aquitaine (Bordeaux), Alkantara Festival (Lisbon)

#### **Première**

Leuven (BE), May 2009

#### **On tour**

Leuven (BE), Brussels (BE), Utrecht (NL), Mechelen (BE), Copenhagen (DK), Middelburg (NL), Oslo (NO), Noisiel (FR), Bordeaux (FR), Graz (AT), Neerpelt (BE), Lisbon (PT), Saint-Étienne (FR), Essen (DE), Chalon-sur-Saône (FR), Hasselt (BE), Antwerp (BE), Marseille (FR), Reims (FR), Rennes (FR), Turin (IT), Annecy (FR), Saint-Martory (FR)

**#67 performances in 22 cities in 9 countries**

[www.berlinberlin.be](http://www.berlinberlin.be)

Brice Leroux – Brussels

## *Solo#2*

**French dancer and choreographer Brice Leroux (b. 1974) is a composer to the very core. His *Solo#2* exudes an intense musicality. With mathematical precision, he creates a magical world at whose heart lies a wealth of visual composition.**

### **Credits**

Choreography & concept: Brice Leroux – Dance: Brice Leroux or Krassen Krastev – Artistic assistance: Krassen Krastev – Music: *Poème symphonique pour 100 métronomes* by György Ligeti – Concept scenography, lighting, costumes: Brice Leroux – Costume design: Eugénie Poste – Assistance costumes: Caroline Côté, Bertille Gibourdel, Clémence Canel, Marie Odin, Sophie Galamez – Set technology: Vincent Malstaf, Philippe Baste – Technical support: Antonin Chaumet, Matthieu Virost – Production & distribution: Caravan Production vzw for Continuum vzw (Brussels) – Co-production: Théâtre de la Ville de Paris (Paris), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Theater der Welt (Essen/Mülheim), Maison de la Culture d’Amiens (Amiens), Centre Chorégraphique National du Havre Haute-Normandie (Le Havre), Théâtre national de Bordeaux en Aquitaine (Bordeaux), Scène nationale d’Orléans (Orléans), STUK (Leuven) – Residencies: De Pianofabriek kunstwerkplaats (Brussels), Les Brigittines (Brussels) – With the support of the Flemish authorities

### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), Théâtre national de Bordeaux en Aquitaine (Bordeaux), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam)

### **Première**

Brussels (BE), May 2009

### **On tour**

Brussels (BE), Le Havre (FR), Amsterdam (NL), Amiens (FR), Rotterdam (NL), Sofia (BG), Château-Thierry (FR), Paris (FR), Bordeaux (FR), Cergy-Pontoise (FR), Zagreb (HR), Belfort (FR), Leuven (BE), Saint-Brieuc (FR), Orléans (FR), Bourges (FR), Reims (FR), Rouen (FR), Calais (FR)

**#104 performances in 19 cities in 5 countries**

Vera Mantero – Lisbon

*We are going to miss everything we don't need*

**Vera Mantero (b. 1966) started creating her own choreographies in 1987 and since 1991 she has been showing her work in theatres and festivals worldwide. *We are going to miss everything we don't need* is a performance about objects, production, consumption and waste.**

#### **Credits**

Artistic direction: Vera Mantero – Performance & co-creation: Christophe Ives, Marcela Levi, Miguel Pereira, Vera Mantero – Space & costume design: Nadia Lauro – Props: the whole team – Dramaturgical collaboration: Rita Natálio – Music & sound design: Andrea Parkins – Lighting design & technical direction: Erik Houllier – Lighting operation: Jean-Marc Segalen – Sound technician: Rui Dâmaso – Production: O Rumor do Fumo (Lisbon) – Co-production: Kunstenfestivaldesarts (Brussels), Alkantara Festival (Lisbon), Culturgest (Lisbon), Festival Montpellier Danse 2009 (Montpellier), Teatro de la Laboral – Ciudad de la Cultura (Gijón) – Co-production & residency: Centre national de danse contemporaine (Angers), O Espaço do Tempo (Montemor-o-Novo), PACT Zollverein (Essen) – Support: Les Brigittines (Brussels), Centro Cultural Vila Flor (Guimarães), Atelier Re.Al (Lisbon) – O Rumor do Fumo is supported by Ministério da Cultura/Direcção Geral das Artes

#### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), Alkantara Festival (Lisbon)

#### **Première**

Essen, June 2009

#### **On tour**

Essen (DE), Montpellier (FR), Gijón (ES), Brussels (BE), Porto (PT), Lisbon (PT), Coimbra (PT), Madeira (PT), Évora (PT), Braga (PT)

**#17 performances in 10 cities in 5 countries**

[www.orumodofumo.com](http://www.orumodofumo.com)

Mette Ingvarstsen – Brussels

## *Giant City*

**Mette Ingvarstsen (b. 1980) is a Brussels-based Danish choreographer and dancer who graduated from P.A.R.T.S. in 2004. Her practice includes writing, making, performing and documenting work. *Giant City* is a speculation about the effects that immaterial flows and virtual spaces have on our bodies today.**

### **Credits**

Concept & choreography: Mette Ingvarstsen – Dance: Sirah Foighel Brutmann, Dolores Hulan, Mette Ingvarstsen, Sidney Leoni, Guillem Mont De Palol, Chrysa Parkinson, Manon Santkin, Andros Zins-Browne – Lighting design: Minna Tiikkainen – Sound design & dramaturgy: Gerald Kurdian – Production management: Kerstin Schroth – Co-production: steirischer herbst (Graz), Baltoscandal Festival (Rakvere), PACT Zollverein (Essen), Hebbel am Ufer (Berlin), Kaaaitheater (Brussels) – Funded by: Hauptstadtkulturfonds, Kunstrådet – Research supported by: LE CENTQUARTRE & Musée de la danse/Centre chorégraphique National de Rennes et de Bretagne

### **NXTSTP partners**

steirischer herbst (Graz), Baltoscandal Festival (Rakvere)

### **Première**

Graz (AT), October 2009

### **On tour**

Graz (AT), Berlin (DE), Brussels (BE), Berlin (DE), Essen (DE), Munich (DE), Uppsala (SE), Bologna (IT), Utrecht (NL), Vienna (AT), Lisbon (PT), Rakvere (EE), Salzburg (AT), Essen (DE), Istanbul (TR), Paris (FR), Armentières (FR), Valencia (ES), Paris (FR), Dro (IT), Breda (NL), Salzburg (AT)

**#44 performances in 19 cities in 11 countries**

[www.metteingvarstsen.net](http://www.metteingvarstsen.net)

Hooman Sharifi – Oslo

*Lingering of an earlier event*

**Born and raised in Iran, Hooman Sharifi (b. 1973) is now a Norwegian citizen. In 2000 he established Impure Company. The statement “Art equals politics”, where social awareness and commitment define the word politics, marks the outset for Impure Company and signifies what art is and should be.**

**Credits**

Choreography, direction & lighting: Hooman Sharifi – Made & performed by: Rikke Baewert, Matthew William Smith, Loan Ha, Martin Lervik, Peder Horgen – Artistic collaborator: Bojana Kunst – Text: Daniel Franco & Hooman Sharifi – Music: coh – Tailor: Dylvia R. Denais – Artistic coordinator: Valerie Lanciaux – Production coordinator: Ida Gudbrandsen – Production: Impure Company (Oslo) – Co-production: steirischer herbst (Graz), Dansens Hus (Oslo), Göteborgs Dans & Teater Festival (Gothenburg)

**NXTSTP partners**

Göteborgs Dans & Teater Festival (Gothenburg), steirischer herbst (Graz), Baltoscandal Festival (Tallinn)

**Première**

Graz (AT), October 2009

**On tour**

Graz (AT), Poznań (PL), Munich (DE), Oslo (NO), Vienna (AT), Tallinn (EE), Gothenburg (SE), Trondheim (NO), Istanbul (TR), Stockholm (SE), Vienna (AT)

**#18 performances in 10 cities in 7 countries**

Jorge León & Simone Aughterlony – Brussels/Zurich

*To Serve*

**Jorge León (b. 1967) and Simone Aughterlony (b. 1977) initially began working together in the context of the Meg Stuart/Damaged Goods project ‘Highway 101’. In *To Serve* Jorge and Simone collaborate to integrate and stage the raw material of documented experience with a more performative material, stemming from their research into the archetypical representation of the domestic.**

#### **Credits**

Project by: Jorge León & Simone Aughterlony – *To Serve* is a piece in three parts: *House without a Maid* (installation), *Deserve* (performance) & *Vous êtes servis* (film) – Production: Verein für allgemeines Wohl/Roger Merguin, Niels asbl – Co-production: Alcantara Festival (Lisbon), Dampfzentrale/Biennale (Bern), Hebbel am Ufer (Berlin), Kunstenfestivaldesarts (Brussels), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Theaterhaus Gessnerallee (Zurich) – Supported by: Pro Helvetia Swiss Arts Foundation, Fachstelle Kultur Kanton Zürich, Präsidiäldépartement der Stadt Zürich, German Federal Cultural Foundation, Ministère de la Communauté Française-Service du Théâtre

#### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Alcantara Festival (Lisbon)

#### **Première**

Brussels (BE), May 2010

#### **On tour**

Brussels (BE), Lisbon (PT), Bern (CH), Rotterdam (NL), Zurich (CH), Saint-Étienne (FR), Berlin (DE)

**#30 performances in 7 cities in 6 countries**

[www.aughterlony.com](http://www.aughterlony.com)

Kornél Mundruczó – Budapest

*Hard To Be A God*

**Kornél Mundruczó (b. 1975) is an emblematic figure in Hungarian cinema and theatre. As a filmmaker, writer and actor, he has created a highly personal universe surrounding his favourite themes: disillusion, defective family relations, rejection by others or depression.**

#### **Credits**

Director-author: Kornél Mundruczó – Co-author: Yvette Bíró – With: Roland Rába, Annamária Lang, Orsi Tóth, Zsolt Nagy, János Derzsi, Rudolf Frecska, László Katona, Gergely Bánki, Diána Magdolna Kiss, Kata Weber – Set design & costumes: Márton Ágh – Dramaturgy: Viktória Petrányi – Production: Dóra Büki – Production supervisor: Judit Sós – Lighting & technical support: András Éltető – Sound & video: Zoltán Belényesi – Props: Gergely Nagy – Dresser: Andrea Szakál – Assistant director: Balázs Lengyel – Production: Proton Cinema (Budapest) – Co-production: Kunstenfestivaldesarts (Brussels), Alkantara Festival with Culturgest (Lisbon), Théâtre national de Bordeaux en Aquitaine (Bordeaux), Rotterdamse Schouwburg (Productiehuis Rotterdam) (Rotterdam), Theater der Welt (Essen), Trafó-House Of Contemporary Arts (Budapest), Baltoscandal Festival (Rakvere) – Supported by: Eky Light (Budapest)

#### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), Alkantara Festival (Lisbon), Théâtre national de Bordeaux en Aquitaine (Bordeaux), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Baltoscandal Festival (Rakvere)

#### **Première**

Brussels, May 2010

#### **On tour**

Brussels (BE), Lisbon (PT), Essen (DE), Rotterdam (NL), Bordeaux (FR), Budapest (HU), Tallinn (EE), Vienna (AT), Poznań (PL), Geneva (CH), Mulhouse (FR), Dresden (DE), Adelaide (AU)

**#52 performances in 13 cities in 11 countries**

[www.protoncinema.hu](http://www.protoncinema.hu)

Theater im Bahnhof – Graz

*Death of a Cardholder*

**Theater im Bahnhof is an independent theatre ensemble from Austria. The collective of around 20 artists has been creating radical work and daring productions for over 15 years. Theater im Bahnhof is a contemporary ‘Volkstheater’ (popular theatre) that finds itself waking up between the forces of tradition and pop culture.**

**Credits**

Director: Helmut Köpping – Author & dramaturge: Rupert Lehofer – Performers: Jacob Banigan, Juliette Eröd, Pia Hierzegger, Monika Klengel, Martina Zinner – Set design: Johanna Hierzegger – Sound: Moke Klengel – Production: Theater im Bahnhof (Graz) – Co-production: Kunstenfestivaldesarts (Brussels), steirischer herbst (Graz), brut Wien (Vienna), Forum Freies Theater (Düsseldorf)

**NXTSTP partners**

Kunstenfestivaldesarts (Brussels), steirischer herbst (Graz), Göteborgs Dans & Teater Festival (Gothenburg)

**Première (open rehearsals)**

Brussels, May 2010

**On tour**

Brussels (BE), Gothenburg (SE), Graz (AT), Vienna (AT)

**#11 performances in 4 cities in 3 countries**

[www.theater-im-bahnhof.com](http://www.theater-im-bahnhof.com)

Dood Paard – Amsterdam

*Answer Me*

**In 1993 Kuno Bakker, Manja Topper and Oscar van Woensel founded the Dood Paard theatre company. Since then, the company has gained a prominent avant-garde rating in the Dutch scene. *Answer Me* is the first text Gerardjan Rijnders has written for Dood Paard. The performance depicts a bleak image of the human species.**

**Credits**

By & with: Gillis Biesheuvel, Luz da Camara, Julian Maiwald, Gerardjan Rijnders, René Rood, Manja Topper, Gonçalo Waddington, Gerardjan Rijnders, Raymond Querido, Marten Oosthoek – Co-production: Alkantara Festival (Lisbon), Baltoscandal Festival (Rakvere), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Entré Scenen (Aarhus), Baltic Circle (Helsinki)

**NXTSTP partners**

Alkantara Festival (Lisbon), Baltoscandal Festival (Rakvere), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam)

**Première**

Lisbon (PT), June 2010

**On tour**

Lisbon (PT), Rakvere (EE), Aarhus (DK), Rotterdam (NL), Lisbon (PT), Amsterdam (NL), New York City (US)

**#21 performances in 7 cities in 6 countries**

[www.doodpaard.nl](http://www.doodpaard.nl)

Edit Kaldor – Amsterdam

*C'est du chinois*

**Edit Kaldor (b. 1969) is recognised internationally as a unique voice in the contemporary theatre landscape. She combines conceptually strong forms rarely seen in theatre with a personal approach to existential themes. She often integrates the use of digital media.**

#### **Credits**

Concept, text & direction: Edit Kaldor – Assistant: Yen Yi-tzu – Language consultant: Xi Zeng – With: Nucheng Lu, Siping Yao, Aaron Chun Fai Wan, Lei Wang, Qifeng Shang – Dramaturgical advice: Zhana Ivanova, Nicola Unger – Props & costumes: Janneke Raaphorst – Lighting & technical support: Ingeborg Slaats – Management: Hans Mets, Corine Snijders – Tour management: Caravan Production (Brussels) – Production: Productiehuis Rotterdam (Rotterdamse Schouwburg), Stichting Kata (Amsterdam) – Co-production: Kunstenfestivaldesarts (Brussels), Alkantara Festival (Lisbon), Göteborgs Dans & Teater Festival (Gothenburg), steirischer herbst (Graz) – Supported by: Netherlands Fund for Performing Arts (NFPK+), VSB Fonds, Amsterdam Fund for the Arts – Research supported by: HUB-Theatre in Motion (Beijing)

#### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Alkantara Festival (Lisbon), Göteborgs Dans & Teater Festival (Gothenburg), steirischer herbst (Graz), Théâtre national de Bordeaux en Aquitaine (Bordeaux)

#### **Première**

Lisbon (PT), June 2010

#### **On tour**

Rotterdam (NL), Lisbon (PT), Gothenburg (SE), Groningen (NL), Rotterdam (NL), The Hague (NL), Amsterdam (NL), Arnhem (NL), Graz (AT), Almere (NL), Bordeaux (FR), São Paulo (BR), Utrecht (NL), Breda (NL), Valencia (ES), Maastricht (NL), Amsterdam (NL), Tallinn (EE), Brussels (BE), Amsterdam (NL), Fribourg (CH), Dro (IT), 's-Hertogenbosch (NL), Modena (IT), Ghent (BE)

**#51 performances in 22 cities in 11 countries**

[www.editkaldor.com](http://www.editkaldor.com)

ZOO/Thomas Hauert – Brussels

## *You've changed*

***You've changed* is the second project by ZOO/Thomas Hauert to receive support from the NXTSTP network. The performance combines improvised choreography with video, music, more music, more choreography, and lights, all connected to each other in one performance.**

### **Credits**

Concept & direction: Thomas Hauert – Dance created & presented by: Thomas Hauert, Fabián Barba, Liz Kinoshita, Albert Quesada, Gabriel Schenker, Theodossia Stathi, Gabor Varga, Samantha van Wissen – Music: Dick van der Harst – Musicians for the recording: Dick van der Harst, Inez Carsauw, Lander Gyselinck, Jouni Isoherranen, Els Van Laethem, Simone Vierlinger – Set & lighting design: Jan Van Gijsel – Electronic music & sound design: Peter Van Hoesen – Costumes: OWN – Music lyrics: Paola Bartoletti – Production: ZOO (Brussels) – Co-production: Kunstenfestivaldesarts (Brussels), Alkantara Festival (Lisbon), La Bâtie-Festival de Genève (Geneva), Kaaithheater (Brussels), Théâtre national de Bordeaux en Aquitaine (Bordeaux), LOD (Ghent), Centre chorégraphique national de Franche-Comté à Belfort (Belfort), Theaterhaus Gessnerallee (Zurich), Dampfzentrale (Bern) – Supported by: Ministère de la Communauté française-Service de la danse, Vlaamse Overheid, Pro Helvetia, Vlaamse Gemeenschapscommissie

### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), Alkantara Festival (Lisbon), Théâtre national de Bordeaux en Aquitaine (Bordeaux)

### **Première**

Lisbon (PT), June 2010

### **On tour**

Lisbon (PT), Geneva (CH), Essen (DE), Zurich (CH), Leuven (BE), Bern (CH), Helsinki (FI), Bordeaux (FR), Vienna (AT), Saint-Brieuc (FR), Berchem (BE), Charleroi (BE), Munich (DE), Brussels (BE), Besançon (FR), Paris (FR)

**#35 performances in 16 cities in 7 countries**

[www.zoo-thomashauert.be](http://www.zoo-thomashauert.be)

Philippe Quesne – Paris

## *Big Bang*

**Philippe Quesne (b. 1970) created Vivarium Studio in 2003 to design and direct his own plays. *Big Bang* is a renewed encounter with the laboratory theatre of Philippe Quesne and its attempt to change the conventions of the genre, creating a blurred universe, shifting back and forth between the real and the artificial, dream and matter.**

### **Credits**

Concept, direction & design: Philippe Quesne – With: Isabelle Angotti, Rodolphe Auté, Yvan Clédat, Jung-Ae Kim, Sylvain Rausa (or Cyril Gomez-Mathieu), Émilien Tessier, César Vayssié, Gaëtan Vourc'h – Artistic & technical collaboration: Yvan Clédat, Cyril Gomez-Mathieu – Music excerpts: Aki Onda, J.S Bach, Flowers from the man who shot your cousin, André Prévin, Aphex Twin, Elmer Bernstein, Armando Trovaioli, REQ, Howe Gelb, Purcell – Production: Vivarium Studio (Paris) – Co-production: La Ménagerie de Verre (Paris), Hebbel am Ufer (Berlin), Festival d'Avignon (Avignon), Kunstencentrum Vooruit (Ghent), Internationales Sommerfestival (Hamburg), Les Spectacles vivants-Centre Pompidou (Paris), Théâtre de l'Agora Scène nationale d'Évry et de l'Essonne (Évry), Baltoscandal Festival (Rakvere), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam)

### **NXTSTP partners**

Baltoscandal Festival (Rakvere), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Göteborgs Dans & Teater Festival (Gothenburg), Alkantara Festival (Lisbon)

### **Première**

Berlin (DE), July 2010

### **On tour**

Berlin (DE), Rakvere (EE), Avignon (FR), Lausanne (CH), Hamburg (DE), Rotterdam (NL), Paris (FR), Ghent (BE), Tournai (BE), Montpellier (FR), Strasbourg (FR), Reims (FR), Évry (FR), Nantes (FR), Poitiers (FR), Hannover (DE), Salzburg (AT), Zagreb (HR), Brussels (BE), Zurich (CH), Budapest (HU), Lisbon (PT), Frankfurt am Main (DE)

**#60 performances in 23 cities in 10 countries**

[www.vivariumstudio.net](http://www.vivariumstudio.net)

Gisèle Vienne – Grenoble

*This is how you will disappear*

**Gisèle Vienne (b. 1976) is a French director and choreographer. She is rightly considered one of the most uncompromising and trendsetting innovators in the field of object theatre.**

#### **Credits**

Concept, direction, choreography & scenography: Gisèle Vienne – Performed by & created in collaboration with: Jonathan Capdevielle, Margrét Sara Gudjónsdóttir & Jonathan Schatz – Music written & performed by: Stephen O'Malley & Peter Rehberg – Text & song lyrics: Dennis Cooper – Lighting: Patrick Riou – Fog sculpture: Fujiko Nakaya – Video: Shiro Takatani – Production/administration: Bureau Cassiopée (Paris) – Executive producer: DACM with the collaboration of Le Quartz, Scène Nationale de Brest (Brest) – Co-production: Festival d'Avignon (Avignon), Le Quartz, Scène Nationale de Brest (Brest), Festival/Tokyo (Tokyo), Steep Slope Studio (Yokohama), steirischer herbst (Graz), Comédie de Caen-Centre Dramatique National de Normandie (Caen), Centre Dramatique National Orléans/Loiret/Centre (Orléans), Kyoto Experiment, supported by Saison Foundation & EU Japan Fest (Kyoto), BIT Teatergarasjen (Bergen), Göteborgs Dans & Teater Festival (Gothenburg), Kampnagel (Hamburg), National Theatre (Oslo), Centre Chorégraphique National de Franche-Comté à Belfort (Belfort), Centre Chorégraphique National de Grenoble (Grenoble), ArtZoyd (Valenciennes), Le Phénix Scène nationale de Valenciennes (Valenciennes)

#### **NXTSTP partners**

steirischer herbst (Graz), Göteborgs Dans & Teater Festival (Gothenburg)

#### **Première**

Avignon (FR), July 2010

#### **On tour**

Avignon (FR), Groningen (NL), Graz (AT), Tokyo (JP), Kyoto (JP), Bergen (NO), Oslo (NO), Hamburg (DE), Brest (FR), Caen (FR), Poitiers (FR), Paris (FR), Utrecht (NL), Munich (DE), Orléans (FR), Brussels (BE), Ghent (BE), Gothenburg (SE), Salzburg (AT)

**#52 performances in 19 cities in 8 countries**

[www.g-v.fr](http://www.g-v.fr)

Philipp Gehmacher – Vienna

*in their name*

**In his work, the Austrian choreographer Philipp Gehmacher (b. 1975) poses very precise, fundamental questions – questions of dance and of general human relationships. His movements connect the dancing body with the everyday body without generating simple, representative images.**

#### **Credits**

Concept & choreography: Philipp Gehmacher – Dance & text: Rémy Héritier, An Kaler, Philipp Gehmacher – Installation: Vladimir Miller – Assistance installation: Stephanie Rauch – Lighting design: Jan Maertens – Sound design: Andreas Hamza – Costumes: Stéphanie Zani – Technical director: Karin Haas – Production: Stephanie Leonhardt – Assistance production: Johanetta Warsberg – Assistance: Reinhard Strobl – Production: Mumbling Fish (Vienna) – Co-production: Kunstenfestivaldesarts (Brussels), steirischer herbst (Graz), PACT Zollverein (Essen), Alkantara Festival (Lisbon)

#### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), steirischer herbst (Graz), Alkantara Festival (Lisbon)

#### **Première**

Graz (AT), October 2010

#### **On tour**

Graz (AT), Essen (DE), Brussels (BE), Vienna (AT), Salzburg (AT), Lisbon (PT)

**#18 performances in 6 cities in 4 countries**

[www.philippgehmacher.net](http://www.philippgehmacher.net)

Miet Warlop – Berlin/ Ghent

*Mystery Magnet*

**Miet Warlop (b. 1978) is a young Belgian artist whose shows and installations are attracting increasing interest on the international scene. She recently finished a two-year residency in Berlin where she concentrated on visual work and developed a new series of dynamic actions.**

**Credits**

Concept & direction: Miet Warlop – Performance: Christian Bakalov, Kristof Coenen, Sofie Durnez, Ian Gyselinck, Wietse Tanghe, Laura Vanborm & Miet Warlop – Scenography: Miet Warlop – Assistance scenography: Sofie Durnez & Ian Gyselinck – Sound: Stefaan Van Leuven & Stephen Dewaele – Outside eye: Nicolas Provost – Dramaturgical assistance: Namik Mackic – Technical support: Piet Depoortere & Ian Gyselinck – Production: CAMPO (Ghent) – Co-production: Kunstenfestivaldesarts (Brussels), Göteborgs Dans & Teater Festival (Gothenburg) – In collaboration with: Kunstencentrum Vooruit (Ghent)

**NXTSTP partners**

Kunstenfestivaldesarts (Brussels), Göteborgs Dans & Teater Festival (Gothenburg), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam)

**Preview (*Act/Collection, Trailer Park*)**

Ghent (BE), March 2011 & Brussels (BE), May 2011

**Première (*Mystery Magnet*)**

Brussels (BE), May 2012

**On tour**

Brussels (BE), Gothenburg (SE), Ghent (BE), Dublin (IE), Amsterdam (NL), Rotterdam (NL)

**#25 performances in 6 cities in 5 countries**

[www.mietwarlop.com](http://www.mietwarlop.com)

Lotte van den Berg/OMSK – Dordrecht

***OMSK Dordrecht Brussel Kinshasa: Les Spectateurs***

**In 2009 Lotte van den Berg (b. 1975) left the Toneelhuis in Antwerp to settle down in Dordrecht in the Netherlands, where she established OMSK, her own structure, in collaboration with a number of artists and performers. With OMSK, Lotte van den Berg developed an ambitious long-range plan that was to take her to Brussels and Kinshasa.**

**Credits**

Direction: Lotte van den Berg – Acting: Floor van Leeuwen, Nganji Mutiri, Pearlmira Vincent, Rachid Laachir, Ruud Panhuysen – Singing: Pearlmira Vincent – Image: Rachid Laachir – Dramaturgy: Anoeck Nuyens – Exploratory discussions: Anoeck Nuyens, Babah Tarawally – Camera exploration: Willem Weemhoff – Lighting design: Vinny Jones – Sound design: Arthur Wagenaar – Sound recording: Guido Kleene – Sound: Wilco Alkema – Graphic design: Erla van der Pauw – Technical producer: Elizabet van der Kooij – Stage technician: Ruud Panhuysen – General manager: Bart Kusters – Producer: Rianne van Hassel – Assistant general manager: Anke Wirken – Production: OMSK (Dordrecht) – Co-production: Kunstenfestivaldesarts (Brussels), Theaterfestival Boulevard ('s-Hertogenbosch), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), steirischer herbst (Graz), Zürcher Theater Spektakel (Zurich), Toneelhuis (Antwerp) – Supported by: SNS Reaal Fonds, VSB Fonds, Performing Arts Fund NL, City of Dordrecht

**NXTSTP partners**

Kunstenfestivaldesarts (Brussels), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), steirischer herbst (Graz)

**Preview (*En Passant*)**

Brussels (BE), May 2010

**Preview (*Cold Turkey*)**

Rotterdam (NL), Dordrecht (NL), Graz (AT), Amsterdam (NL), Antwerp (BE), Brussels (BE)

**Première (*Les Spectateurs*)**

Dordrecht (NL), April 2011

**On tour**

Dordrecht (NL), Brussels (BE), Den Bosch (NL), Zurich (CH), Rotterdam (NL), Graz (AT), Antwerp (BE)

**#60 performances in 7 cities in 4 countries**

[www.omsk.nl](http://www.omsk.nl)

Gunilla Heilborn – Stockholm

*This is not a love story*

**Gunilla Heilborn (b. 1964) is a choreographer and film maker based in Stockholm, producing and touring nationally and internationally. Heilborns' unique way of combining text, motion, video and images, always spiced with humor and a cool irony, has given her an indisputable position as one of Sweden's most interesting performance and film artists.**

#### **Credits**

Choreography: Gunilla Heilborn in collaboration with the performers – Performers: Kristiina Viiala, Johan Thelander – Music: Kim Hiorthøy - Lighting design: Miriam Helleday – Set & costume design: Katarina Wiklund – Production: Loco Motion/Åsa Edgren (Hägersten), Magnus Nordberg – Co-production: NorrlandsOperan (Umeå), Göteborgs Dans & Teater Festival (Gothenburg)

#### **NXTSTP partners**

De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Alkantara Festival (Lisbon), Baltoscandal Festival (Rakvere), Göteborgs Dans & Teater Festival (Gothenburg)

#### **Première**

Stockholm (SE), May 2011

#### **On tour**

Stockholm (SE), Umeå (SE), Tallinn (EE), Rotterdam (NL), Budapest (HU), Potsdam (DE), Gothenburg (SE), Berlin (DE), Helsinki (FI)

**#14 performances in 9 cities in 6 countries**

[www.gunillaheilborn.se](http://www.gunillaheilborn.se)

Eszter Salamon – Budapest/Berlin

## *Tales of the Bodiless*

**Eszter Salamon is a Hungarian choreographer and dancer living and working in Berlin. She has developed her own choreographies since 2001. *Tales of the Bodiless* is a performance created in collaboration with Bojana Cvejić, Cédric Dambrain, Terre Thaemlitz, Sylvie Garot, Peter Böhm and others.**

### **Credits**

Direction: Eszter Salamon – Concept, text & composition: Eszter Salamon & Bojana Cvejić – Music composed by: Cédric Dambrain & Terre Thaemlitz – Musical advisor: Berno Odo Polzer – Sound design: Peter Böhm – Lighting & image design: Sylvie Garot – Video control & image design assistant: Bertrand Schacre – Voice recordings: Bart Aga – Rehearsal assistant: Sasa Asentic – Technical direction: Thalie Lurault – Bodies: Sasa Asentic, Eszter Salamon – Production & organisation: Alexandra Wellensiek/Botschaft Gbr, extrapole/Agnès Henry – Assistant organisation: Mariane Cosserat – Internship production: Natacha Le Duff – Internship video: Sarah Bahr – Co-production: Kunstenfestivaldesarts (Brussels), Ircam/ Les Spectacles vivants-Centre Pompidou (Paris), Hebbel am Ufer/Tanz im August 2011 (Berlin), Choreographisches Zentrum NRW-PACT Zollverein (Essen), steirischer herbst (Graz), Kampnagel (Hamburg), Les Substances (Lyon)

### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), steirischer herbst (Graz), Göteborgs Dans & Teater Festival (Gothenburg)

### **Première**

Brussels (BE), May 2011

### **On tour**

Brussels (BE), Paris (FR), Berlin (DE), Graz (AT), Lyon (FR), Essen (DE), Valenciennes (FR), Vienna (AT), Hamburg (DE), Gothenburg (SE), Armentières (FR)

**#21 performances in 10 cities in 5 countries**

[www.eszter-salamon.com](http://www.eszter-salamon.com)

Schwalbe – Amsterdam

*Schwalbe Cheats*

***Schwalbe Cheats* is the third production by this Dutch collective, founded in 2008. Schwalbe's performances balance on the edge of theatre and performance.**

**Credits**

Concept & performance: Christina Flick, Melih Gençboyacı, Marie Groothof, Hilde Labadie, Floor van Leeuwen, Kimmy Ligtvoet, Ariadna Rubio Lleó, Daan Simons – Design & technical support: Joost Giesken, Dave Staring – Costumes: Sarah Hakkenberg – Direction: Tim Etchells – Production management: Joost Allema – Dramaturgy: Anoeck Nuyens – Photography: Pepijn Lutgerink – Co-production: OMSK (Dordrecht), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam) – Financial support: SNS Reaal Fund & Prince Bernhard Cultural Fund

**NXTSTP partners**

De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Baltoscandal Festival (Rakvere), Alkantara Festival (Lisbon)

**Première**

Rotterdam (NL), January 2012

**On tour**

Rotterdam (NL), Lisbon (PT), Rakvere (EE), Amsterdam (NL), Den Haag (NL), Leuven (BE), Den Bosch (NL), Utrecht (NL), Groningen (NL), Mechelen (BE)

**#21 performances in 11 cities in 4 countries**

[www.schwalbe.nu](http://www.schwalbe.nu)

Pieter Ampe, Guilherme Garrido, Hermann Heisig & Nuno Lucas – Ghent  
*a coming community*

**Over the last ten years, Pieter Ampe, Guilherme Garrido, Hermann Heisig and Nuno Lucas met in different combinations and various circumstances. The striking similarities and contradictions in both their work and their personal lives made them dream of establishing something as a quartet.**

**Credits**

By & with: Pieter Ampe, Guilherme Garrido, Hermann Heisig & Nuno Lucas – Production: CAMPO (Ghent) – Co-production: Kunstenfestivaldesarts (Brussels), Alkantara Festival (Lisbon), Tanz im August/Hebbel am Ufer (Berlin), La Bâtie-Festival de Genève (Geneva)

**NXTSTP partners**

Kunstenfestivaldesarts (Brussels), Alkantara Festival (Lisbon), Göteborgs Dans & Teater Festival (Gothenburg), Baltoscandal Festival (Tallinn)

**Première**

Brussels (BE), May 2012

**On tour**

Brussels (BE), Gothenburg (SE), Lisbon (PT), Berlin (DE), Tallinn (EE), Geneva (CH), Ghent (BE)

**#17 performances in 7 cities in 6 countries**

[www.campo.nu](http://www.campo.nu)

Eleanor Bauer – Brussels

*Tentative Assembly (the tent piece)*

**Eleanor Bauer (b. 1983) is a talented American dancer who trained in New York and Brussels, where she now lives. Over the past few years she has made her mark as one of the rising stars of the Belgian and international choreographic scene.**

#### **Credits**

Direction: Eleanor Bauer – Choreography & performance: Eleanor Bauer, Cecilia Lisa Eliceche, Magali Caillet-Gajan, Michael Helland, Liz Kinoshita, Michiel Reynaert, Manon Santkin, Gabriel Schenker, Adam Weig – Dramaturgical & choreographic assistance: Pierre Rubio – Music: Chris Peck, with the performers – Scenographic collaboration: Karel Burssens & Jeroen Verrecht/88888 – Lighting: Colin Legras – String figures specialist: Philip Noble – Production: Caravan Production for GoodMove (Brussels) – Co-production: Kunstenfestivaldesarts (Brussels), Kaaithheater (Brussels), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Centre chorégraphique National de Montpellier Languedoc-Roussillon in the frame of Jardin d'Europe, TAKT Dommelhof (Neerpelt), PACT Zollverein (Essen), workspacebrussels (Brussels) – With the support of: the Flemish Authorities, Jardin d'Europe

#### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), Göteborgs Dans & Teater Festival (Gothenburg), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam)

#### **Première**

Brussels (BE), May 2012

#### **On tour**

Brussels (BE), Gothenburg (SE)

**#5 performances in 2 cities in 2 countries**

[www.goodmove.be](http://www.goodmove.be)

Pieter De Buysser & Hans Op de Beeck – Brussels

## ***Book Burning***

***Book Burning* is a joint venture by the artist Hans Op de Beeck (b. 1969) and writer-actor Pieter De Buysser (b. 1972). The piece physically links visual art and theatre, with Hans creating an object and Pieter writing a play to perform alongside it.**

### **Credits**

Concept: Pieter De Buysser & Hans Op de Beeck – Image: Hans Op de Beeck – Text & play: Pieter De Buysser – Lighting design & technician: Herman Sorgeloos – Dramaturgy: Marianne Van Kerkhoven (Kaaitheter) – English language coaching: Miles O’Shea – English translation: Jodie Hruby, Miles O’Shea & Pieter De Buysser – French translation: Monique Nagielkopf – Production: Margarita Production (Brussels) – Co-production: Kunstenfestivaldesarts (Brussels), Kaaitheter (Brussels), Baltoscandal Festival (Rakvere), Belluard Bollwerk International (Fribourg), Teater Avant Garden (Trondheim), BIT Teatergarasjen (Bergen), Brut Wien (Vienna) – Supported by: Koninklijke Bibliotheek België, Göteborgs Dans & Teater Festival (Gothenburg), The Flemish Government

### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), Baltoscandal Festival (Rakvere), Göteborgs Dans & Teater Festival (Gothenburg)

### **Première**

Brussels (BE), May 2012

### **On tour**

Brussels (BE), Gothenburg (SE), Fribourg (CH), Rakvere (EE), Bergen (NO), Trondheim (NO), Vienna (AT)

**#19 performances in 7 cities in 6 countries**

[www.margaritaproduction.be](http://www.margaritaproduction.be)

Tiago Rodrigues – Lisbon

*Três dedos abaixo do joelho*

**Tiago Rodrigues (b. 1977) is a Portuguese actor, writer, director, and one of the main figures of a new generation of Portuguese performing artists. *Três dedos abaixo do joelho* is a play based on censorship reports from Portugal's national archive.**

#### **Credits**

Direction: Tiago Rodrigues – Text: Tiago Rodrigues after the work of several censors of the fascist regime – Cast: Isabel Abreu & Gonçalo Waddington – Research & dramaturgical support: Joana Frazão – Lighting design & technical direction: André Calado – Video editing: Tiago Guedes & Rita Barbosa (Take it easy) – Costumes concept: Magda Bizarro & Tiago Rodrigues – Set: Magda Bizarro & Tiago Rodrigues – Production manager, subtitles & stage photos: Magda Bizarro – Production: Mundo Perfeito (Lisbon) – Co-production: Alkantara Festival (Lisbon), Teatro Nacional D. Maria II (Lisbon), Stage-Helsinki Theatre Festival (Helsinki), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Kunstenfestivaldesarts (Brussels)

#### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), Alkantara Festival (Lisbon), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam)

#### **Première**

Lisbon (PT), May 2012

#### **On tour**

Lisbon (PT), Helsinki (FI), Rotterdam (NL)

**#11 performances in 3 cities in 3 countries**

[www.mundoperfeito.pt](http://www.mundoperfeito.pt)

Halory Goerger & Antoine Defoort – Lille

## *Germinal*

**L'Amicale de production was established in 2010 by Antoine Defoort, Halory Goerger and Julien Fournet. The company produces artistic transversal objects, halfway between the realms of theatre, visual and performing arts. Their new creation *Germinal* premiered in September 2012 in Lyon.**

### **Credits**

Concept: Halory Goerger & Antoine Defoort – With: Arnaud Boulogne, Ondine Cloez, Antoine Defoort, Halory Goerger – Technical director: Maël Teillant – Sound: Robin Mignot – Lighting: Sébastien Beusseron – Lighting consulting: Annie Leuridan – Project management: Julien Fournet & Mathilde Maillard – Administration: Sarah Calvez – Production: L'Amicale de production (Lille) – Co-production: Biennale de la Danse de Lyon (Lyon), Kunstenfestivaldesarts (Brussels), Le Phénix, Scène nationale Valenciennes (Valenciennes), Kunstencentrum Buda (Kortrijk), Kunstencentrum Vooruit (Ghent), Le Vivat, Scène conventionnée danse et theatre (Armentières), Le Manège/Le CECN/Technocité (Mons), Beursschouwburg (Brussels), Alkantara Festival (Lisbon), Théâtre national de Bordeaux en Aquitaine (Bordeaux), Théâtre de la Manufacture-Centre dramatique National Nancy-Lorraine (Nancy) – This project is supported by: the Conseil Régional Nord Pas de Calais in agreement with the ministry of Culture and Communication (DRAC Nord Pas de Calais) & apap

### **NXTSTP partners**

Kunstenfestivaldesarts (Brussels), Alkantara Festival (Lisbon), Théâtre national de Bordeaux en Aquitaine (Bordeaux), Baltoscandal Festival (Rakvere), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam)

### **Première**

Lyon (FR), September 2012

### **On tour**

Lyon (FR)

**#4 performances in 1 city in 1 country**

[www.amicaledeproduction.com](http://www.amicaledeproduction.com)

Doris Uhlich – Vienna

### *Come Back*

**Doris Uhlich (b. 1977) is an Austrian performer and choreographer. In *Come Back*, five one-time ballet dancers return to the stage years after retiring from their active careers.**

#### **Credits**

Choreography: Doris Uhlich – Dramaturgical collaborator: Constanze Schellow – Space concept: Alexander Schellow – With: Susanne Kirnbauer, Percy Kofranek, Renate Loucky, Violetta Springnagel-Storch, Marialuise Jaska – Production: Christine Sbaschnigg / insert (Theaterverein) (Vienna) – Artistic advisor: Yoshie Maruoka – Thanks to: Andrea Salzmann – Co-production: steirischer herbst (Graz), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Göteborgs Dans & Teater Festival (Gothenburg), brut Wien (Vienna), Künstlerhaus Mousonturm (Frankfurt am Main), Festspielhaus St. Pölten (St. Pölten)

#### **NXTSTP partners**

steirischer herbst (Graz), De Internationale Keuze van de Rotterdamse Schouwburg (Rotterdam), Göteborgs Dans & Teater Festival (Gothenburg)

#### **Preview**

Rotterdam (NL), September 2012

#### **Première**

Graz (AT), October 2012

#### **On tour**

Rotterdam (NL), Graz (AT)

**#5 performances in 2 cities in 2 countries**

[www.dorisuulich.at](http://www.dorisuulich.at)

Where we are

Europe, as we know it in 2012, has changed in many respects: whereas five years ago we started off in a climate of general optimism and belief in the European project, we now feel that the idea of a large, united continent lies under threat. The financial crisis has caused a strong uprising of populism, protectionism and anti-solidarity, revealing the fragility of Europe and thus affecting confidence in a solid European community.

However radically their local contexts may differ, each member festival of NXTSTP experiences this changed political reality daily on a national level: major cuts in all budgets, especially affecting the cultural and social sectors, as well as nationalism, and even government imposed anti-democratic policies. A sense of protectionism leads to increasing pressure to prioritise the producing and presenting of local artists. Internationalism has always been a guiding principle for exchange in our work; lately, however, local governments show a growing tendency to impose a one-way policy, exporting local artists rather than fostering an eagerness to work together.

Festivals focusing on international artistic production go against this tendency. They gather artists and audiences in an exceptional social space in a condensed time frame. They offer an experience of international interdisciplinary artistic production; they are versatile and can reinvent themselves constantly. International festivals build bridges between the local audience and international visitors and artists. Having the opportunity to see emerging artists from various parts of Europe confronts the different aspects of European identity through a specific artistic language. And through artistic residency programmes this exchange is widened to include participating artists, forming the basis of further artistic growth.

It is clear that over the past few years a growing group of young artists, with the support of NXTSTP, have acquired a significant position in the European performing arts, each with his own voice and particularities. But still: we are convinced that the strong foundation and unique constellation of NXTSTP partners can develop even wider and deeper. To make a true impact on the cultural landscape, beyond the specific stories of individual artists, is a long-term project. Therefore, we strongly believe in the continuation of this network to sustain and promote new generations of emerging international voices in the field.

The future of NXTSTP goes together with a constant awareness of the evolution and transformation process within the arts, within society, within Europe.

Supporting the arts also means avoiding exhausted formulas, stimulating the creation of new modes of information exchange, new methods of working. Encouraging appropriated spaces for producing and presenting artistic creations also means maintaining a constant dialogue between artistic practice and the world we are living in and shaping. NXTSTP, the Second Generation, will allow us to address these challenges in the years to come.

For this new term the partners are: Kunstenfestivaldesarts (Brussels), Alkantara Festival (Lisbon), Baltoscandal Festival (Rakvere), Dublin Theatre Festival (Dublin), Göteborgs Dans & Teater Festival (Gothenburg), Noorderzon (Groningen), steirischer herbst (Graz) and Théâtre national de Bordeaux en Aquitaine (Bordeaux). NXTSTP, the Second Generation will run from 01 November 2012 to 31 October 2017.



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Managing director: Ruth Collier  
Programming assistant: Karlien Vanhoonacker

### **Alkantara Festival**

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### **Baltoscandal Festival**

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Festival director: Joonas Tartu

### **Göteborgs Dans & Teater Festival**

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### **De Internationale Keuze van de Rotterdamse Schouwburg**

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### **steirischer herbst**

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### **Théâtre national de Bordeaux en Aquitaine**

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Cláudia Dias *Das coisas nascem coisas* 24  
Eszter Salamon *Dance#1 / Driftworks* 25  
Aydin Teker *harS* 26  
Kris Verdonck *END* 27  
ZOO/Thomas Hauert *Accords* 28  
Miguel Pereira *DOO* 29  
Charlotte Engelkes *Forellen and Me* 30  
Michel Schweizer *Bleib Opus#3* 31  
Michel Schweizer *ôQueens [a body lab]* 32  
Wunderbaum *Rose is a rose is a rose is a rose* 33  
Mart Kangro *Can't get no / Satisfaction* 34  
Berlin *Moscow* 35  
Brice Leroux *Solo#2* 36  
Vera Mantero *We are going to miss everything we don't need* 37  
Mette Ingvarsten *Giant City* 38  
Hooman Sharifi *Lingering of an earlier event* 39  
Jorge León & Simone Aughterlony *To Serve* 40  
Kornél Mundruczó *Hard To Be A God* 41  
Theater im Bahnhof *Death of a Cardholder* 42  
Dood Paard *Answer Me* 43  
Edit Kaldor *C'est du chinois* 44  
ZOO/Thomas Hauert *You've changed* 45  
Philippe Quesne *Big Bang* 46  
Gisèle Vienne *This is how you will disappear* 47  
Philipp Gehmacher *in their name* 48  
Miet Warlop *Mystery Magnet* 49  
Lotte van den Berg / OMSK *Les Spectateurs* 50  
Gunilla Heilborn *This is not a love story* 51  
Eszter Salamon *Tales of the Bodiless* 52  
Schwalbe *Schwalbe Cheats* 53  
P. Ampe, G. Garrido, H. Heisig & N. Lucas *a coming community* 54  
Eleanor Bauer *Tentative Assembly (the tent piece)* 55  
Pieter De Buysser & Hans Op de Beeck *Book Burning* 56  
Tiago Rodrigues *Três dedos abaixo do joelho* 57  
Halory Goerger & Antoine Defoort *Germinal* 58  
Doris Uhlich *Come Back* 59