



**XCHANGES**  
**Festival**  
**and**  
**MeetUp**

**16.-18. Mai 2019**  
**kampnagel**

**Szenenwechsel (Change of Scene)**

**WELCOME NOTES**

As Europe lay in ruins after the Second World War, some politicians led by de Gaulle, Schuman and Adenauer, tried the unthinkable: to turn France and Germany into friends. Knowing that political agreements were not enough they initiated exchanges between young people from both countries.

Today, in the sphere of the arts we are trying to move beyond the multitude of political fault lines dividing the world today as well. We support a “Europe of the Many”. We want to live in friendly neighbourliness with Eastern Europe and our transcontinental neighbour: Africa. This sounds easier and more self-evident than it is. Because the issue is for us to open up to different and even strange aesthetics and artistic approaches. Western European thought, still so dominant in the world today, has no future. Our future lies in togetherness, in striving to push our politics beyond perceptions of either perpetrators or victims. We want to be partners – indeed, we want to be friends. People and politicians who trade in fear are not welcome here. Cultural work strives to reach beyond borders towards a utopia of mutual understanding.

This is what the international collaborations supported with partners in Eastern Europe and Africa as part of the *Szenenwechsel* programme, a joint initiative of the Robert Bosch Stiftung and the International Theatre Institute (ITI), do. We must move forwards, into a common future. This will only happen through XCHANGES: exchanges with each other that will spark changes within ourselves.

Joachim Lux

(President ITI Germany  
and Director of the  
Thalia Theatre Hamburg)

The XCHANGES – Festival of International Performances marks a special moment for us at Robert Bosch Stiftung, for it concludes six rewarding years of funding international partnerships in the performing arts. Sixty artistic collaborations took on the creative quest – set forth by the programme Change of Scene – to reflect societal transformations in Middle and Eastern Europe as well as Northern Africa. The resulting plays and performances opened new horizons to different audiences around the world.

Promoting international understanding is one of the eminent tasks of our foundation since its inception more than 50 years ago. We hope that the community of change makers emanating from the program will continue in this direction by collaborating beyond national and cultural borders, leaving a lasting impact on their societies.

We are grateful to the International Theatre Institute and Kampnagel for co-producing the festival and thankful to our alumni who travelled far to contribute to the upcoming presentations and exchanges.

Dr. Maja Pflüger

Deputy Head of the Department  
International Relations Europe  
and its Neighbours  
at Robert Bosch Stiftung

## PROGRAMM

### Thursday, 16 May 2019

#### 18:00 Opening

with *Amelie Deuflhard* (Artistic Director, *kampnagel*), *Jana Schiedek* (State Councilor, *Kulturbehörde Hamburg / Cultural Authority of Hamburg Senate*), *Christian Strob* (Senior Project Manager, *Robert Bosch Stiftung*), *Bettina Sluzalek* (Vice President, *ITI Germany*), *Branko Šimić* (theatre director, curator)

#### DEAD SEASON (cooking in crisis)

Showcase *Beat Le Mot* and *Monika Werkstatt*  
(k1)

#### 20:00 WHO RUN THE WORLD

##### The Gospel of Mary / The Apocalypse of Lilith /theatre performance

by *Nicoleta Esinencu*

*Teatru Spalatorie* (Chisinau) and *Theater Rampe* (Stuttgart)

(k2)

### Friday, 17 May 2019

#### 10:00 – 11:30 History Repeating?

Panel with *Nora Amin*, *Helena Nassif* and *Adel Abdel Wahab*, moderated by *Hatem Hasan Salama*

After the Arab Spring artists in the Arab region have been facing war, migration, changing political systems and repression. What does this mean for the work of the artists and international collaborations? How can artists' who developed strategies for their work share experiences transnationally? Can international collaboration be a resilience or resistance tool? How can we develop creative methodologies and new aesthetics within a transcultural group? Where does unequal distribution of resources still lead to unequal distribution of power?

(k2)

#### 11:30 – 13:00 Project Presentations of Current Cooperations - 1<sup>st</sup>round (Foyer)

##### THE CHILD AND THE WAR

*Svetlana Fourer Ensemble*, Cologne (Germany), *Teatr.doc*, Moscow (Russia) and *Andriy May*, Kiev (Ukraine): *Svetlana Fourer und Andriy May*

### **WHOM DOES THE AVANTGARDE BELONG TO? (MALEVICH PROJECT)**

kampnagel, Hamburg (Germany) and Krasnaya Shpana - The Cooperative for Creative Research, Kiev (Ukraine) and Moscow (Russia): *Alexey Markin, Olga Shirokostup and Illia Yakovenko*

### **LUXUS-WEG**

MS Schrittmacher, Berlin (Germany) and ACT Festival, Sofia (Bulgaria): *Natalie Baudy and Martin Stieffermann*

### **DIALOGUE ON DIFFERENCE**

theatercombinat, Vienna (Austria) and Reflection for arts, training & development, Alexandria / Cairo (Egypt): *Claudia Bosse and Abdalla Daif*

### **BATTLER'S OPERA**

Brakula, Hamburg (Germany) and ZadARSnova, Zadar (Croatia): *Tina Keserović, Branko Šimić and Borys Shevchenko*

### **11:30 - 13:00 Mobility Info Points: How they inform and advocate artists**

#### **1<sup>st</sup> round**

*Info Session with Jana Grünewald and Christine Heemsoth/ touring artists (Germany), Martina Hájková/ Czech Mobility Info (Czech Republic), Michiel van der Padt/ DutchCulture (Netherlands)*

Mobility Information Points (MIP) are information centres and/or websites in several European countries, and one in the USA, who aim to tackle administrative challenges that artists and cultural professionals can face when working across borders.

Relevant issues can be around visas, social security, taxation, customs etc.

**(Foyer)**

### **14:00 – 15:30 Project Presentations of Current Cooperations – 2<sup>nd</sup> round (Foyer)**

#### **POTENTIAL STATES**

Ballhaus Ost, Berlin (Germany) and KUD Moment, Maribor (Slovenia): *Beliban zu Stolberg and Eva Nina Lampič*

#### **THE GOLDEN AGE OF EXTREMES**

kainkollektiv, Bochum/Berlin (Germany) and Teatr Nowy, Cracow (Poland): *Fabian Lettow and Łukasz Stawarczyk*

#### **ESCAPE ROOM EUROPE**

hannsjana, Berlin (Germany) and STEREO Akt (SZTEREÓ Arts Association), Budapest (Hungary): *Lená Szirmay-Kalos and Lotte Schüßler*

### **Ch[a]rita**

zeitraumexit, Mannheim (Germany) and Madrassa Collective, Tangier (Morocco): *Charlotte Arens and Rim Mejdí*

### **HAUPTSACHE SIE SCHIESSEN NICHT (As long as they don't shoot)**

Maxim Gorki Theatre / Studio Я, Berlin (Germany) and International Theater Festival MESS, Sarajevo (Bosnia-Herzegovina): *Vernesa Berbo*

### **RADIO UNIVERSE**

Hessisches Landestheater Marburg, Marburg (Germany) and Tumanishvili Film Actors Theatre, Tbilisi (Georgia): *Carola Unser and Zurab Getsadze*

### **14:00 – 15:30 Mobility Info Points: How they inform and advocate artists**

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**(Foyer)**

### **16:00 - 17:30 FOLD YOUR WORLD – Expressions of Freedom with Theatre and**

#### **Origami**

*Workshop with Ossama Helmy and Lydia Ziemke*

Each one of us is folded. We are folded by our decisions. Using Origami as a tool of expression on a stage we explore the process - the preparation, the direct experience and the reaction to an important decision in our lives.

**(Migrantpolitan)**

### **16:00 - 17:30 Divising a code for transnational work – Part I**

*Work Group moderated by Krystel Khoury and Fabian Lettow*

International collaborations - what does fair treatment and true solidarity mean as regards working times, conditions, pay etc.? On the base of the Fair Practice Code by Kunsten '92 (NL) we are discussing a 'codex' for international collaboration from the pool of experiences in the programme.

**(rehearsal room 2<sup>nd</sup> floor)**

**16:00 – 17:30 Bosch Alumni Network – How to participate**

*Info Session with Darius Polok (International Alumni Center/ iac, Berlin)*

The Bosch Alumni Network brings together former and current fellows, grantees and staff members of the Robert Bosch Stiftung and its partners. By connecting network members with common interests but different backgrounds, cross-sectoral exchange and international collaborations can be fostered. On boschalumni.net this community is connected online.

*(k2)*

**Evening performances:**

**18:00 iNViSiBLE REPUBLiC – Summer in Sofia 1968 / lecture-performance**

MOMO theatre company/ ACT Festival and andcompany&Co. *(p1)*

**RAUSCH UND ZORN / performance**

INFORMBUREAU and LIGNA *(k4)*

**19:30 MUSIC FOR UNSTAGEABLE THEATRE / solo-performance**

Adel Abdel Wahab and Alex Paulick-Thiel *(kmh club)*

**21:00 iNViSiBLE REPUBLiC – Summer in Sofia 1968 / lecture-performance**

MOMO theatre company (Sofia) and andcompany&Co. (Berlin) *(p1)*

**21:30 DIVIDED TOGETHER / video walk**

Kulturna Medialna and Theaterlabor Bielefeld *(kx)*

**22:30 MINDJ PANTHER / concert (kmh club)**

**Saturday, 18 May 2019**

**10:00 – 11:30 Reclaiming spaces – Transnational Cooperations in Eastern Europe**

*Panel with Nicoleta Esinencu, Tina Keserović and Lukasz Stawarczyk, moderated by Gábor Thury*

The discussion will deal with strategies and possibilities of Eastern European artists in increasingly repressive political contexts and, on the other hand, with the possibilities and difficulties of international exchange - be it through collaborations or festivals. How can international alliances help to secure or create structural freedom? How can the balancing act between local connections and global networking succeed? For which audiences is the programme being curated?

*(k2)*

**11:30 - 14:30 workshop #youtoo by Hana Tefrati**

Artists Hana Tefrati (Germany/Morocco) and Shaymaa Shoukry (Egypt) invite women of all backgrounds and ages to take part in a workshop about gender-related violence. Together the participants try out and research different techniques for empowerment, protection, and the feeling of solidarity.

*(rehearsal room 5<sup>th</sup> floor)*

**11:30 – 13:00 Dividing a code for transnational work – Part II**

*Work Group moderated by Krystal Houry and Fabian Lettow*

International collaborations - what does fair treatment and true solidarity mean as regards to working times, conditions, pay etc.? On the base of the Fair Practice Code by Kunsten '92 (NL) we are discussing a 'codex' for international collaboration from the pool of experiences in the programme.

*(rehearsal room 2<sup>nd</sup> floor)*

**11:30 - 13:00 New strategies for transnational funding**

*Work Group moderated by Léna Szirmay-Kalos and Ahmed Eldeeb*

Together with the participants, the working group briefly analyses difficulties of current funding models and outlines requirements for future funding opportunities. The focus will be on transnational funding for the performing arts and how funding schemes could better adopt to artists' needs across borders.

*(Foyer)*

**15:00 FOR HEAVEN'S SAKE, ICARUS! / (youth) theatre performance**

*Ahmed Ezzat Elalfy and theaterwerkstatt hannover*

*(k1)*

**17:00 - 18:30 Where From Here?**

*Panel with Anna Teuwen (kampnagel), Anne Fleckstein (German Federal Cultural Foundation), Ahmed Eldeeb (Reflection for Arts, Training and Development, Alexandria), co-moderated by Helena Nassif (Al Mawred) and Andrea Zagorski (ITI Germany)*

Transnational cooperations impose special challenges in many areas – project finances, schedules, communication among the artists in different cultural settings. The conditions of existing programmes sometimes impose barriers which add complications and turn solidary and fair cooperation even harder. The work groups will address these questions and the closing panel will wrap up the outcome. How

better define the role and responsibilities of the performing arts institutions and funding bodies in the current political, social and economic context?

**(k2)**

**Evening performances:**

**19:00 FOR HEAVEN'S SAKE, ICARUS! / (youth) theatre performance**

Ahmed Ezzat Elalfy and theaterwerkstatt hannover **(k1)**

**19:30 RAUSCH UND ZORN / performance**

INFORMBUREAU and LIGNA **(k4)**

**21:00 MUSIC FOR UNSTAGEABLE THEATRE / solo-performance**

Adel Abdel Wahab and Alex Paulick-Thiel **(kmh club)**

**21:30 DIVIDED TOGETHER / video walk**

Kulturna Medialna (Ukraine) and Theaterlabor Bielefeld (Germany) **(kx)**

**CHANGE OF SCENE – CURRENT COOPERATIONS**

**THE CHILD AND THE WAR**

Svetlana Fourer Ensemble, Cologne (Germany) and Teatr.doc / Elena Gremina, Moscow (Russia) and Andriy May, Kiev (Ukraine): *Svetlana Fourer and Andriy May*

75 years after the end of the Second World War, Europe faces a new dilemma, and our approach to the current situation will affect future generations:

Will the war in Ukraine be further ignored by Europe?

Three documentary pieces are presented under the title "The Child and the War". The project was developed in cooperation with the Wsewolod-Meyerhold-Center, Kiev, the teatr.doc, Moscow and the National Theater Ivana Franka, Kiev.

**TO WHOM DOES THE AVANT-GARDE BELONG? MALEVICH PROJECT.**

Kampnagel, Hamburg (Germany) and Krasnaya Shpana - The Co-operative for Creative Research, Hamburg (Germany), Moscow (Russia) and Kiev (Ukraine): *Alexey Markin, Olga Shirokostup and Ilya Yakovenko*

Due to his importance in the history of art, the painter Kasimir Malevich has become the most important symbolic element in the cultural confrontation between Russia and Ukraine. Instrumentalized to strengthen the nation state, his figure becomes a battlefield for the negotiation of national identities and cultural developments. The cooperative for artistic research "Krasnaya Shpana" uses Malevich's example to examine the political mechanisms behind the current avant-garde debates. The three group members Alexey Markin, Olga Shirokostup and Illia Yakovenko live in Hamburg, Moscow and Kiev and have founded a working and research group for their MALEVICH PROJECT with interested members from the post-Soviet communities of Hamburg.

**LUXUS-WEG**

MS Schrittmacher, Berlin (Germany) and ACT Festival, Sofia (Bulgaria): *Natalie Baudy and Martin Stieffermann*

LUXUS-WEG is a co-production between the performance group MS Schrittmacher from Berlin and ACT Association for Independent Theatre from Sofia. The project will be developed jointly by the German choreographer and artistic director of MS Schrittmacher, Martin Stieffermann and the Bulgarian choreographers and performance artists Willy Prager and Iva Sveshtarova.

The LUXUS-WEG research project investigated the current migration movement of German pensioners\* in poverty to Bulgaria and Bulgarian academics\* and healthcare workers to Germany under the premise: What are they prepared to sacrifice for better living

conditions and luxury? And what does luxury actually mean today? We start from the assumption that we are prepared to trade social security for material prosperity. The freedom that enables us to strive for this threatens to lead us into social isolation.

In the performance A BETTER LIFE (premiere spring 2020), which is based on research, the performative mechanisms of these reciprocal migration movements are implemented on stage and the audience can experience the questions, reasons and contradictions of the theme. Via videos, pictures, sound collage and physical movements the performance transfers the research material onto stage. What does a better life mean to the people who move from Germany to Bulgaria and from Bulgaria to Germany, how do they realise it and how does it influence their way of living, their wishes and fears.

### **DIALOGUE ON DIFFERENCE**

Claudia Bosse / theatercombinat, Vienna (Austria) and Abdalla Daif / Reflection for arts, training & development, Alexandria (Egypt): *Claudia Bosse and Abdalla Daif*

DIALOGUE ON DIFFERENCE is a performance about ideological ghosts that permeate our present in times of radical shifts in political discourse and in the language. Claudia Bosse and Abdalla Daif perform, speak, move, comment, confront each other in different media constellations. They become subject and object of their joint research, they are performers, witnesses and archives of their cultural practice. Preliminary research in Egypt and Austria form the basis of this work. From different perspectives, the German director and choreographer and the Egyptian performance artist and producer are questioning events of the present, their own living environment and that of the other.

DIALOGUE ON DIFFERENCE is embedded in a sound- and spatial dramaturgy and consists of assemblages, dialogues, movements and compositions in a multi-channel setting by composer Günther Auer. Along a score with different chapters the performance creates different situations in space within the spectators. The performance premiered in April 2019 at *theatre=a must festival* in Alexandria, was presented at D-caf festival in Cairo and will be presented at Kosmos Theater in Vienna.

### **BATTLER'S OPERA**

Brakula, Hamburg (Germany) and ZadARSnova, Zadar (Croatia): *Tina Keserović, Branko Šimić and Borys Shevchenko*

BATTLER'S OPERA is based on the plot of John Gay's "Beggar's Opera" and is the result of an exchange between street dancers\* from Hamburg and the popular rapper Edo Maajka from Bosnia. It addresses issues of socially disadvantaged people from the small Croatian town of Zadar. Although tourism is blooming, Zadar has an immense racism problem and is facing a socio-economic crisis.

The dancers\* from Hamburg, most of whom have a migration background, come across residents\* of the so-called "Bronx" in Zadar, in order to be able to bring their living

conditions closer to a German audience through dance. The project is directed by choreographer Andy Calypso and director Branko Šimić. The joint-project between BRAKULA Hamburg and International Theater Festival ZadARSnova is contrived and realized by Borys Shevchenko, a street-dance artist and producer, and the theatre worker Tina Keserović.

### **POTENTIAL STATES**

Ballhaus Ost, Berlin (Germany) and KUD Moment, Maribor (Slovenia): *Beliban zu Stolberg and Eva Nina Lampič*

In Potential States, two young women think about and imagine past and future political systems using their own biographies. German-Kurdish author Beliban zu Stolberg and Slovenian theatre director Eva Nina Lampič imagine a life in no longer existing or not yet existing states and ask wider questions about the connection between identity and the state, language and belonging, linked to personal experience. The project is planned as a process of eight phases over two years. In the first phases, the two artists will talk to experts from politics, academia, art and journalism and will then contribute both fictional and documentary material, from which a performance will be developed with an international cast.

### **THE GOLDEN AGE OF EXTREMES**

Kainkollektiv, Bochum (Germany) and Teatr Nowy, Cracow (Poland): *Fabian Lettow and Łukasz Stawarczyk*

The famous so-called downfall of the Occident and the one of the so-called Golden Age on the opposite placed plot, which is mostly a romanticized view of the past as a projected escape point into the future, are two sides of the same coin. Both are not reckoning with the present, rather selling it out to escape from it. But how can one evade one's own time? In this project this coin will be melt down to mould a new one and bring it into circulation to get a new different deal with the present. Instead of accepting the present as unchangeable or trying to flee it – and it doesn't matter whether direction downfall or direction paradise – it is an attempt to create a space in which all these options can appear at the same time. Old and new, known and completely different from everything you have known so far. The old concepts of a (by now past) future will circulate once more, to ignite the future of everything that went down with these faded concepts. An alternative presence, a joint space in which THE AGE OF EXTREMES and THE GOLDEN AGE merge into one another.

### **ESCAPE ROOM EUROPE**

hannsjana, Berlin (Germany) and STEREO Akt (SZTEREÓ Arts Association), Budapest (Hungary): *Léna Szirmay-Kalos and Lotte Schüßler*

STEREO Akt and hannsjana transform the rooms of the Collegium Hungaricum Berlin into Escape Rooms. They make use of the performative potential of this pop-cultural spatial concept to allow the audience to play through entry and exit scenarios while being guided through the rooms of the building by a radio play. The viewers walk alone or in small groups - creating associative, playful forms of "soft exit", "hard exit" or "dirty exit". Scenes of farewell and departure encounter reflections on the bureaucracy of EU regulations or poetic visualizations of customs regulations. Personal memories of growing up in the EU or entering the EU at the same time as puberty play just as important a role as changing borders and lost-in-translation experiences. The aim is to find a way out of this labyrinth of paradoxical entanglements of necessary collaboration and egoistic defending of interests.

### **Ch[a]rita**

zeitraumexit, Mannheim (Germany) and Madrassa Collective, Marrakech (Morocco):  
*Charlotte arens and Rim Mehdi*

Ch[a]rita / الشَّيْبِيس is a programme of artistic interventions, conversations, screenings and workshops taking place in public, open-air and indoor space[s] of Marrakech. Ch[a]rita / الشَّيْبِيس grounds SUPERCOPY's methodological and conceptual focuses on copying, appropriating, translating and remixing in the socio-cultural and political-economic context of Marrakech. It invites artists from Europe, North Africa and the Middle East to interrogate and reinvent, pin down and explore the present and future of the city's identity, its history as a carrefour and melting pot in which exchanges happen at multiple levels, producing a city whose identit[ies] are in continuous renegotiation, contamination and transformation.

### **HAUPTSACHE, SIE SCHIESSEN NICHT (As long as they don't shoot)**

Vernesa Berbo / Moritz Sauer / Maxim Gorki Theatre / Studio Я, Berlin (Germany) and International Theater Festival MESS, Sarajevo (Bosnia-Herzegovina): *Vernesa Berbo*

With the memories of children of perpetrators and victims of the Bosnian War (1992 – 1995), the documentary performance HAUPTSACHE, SIE SCHIESSEN NICHT develops a panopticon of the second post-war generation: how does the past continue in the present? How can one find a common language for one's own involvement in a history created by one's parents' generation? Theatrically, the project deals with aspects of acceptance, blame and repression. A psychogram is developed on the basis of research; it describes a Europe of wars. The former president of the Republic Srpska and sentenced war criminal, Radovan Karadžić, even claimed in prison: "we are constantly laughing". He serves as a symbolic figure. For the common staging, social techniques of narration are examined that test the potential as well as the limits of linguistic self-expression.

### **RADIO UNIVERSE**

Hessisches Landestheater Marburg, Marburg (Germany) and Tumanishvili Film Actors Theatre, Tbilisi (Georgia): *Carola Unser and Zurab Getsadze*

The centre of the project is the play Radio Universe by Georgian writer and director Nino Haratischvili, in which the question of diversity in the simultaneity of events is asked. Together with the writer, who lives in Germany, and the participating artists from the Tumanishvili Film Actors Theatre in Tbilisi, the new team in charge of the Hessisches Landestheater Marburg focus on the theme of the sad anniversary: "10 years after the Russian-Georgian War". Actors from Tbilisi and Marburg worked together in a shared process on the question of how the world can be shaped in solidarity if widely different fates would simply run their course at the same time: one night –suddenly war in one place, normality in the other.

## BIOGRAPHIES

[Nora Amin](#) is a writer, performer, choreographer and theatre director, born in Egypt, now based in Berlin. Founder and artistic director of Lamusica Independent Theatre Group where she directed and produced 37 theatre, dance and music productions. Founder and trainer of the nation-wide Egyptian Project for Theatre of the Oppressed and its Arab Network in Morocco, Lebanon and Sudan. Her work is composed of literature, theatre, dance and feminist discourse. It is characterised by the socio-political activism of the artist and the role of a rebel against the traditions of patriarchy, authority, sexism and racism. In 2018, her book *Migrating the Feminine* was published in German at MSB (Matthes&Seitz Verlag), on the transgressions of the female body in the public sphere.

[andcompany&Co.](#) is a Berlin-based theatre-collective which was founded in 2003 by Alexander Karschnia, Nicola Nord and Sascha Sulimma. Working together as co-directors they form an open network that new artists from various disciplines are constantly joining, like the video artist Kathrin Krottenthaler. They work collaboratively at the interface of theatre and theory, politics and practice. Aside from theatre performances, andcompany&Co. develops lecture-concerts, as well as audio-plays.

[Yuri Birte Anderson](#) studied Acting in Siegburg, and English, Drama and Literary Studies at the University of Wales in Aberystwyth. In 2012 she joined the [Theaterlabor Bielefeld](#) and has worked and performed as an actor, director, musician, festival organiser and dramaturge in Germany as well as internationally in England, Scotland, Poland, Sweden, France, Serbia, and Ukraine. In 2016/17 she started the [International Laboratory Ensemble](#) – a growing network of international artists and theatre groups to continue the theatre laboratory tradition in the 21st century. She is based in Zurich and Cologne.

Since 2017/2018 [Charlotte Arens](#) together with Jan-Philipp Possmann, artistic director and managing director, have been curating the programme of [zeitraumexit](#). [zeitraumexit](#) is a place for experimental art in Mannheim, founded in 2001 by four artists\* and is one of the first institutions of its kind in southern Germany. The genres performance, live art and dance shape its profile. But just as artistic forms develop and change, the profile also changes. Today, [zeitraumexit](#) presents social actions, exhibitions and all formats in between, and provides spaces for self-organised initiatives and projects.

[Vernesa Berbo](#) studied at the State Academy of Dramatic Arts in Sarajevo and worked as actress at the Obala Theatre in Sarajevo and the Municipal Theatre in Mostar. She worked for the UNICEF theatre in Sarajevo and fled to Berlin at the end of 1992. There she performed at Grips Theater and Theater Strahl and appears regularly on stage as a singer with her group [Amala](#). At Maxim Gorki Theater she plays in Yael Ronen's production of *Common Ground* and Sebastian Nübling's *In Our Name*.

[Claudia Bosse](#) is an artist, choreographer and theatre director. She has diversified approaches to performance and theatre, including spatial choreographies, hybrid theatre works in open-plan spaces, choral speech choreographies, theatre projects involving various segments of the public, as well as installations, urban interventions and discourse of practice. Claudia is the cofounder and artistic director of [theatercombinat](#), a production company for independent art and theatre work founded in 1996 in Berlin and now based in Vienna.

[Marie Bues](#) is a theatre director and since October 2013 artistic director of the Theater Rampe Stuttgart together with Martina Grohmann, while also working at municipal theatres. At Theater Rampe she focuses on contemporary drama and experimental contemporary theatre practice. The [Theater Rampe](#) is a production house for contemporary drama, independent performing arts, dance and popular music. Based on contemporary texts, it expands theatre practice discursively and interdisciplinarily.

[Abdalla Daif](#) is a performing artist and producer. His artworks challenge the concept of authority through enhancing the artistic practices as a method of deep democracy and social transformation, ultimately encouraging audiences to discover, imagine, and co-create possible new scenarios of social life.

[Vesselin Dimov](#) is a freelance theatre director from Sofia. He is one of the founders of [Theatre Company Momo](#) – association for alternative contemporary art, and co-founder, member and since 2012 chairman of ACT Association for Independent Theatre Bulgaria as well as co-organiser/ stage event manager of the [ACT Festival](#) in Sofia.

[Ahmed Ezzat Elalfy](#) is theatre director and independent performer based in Alexandria. He graduated from the Alexandria University and is a member of the Egyptian Artists syndicate. He directed the Egyptian adaptation of *For Heaven's Sake, Icarus!*.

[Ahmed Eldeeb](#) is a visual artist, and theatre maker from Alexandria. He has directed theatre performances in various countries and contexts. Also, he is a cultural manager, the co-founder and director of [Reflection for Arts, Training and Development](#), researcher, trainer and lecturer in the fields of performing arts, arts management and cultural policies.

[Nicoleta Esinencu](#) is a Moldovan playwright and theatre director, who after graduating in Drama and Theatre Arts, has been active in the Eastern European theatre scene, writing plays, directing and devising performances. In 2010 she co-founded the independent artistic initiative [Teatru-Spalatorie](#) in Chisinau. Esinencu's plays were presented in Romania, the Republic of Moldova, Sweden, Poland, Bulgaria, Slovakia, Finland, Germany, Russia, Japan, USA, France and Austria.

[Anne Fleckstein](#) works as a researcher at the [German Federal Cultural Foundation](#) (Kulturstiftung des Bundes) where she coordinates the *TURN Fund for artistic cooperations between Germany and African countries*. Previously, she worked for the Burg Giebichenstein Kunsthochschule Halle, the Bureau du Théâtre et de la Danse and the Goethe Institute. Anne has completed her Ph.D. in Cultural Studies at the Bauhaus University in Weimar and at the Max Planck Institute for Social Anthropology in Halle (Saale).

[Svetlana Fouer](#) is a theatre director, author and teacher based in Cologne. Her productions were nominated several times for the Cologne Children's and Youth Theatre Award (Kölner Kinder- und Jugendtheaterpreis) and were invited to international festivals such as St. Petersburg, Brest, Heidelberg and Moscow. The [Svetlana Fouer Ensemble](#) was founded in 2003 in Cologne and focuses on the staging of classical and contemporary drama. It is a collective of independent artists who collaborate on a project-base.

[Zurab Getsadze](#) is a Georgian theatre director, actor and manager of the [Tumanishvili Film Actors Theatre](#) in Tbilisi for which he has been working since 1992. The theatre was founded in 1978 by the well-known professor Mikhail Tumanishvili (1921-1996), a Georgian theatre director, theorist and professor, whose legacy is preserved and constantly renegotiated by the theatre.

[Ossama „Ozoz“ Helmy](#) is a storyteller, performer and visual artist. He studied Anthropology and worked independently to promote Origami in Egypt and the Arab World since 2003. Ossama participated as an artist, origamist, singer, actor and cultural manager in different workshops and projects in Egypt as well as abroad. Since 2011 he is managing the [Arab Origami Center](#), which is using Origami for designing artistic programmes like storytelling and theatre to reach children and young people, as well as designing human and community development programmes to target the marginalized.

[Sigrid Hilmer](#) studied German Philology and Applied Languages in Würzburg, Cologne, Marseille and London and has been working in the area of cultural exchange and the performing arts for over 20 years. As assistant or advisor in the (performing) arts departments of the British Council in Cologne and London, at Berliner Ensemble theatre and Maxim Gorki Theater Berlin and after a further education course in theatre management (LMU Munich) as translator, project administrator and production manager, in regular cooperation with andcompany&Co. Since 2017 coordinator of [Szenenwechsel](#) at the ITI.

[Tina Keserović](#) was born in Zadar and grew up in Linz. In 2011 she graduated as an actress from the Otto-Falkenberg-School in Munich and worked from 2011 to 2013 as a member of the company at the Theaterhaus Jena before working as freelancer in film and theatre. 2013/14 she visited the Academy of Performing Arts in Sarajevo as a guest student where she was inspired to engage in performance art. She appeared in productions at Münchner

Kammerspiele and Maxim Gorki Theater and devised her own political happenings. In 2017 and 2018 Tina curated the [ZadARSnova Festival](#) in Zadar.

[Krystal Khoury](#), from Beirut, trained first as a dancer before completing her Masters in Performing Arts theories from Lyon University and getting a PhD degree in Anthropology of Dance and Intercultural Dynamics in 2014 (Auvergne University). Since 2006, Krystal has been implicated in cultural initiatives and exchange programmes between Arab and European artists and developing transnational dance and theatre projects. She has worked as an expert and programme coordinator for several cultural organisations in the Middle East and Europe and as a dramaturge while pursuing her scholarly research in the field of intercultural artistic practices and discourses. Since 2017 she is the artistic director of the [Open Border Ensemble at the Münchner Kammerspiele](#).

[Tomasz Kireńczuk](#) is a dramaturge, theatre critic and curator, a graduate of Theatre and Drama studies and a PhD candidate at the Institute of European Studies at the Jagiellonian University. He is an expert on Italian theatre and laureate of numerous scholarships at Italian universities. He is programme director of the Nowy Theatre in Krakow and programme director for the Dialog-Wrocław International Theatre Festival, which he has worked for since 2011. [Teatr Nowy](#) based in Krakow was founded in 2006 by a group of young artists and graduates of Krakow's universities (Piotr Sieklucki, Tomasz Kireńczuk, Łukasz Błażejowski, and Dan Bień). It promotes contemporary European drama through experimental forms of theatrical expression combined with the knowledge and experience of recognized artists and the energy of debutants.

[Eva Nina Lampič](#) graduated in Theatre Directing at the University of Ljubljana and holds a Master's in Theatre and Performance Studies from the University of Sheffield. She works as a freelancer and collaborated both with national and city theatres, e.g. Slovenian National Theatre Drama Ljubljana, City Theatre Ljubljana, Slovenian National Theatre Nova Gorica, as well as off-scene theatres, e.g. Glej Theatre, Ballhaus Ost, Moment/GT22. She participated in the International Forum 2018 of Theatertreffen in Berlin. Eva is interested in the exploration of imagination, language and time, and in the potentiality, impossibility and deconstruction within a theatrical context.

[Fabian Lettow](#) has been working as an author, director, dramaturge and theatre scholar since 2005. From 2006 to 2010 he was dramaturge at the Schlosstheater Moers. As co-founder of [kainkollektiv](#) he writes and stages his own documentary-fictional texts and scenarios, often based on thematic and site-specific research. Since 2008, the internationally active collective [kainkollektiv](#) has been working in various collaborations on theatrical scores between theatre, installation and performance. [kainkollektiv's](#) work is being produced at the Ringlokschuppen Ruhr in Mülheim, the Forum Freies Theater Düsseldorf, the Schauspiel Dortmund, and at the Schauspielhaus Bochum – to name a few.

Since 2018 Fabian is part of the artistic direction team of tak Theater Aufbau Kreuzberg in Berlin.

**LIGNA** consists of the media- and performance artists Ole Frahm, Michael Hüners and Torsten Michaelsen. Since 2002 their work devotes itself to creating temporary situations, that employ their audience as a collective of producers – an association that can produce unforeseeable, uncontrollable effects which challenge the regulation of a space. Their radio ballets for example invite participants to follow a choreography of forbidden and excluded gestures in formerly public, but now privatized and controlled locations, like central train stations or shopping malls.

**Andriy May** works as theatre director, curator and actor. He studied Stage Direction at the Kiev National I. K. Karpenko-Kary Theatre, Cinema and Television University where he later on taught himself. In 2008, he founded the Meyerhold Centre in Kherson and the theatrical festival *Luyj/Fevral* and in 2011 the Centre for New Ukrainian Dramaturgy (TEKST) and the festival *Week of Contemporary Drama*. Since 2012 he has been curating the international theater festival *Document* and from 2013 to 2016 was the director of the Ivan Franko National Academic Drama Theatre. May worked at a wide range of theatres in Ukraine and abroad, e.g. 2018 Staatstheater Stuttgart, and participated in more than 20 festivals, e.g. *Lessing Tage* at Thalia Theater, *Euro Context* at Slovak National Theater, *The best from the East* at Volkstheater Wien.

**Rim Mejdi** graduated with a Master's Degree in Film Directing from ESAV Marrakech in 2014. Her final study short fiction *Out of town* was selected and screened at several festivals: Locarno, Cinemed Montpellier, Carthage Film Festival and Cairo International Film Festival among others. She is currently working as an independent filmmaker and as a curator within the Collective Madrassa for art practitioners and curators from West Africa, North Africa and the Middle East. Envisioning exhibition making as a research and critical endeavor, the **Madrassa Collective** aims at experimenting and questioning collective practices and transborder collaborations as a means to resist and confront the difficulties of art making in the regions the collective comes from.

**Helena Nassif** holds a Ph.D. in Media and Cultural Studies from the University of Westminster in London. She has a multi-disciplinary research interest and a career that extends culture and media research to years in the non-governmental sector, the development aid industry, programme design and evaluation, grants management, adult training and education, and television and documentary film production. Since 2017 Helena works as Managing Director for Culture Resource **Al-Mawred Al-Thaqafy** in Beirut. Her work is driven by the desire to understand the impact of the arts and culture in society, and to contribute to its vital role in meaning making, community building and social change. Culture Resource (Al-Mawred Al-Thaqafy) is a regional, non-profit organisation founded in 2003 that seeks to support artistic creativity in the Arab region and to encourage cultural exchange within the region and beyond.

**Alexander Paulick-Thiel** was born in England and grew up in California. After studying Recording Arts in San Francisco, he worked with a variety of bands and on diverse projects. He was bass player for the electronic band Kreidler (1999-2002) with concerts at MoMA and Queen Elizabeth Hall. From 2002 he was part of the avant-pop project Coloma, which won the Quartz Electronic Music Award in Paris in 2007. Since 2009 he has been active with Kreidler again and also worked on countless theatre productions at theatres throughout Germany, such as the Residenztheater in Munich, the Schaubühne in Berlin and the Thalia Theater in Hamburg.

**Maja Pflüger** is deputy head of the department *International Relations Europe and its Neighbours* at Robert Bosch foundation and particularly responsible for projects in the fields of international cultural exchange and international education. She studied German Philology and Geography in Tübingen and Hamburg. Her doctoral thesis dealt with the theatre plays of Elfriede Jelinek. Before joining the foundation in 2000, she worked at theatre and in publishing. From 1995 to 1998 she taught as university lecturer of the German Academic Exchange Service in Torun, where she organized an international theatre festival for students. From 1999 to 2000 she managed the department for German as a Foreign Language at the University of Ulm.

**Darius Polok** has been the managing director of the **International Alumni Center** (iac Berlin) since its launch in January 2017. He is a founding member and former managing director of MitOst, a Berlin based NGO running cultural exchange and active citizenship programmes amongst other activities. The iac Berlin was founded by the Robert Bosch Stiftung in 2017. It is a Think and Do tank for networks in philanthropy and alumni communities with social impact. It advises foundations and other nonprofit organisations on the design of impact-driven networks and coordinates the Bosch Alumni Network.

**Hatem Hassan Salama** holds a degree in Theatre Direction and has eighteen years of experience in the cultural field in Egypt and on the international level. He has worked as a project manager, curator, trainer and theatre director. Since 2014 he works for MitOst on Tandem in different capacities and now as Tandem programme advisor.

The collective **hannsjana** produces performances and audio tours since 2011. hannsjana guide their audience through museums, department stores or libraries by audio plays combined with performative actions. They mix information with misinformation, sounds, songs and absurdities. hannsjanas works have recently been shown at Collegium Hungaricum Berlin, Theater Thikwa Berlin and Nationaltheater Mannheim. **Lotte Schübler** is part of hannsjana since 2013 where she works as a performer, researcher and producer. Besides this, she pursues a PhD in Media Studies at the Humboldt-Universität zu Berlin.

[Shaymaa Shoukry](#) is a multidisciplinary artist with a background in visual arts who is interested in integrating diverse disciplines in her creations. She thrives on a passion for choreographing, performing, and creating video art and is motivated and inspired by working collectively, while developing personal work in an organic build-up process, where each project paves the way for the next. Shaymaa studied Visual Arts and Theatre at the American University in Cairo and Dance at the Cairo Opera House School. She completed the Contemporary Dance Workshops programme at Studio Emad Eddin 2008-2011 and the Cairo-based Seeds' Training for Dance Teaching in 2012-2013. Co-founder and artistic director of [Dayer](#) for artistic productions company based in Cairo and functions internationally.

[Showcase Beat Le Mot](#), founded in 1997, is a performance and theatre collective. The four-person group consists of former students of Applied Theatre Studies in Giessen: Nikola Duric, Dariusz Kostyra, Thorsten Eibeler and Veit Sprenger. Showcase Beat Le Mot's catalogue of works includes over 20 productions, theatre work, music videos, CDs, congresses and workshops.

The Co-operative for Creative Research [Krasnaya Shpana](#) is a nomadic collective, which was founded in Sankt-Petersburg in 2014 during their studies at The School for Engaged Art. The group consists of three members: Alexey Markin, Olga Shirokostup and Illia Yakovenko, who are based now in Hamburg, Moscow and Kiev. The co-operative's method is based on the practice of creative research and attempts to reclaim the creative as a crucial inseparable part of people's life, as a mean for interaction with the world, mutual coexistence and obtaining of knowledge, therefore resurrecting these notions as important political concepts. The current research topics of the collective are cultural politics of the new national states (in particular Russia and Ukraine) and the post-soviet condition in art.

[Bettina Sluzalek](#) works as dramaturge and artistic manager. After her studies and doctorate in Berlin and Santiago de Chile, Sluzalek worked in a range of positions at various theatres and institutions, such as the International Theatre Institute, the Schaubühne am Lehniner Platz in Berlin, the Globe Theatre in London and at the Theaterhaus Stuttgart as artistic manager. From 2007 to 2018 she was dramaturge and member of the artistic direction at Radialsystem V in Berlin. Since 2015 she is vice-president of ITI Germany and, as of Autumn 2019, will be working as chief dramaturge for the Ludwigsburger Schlossfestspiele.

[Martin Stieffermann](#) is a choreographer and received his education at the Hamburg State Opera. He changed between working as a director at city-state theatres and as a choreographer in the off-scene. In 1998 he founded the independent dance/ performance group MS Schrittmacher in Berlin. He teaches Dance and Theatre Studies. He is founding member of the ZTB-Berlin, member of the LAFT-Berlin (from 2014-2018 on the board),

member of the board of the Tanzregion Vorpommern e.V. and member of the schloss bröllin e.V. Since 2018 he leads the residency programme in Bröllin and is project manager of *Vorpommern Tanzt An-Tanzpakt Stadt-Land-Bund*. The dance and performance group [MS Schrittmacher](#) was founded in Berlin in 1998. Since then they have created more than 30 productions. Next to their stage plays the group went more and more into the public space with their research and performance formats. On their consequent search for the grotesque in the real the artists are standing for a socio-political debate that always intervenes in people's everyday lives and direct experience.

The German-Kurdish screenwriter and author [Beliban zu Stolberg](#) focuses on identity and culture in her work. She has been studying Screenwriting at the German Film and Television Academy (dfbb) since 2015 and has co-written numerous short films and web series. Her first co-written feature will be shot this year. In 2016 she was a member of the Young Berlin Council of the Maxim Gorki Theater. In 2018 she was funded through two programmes of the Robert Bosch Stiftung, *Szenenwechsel* and *Grenzgänger* (Crossing Borders). In the same year, her short story *Pelzland* was published by Ach je Verlag and a shortened version was printed in taz.amwochenende.

[Christian Strob](#) took an early interest in international relations and specialized in his academic studies in Middle Eastern cultures and politics. Building on this knowledge, he started his career with a three years term as cultural manager at the German Consulate General in Jeddah, Saudi Arabia. Currently, Christian Strob is working as Senior Project Manager at the [Robert Bosch Stiftung](#), conceiving and overseeing large scale international cultural exchange programmes in Europe and the neighbouring countries.

[Léna Szirmay-Kalos](#) is a Hungarian curator and cultural theorist based in Berlin. She is the artistic director of the Montag Modus interdisciplinary event series and the co-founder of the MMpraxis curatorial collective. She has been involved in various projects at the intersection of dance, performance and visual arts. In her curatorial work Léna is interested in collaborative practices and in discursive and process-oriented formats.

[Hana Tefrati](#) is a choreographer, performer, visual artist and curator based in Marrakech where she founded the Queens Collective in 2012 and since 2013 co-curates international residency programmes and art events. She studied Choreography at the European Dance Development Center Netherlands and received the Dance Web Scholarship in 2011. In 2013 she worked at the *documenta* with Tino Seghal. In 2017 she showed her solo performance *Desire Path* at the African Contemporary Art Fair London. Her work addresses questions of queer identity, feminism and the body in spaces of social interaction, and is characterised by the exchange with communities and a transnational approach.

[Anna Teuwen](#) works as dramaturge and curator at Kampnagel - International Center for Finer Arts in Hamburg. She studied Theatre and Scandinavian Literature during a stay abroad at the University of Bergen and graduated from the Institute for Applied Theatre Studies in Giessen in 2009. In 2009 and 2011 she worked for the theatre festival *Impulse*. Occasionally, she works as a cultural journalist and lecturer for scholarly publications and teaches at the University of Hamburg.

Originally founded by graduates of the Hochschule für Musik und Theater Hannover in 1976, the [theaterwerkstatt hannover](#) is the independent theatre with the longest history in the city and one of the oldest in Germany. It produces and presents demanding productions for children and young people as well as productions for adults in their evening programme. Many international touring experiences are increasingly being incorporated into the productions for the Hanover audience, with the current focus on the Arabic-speaking world.

[Gábor Thury](#) is a dramaturge and member of the Hungarian theatre collective STEREO Akt. He worked as assistant dramaturge at the Thalia Theater Hamburg and is currently working as dramaturge at the Theater Luzern. [STEREO Akt](#) was established in 2012 and creates event-like performances with the artistic leadership of Martin Boross. The essence of STEREO Akt performances is rooted in the – often wordless – dialogue between audience and performers.

[Carola Unser](#) has worked in various socio-cultural and cultural management projects, e.g. OPEN OHR Festival Mainz, studied Theatre Directing at Hochschule für Musik und Theater Hamburg, was teaching among others at the Theatre Education Center Lingen. From 2012 to 2016 she headed the Junge Landesbühne Niedersachsen-Nord. Since the season 2018/19 she is artistic and managing director of the [Hessisches Landestheater Marburg](#) together with Eva Lange.

[Adel Abdel Wahab](#) is an Egyptian Theater director, curator and culture manager based in Alexandria City. Since 2006, Abdel Wahab worked as a Project Manager in various culture organisations, then he founded *Hewar Independent Theater Company*. In 2012, he initiated *Theatre=A Must* an independent international theatre forum for contemporary political and socio-political theatre together with Hewar Independent Theater Company in Alexandria; and since then he has been managing and curating all the editions of the forum. He is particularly interested in the evolution of the independent theatre and the culture scene in the aftermath of the revolution; his work in contemporary theater is based on political

ideas and a contemporary theatre form, which uses multi-media and site-specific approaches.

[Andrea Zagorski](#) is member of the management team at the [ITI Germany](#) and responsible for projects in the area of contemporary drama and translation as well as for the programme *Szenenwechsel*. She coordinated the International Platform Contemporary Theatre and the Information Centre for Drama in Europe (ICDE). In 2007 and 2009 she was the chair of the jury for New Canadian Drama and 2009 – 2014 member of the advisory board for Arts and Culture in Berlin Pankow. She studied Performing Arts and German Literature in Berlin. She worked as a dramaturge and assistant director in various theatres and is co-editor of several publications.

[Lydia Ziemke](#) is a freelance theatre artist based in Berlin. She works as a director, dramaturge and facilitator for youth projects. In 2009 she founded the international company [suite42](#) together with colleagues from England, Ireland and France, and since 2011 acts as its artistic director. [suite42](#) is a collective of international theatre artists committed to work that engages with remarkable historical moments and the effects of violence, war and migration on societies and individuals. The company has built cooperations with many artists and companies in the Middle East, North Africa and recently in German exile. Since 2018 Lydia is part of the collective artistic direction team of Theater Aufbau Kreuzberg in Berlin.

## CHANGE OF SCENE – COOPERATION PROJECTS 2013 – 2018

### 2013

#### A LEARNING PLAY – THE DIALECTICS OF SUBLIME

Kampnagel Internationale Kulturfabrik GmbH, Hamburg (Germany) and Chto Delat, St. Petersburg (Russia)

#### BROADCASTING ERIWAN

Intermedia Orkestra, Leipzig (Germany) in cooperation with Karin Grigoryan, Knarik Khudoyan and Taguhi Torosyan, Eriwan (Armenia)

#### THE WANDERING STREET UNIVERSITY

Mobile Albania, Giessen (Germany) and Harmadik Hang Nonprofit GmbH Mvoldési Szint / MüSzi, Budapest (Hungary)

#### ALO BERLIN – ALO RABAT

suite42 (Germany) and Jaouad Essounani / DABATEATR, Rabat (Morocco)

#### HYSTEROLOGY

Schloss Bröllin / bigNOTWENDIGKEIT, Fahrenwalde (Germany) and László Fülöp, Tamás Lóky / AQB-Art Quartier Budapest (Hungary)

#### THE POWER OF THE MEMORY – THE PRESENCE OF THE ABSENTEE

Theaterlabor Bielefeld, Bielefeld (Germany) and Dah Theatre, Belgrade (Serbia)

#### MAKARIENS ARCHIV

Lindenfels Westflügel, Leipzig (Germany) and Engineers Theatre AKHE, St. Petersburg (Russia)

#### DEMENTIA, OR THE DAY OF MY GREAT HAPPINESS

Hellerau – Europäisches Zentrum der Künste, Dresden (Germany) and Proton Cinema, Budapest (Hungary)

#### CHILDREN OF PARADISE

Consol Theater / forum kunstvereint, Gelsenkirchen (Germany) and Mohammed El Ghawy / AFCA for Arts and Culture, Cairo (Egypt)

### 2014

#### COMMON SPACES CASABLANCA & BERLIN

matthaei & konsorten and Susanne Vincenz, Berlin (Germany) and L'Atelier Observatoire, Casablanca (Morocco)

#### THOUGHTS MEET SPACE CAIRO

theatercombinat, Vienna (Austria) and Cluster - cairo laboratory for urban studies, training and environmental research, Cairo (Egypt)

#### BAUSHTËLLE: BALKAN TEMPLE

PRISHTINË- mon amour, Zurich (Switzerland) and Only Green Design, Prishtina (Kosovo)

#### PAPLAMENT

Mobile Albania, Giessen (Germany) and Pneuma Szöv. / MüSzi Art and Community Centre, Budapest (Hungary)

#### FRISCH EINGETROFFEN [NEW ARRIVALS]

zeitraumexit, Mannheim (Germany) and STATION Service for contemporary dance, Belgrade (Serbia)

#### FAZA REM PHASE

Figurentheater Wilde & Vogel, Leipzig (Germany) and Grupa Coincidentia, Białystok (Poland)

#### ARTIST IN RESISTANCE

General Performances with Martin Schick, Bern (Switzerland) and Dušan Murić with STATION Service for contemporary dance, Belgrade (Serbia)

#### THE AESTHETICS OF RESISTANCE

Hebbel-am-Ufer (HAU), Berlin (Germany) and Centre for Cultural Decontamination (Centar za kulturnu dekontaminaciju) / Oliver Frljić, Belgrade (Serbia)

#### COOKING IN CRISIS.

Showcase Beat Le Mot, Berlin (Germany) and Drugo More, Rijeka (Croatia)

### 2015

#### THE JOURNEY/DROM

Per Aspera, Berlin (Germany) and Kultura Nova, Novi Sad (Serbia)

#### EARTHPORT - A HUMAN SPECIFIC PERFORMANCE PROJECT

Meet MIMOSA, Berlin (Germany) and Lamusica Independent Theatre Group Agouza, Giza (Egypt)

#### OPERA HOUSE

NOVOFLOT, Berlin (Germany) and Kretakör / Arpad Schilling, Budapest (Hungary)

#### BURN OUT CITY

kainkollektiv, Bochum (Germany) and Ania Nowa (Nowa Huta), Kraków (Poland)

MUSIC FOR UNSTAGEABLE THEATRE. SOUNDTRACK FOR A THEATRE PIECE THAT CAN'T BE WRITTEN  
nextlearning / Alexander James Paulick Thiel, Berlin (Germany) and Hewar for Independent Theatre and Performing Arts / Adel Abdel Wahab, Alexandria (Egypt)

UCIECZKA – FLIGHT  
Das letzte Kleinod, Schiffdorf (Germany) and Teatr Gdynia Główna, Gdynia (Poland)

WHERE IS EAST?  
A DOCUMENTARY THEATER PROJECT IN THE UKRAINE ?  
Freie Kunsthochschule Hamburg: Projekt Democracy.doc, Hamburg (Germany) and Center Text (Projekt Kryp Theater, Natalya Vorozhbyt), Kiev (Ukraine)

THINKING ABOUT MEDEA  
Beatrice Fleischlin & Gjergj Prevazi, Basel (Switzerland) and Albania Dance Meeting, Tirana (Albania)

THE COMMON PEOPLE  
Künstlerhaus Mousonturm / GRIP Company, Frankfurt am Main (Germany) and R.A.A.A.M / Vaba Lava, Tallinn (Estonia)

**2016**  
RAUSCH UND ZORN (Rage and Fury)  
LIGNA, Frankfurt am Main (Germany) and Informbureau, Sofia (Bulgaria)

DIE ZIGANIADA  
Heimathafen Neukölln, Berlin (Germany) and Centrul de Teatru Educational Replika, Bucharest (Romania)

COPPP (CENTER OF PASSIVITIES, POSSIBILITIES & POTENTIALITIES)  
Invisible Playground, Berlin (Germany) and Artopolis Association / Placc Festival, Budapest (Hungary)

CARLA DEL PONTE DRINKS A VANILLA CHAI LATTE IN PRISTINA  
FFT (Forum Freies Theater) Düsseldorf/ Jochen Roller (Germany) and Qendra Multimedia, Priština (Kosovo)

URBAN LABORATORY IDEAL PARADISE UKRAINE  
theatercombinat/ Claudia Bosse, Vienna (Austria) and Urban Curators, Kiev (Ukraine)

LA PEUR DOIT CHANGER DE CAMPS  
suite42, Berlin (Germany) and Festival International du Théâtre de Béjaïa (Algeria)

EQUINOX  
Grotest Maru, Berlin (Germany) and International Association for Creation and Training (I-ACT) / Alternative Theatre Group (ATG), Alexandria (Egypt)

RADIO EUROPA – UNDER CONSTRUCTION PART I: RADIO COLI  
Mobile Albania, Giessen (Germany) and MIZA Galeri, Tirana (Albania)

BIOTOPIA.  
Lindenfels Westflügel, Leipzig (Germany) and Grupa Coincidentia, Fundacja Działan Kreatywnych Coincidentia, Białystok (Poland)

**2017**  
WHOM DOES THE AVANTGARDE BELONG TO? (MALEVICH PROJECT)  
kampnagel, Hamburg (Germany) and Krasnaya Shpana - The Cooperative for Creative Research, Kiev (Ukraine) and Moscow (Russia)

THE CHILD AND THE WAR  
Svetlana Fourer Ensemble, Cologne (Germany) and Teatr.doc / Elena Gremina, Moscow (Russia) and Andriy May, Kiev (Ukraine)

HAUPTSACHE, SIE SCHIESSEN NICHT (As long as they don't shoot)  
Vernesa Berbo / Moritz Sauer / Maxim Gorki Theatre / Studio Я, Berlin (Germany) and International Theater Festival MESS, Sarajevo (Bosnia-Herzegovina)

BORDERLINE - PERFORMING THE IMPOSSIBLE IN A VIRTUAL SPACE  
Theaterlabor Bielefeld, Bielefeld (Germany) and Kultura Medialna, Dnipropetrowsk (Ukraine)

ESCAPE ROOM EUROPE  
hannsjana, Berlin (Germany) and STEREO Akt (SZTEREÓ Arts Association), Budapest (Hungary)

CONVAKATARY KONAK – A EUROPEAN CHRONICLE  
God's Entertainment, Vienna (Austria) and KOMITET / OpArt - festival and association, Opatija (Croatia)

FOLD YOUR WORLD  
GRIPS Theater / Lydia Ziemke, Berlin (Germany) and ARAB ORIGAMI CENTER / Ossama Helmy, Alexandria (Egypt)

CH[A]RITA  
zeitraumexit, Mannheim (Germany) and Madrassa Collective, Marrakech (Morocco)

## TROLLHAUS – MAISON DE TROLLS / HOUSE OF TROLLS

Tim Zulauf / KMUProductions, Zurich (Switzerland) and Dream City - Biennale d'art contemporain en espace public, Tunis (Tunisia)

## 2018

### BATTLER'S OPERA

Brakula, Hamburg (Germany) and ZadARSnova, Zadar (Croatia)

### RADIO UNIVERSE

Hessisches Landestheater Marburg, Marburg (Germany) and Tumanishvili Film Theatre, Tbilisi (Georgia)

### WHO RUN THE WORLD

Theater Rampe, Stuttgart (Germany) and Teatru Spalatorie, Chişinău (Moldova)

### iNViSiBLE REPUBLIC – Summer in Sofia 1968

andcompany&Co., Berlin (Germany) and Theatre Company MOMO/ ACT Festival, Sofia (Bulgaria)

### DIALOGUE ON DIFFERENCE

Theatercombinat/ Claudia Bosse, Vienna (Austria) and Reflection for arts, training & development, Alexandria and Cairo / Abdalla Daif / (Egypt)

### #YOUTOO

Kampnagel Internationale Kulturfabrik, Hamburg (Germany) and Queens Collective, Marrakech (Morocco)

### LUXUS-WEG

MS Schrittmacher; Berlin (Germany) and ACT Festival, Sofia (Bulgaria)

### FOR HEAVEN'S SAKE, ICARUS!

theaterwerkstatt hannover, Hannover (Germany) and Ahmed Ezzat Elalfy, Alexandria (Egypt)

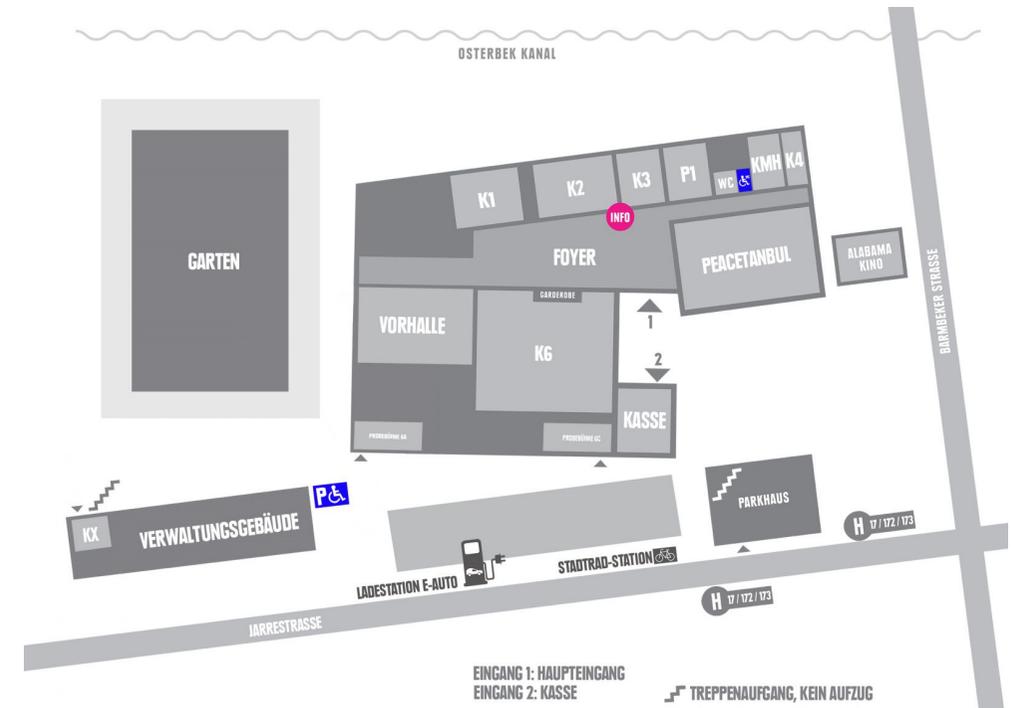
### POTENTIAL STATES

Ballhaus Ost, Berlin (Germany) and KUD Moment, Maribor (Slovenia)

### THE GOLDEN AGE OF EXTREMES

kainkollektiv, Bochum (Germany) and Teatr Nowy, Krakow (Poland)

## Practical Information



## Contact

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kampnagel ticket office tel: +49 (0)40 270 949 49

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Kunstquartier Bethanien

Mariannenplatz 2

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## Team

Organisation/ ITI: Lilian Chamai Bose, Sigrid Hilmer, Aylin Michel, Andrea Zagorski

Production/ kunstwerk e.V: Eva Maria Stütting and Franziska Brehmeier

PR: Ulrike Steffel

XCHANGES is organised by the ITI Germany in co-production with kampnagel, funded by the Robert Bosch Stiftung. Production management by kunstwerk e.V., performance programme curated by Branko Šimić.



Internationales Theaterinstitut  
Zentrum Deutschland

