

# RUHRTRIENNALE

## FESTIVAL DER KÜNSTE \_\_\_\_\_ 2022

**Get your copy of the Ruhrtriennale festival catalogue:  
pictorial and polyphonic**

**Bochum, 28/06/2022** – Available as free print version or download at [www.ruhrtriennale.de/en/festival-catalogue](http://www.ruhrtriennale.de/en/festival-catalogue): **The festival catalogue of the Ruhrtriennale 2022** has just been published and invites readers to explore this year's festival programme on 244 pages full of images and many voices. The bilingual catalogue – with texts in both German and English – is intended as an art book to accompany the internationally focused festival of the arts of the Metropole Ruhr, which takes place from 11 August to 18 September. The publication was designed under the art direction of Maria José Aquilanti and Ann Christin Sievers.

In the middle section, and thus centrally placed, is the **series of photographs** by the Berlin artist Mischa Leinkauf, developed especially for the magazine, showing his view of the district. His perspective from sometimes spectacular heights strives to "twist the old familiar in a different way", as it says in the catalogue. The language of photography was joined by the language of words with the "Blackouts" by the Duisburg poet Lütfiye Güzel. These two artists are united by their interest in making the new visible in the old.

An extensive **magazine section** with 17 conversations, interviews, and essays from the fields of art, programming, dramaturgy and science offers a wealth of stimulation, further information and offers to classify artistic positions, traces thematic cross-connections between individual productions and prompts the reader to expand their horizons well beyond their established habits.

The lecturer and author Barbara Balba Weber, for example, gives us inviting **instructions on how to experience new music** by pleading: "Don't know anything." Or: "Submit yourself to this music. Take your life to the concert and throw it under the music." The Düsseldorf artist **Katharina Fritsch** and **Barbara Frey**, theatre director and artistic director of the Ruhrtriennale, engage in an occasionally lively conversation about Schnitzler's "Weites Land", about perception and the "alienation from being alive". Barbara Frey is staging "Das weite Land" in co-production with the Burgtheater Wien at this year's festival edition.

Both the pandemic that has been going on for two years and its impact on art, society, and the individual as well as the war in Ukraine run through many contributions: The conversation with film artist **Julian Rosefeldt** about his most recent work "Euphoria" not only makes clear his interest in the clash of contradictory voices. In the film installation presented at Zollverein in Essen from 25 August, "both the positions of the neoliberal market economy, its seduction and persuasive power, and those of its critics unfold". Rosefeldt and his film team had to leave Kiev shortly before the outbreak of the war in Ukraine, leaving behind colleagues based there.

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The Danish choreographer **Mette Ingvarsen**, on the other hand, celebrates "joy as a form of resistance against the general oppression of the body" with the revival of "to come (extended)". She sees her work, created five years ago, today and with the experience of the pandemic as a "statement directed towards our current situation": "There is not a single solo in the entire performance, but exclusively collective movements within group constellations."

We discover something similar in the affectionate conversation between Joke Laureyns and Kwint Manshoven of the Belgian company **kabinet k** about the special nature of working with an intergenerational ensemble in "promise me" – which can be seen at PACT Zollverein from 9 September. Based on the movement principle of tilting, the choreographers talk about this powerful attitude in life as well as in art: "Place risk over stability. Curiosity over fear. Togetherness over self-preservation."

Please use this information for editorial purposes and feel free to contact me if you have any questions.

Kind regards

Angela Vucko

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