

Grosse Halle Reitschule  
SO 19.5. | 16:00–19:00

Ant Hampton (London/Berlin)

**Crazy but True**

**Von:** Ant Hampton | **Creative Producer:** Katja Timmerberg | **Übersetzung:** Karen Witthuhn / Transfiction

**Koproduktion:** Rotterdamse Schouwburg, Artsadmin London, Kaaitheater Brüssel, Kunstencentrum Vooruit Gent, Mousonturm Frankfurt

**Mit Unterstützung von:** Espacios Revelados Santiago de Chile, Escenas do Cambio Santiago de Compostela, No Future Performance Biennial Athen

**Sprache:** Deutsch

**Dauer:** ca. 3h, Einlass jederzeit möglich

**Eintritt:** frei, Kollekte

Alle Kinder von 8 bis 11 Jahren, die sich aktiv an Crazy but True beteiligen wollen, können sich ohne Voranmeldung während der Aufführung im Festivalzentrum melden und das Spiel mit den Kopfhörern vorher in Ruhe testen. Es sitzen immer 3 Kinder gemeinsam auf der Bühne. Ein Auftritt dauert 12 Minuten, danach wird gewechselt.

Seit 1970 hat die Menschheit 60 Prozent aller Tiere ausgemerzt. 43 Prozent der auf der Welt gesprochenen Sprachen sind vom Aussterben bedroht. In Mexiko gibt es noch zwei Menschen, die fließend Ayapaneco sprechen. Sie weigern sich, miteinander zu reden. Es gibt jetzt einen Apparat, der deine innere Stimme hören und transkribieren kann.

Den Hunger nach solchen verrückten Tatsachen verbindet uns alle, aber Kinder haben ein besonderes Faible dafür. Sie saugen sie geradezu auf und geben es bei jeder Möglichkeit wieder. Crazy but True ist eine interaktive Installation einerseits (nämlich für Kinder zwischen 8 bis 11 Jahren) und eine Performance andererseits (nämlich für alle). Die Kinder setzen sich auf das Podium von «Experten und Expertinnen», welche die Fakten vortragen. Der Text wird ihnen via Kopfhörer vorgesagt, sie wiederholen, was sie hören – ganz ohne Probe. Das Publikum hört eine endlos scheinende Liste von Fakten – einige sind bedenklich, andere einfach nur lustig, aber alle sind unglaublich, aber wahr.

Die Arbeiten des britischen Performancekünstlers **Ant Hampton** sind trotz unterschiedlicher Inhalte immer gekennzeichnet von einer deutlichen Spannung zwischen strengen formalen und strukturellen Elementen und solchen, die im Moment der Aufführung gelebt und verhandelt werden. Bei aua war er seit 2012 immer mal wieder zu Gast.

**Einfach gesagt:**

Alle lieben Dinge, die unglaublich aber wahr sind. In Crazy but True sitzen Kinder auf der Bühne und hören über Kopfhörer interessante Tatsachen. Gleichzeitig sprechen sie das, was sie hören, fürs Publikum.

## **ANKÜNDIGUNG DER GRUPPE [EN]**

CRAZY BUT TRUE is an interactive installation for children from ages 8 - 11: a panel of experts in conversation. The children, as these 'experts', are given their lines via headphones, repeating what they hear into microphones, without rehearsal. What results is a rolling list of extraordinary facts disguised as a conversation - some serious, others plain funny.

*On average, sharks kill 12 humans a year.*

*On average, humans kill 100 million sharks a year.*

*Earth has lost half of its wildlife in the past 40 years.*

*We know what the problem is and we are perfectly capable of putting it right.*

Sometimes it seems the world gets weirder every year. CRAZY BUT TRUE exposes our part in that - us, the humans who have gone before them and who now sit before them, in the seats, watching and listening.

*The deepest hole in the world goes 12 km into the ground.*

*The center of the Earth is a massive, solid, iron ball.*

*Pain is measured in units of "dols"*

From the outside, the reality of the situation is transparent: children agreeing 'to say whatever they're told to say'. Information being funneled into their ears, through their brains, and out of their mouths. If, despite the fun, this seems problematic, the provocation is consistent with the wider aim of the work: to face up to an inevitable challenge... For many adults it's hard to imagine a child growing up and absorbing this kind of information. Bringing a child into the world is perhaps the easy part. More difficult is how to bring the world into a child.

*In the US, in 2015, more people were shot by toddlers than by Islamic terrorists.*

*You can't kill yourself by holding your breath.*

*Butterflies taste with their feet.*

As the facts switch and roll, we start to feel the fearlessness of a child's wonder alongside their willingness to absorb what the world has to offer, no matter how crazy it seems. For the adults watching, there's a sense of being both 'outside' this game and yet deeply involved in (or responsible for) the world it describes. For the kids, it's above all a funny and engaging fantasy of owning the kind of knowledge they may already be collecting. Some may even develop a sense that there are reasons why some of the information is not often heard.

## **PRESSE [EN]**

"The concept is as simple as it is overwhelming. During the three hours in which the children are speaking, an intense awareness of shared responsibility awakens: we are all shaping the world that we pass on to our children. Hampton wants to activate his audience to stay critical and committed, and he effectively succeeds in doing just that. Without wagging a finger, he makes you conscious of your place and responsibility in a world in which so many things go wrong. With the most important message being, however bleak the outlook is, to never lose faith in a better future. Or, as a shy eight-year-old quotes Dr. Martin Luther King: 'we must accept finite disappointment, but never lose infinite hope.'"

(Jan Dertaelen, De Morgen)

## **BIO ANT HAMPTON [EN]**

Ant Hampton (British, b.1975 Fribourg, Switzerland). Also known as Anthony / Anton

Ant made his first show in 1998 under the name Rotozaza. - a performance-based project which ended up spanning theatre, installation, intervention and writing-based works. His work, though varied in tone and content, has consistently played with a tension between liveness and automation. Most often, this has involved guiding people through unrehearsed performance situations, and since 2007 it has included the audience themselves within structures loosely defined as Autoteatro. Rotozaza became a partnership with Silvia Mercuriali, and ended in 2009 after their last production Etiquette, which was also the first Autoteatro work. Since then Ant has worked with Glen Neath, Joji Koyama, Isambard Kroustaliou (Sam Britton), Tim Etchells, Gert-Jan Stam, Britt Hatzius and Christophe Meierhans to create the works listed here which continue to tour internationally - over 60 different language versions exist of the various Autoteatro productions created so far.

Other solo projects include ongoing experimentation around 'live portraiture / documentary' as The Other People: structured encounters with people from non-theatrical milieu. This strand of Hampton's work has more recently begun to merge with the Autoteatro form (Cue China, Someone Else...). He was head dramaturg for 'Projected Scenarios' at Manifesta7 Biennial for Contemporary Art and has contributed to projects by others, including Ivana Müller, Anna Rispoli, Jerome Bel and Forced Entertainment.

Ant has also worked as coach / mentor for artist programmes such as MAKE (Ireland), A-PASS, Sound Image Culture (Belgium) and Dasarts (Netherlands) where in collaboration with Edit Kaldor he designed and mentored a 10-week block, 'Every Nerve'. He has created and led workshops worldwide, including 'Fantasy Interventions - Writing for Site-Specific Performance', and 'Raising Voice in Public Space' with Edit Kaldor. His recent work with Christophe Meierhans was to create an 'automatic workshop' which expands on the ideas behind Someone Else and his earlier work with Kaldor.

**<http://www.anthampton.com/>**

Pressematerial (Fotos in druckfähiger Auflösung und Pressedossiers zu den einzelnen Produktionen) stehen auf <http://auawirleben.ch/de/presse> für Sie zum Herunterladen bereit.

Für weitere Auskünfte, Unterlagen zu den Produktionen, Bild- und eventuell Videomaterial wenden Sie sich bitte an +41 (0) 31 318 62 16 resp. [nicolette.kretz@auawirleben.ch](mailto:nicolette.kretz@auawirleben.ch). Wir stehen gerne zu Ihrer Verfügung. Spezielle Wünsche wie Interviews oder Porträts melden Sie bitte frühzeitig an.