



**INKONST**

**DRECK**

**EIN**

**APPARAT**

**MALMÖ 4-6 FEBRUARY**

**INTRO BY STEFANIE WENNER**


# DRECK: EIN APPARAT



We are suffocating in dirt – literally and proverbially. Useless information blocks the channels, spam filters can no longer stop it. Dust does not obey the laws of gravity and dirt accumulates in surprising ways in spite of well-intentioned attempts at resource redefinition.

Anthropologist Mary Douglas spoke of dirt as “matter out of place”, an idea Julia Kristeva expanded on as the abject, the discarded, the left-over. But these descriptions does nothing to dissolve the dualism of either/or, the definition through exclusion of the dominant European, white, male and preferably heterosexual narrative. They cling on to the idea of passive matter. Instead we turn to A. M. Whitehead, who describes matter as process, Bruno Latour, who includes objects in his actor-network theory, and Jane Bennett, when she takes so-called hoarders – people who collect things so extremely that they cannot be parted from rubbish and live in filth – as examples of humans who can hear the call of things. Capitalism itself, with its lust for more and more, its accumulation of items, could also be the product of a misguided approach to matter, just like the hoarders Bennett describes. This is where our apparatus begins and starts a new narrative.

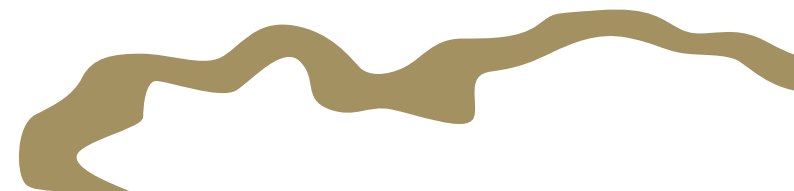
The purpose of DRECK: Ein Apparat is not to reflect society or represent reality. We oppose naturalisations even when they are disguised as artistic realism and naturalism with the performa-



tivity of matter. We search for a materialistic theatre. If the task of theatre is to be educational we understand that as a challenge to generate better representations of reality and in this way make a better reality possible. If culture is a repository for tradition, for that which seems worth remembering, then culture is also the place for an examination of that which we do not want, cannot rid ourselves of – that which pursues us, proliferates and has its very own economy: dirt. If the production of theatre itself is dirty, and increasingly follows the logic of international marketing, then this examination of dirt cannot follow the rules of an entertaining festival in both senses of the word. DRECK: Ein Apparat does not only celebrate the communion of humans but the communion of things, of which we are a part.

The dirt we make disturbs and have always disturbed.

**Stefanie Wenner** works as an exhibition and festival curator in the field of visual and performative arts and was the curator at Impuls Theater Biennale 2013 festival. From 2010 she started developing performative platforms, producing inclusive platforms like Cells (bio-art and gardening) and Mycorrhiza (production of illusion). DRECK: Ein Apparat is her most ambitious project so far.



## ABOUT THE SET DESIGN BY THORSTEN EIBELER

# SPACE

In grandmother's house, dust dances in the rays of the sun through the living room. Choreographies concentrate near the curtains and above the sofa covered in cushions and blankets. Grandma curses, vacuums, mops the floor and dusts the furniture. Every day is a fight against dirt and dust for her but the fight against dirt and dust turns grandma into Sisyphus.

So bring me to your kitchen – the dirtiest place of all, add curtains, carpets, standard lamps and table lamps, everything second hand. Ostrich feathers, feather bouquets, offcuts of foam, fans – everything that attracts dirt and dust. Add dirty light – mercury vapour lamps, sodium lamps, moving lights and the ballet of dust, pigment and glitter. Add digging in dirt boxes, indoor worm compost and space for the dirty pig, the dirty cow, the mudlark, the dirty swine, the mucky pup, the dirtbag, the shit money. How will that all look?

**Thorsten Eibeler** studied German literature, philosophy and applied theatre science in Würzburg and Giessen. In 1997, he established the international performance and theatre collective Showcase Beat Le Mot. Thorsten has been working together with Stefanie Wenner since 2014 and together they established Apparat in order to develop a better representation of reality.





# PROGRAM



## THURSDAY 4 FEBRUARY

- 19.00 **GRAND OPENING** with Stefanie Wenner  
19.30–21.30 **DECK OF DUSTS** by Bettina Vismann  
20.30 **DIRTY MONEY MUD WRESTLING** by  
Kareth Schaffer

## FRIDAY 5 FEBRUARY

- 19.00–21.00 **DECK OF DUSTS** by Bettina Vismann  
19.00–22.00 **DIRTY DINNER** a performative leftovers dinner

## SATURDAY 6 FEBRUARY

- 15.00–18.00 **SPEECH - IN ABSENCE OF A REAL HOST**  
by Institutet + friends at Suellska Villan  
19.00–21.00 **DECK OF DUSTS** by Bettina Vismann  
19.00–21.30 **DRECK - THE SHOW** including:  
**PROLIFERATION II** by Hacklander\Hatam  
& Liz Rosenfeld  
**DIRTYSECRETSONGS** by cobratheater.cobra  
**VESTIGES** by Simone Aughterlony & Michael  
Günzburger  
**FORTUNE TELLER** by Quast & Knoblich  
21.30–01.00 **DIRTY PARTY** with DJ cobratheater.cobra

**BETTINA VISSMAN** 4, 5 & 6 FEB

# DECK OF DUSTS

Smallest matter, known as dust, provoking physical laws, fragments that interact with experimental art and science. In her deck of cards Bettina Vismann has combined pictures and statements from natural science and technology along with common knowledge and speculations on the subject of dust. The coincidental combining of statements, images and information create a flux where the voids between the fragments of information shift to produce new knowledge.

You are invited to a one-on-one session with Bettina Vismann using a magical practice of reading these cards, discussing the spread content, share aspects and thoughts on what you find and in this way create and redistribute a situated knowledge.

**Bettina Vismann** is a freelance architect who lives and works in Berlin. She showed her work in numerous exhibitions, at the 9. Biennale for Architecture in Venice, at the Art Frankfurt in 2002 and contributed to the exhibition OZ, Berlin. Next to her architectural practice Vismann undertakes two long-term research projects on theories of dust and waste economies.





KARETH SCHAFFER 4 FEB

# DIRTY MONEY MUD WRESTLING

We're in it for the money, honey: that dirty ol' flipside of life in the limelight. With infallible referee Kareth Kracken' Bonez as your hostess-with-the-mostest, the heat is ON! The baddest contemporary artists Malmö has to offer (as well as anyone else who loves getting down and dirty), all ready to slip, slide, and grapple their way to never-ending fame, accolades from celebrity judges, and a chance at paydirt. Audience members are invited to put their money where their applause is in a slightly soiled spin on participatory performance: we guarantee that art has never been so filthy.

**Kareth Schaffer** works as a choreographer and performer. Her works have been shown in diverse European venues: in 2015 the trio Unerhört (Tanzfabrik) and the group work Dirty Money Mud Wrestling (Uferstudios). Schaffer regularly works for artists deufert&plischke, Stefanie Wenner, and Tino Sehgal.



**A PERFORMATIVE LEFTOVERS DINNER 5 FEB**

# DIRTY DINNER

We collect what was supposed to be thrown away but is still good enough to feed us, cooking these leftovers for a delicious dinner and sharing the food with you: our guests! The Dinner will be accompanied by interventions of the DRECK artists: cobratheater, cobra, Michael Günzburger, Hacklander\Hatam, Liz Rosenfeld as well as our special guest Siegmur Zacharias. There will be a video concert, shared secrets and visuals, as well as insights into the process of DRECK since it began and discussions about where it went.

The food will be created by Malmö's very own food waste magicians, Rude Food. Located in Mitt Möllan they and their circle of volunteers take care of discarded food items from several producers in the city and turn them into delicious feasts for people to enjoy.

Come and share this DIRTY DINNER with us!





**INSTITUTET + FRIENDS** 6 FEB AT SUELLSKA VILLAN

# SPEECH – IN ABSENCE OF A REAL HOST

Since speech is not taking us closer to the subject, but is rather a defense intended to uphold distance; Institutet with friends intend to unsettle the familiar act of giving a speech, and thereby re-appropriate it as a tool for examination of social dirt. We're moving beyond unfolding the impotence of speech, in order to re-discover the enjoyment of a phonetic poetry beyond sense and meaning, and to explore an unknown potential of linguistic waste.

As a reaction to the theme DRECK, the Malmö/Berlin group Institutet curates a unique experiment on the act of giving a speech. In the bourgeoisie setting of Suellska Villan near Folkets Park in Malmö audience are invited to a Tea Party, with the intention of opening ambivalences to the traumatic essence of the social.

**Institutet** is a touring Swedish theatre company operating internationally from Malmö and Berlin. Latest production are *Bis Zum Tod* in cooperation with Markus Öhrn and Nya Rampen, participation in the exhibition *The Alien within* – a living laboratory of the western world at Malmö Konsthall and *Inneboende* performed at Inkunst Malmö and Fri scen, Stockholms Stadsteater.

*Please note that the performance is at Suellska Villan, Barkgatan 15 near Inkunst. You can come and go as you like during the opening hours 15.00–18.00 and you can buy your tickets in advance or at the door.*







**ARTY FARTY PARTY NIGHT** 6 FEB

# DRECK - THE SHOW

After an afternoon of tea partying with Institutet at Suellska Villan it's time for the finale: All of the artists, total show, major everything. We're smashing several different performing acts into one space to generate a massive apparatus of live art where you, the audience, move freely around to soil, trash, break and smear your experience all over the place.

Live video art in Proliferation II, a bodily printing station in Vestiges, chocolate fountain magic in Fortune Teller and an archive of dirty secrets in DirtySecretSongs along with dusty views on the future in Deck Of Dusts. And when everyone's done performing we smoothly transform into the dirtiest party palace of the south, vibing your bodysouls to new levels of sweet with sticky beats and messy moves.



**HACKLANDER\HATAM & LIZ ROSENFELD** 6 FEB

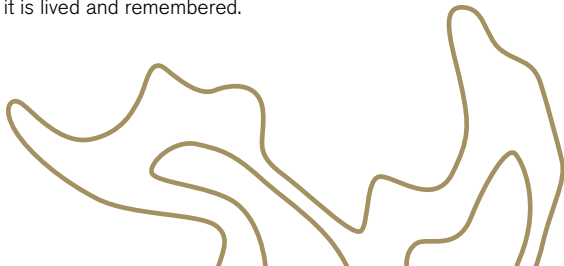
# PROLIFERATION II

Sonic duo Hacklander\Hatam join forces with filmmaker and performer Liz Rosenfeld using live video projection, digital sound synthesis using the programming language SuperCollider, drums, percussion and gongs to create a sequel to their video short Proliferation that was part of DRECK in Hamburg.

The piece have two points of departure: Research into the unwanted and censored cultured of the early 20th century Russian avant-garde and a performance about a future where humans have accepted the fact that foxes are the only mammals left on earth with the ability to reproduce.

**Hacklander\Hatam** is the hard-hittin' drum + electronic music duo of Colin Hacklander and Farahnaz Hatam. They are interested in transparency, liberation, rhythmic stability, sound as sculptural material and sound as a medium in which ideas are communicated.

**Liz Rosenfeld** is a Berlin-based artist who use live performance and film/video to convey a sense of past and future histories. Rosenfeld is invested in concepts of how history can be queered and experienced through momentism and the ways in which it is lived and remembered.





**COBRATHEATER.COBRA** 6 FEB

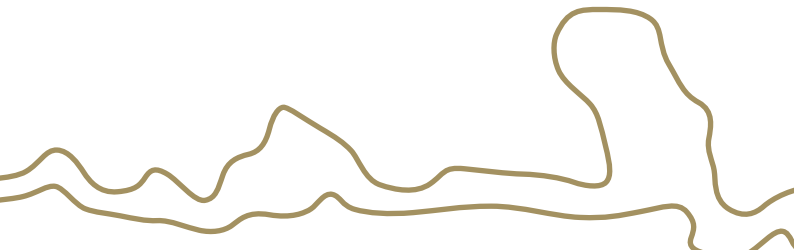
# DIRTY SECRETS SONGS



cobratheater.cobra is diving into the neighbourhoods of Malmö to find secrets. In exchange for your “dirty secret” they offer their cleaning services and more. In the performative act of cleaning the flats of others, they get rid of DIRT in two ways: By taking care of the leftovers, dust and particles as well as the alleged joy or burden of a secret. The neighbourhoods’ secret stories will be presented to the public in an anonymised auditory archive.

cobratheater.cobra is looking for experiences and committed acts that are unvoiced, tabooed or unshared. Secrets tell stories of how communities are build. At the same time they constitute community. What happens when we reveal these hidden constructions and turn them into principal?

**cobratheater.cobra** is a network of artists from across Germany as well as being a label. The cobra is structurally open. It is subject to the constantly new and diverse perspectives of theatre and world. The network grows through the principle of infection - and in this way works in ever-changing connections and constellations on an aesthetic and interdisciplinary production of art and theatre processes and collectives.



ZETTERSPINNEN - CELLAR SPIDER

STAUB-DUST

S. AUGHTERLONY & M. GÜNZBURGER 6 FEB

# VESTIGES

In this dirty art-making practice Michael and Simone invite a collection of commonly understood domestic forms of dirt to confederate and co-perform on a high gloss reflective surface. Using dust, hair, fat, blood, ash, pigment and skin a temporary printing station is activated that pays close attention to qualities of materials, their desires and orientations towards bodies and their transformation through intimacy and movement.

With a knowing wink towards art historical references they stage a close up enquiry into dirt transmission. Attraction and repulsion are mutual forces that play out in this sleazy cleaning/mess-making fantasy.

**Simone Aughterlony** is an artist based in Berlin and Zurich. She works in collaboration with others at the frontiers of dance and performance art. Her practice is committed to qualities that affirm the transformative potential of bodies and all things engaged in choreographic thought.

**Michael Günzburger**'s work revolves around drawing and craft. From these starting points works are made in dialogue with other artists and academics that go way beyond the boundaries of visual art.



QUAST & KNOBLICH 6 FEB

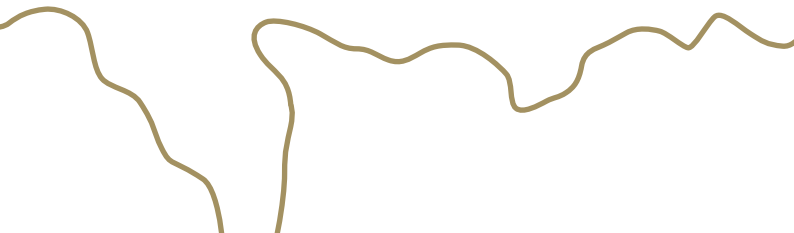
# FORTUNE TELLER



You can eat chocolate after a meal, you can have it with your best friend. You can even drink it in order to get energized, because your soul is asking for it, or because you are going through a time of uncertainty and you are looking for answers to questions that seem unsolvable no matter how long you are pondering. Every being needs a certain amount of care and the soul is no exception.

And so Hendrik Quast and Maika Knoblich take it upon themselves to look after its cleanliness and order: The traces that the chocolate grounds leave behind are transformed into the future. By using the practices and methods of fortune telling, the duo Quast & Knoblich deduce what lies in store for the audience and the world. By means of chocolate a sun oracle will be created which presents the past and promises glimpses of a new future.

In their collaborative work **Henrik Quast** and **Maika Knoblich** establish »theatrical problems« and develop situations and site specific happenings and actions from them. Their art and craft techniques are placed into the space and time of the theatre and examine a theatricalisation of growth processes.







# BETS



# TICKETS

The page features abstract, organic shapes in a muted olive-green color. A prominent wavy line runs vertically down the right side of the page. There are several solid, irregular shapes scattered across the page, including a large one at the top right and another large one at the bottom left.

## **FESTIVAL TICKET**

200 SEK or 100 SEK for students/under 26 yrs

## **SINGLE DAY TICKET**

100 SEK or 50 SEK for students/under 26 yrs

Tickets can be bought online from [www.kulturcentralen.nu](http://www.kulturcentralen.nu) or from our box office that opens just before it all starts every day of the festival. On Saturday we will also sell single day tickets at Suellska Villan between 15.00–18.00.

# THANK YOU!



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