

RUHRTRIENNALE

FESTIVAL OF THE ARTS _____ 2022

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Press Kit Ruhrtriennale 2022 as of 05/22

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PRESS RELEASE

Shift of perspectives, change and transition: The diverse Ruhrtriennale 2022 invites guests to explore. Advance ticket sales have begun!

Bochum Mai 05, 2022 – The Ruhrtriennale invites guests to enjoy artistic discoveries in a multitude of former industrial hangars in the cities of Bochum, Duisburg, Essen and Gladbeck **from Thursday, August 11 through Sunday, September 18, 2022**. The many voices for international protagonists representing musical theater, plays, dance, performance art, concerts, installations, literature and dialog are presenting current topics, search for the power of a shift of perspectives, of change, transition, transcendence and unfetter boundaries. The annual festival of the Ruhr Metropolis now presents its second edition under the artistic directorship of Swiss theatrical director Barbara Frey, which is slated to span a period of three years.

The opening musical theater creation „Ich geh unter lauter Schatten“ under the direction of Elisabeth Stöppler presented at the Jahrhunderthalle Bochum, wonders about those things that control life more than its finiteness. Composer Gérard Grisey with his „Vier Gesängen, die Schwelle zu übertreten“ dispatches nothing less than humanity across the ominous threshold. Four actresses open doors to related spiritual and sound worlds. Utopian new constructions are central elements of the second music theater production as well: the produced instrumental cycle „HAUS“ by composer Sarah Nemtsov.

As the producer of the festival, theatrical director Barbara Frey continues the cooperation with the Burgtheater Vienna and its outstanding artistic ensemble. **Arthur Schnitzler’s „Das weite Land“** is a feast for actors and actresses. Premiering at the Jahrhunderthalle Bochum, Barbara Frey presents a zeitgeist description of our lives together. Other productions of this year’s theatrical program explore the past and the future of get-togethers, including the energizing **„Respublika“**. Moving from techno, movie, dance, to performance and installation art, the focus is on the testing of future forms of encounters.

The much-anticipated multidisciplinary film installation **„Euphoria“ by Julian Rosefeldt** is another examination of the societal present tense that is just as intense and attempts to find the path to this goal. The video artist and filmmaker generated a lot of enthusiasm among the Ruhrtriennale audience back in 2016 with „Manifesto“. The space encompassing tour de force through the history of economic theory will be presented in Hall 5 at the Zollverein in Essen.

Forceful positions of international contemporary dance caught in the tension field of personal, political and historical issues are what the most recent works of choreographers Ligia Lewis, Lia Rodrigues und Wen Hui represent. The iconographic work „to come (extended)“ by Mette Ingvartsen questions the interaction between private, public and political spheres of sexuality. Changes of perspective and the unfettering of boundaries are the topics of transmasculine performance artist Samira Elagoz, who was awarded this year’s Silver Lion at the Venice Biennale / Theatre.

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The **concert programme** is very diverse: The symphonic event, which will be hosted at Bochum's Jahrhunderthalle – „Vergessene Opfer" turns pain into sound through works by Galina Ustvol'skaja, Franz Liszt, Olivier Messiaen and Luigi Nono. It will be presented by the Duisburg Philharmonic under the musical direction of Elena Schwarz. Gladbeck's Maschinenhalle Zweckel, with „Schwerkraft und Gnade" (Gravity and Mercy) features compositions by Lili Boulanger, Francis Poulenc and Igor Strawinsky, interpreted by the Chorwerk Ruhr and the Bochum Symphony Orchestra under the musical direction of Florian Helgath. The archaic impact of the works of Iannis Xenakis, who would have been 100 years old in 2022, can be experienced in „Organicum" alongside nature inspired works of younger composers, impressively interpreted by the Klangforum Vienna under the musical direction of Patrick Hahn.

By continuing the **literature and dialog series**, author Lukas Bärfuss explores the question of human nature along with guests. The guest list includes actresses Angela Winkler and Sandra Hüller as well as Klaus Staeck, who, among other things, has won acclaim by advancing political posters to an art form.

It all begins and ends with music: On August 11, the Ruhrtriennale will open simultaneously at three venues with the „Mysteriensonaten" by Heinrich Ignaz Franz Biber, combining the cities of Duisburg, Bochum and Essen into a decentralized resonance space. The final chord will be presented on Sunday morning, September 18, by the accordionist Thomas Hojsa in the Pappelwald Cantina inside the Jahrhunderthalle Bochum after an all-night rave.

Another fact: in 2022, the Ruhrtriennale celebrates its **20-year anniversary**. In conjunction with this round birthday and as a warm-up for the 25-year anniversary coming up in five years, the festival's history will be visualized in an online campaign. Moreover, the creators of the festival will reflect on perspectives of industrial culture on September 8 in cooperation with the 10th Ruhr Culture Conference, which will be joined by several protagonists from the worlds of art, culture and administration.

Digital video formats and audio offerings, including live concert recordings and podcasts created in cooperation with media partnerships as well as introductions of numerous productions accompany the events.

Plans call for 36 productions and projects, including seven in-house and co-productions, five world premieres, one European and five German premieres. The festival, which will be hosted in 2022 at eight different venues in the cities of Bochum, Duisburg, Essen and Gladbeck features more the 500 creatives from more than 30 countries.

The Ruhrtriennale is now beginning to sell its around **32.000 tickets**. The program also includes events with free admission. **Advance ticket sales began on April 28**. Through May 29, ticket buyers will be able to enjoy an earlier bird discount of 15 % on tickets. For all of the information go to www.ruhrtriennale.de/en



02 PRESS SERVICES

WEBSITE PRESS AREA

- A comprehensive **press kit** is also available at any time in PDF format for download from www.ruhr3.com/presse
- The **printed program overview** is available for download in PDF format from the press section of the website.
- In the press section you will also find a selection of printable **images** that will be provided without a licensing fee. We update the collection constantly.
- There you will also find the **CV of Artistic Director Barbara Frey**.

ADDITIONAL INFORMATION

Audio and video material for certain productions will be available no later than right before the start of the festival. We will strive to offer you material earlier than that if needed.

As of June, you will be able to obtain your **press accreditation** for the festival. We will send you all related information in due time via email.

The bilingual **festival catalog**, which besides details on the artistic events includes a large number of contributions made by a wide range of science and art representatives, will be published in mid-June. The photo gallery featured in the festival catalog, which takes a special look at the (industrial) landscapes of certain locations in the Ruhr Region, was commissioned with artist **Mischa Leinkauf** by the Ruhrtriennale and is also the work that inspired the corporate design motif of this year's Ruhrtriennale.

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03 FACTS / VENUES / TICKETING

FACTS

The Ruhrtriennale 2022 is the second festival edition of a total of three under the artistic directorship of Swiss theatrical director Barbara Frey.

The members of Barbara Frey's team of curators are:

- Barbara Eckle, Head Dramaturge Music Theatre, Concerts
- Judith Gerstenberg, Head Dramaturge Plays, Performance, Dance
- Sara Abbasi, Dramaturge
- Anne Britting, Dramaturge Junge Triennale
- Aljoscha Begrich, Dramaturge, Artist
- Mats Staub, Curator Advisor, Artist
- Nina Bade, Assistant Dramaturge

Ruhrtriennale 2022: Thu August 11 – Sun September 18

8 various venues in

4 cities: Bochum, Duisburg, Essen and Gladbeck

107 events

36 Productions and projects

7 inhouse and co-productions

5 world premieres

1 European premiere

5 German premieres

7 free admission projects

Featuring more than **500** artists from more than 30 countries

7 INHOUSE AND CO-PRODUCTIONS (chronological)

„**Ich geh unter lauter Schatten**“ Gérard Grisey, Claude Vivier, Iannis Xenakis, Giacinto Scelsi, Elisabeth Stöppler, Peter Rundel, Klangforum Vienna, Chorwerk Ruhr / Music Theatre / starting on August 11.

„**A Plot / A Scandal**“ Ligia Lewis / Dance / starting on August 12.

„**Intime Revolution**“ Anna Papst & Mats Staub / Audio-Vinotheque / starting on August 12.

„**Das weite Land**“ Arthur Schnitzler, Barbara Frey, Martin Zehetgruber / Theatre / starting on August 20.

„**HAUS**“ Sarah Nemtsov, Heinrich Horwitz, Rosa Wernecke / Music Theatre / starting on August 31.

„**Euphoria**“ Julian Rosefeldt / Installation / starting on August 25.

„**Wege**“ / includes audio walks, literary announcements in public spaces / *throughout the entire Festival* / starting on August 12.

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5 WORLD PREMIERES (chronological)

„**Intime Revolution**“ Anna Papst & Mats Staub / Audio-Vinotheque / starting on August 12.

„**Urgewalt Iannis Xenakis – im Sog der Transformation**“ Michael Petzel / from the **Organicum concert** / August 14.

„**Euphoria**“ Julian Rosefeldt / Installation / starting on August 25.

„**HAUS**“ Sarah Nemtsov, Heinrich Horwitz, Rosa Wernecke / Music Theatre / starting on August 31.

„**In Resonance with Elsewhere**“ composition by Charlotte Hug / MaschinenHausMusik Series / September 1.

1 EUROPEAN PREMIERE

„**Clock Dies**“ Sarah Hennies / In concert Clock Dies / September 4.

5 GERMAN PREMIERES (chronological)

„**MOOS**“ composition by Sarah Nemtsov / part of the **Organicum concert** / August 14.

„**Seek Bromance**“ Samira Elagoz / Performance, Film / as of August 27.

„**Follow Me**“ Be Flat / Performance / starting on September 2.

„**Coffin Bubbles Blue**“ composition by Raphaël Cendo / part of the concert “Coffin Bubbles” / September 3.

„**Una imagen interior**“ El Conde de Torrefiel / Play / starting on September 15.

7 FREE ADMISSION PROJECTS (chronological)

„**THE HUDDLE**“ Katja Aufleger / Installation / starting on August 13.

„**4. Halbzeit**“ Wermke/Leinkauf / Installation / starting on August 17.

TEENS IN THE HOUSE II Participation project in conjunction with the Young Triennale / starting on September 4.

„**Farewell**“ Thomas Hojsa / Concert / Conclusion of the Festival / September 18.

„**Wege**“ / audio walks, literature announcements in public spaces / *throughout the entire Festival* / starting on August 12.

Pappelwaldkantine in the Jahrhunderthalle Bochum / *throughout the entire Festival*.

Festivalbibliothek in the Jahrhunderthalle Bochum / *throughout the entire Festival*.

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VENUES

Bochum

Jahrhunderthalle Bochum / Turbinenhalle / Pappelwaldkantine An der Jahrhunderthalle 1, 44793 Bochum

STÜH33, Stühmeyerstrasse 33, 44787 Bochum

Duisburg

Gebläsehalle, Landschaftspark Duisburg-Nord, Emscherstraße 71, 47137 Duisburg

Essen

Salzlager, UNESCO World Heritage Zollverein, Area C, Heinrich-Imig-Straße 11, 45141 Essen

Halle 5, UNESCO World Heritage Zollverein, Gelsenkirchener Straße 181, 45309 Essen

PACT Zollverein, UNESCO World Heritage Zollverein, Area B, Bullmannau 20a, 45327 Essen

Maschinenhaus Essen, Wilhelm-Nieswandt-Allee 100, 45326 Essen

Gladbeck

Maschinenhalle Zweckel, Frentroper Straße 74, 45966 Gladbeck

TICKETING

Online www.ruhrtriennale.de; **phone** +49 (0) 221 280-210, Mon – Fri 8 am – 8 pm / Sat 9 am – 6 pm / Sun 10 am – 4 pm. You can find **in-person advance booking offices** at www.ruhr3.com/vvk

Early bird discounts: Until 29 May 2022 inclusive, there is a discount of 15 % on ticket sales. **KombiTicket:** Tickets for the Ruhrtriennale 2022 are valid on the day of the event in the entire Rhine-Ruhr transport network (VRR) on all buses and local trains (2nd class) for the outward and return journey to and from the venue. The tickets are valid on the day of the visit until 3 am the following day. The tickets are not transferable. **Children / school pupils / students** (up to age 30), federal volunteers, apprentices and unemployed individuals are eligible for discounts and, upon presentation of respective documentation, will receive a discount of 50 %. **Professionals** will receive a discount of 50% as of May 30, 2022. Individuals who are entitled to discounts have the option to purchase **last minute tickets** starting 30 minutes prior to the start of an event for EUR 10 subject to availability. For more details, for instance on handicapped accessibility at the performance venues or on the shuttle service go to www.ruhrtriennale.de

We kindly ask you to consult the website prior to your attendance of the Ruhrtriennale to learn about the **latest hygiene measures in effect** to protect the health of both, visitors and all parties involved in the festival. www.ruhr3.com/corona

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04 PRODUCTION TEXTS / DATES

MUSIC THEATRE | THEATRE | DANCE | PERFORMANCE | CONCERTS |
INSTALLATION | LITERATURE AND DIALOG (chronologically listed within their genres)

MUSIC THEATRE

„Ich geh unter lauter Schatten“

**Gérard Grisey, Claude Vivier, Iannis Xenakis, Giacinto Scelsi,
Elisabeth Stöppler, Peter Rundel, Klangforum Vienna, Chorwerk Ruhr**

August 11-13, 15, 18 and 21 at 9 pm, Jahrhunderthalle Bochum

August 12 afterwards audience discussion

What defines life more than the thought of its finality? The small step across the threshold at the end – in truth an eternity. In his final work „Quatre chants pour franchir le seuil“, which translates into „Four Songs that Cross the Boundary“ composer Gérard Grisey initially sends the angels across the threshold, followed by civilization, the voice and ultimately humankind. In his last composition, „Do You Believe in the Eternal Life of the Soul?“, Claude Vivier stares the end of his life straight into the eye and sketches out concisely what happened shortly thereafter. It is as if death had already moved into life. In the music theatre creation „Ich geh unter lauter Schatten“ under the direction of Elisabeth Stöppler, paired with musical director Peter Rundel – four women follow the path of transition. They open the doors to related spiritual and sound worlds by Giacinto Scelsi and Iannis Xenakis and allow an inkling of the metaphysical presence in earthly life to shine through.

French, German with German and English captions.

„HAUS“ SCENIC WORLD PREMIERE of the instrumental cycle

Sarah Nemtsov, Heinrich Horwitz, Rosa Wernecke

August 31 – September 4, 7, at 8 pm, Turbinenhalle in the Jahrhunderthalle Bochum

September 2 afterwards audience discussion

The instrumental cycle „Haus“ by composer Sarah Nemtsov enters the Turbinenhalle inside Bochum's Jahrhunderthalle like a sentient being. The music touches the surfaces and interiors of the room, builds rooms on top of each other, creeps into a chamber, cuts windows into the imagination and fails to find the door again. Solo miniatures and ensemble pieces for harp, flute, clarinet, drums and electroacoustic instruments negotiate complex states of community, individualization and loss of contact. The directorial and videographic work by Heinrich Horwitz and Rosa Wernecke in the installation-like scenery tears down the old to create space for the nucleus of a utopian new construction. Cross sectional transformation processes capture the body and the room, make you nauseous and hit the walls to carry their rendering to the outside.

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THEATRE

„Das weite Land“

Arthur Schnitzler, Barbara Frey, Martin Zehetgruber

August 20, 22, 24 – 26, at 8 pm, Jahrhunderthalle Bochum

August 24 afterwards audience discussion

„Das weite Land“ is one of the most important tragic comedies of the fin de siècle. In it Arthur Schnitzler portrays a society that has lost its moral compass, a society that uses the term freedom merely for personal advancement and that senses that a vacuum has been created. Nonetheless it dares not to have any more content and foregoes the opportunity to create a joint future. Production, expansion and consumption form the triumvirate that shines on all parts of life. The continuation of business is priority one. Nature is now merely considered terrain that needs to be worked, the relationship with merchandise is intimate, every conversation turns into a suspicion-driven interrogation of one's counterparts. It has not been fun for a long time.

With this production, Swiss theatrical director and artistic director Barbara Frey continues her cooperation with the Burgtheater Vienna and its outstanding artists slated to last three years.

„Respublika“

**Łukasz Twarkowski, Bogumił Misala, Joanna Bednarczyk, Fabien Lédé,
Lithuanian National Drama Theatre**

September 9, 10, 15 - 17, at 7 pm – 1 am, Jahrhunderthalle Bochum

September 17. After this event, **Rave with an international line-up***

The self-experiment with this highly energizing production – which hovers somewhere between techno, film, dance, performance and installation – began in the woods of Lithuania: for weeks, the group, led by Polish director, video artist and raver Łukasz Twarkowski, followed the idol of early dropouts in our history, capped everyday life and tried new forms of communal life. The result is both, a complex and a powerfully sensual image of the presence with 14 fascinating multi-linguistic performers. „Respublika“ (lat. „public object“) goes on for six hours and invites guests to move around freely and to join a community while dancing, chilling, hovering around the bar or in the sauna. It ends with the rave as an act of sub-cultural resistance against the powerlessness of our day and age.

Lithuanian, English, German with German and English surtitles.

*Dance through the night with **The Third Room X Respublika**: in partnership with Essen-based collective The Third Room, the Ruhrtriennale 2022 will be hosting a **rave party** on **Saturday, September 17**. The international line-up in Bochum's spectacular Jahrhunderthalle will include the icon of Kiev's techno scene Nastia, working as a well-established duo with Daria Kolosova, multidisciplinary artist, performer and author Juliana Huxtable, who continues to be as well as Len Faki and Marcel Dettmann, who are both electronic music pioneers who have acquired fame thanks to their multi-year residence as DJs at Berghain. „The metric for realness is moving“ (Juliana Huxtable) brings the spirit of „The Third Room X Respublika“ down to earth. Hence, you should show up in large numbers and share the news. Admission begins at 11 pm, the event starts at 1 am www.ruhr3.com/rave

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„Una imagen interior“ GERMAN PREMIERE

El Conde de Torrefiel

September 15 – 17, 8 pm, PACT Zollverein, Essen

September 16 afterwards audience discussion

Questions concerning the fundamental constructions of reality our society is based upon provide the point of departure for the most recent work of the theatre collective El Conde de Torrefiel that works in Spain and Switzerland under the auspices of Tanya Beyeler and Pablo Gisbert. „Una imagen interior,” which translates into An Interior Image views itself as a poetical exercise, a proposal for eroticism of fantasy, an alternative to the images that control our everyday lives. For this purpose, the collective has conducted advance studies for more than a year: at the Santarcangelo Festival in Italy, for instance, a herd of sheep ran through the amazed audience during an open air event while they were being circled by a car. In Valencia, the actors and actresses formed amorphous silhouettes to electronic music from an oversized plastic tarpaulin. Most recently, architecture students created a totem only to destroy it on the stage. These and other loose threads are brought together by local performers within the production. The world premiere will be presented during the Festival Weeks in Vienna.

With German and English text projections.

DANCE

„A Plot / A Scandal“ PRE-PREMIERE

Ligia Lewis

August 12 and 13, 8 pm, August 14, 6 pm

Turbinenhalle in the Jahrhunderthalle Bochum

August 14 afterwards audience discussion

Not only does the English word „plot” refer to an act that is part of a storyline, but, depending on the context, also to a piece of land. Simultaneously there is also something illegal inherent in it, which places the existing order in jeopardy and this moved Ligia Lewis to address the subject matter of scandals as cultural incidents. Scandals are always also disturbing acts that can open things up for fantasy and fun.

In her most recent work, the choreographer and dancer asks in whose favor and at whose expense these fun times occur and where the connecting lines between scandal and plot are historically located. To that end, she takes just as much interest in John Locke as she does in José Aponte or Maria Olofa (Wolofa), who led the revolt of slaves of Santo Domingo in 1521, which is still evident in the remaining ruins. Ligia Lewis’ grandmother lived near these ruins. She was a black woman and resistance fighter who owned her own land and is still enjoying great respect as a healer today. By weaving together historic, political, personal and mythical narratives, Ligia Lewis makes attempts to develop poetry of resistance within the boundaries of the depictable.

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„Encantado”

Lia Rodrigues / Companhia de Danças

August 18 – 20, 22, at 8 pm, PACT Zollverein, Essen

„Encantado” is a powerful conversion of the fear of collapse in the fight for survival – resisting the threat to humans and nature. Lia Rodrigues, one of the most prominent artistic voices out of Brazil brings the magical world of Encantados to the stage in her latest work. Encantados are beings that are closely related to nature that, based on the faith of indigenous cultures, move between heaven and earth, sand dunes and rock formations as well as humans and animals and infuse them with mystical powers. As many of her works evolve in the cultural center in the Favela de Maré in Rio de Janeiro that she established, „Encantado” creates carnival-like images between dance and ritual. Hundreds of colorful fabrics sourced at Rio de Janeiro’s local markets dress and convert the bodies of the eleven dancers, driven by the music of the indigenous Guaraní/Mbyá people: repeating rhythms that were sung last year by the indigenous people as a symbol of their resistance in the streets of Brasília.

This production will be hosted by the PACT Zollverein on behalf of the Ruhrtriennale.

„Hillbrowfication”

Constanza Macras / DorkyPark

August 25 - 27, 8 pm, Gebläsehalle, Landschaftspark Duisburg-Nord

For everyone age 12 and older

August 27 afterwards audience discussion

21 children and young people from Hillbrow, a Johannesburg neighborhood, develop potential as well as impossible future scenarios for their district and its residents. Hillbrow, originally planned as a model development, is now marked by poverty and has a bad reputation for its corruption. In „Hillbrowfication” the performers design their Hillbrow of the future. The results are utopias and dystopias of ghettoization and gentrification and: those who have good dancing skills are in power. The group negotiates around the racism and violence it lives every day and undermines stereotypical narratives.

Under the direction of Berlin-based choreographer Constanza Macras, it was developed along with the dancers as an outreach project on location in 2018. The work fascinates due to its infectious energy and humorously challenges our perspective of order in society.

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„I am 60”

Wen Hui

September 2 + 3, 8 pm, September 4, 6 pm, PACT Zollverein, Essen

The body as an archive of collective memory: in her latest work, influenced by painful personal experiences, the Chinese choreographer, dancer and co-founder of the legendary Living Dance Studio, Wen Hui, contrasts her life as a woman with excerpts from the silent movies and early talkies of Shanghai in the 30s. These marked a radical change, criticising the prevailing Confucian patriarchal system and commenting on social problems, class struggles and gender equality. In her solo, the Chinese choreographer, dancer and co-founder of the legendary Living Dance Studio asks what parts of the emancipation movement have survived. Wen Hui bends the axes of time and asks: what is left of this emancipation movement? Have the battles we thought had been won actually been won at all? Past and present are superimposed, and the physical experiences of women from different generations, audio and video recordings, texts, images and oral narratives are woven together into a multimedia, documentary, performance of remarkable intensity.

This production will be hosted by the PACT Zollverein on behalf of the Ruhrtriennale.

„promise me”

kabinet k & hetpaleis

September 9, 11 am, September 10, 6 pm, September 11, 3 pm, PACT Zollverein, Essen

For classes 3 through 6 and adults

September 10 afterwards audience discussion

The performers – five children and two adults – do not skip confrontation even for a moment: driven by the live music provided by an electric guitar, they throw themselves boldly into one extreme after another. They are leaving the standstill of the past months endured during the pandemic behind, do not tolerate any uncaring attitudes, risk everything at a time when so many are searching for certainty. „promise me” celebrates carefree attitudes with all its brutalities and beauty, and tells us of the longing for meaningful things, but also of the scars it leaves behind on our skin.

Belgian dance company kabinet k under the direction of Joke Laureyns and Kwint Manshoven is held in high esteem internationally for its impressive work with generation-spanning casts. After months of pandemic driven restrictions and cancellations, the cast met for the long planned production. „promise me” is the result of the energy generated by their reunion.

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„to come (extended)”

Mette Ingvarsten

September 10, 8 pm, September 11, 6 pm, September 13 + 14, 8 pm
Gebläsehalle Landschaftspark Duisburg-Nord

September 11 afterwards audience discussion

„to come (extended)” is the final part and the highlight of the „Red Pieces” cycle of works by Mette Ingvarsten. In it, the Danish choreographer has systematically researched the interaction between private, public and political spheres of sexuality. Contactless times, like the ones we had to go through in the past two years, have fundamentally changed the role of touching, coveting and sexuality. How do we now, based on this experience, look at the iconographic work „to come (extended)”, which was developed five years ago? Fifteen dancers experiment with collective forms of lust and research it for its societal requirements. They break the erotic order down into individual pieces, examine sexual, orgiastic and social forms of expression, rethink the mechanisms of desire, determine how differently bodies connect and how the individual dissolves the collective.

Due to nudity and the depiction of sexual acts on stage, we recommend a minimum age of 18 to attend the performance.

PERFORMANCE

„Cock, Cock... Who’s There?”

Samira Elagoz

August 26, 8 pm, Maschinenhaus Essen

In „Cock, Cock ...Who’s There?” Samira Elagoz shows a work that dates back to 2016, which is now newly revealing an affiliation with his latest work, „Seek Bromance.” These days the filmmaker and performance artist who lives in Berlin identifies as transmasculine and reflects on his femme past by revisiting the subject matter.

The point of departure is the experience of sexual violence in an intimate relationship and society’s related speechlessness. In a long time social experiment with heterosexual Cis men that he met on dating platforms such as Chatroulette and Tinder, Samira Elagoz confronts them to capture their points of view through the lens of the camera, which he aims both, at himself as well as Samira Elagoz. He condenses three years of his life and the related painful as well as humorous experience into a scenic format that compellingly combines cinema, documentary film and performance.

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„Seek Bromance” GERMAN PREMIERE

Samira Elagoz

August 27, 7 pm + August 28, 6 pm, Maschinenhaus Essen

The images filmmaker and performance artist Samira Elagoz captures with his artistic partner Cade Moga in „Seek Bromance” document, in a radically personal way, their impossible love: from their initial encounter to their final separation. At the same time, Samira Elagoz documents the long farewell from his femme identity and the start of a journey into the unknown. What began as a digital encounter Facebook becomes reality when Samira Elagoz boards the plane to L.A. to visit Cade, the artistic creator who works between the boundaries of poetry, performance and installation. They spend three months in lockdown with each other, in a tiny space. Two strangers, two searchers in combat around each other for their own identity and ultimately failing at the binary thresholds of generally applicable perception. What remains are empty words, such as „man” and „woman” as mere relics of the past. „Seek Bromance” sets off fireworks of impressions and emotions for four hours. It has been awarded the Silver Lion by the 2022 Venice Biennale.

„Follow Me” GERMAN PREMIERE

Be Flat

September 2, 5, and 6 at 11 am*, September 3, 4 at 4 pm,

Outdoor venue of the UNESCO World Heritage Zollverein;

Meet at: Salzlager (Open Air), UNESCO World Heritage Zollverein, Essen

For school classes 1 through 5 and families

Parkour duo Be Flat explores the terrain at Essen’s World Cultural Heritage Zollverein and all around the Salzlager (Salt Warehouse) off the beaten paths. At times, Ward Mortier and Thomas Decaesstecker literally turn the laws of nature and physical limits upside down. The audience participates, the street becomes the stage, the façade provides the backdrop and the asphalt is the dance floor! Furnished with camping chairs, we are watching the Parkour performance „Follow Me” and an acrobatically adventurous journey through everyday situations with a fondness for surprises. As a temporary community in the here and now the sometimes absurd situations beckon us to view this urban public space as a creative playground.

***Junge Triennale** views itself as an invitation going out to a young audience with the aim of experiencing art and culture in diverse ways. Events that are especially suitable for a young audience have not been separated out this year. Instead they are integrated into the Festival’s program. This is driven by a search to open the events up to all, and it’s a departure from the generations-based categorization. Moreover, Junge Triennale offers a broad **intermediary and companion program for e.g. schools**. In addition, just like in 2021, it offers the **TEENS IN THE HOUSE II** project. It is a residency program for youth age 16 and older, featuring workshops, introductory visits and many other events from **September 4 through 11**. If you have any questions or want to register please visit jungetriennale@ruhrtriennale.de.

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CONCERTS

„Mysteriensonaten“ FESTIVAL KICK-OFF EVENT

Heinrich Ignaz Franz Biber

August 11, 7 pm

Various Venues: Turbinenhalle an der Jahrhunderthalle Bochum,
Pumpenhalle in der Gebläsehalle, Landschaftspark Duisburg-Nord
PACT Zollverein, Essen

A diverse festival program begins with a moment of focus and immersion: at three different venues, a selection of the three Rosenkranz phases is presented simultaneously and connects the cities of Duisburg, Bochum and Essen into a decentralized resonance space. In Christian faith the reciting of the rosary provides a ritual vessel for meditation. Unrivaled in terms of its wealth of forms and virtuosity, Heinrich Ignaz Franz Biber's „Mysteriensonaten“ for violin and general bass, which was finalized in circa 1674, pass through the three phases of the story of Jesus' life: the „joyful“, the „sorrowful“ and the „glorious“ rosary. His composition requires the performers' complete dedication: the violine is progressively detuned step by step – a fascinatingly unique approach that was misunderstood at the time.

„Organicum“

Iannis Xenakis, Lucia Dlugoszewski, Sarah Nemtsov, Márton Illés, Michael Pelzel, Klangforum Vienna, Patrick Hahn

August 14, 6 pm, Salzlager, UNESCO World Heritage Site Zollverein, Essen

Iannis Xenakis „Thallein“ (1984) for 14 instruments; **Lucia Dlugoszewski** „Fire Fragile Flight (1973)“ for 17 instruments; **Sarah Nemtsov** „MOOS“ (2019/20) for 13 musicians featuring electronics GERMAN PREMIERE; **Márton Illés** „Forajzok“ (2021) For an ensemble; **Michael Pelzel** „Urgewalt Iannis Xenakis – im Sog der Transformation“ (2022) for 17 musicians WORLD PREMIERE.

Time and again, the fascination with physical phenomena inspires artistic research. In the ensemble piece Fire Fragile Flight by the practically forgotten American composer Lucia Dlugoszewski, one might think one can actually see the sun's reflection shimmering on the falling leaves. Sarah Nemtsov evokes the soft yet firm feeling of „treading on moss“ in her composition MOOS by using an unusually indirect method of producing sound. Márton Illés attempts to adapt the most varied instruments to the human voice, especially those primitive noises that it produces, aside from words and song. Meanwhile, the Greek-French composer, engineer and architect Iannis Xenakis based almost all his works on specific systems of reference from the natural sciences – an unprecedented practice in musical history, which also comes to fruition in his ensemble piece „Thallein“ (Greek for „to sprout“): he applies sieve theory, allowing the most varied small motifs to grow and proliferate, transform and become enmeshed in organic textures of sound. A hundred years after Xenakis' birth, composer Michael Pelzel, in his new work „Urgewalt Xenakis – Im Sog der Transformation“, reflects „the raw and archaic power“ of the music that has grown out of such rigorous processes.

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„Schwerkraft und Gnade“

**Lili Boulanger, Francis Poulenc, Igor Strawinsky,
Chorwerk Ruhr, Bochumer Symphoniker, Florian Helgath**

August 26, 27, 8 pm, August 28, 6 pm, Maschinenhalle Zweckel, Gladbeck

Igor Strawinsky “Ave Maria” for choir a cappella; **Lili Boulanger** “Ils m’ont assez opprimé dès ma jeunesse - Psaume 129” for mezzo soprano, tenor, choir, orchestra and organ; **Igor Strawinsky** “Pater noster” for choir a cappella; **Lili Boulanger** “Du fond de l’abîme - Psaume 130,” for mezzo soprano, tenor, choir, orchestra and organ; **Francis Poulenc** “Stabat Mater” for soprano, choir and orchestra; **Lili Boulanger** “Vieille prière bouddhique” for tenor, choir and orchestra.

French philosopher Simone Weil identified gravity and mercy as the two forces that rule the world, which the soul must succumb to. This global knowledge makes her the spiritual sister of Lili Boulanger. The psalm compositions of the visionary composer who died at an early age, give expression to the collective crisis of Yahweh’s people. Without fear she allows the penitent choir to drop into the boiling depth to fall „upwards” into the light. In between segments, two intimate motets by Igor Strawinsky offer a place of consolation: He did not start praying until he reached old age. While the „Ave Maria” and the „Pater noster” reach out to the maternal and paternal instances, Francis Poulenc shows the Mother of God in the moment of greatest weakness. However, „no poetry [...] is genuine if it rules out fatigue” (Simone Weil). In Lili Boulanger’s „Vieille prière bouddhique” the human voice overcomes the fears of civilization and language as such. The utopia is amazement with a closed mouth.

This production will be hosted by the Chorwerk Ruhr on behalf of the Ruhrtriennale.

„Yuen Shan”

Michael Ranta / Schlagquartett Köln

August 28, 6 pm, Salzlager, UNESCO World Heritage Zollverein, Essen

This invitation to the prestigious Schlagquartett Köln marks the continuation of a fruitful collaboration between the composer and the ensemble, which presents itself and its extensive range of instruments in an unusual concert configuration, with its usual enthusiasm for experimentation. Michael Ranta’s composition Yuen Shan for percussion and eight-channel recorded sound is a musical universe that takes its inspiration from Taoism. The listening experience is very dense – a nuanced continuum of natural sounds. It combines its dedication for the Far Eastern instruments with electro-acoustic music. In 1972, the former assistant and student of Harry Partch moved from Tokyo to Taiwan, where he taught at the Taiwan National Arts Academy, among other places. There, he would visit the Yuen Shan („perfect mountain”) every day, where he would practise tai chi. More than 30 years elapsed between the initial idea for the work and its completion in Cologne in 2007.

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„Coffin Bubbles”

**Chaya Czernowin, Raphaël Cendo, Pierluigi Billone,
Yaron Deutsch, Ensemble Linea, Yalda Zamani**

September 3, 8 pm, Gebläsehalle, Landschaftspark Duisburg-Nord

Chaya Czernowin “Knights of the strange” (2015) Duo version for electric guitar and accordion; **Raphaël Cendo** “Coffin Bubbles Blue” (2021) for electric guitar, ensemble and electronics GERMAN PREMIERE; Pierluigi Billone “**Sgorgo Y**” (2012) for electric guitar.

In blues, rock and jazz, the electric guitar is more than just an instrument. It is an icon. Its powerfully associative sound confronts composers with new options and challenges. How fundamentally different, joyful and imaginative this confrontation can be is demonstrated by the Israeli electric-guitar virtuoso Yaron Deutsch, playing three works that have been composed for him in the last ten years. Of these, he intones one piece along with the Ensemble Linea: in Chaya Czernowin’s „Knights of the strange” his instrument merges dreamily with the accordion. Raphaël Cendo even spans the net of hybrid sound across several epochs and cultures. His concerto „Coffin Bubbles Blue” explores extravagant amalgams between electric guitar and theorbo, cimbalom, Chinese mouth organ Sheng or the electrical organ. Meanwhile, in „Sgorgo Y”, the Italian Pierluigi Billone focuses almost obsessively on a mechanical detail of the electric guitar, places it under microscopic inspection and follows its fascination in a Zen-like ritual. And to do this, all he requires is the guitarist’s left hand.

„Clock Dies”

**George Lewis, Sarah Hennies,
Ensemble Musikfabrik, Brad Lubman**

September 4, 6 pm, Salzlager, UNESCO World Cultural Heritage, Essen

George Lewis “Assemblage” (2013) for flute, clarinet, saxophone, piano, harp, drums, violine, viola and violine-cello; **Sarah Hennies** “Clock Dies” (2021) for flute, clarinet, violine, viola, violine-cello, piano and drums EUROPEAN PREMIERE; **George Lewis** “Tales of the Traveler” (2016) for soloists (any instrument), flute, clarinet, trumpet, electric guitar, electric bass, violine, piano, violin-cello and drums.

As a composer, jazz trombonist, improviser, computer music pioneer, researcher, professor and author, George Lewis is a legend of the American new music scene. As creative as he is critical, as philosophical and experimental as he is, the artist, who shared the stage with stars like Count Basie, Anthony Braxton or John Zorn, has helped shape the landscape of musical discourse in North America and sharpened awareness of the hegemonic structures that continue to determine musical life today. The meditative piece „Clock Dies” by post-experimental composer Sarah Hennies is in stark contrast to Lewis’ impulsive music of unexpected turns. What links George Lewis and the one generation younger artist from Kentucky is an extraordinarily vast action field, which besides compositions, improvisation and drums also touches the film and performance art world. Her interests hone in on sociopolitical and psychological topics such as psychoacoustics or queer trans identity. In „Clock Dies” she is wondering what will happen if the circadian clock in the human brain only goes slightly out of synch.

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„Vergessene Opfer“

**Galina Ustwolskaja, Franz Liszt, Olivier Messiaen, Luigi Nono,
Duisburger Philharmoniker, Elena Schwarz**

September 11, 6 pm + September 13, 8 pm, Jahrhunderthalle Bochum

Olivier Messiaen “Les offrandes oubliées” (1930) for orchestra; **Galina Ustwolskaja** “Symphony No. 1” (1955) for two vocals and orchestra; **Luigi Nono** “Composizione per orchestra Nr. 1” (1951); **Galina Ustwolskaja** “Symphony No. 3: JesusMessiah, Save Us!” (1983) for male vocal and orchestra; **Franz Liszt** “Von der Wiege bis zum Grabe” (1881/82) Symphonic Poetry No. 13.

To go to the extremes means accepting all consequences: Pain, exclusion, but also the opportunity to access spheres that are otherwise inaccessible. In extreme cases this will mean death – for instance for Czech resistance combatant Julius Fučík, whom Luigi Nonomemorialisizes in „Composizione per orchestra Nr 1.” The music of Galina Ustwolskaja is radical to the point of self-sacrifice. She refused to comply with the instructions of social realism so consistently that she accepted the fate of only composing pieces that would end up in a drawer. In her 1st symphony, which highlights the fears and concerns of a child in the capitalist metropolis, she attempted a hopeless balancing act between ideology and truth. All of her conformity trials have been buried in the 3rd symphony.

Olivier Messiaen also turns pain into sound. In „Les offrandes oubliées” the groundbreaker of the post war avantgarde and fanatical Catholic reminds us of Christ’s sinfully forgotten sacrifices. Once a pianist who played in salons, and later a priest in Askese, Franz Liszt chose a similarly contrasting format for his final symphonic poetry „Von der Wiege bis zum Grabe” (From the Cradle to the Grave), in which life and death confront each other directly. What appears to be a return to the cradle in the end, turns out to be a decisive farewell from traditional harmony – a boundary is crossed into a new era of music history.

„Harawi“

**Olivier Messiaen,
Rachael Wilson, Virginie Déjos**

September 17, 8 pm, Gebläsehalle, Landschaftspark Duisburg-Nord

The word „Harawi” originates from the Quechua language of the Andes region and refers to a genre of love songs that culminate with the lovers’ deaths. The greatest fulfilment is in dying for love. French avant-gardist Olivier Messiaen uses this transcendent idea and explores it in his Tristan Trilogy from different perspectives – for the first time in 1945 in his song cycle „Harawi,” subtitled „Chant d’amour et de mort – Song of Love and Death”. He wrote the lyrics. They are surreal, sometimes onomatopoeic poems that are heavy on sensuality and symbolic power, primarily in French. In key moments, Olivier Messiaen deploys Quechua words, less because of their meaning and much more because of the strong associating sound of their syllables. Here, Olivier Messiaen enters an originally direct level of expression, some kind of metaphysical music that conjures up all of the craziness, desperation, power and ecstasy of an all-consuming love, interpreted by soprano Rachael Wilson and pianist Virginie Déjos.

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MaschinenHausMusik

Icons and iconoclasts, conjurers and free spirits, space travelers and rockstars – these are the artists who will participate in MaschinenHausMusik 2022. Thanks to the avantgarde rock band **black midi** a wild, cliché free wind is hitting us from across the British Isles. Young female electric guitarist **Ava Mendoza** seals the transition between two worlds with the statements of a sorcerer, while Swiss violist, painter, composer and vocal performer **Charlotte Hug** makes voices from the afterlife come alive in various ways. Electronic duo **Mouse on Mars** embarks on a journey to planet Artificial Intelligence, while electric guitar legend **Caspar Brötzmann** introduces his brand new band **Broken Spirit xx** for the first time – but now from the long scale electric guitar!

August 17, 8 pm, Maschinenhaus Essen
black midi

September 1, 8 pm, Maschinenhaus Essen
Ava Mendoza „New Spells” / Charlotte Hug „In Resonance with Elsewhere”
„In Resonance with Elsewhere” WORLD PREMIERE / Charlotte Hug

September 7, 8 pm, Maschinenhaus Essen
Broken Spirit xx BAND PREMIERE

September 14, 8 pm, Turbinenhalle in the Jahrhunderthalle Bochum
Mouse on Mars „AAI” live AV ft. Dodo NKishi

„Farewell” END OF THE FESTIVAL
Thomas Hojsa

September 18, 8 pm, Pappelwaldkantine at the Jahrhunderthalle Bochum

Early Sunday morning, outdoors, Austrian composer, arranger and accordion player Thomas Hojsa invites guest to a final musical greeting. Across different epochs and style, the audience will enjoy a melancholy sounding landscape of farewell songs.

Additionally: The team of the Ruhrtriennale has asked the Ukrainian musicians **Alla Zagaykevych and Yana Shlyabanska** – both had delighted the audience during the Ruhrtriennale 2021 – for a commissioned work, as a sign of connectedness and support. This will be found soon on the festival website.

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INSTALLATIONS

„WEGE“

Anna Kpok, RUHRORTER, Stefan Schneider, tehran re:public, loekenfranke, NEW: Lagartijas Tiradas al Sol, Azadeh Ganjeh and Lisandro Rodriguez

Public space project / concept: Aljoscha Begrich

August 12 – September 18 in Bochum, Duisburg, Essen

This year's edition of the Ruhrtriennale continues the exploration of ways outside of the world of the performance venues, which began in 2021. Accessible free of charge, around the clock, via tram, bicycle or on foot, alone or with others: existing offers of local artists have been expanded with three new international perspectives on the region and they invite us to discover the space in between. The new projects were created in a dialog between contacts on location, travel to the site was averted for ecological reasons.

All guests will need are headphones and a fully charged smartphone. Their starting and finishing points are all marked with a „Litfaßsäule“, a tall, circular column for displaying posters. Download links to the individual sections can be found at www.ruhr3.com/wege

„Intime Revolution – An Audio-Vinotheque“

Anna Papst & Mats Staub

August 12 – September 17, STÜH33 Bochum

August 12, 13, 5 pm and 8 pm, August 18, 19, 8 pm, August 20, 5 pm and 8 pm, September 8, 9, 8 pm, September 10, 5 pm and 8 pm, September 15, 16, 8 pm, September 17, 5 pm and 8 pm

While sex might be omni-present in the media, honest conversations about the nature of our desire and our emotional experiences during sex are rare. Conversation artists Anna Papst and Mats Staub have gone in search of people who are trying to do this. During the course of their lives, all of them had to or wanted to re-learn how to have sex. At the wine bar at Bochum's STÜH33 the audience can look forward to a collective and simultaneously intimate listening experience. Guests are served beverages and headphones. Everyone can choose from a variety of voices and stories and put together their own 4-course listening menu. Would you prefer to listen to the retired lady who during 25 years of marriage did not enjoy sex at all and who now leads a „proper dissolute life?“ Or would you rather listen to the young gay man who is rediscovering physical love after eight years of abstinence?

„THE HUDDLE“

Katja Aufleger

August 13 – September 18, on the plaza in front of the Jahrhunderthalle Bochum

In „THE HUDDLE“, Katja Aufleger makes several pieces of construction machines – stripped of their functions and redefined – enter into an unconventional dialogue. In sports, the „Huddle“, which inspired the name of the act, refers to a meeting between the team to develop a strategy for the next game. Similarly to her installation „Applause“, in which she had an excavator clap its hands forcefully, Katja Aufleger is developing a special sound language for the machines. The familiar presence of construction machines in public

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spaces appears strange and inspires new associations. Does this archaically impressive society perhaps share a direct relationship with ultra modern robots? Whether we as the visitors monitor the interaction or trigger it, will be an interesting fact to determine.

This production was contributed by Urbane Künste Ruhr for the Ruhrtriennale.

„Euphoria” WORLD PREMIERE

Julian Rosefeldt

August 25, 6 – 9 pm, August 26 – September 10, 12 noon to 7.30 pm,
Hall 5, UNESCO World Heritage Zollverein, Essen

„Euphoria” is the new multidisciplinary, extensive film installation of video artist and film maker Julian Rosefeldt, who already delighted the Ruhrtriennale audience in 2016 with „Manifesto”.

„Euphoria“ is a tour de force through the history of economic theory and views itself as a film-based reenactment of pro and contra capitalist criticism. The project quotes original texts of famous personalities with economical, literary, philosophic and poetry backgrounds and traces the 2000-year history of human greed. Julian Rosefeldt translates the complicated evolutionary history of our neoliberal market economy through a combination of historical text with familiar scenic depictions into an accessible image language. Actors and actresses like Giancarlo Esposito and Virginia Newcomb appear in the film as contemporary characters, and Cate Blanchett gives a talking and singing tiger her voice. The music was composed by Canadian composer Samy Moussa, and British composer Cassie Kinoshi contributed one piece. The music was created in cooperation with the Brooklyn Youth Chorus and five of the most famous contemporary jazz drummers of our time.

„4. Halbzeit”

Wermke/Leinkauf

August 17 – September 11, Schalthaus Ost, Landschaftspark Duisburg-Nord
August 17, 4 pm Opening, Wed – Fri 4 – 8 pm, Sat + Sun 12 noon– 8 pm

The installation of artist duo Wermke/Leinkauf shows scenes of human crowds between political protests and soccer games on two opposing, loudly flickering stadium displays. With their work, Wermke/Leinkauf address the phenomenon of organised soccer fans and ultra-engaged individuals in connection with sociopolitical uprisings. The title of the work is based on the arrangements made between the ultras to celebrate in conjunction with the third half time, but also on uproar outside of the stadium. The title „4. Halbzeit” refers to the expanded space in which soccer fans become active regardless of the progress of the game to support protest movements. Matthias Wermke and Mischa Leinkauf present the powerful images of the mobilisation potential of these groups between fascination and fear.

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LITERATUR UND DIALOG

„Die Natur des Menschen“ Lukas Bärfuss and guests

What are we talking about when we use the word „nature“? What impacts our vision and our understanding of what we call „nature“? The answers can be found in humankind's greatest knowledge and experience treasure chest – literature. Under the direction of Swiss author Lukas Bärfuss, the Ruhrtriennale, in its dialog and reading series offered on three Sundays, addresses three combinations of terms that shape our past, concern presence and determine our future.

August 21 NATUR UND PROPAGANDA

5 pm: Dialogue: Lukas Bärfuss and Alexander Klose, lawyer, philosopher, and cultural researcher

7.30 pm: Literature: Sandra Hüller / Daniel Freitag (music)
Maschinenhaus Essen

September 4 NATURE AND DEMOCRACY

5 pm: Dialogue: Lukas Bärfuss and Klaus Staeck, graphic designer, caricaturist, and lawyer

7.30 pm: Literature: Angela Winkler and Valentin Butt / Roland Satterwhite (music)
Maschinenhaus Essen

September 11 NATURE AND AWARENESS

5 pm: Dialogue: Lukas Bärfuss and Ulrike Draesner, author

7.30 pm: Literature: Sarah Sandeh / Malakoff Kowalski (music)
Maschinenhaus Essen

„Wolfgang Hilbig – Monolog aus einigen Tagen meines Lebens“

Corinna Harfouch, Catherine Stoyan, Felix Kroll

September 8, 8 pm, Maschinenhaus Essen

In 2021, Corinna Harfouch received great reviews from the Ruhrtriennale audience thanks to her vivid storytelling abilities. With this musical lecture she is dedicating herself to the writings of Wolfgang Hilbig accompanied by music from Felix Kroll and the actor Catherine Stoyan. His explorational travels through the landscape of the soul are unrivaled in German literature. The author, who was brought up from Thuringia, talks about war and dictatorship, life and death, everyday occurrences and the labor situation in a dying industrial region, of the lost yet finally found homeland, but most importantly of how a human being, despite all temptations and threats still finds himself or herself.

06 SHORT TEXTS

Kultur Ruhr GmbH
Ruhrtriennale
Urbane Künste Ruhr
Chorwerk Ruhr
PACT Zollverein

Kultur Ruhr GmbH was created in its current form inspired by the Internationale Bauausstellung Emscher Park (1989–99) and is dedicated to producing and hosting contemporary and interdisciplinary art events across the entire Ruhr metropolitan area. Kultur Ruhr GmbH currently consists of four independent programmes: Ruhrtriennale, Chorwerk Ruhr, Tanzlandschaft Ruhr, and Urbane Künste Ruhr. With the new programme Urbane Künste Ruhr, which began at the end of 2011, Kultur Ruhr GmbH is returning to key experiences from the year of European cultural capital RUHR. 2010. For each branch of Kultur Ruhr GmbH, a three-year term as artistic director is named, marking the autonomy of each of these programmes. Ruhrtriennale has the greatest yields among the four programmes within the GmbH and is the most important public presence of Kultur Ruhr GmbH. The artistic director, for the seasons 2021 – 2023 Barbara Frey, is at the same time the business director of the entire GmbH.

Every year, the **Ruhrtriennale – the Festival of the Arts** invites contemporary artists to perform in the monumental industrial architecture of the Metropole Ruhr. Halls, coking plants, machine houses, slag heaps and wastelands of the mining and steel industries are transformed into impressive production and performance venues that give the festival its unmistakable character. The Ruhrtriennale, centred on the Jahrhunderthalle Bochum, is located at the intersection of music theatre, drama, dance, performance, concert, installation and visual arts and invites visitors to encounter artists from all over the world as well as from the region. The festival, which was launched in 2002, has international appeal and usually attracts more than 60,000 visitors from and to the Metropole Ruhr every year. The festival's programme is largely determined by its artistic director, who is appointed every three years. The artistic director of the Ruhrtriennale 2021-2023 is the Swiss theatre director Barbara Frey. The artistic directors of the past years were Gerard Mortier (2002–2004), Jürgen Flimm (2005–2007/extended until 2008 after the death of artistic director Marie Zimmermann), Willy Decker (2009–2011), Heiner Goebbels (2012–2014), Johan Simons (2015–2017) and Stefanie Carp (2018–2020).

For more information on the programme of Kultur Ruhr GmbH, please consult the following pages.

Urbane Künste Ruhr – Britta Peters, Artistic Director www.urbanekuensteruhr.de

Chorwerk Ruhr – Florian Helgath, Artistic Director www.chorwerkruhr.de

PACT Zollverein – Stefan Hilterhaus, Artistic Director www.pact-zollverein.de

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07 SUPPORTERS / PARTNERSHIPS

Our special thanks goes to the supporters and partners of the Ruhrtriennale. Without them, we could not realize such an ambitious program. With their support, they give us the freedom to realize ideas and provide a place for extraordinary artistic productions and experiences.

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