

Dampfzentrale Kesselhaus
SA 19.5. | 19:30
SO 20.5. | 20:30

Schweigman& / Slagwerk Den Haag (Utrecht/Den Haag)

For The Time Being

Regie: Boukje Schweigman | **Mit:** Sieger Baljon, Sue-Ann Bel, Hannegijs Jonker, Jasper Koopmans, Vitaly Medvedev, Hali Neto, Moene Roovers, Ivar Schutte, Santino Slootweg, Rick van der Steen, Dwayne Toemere, Sus Verbruggen, Jurriaan de Vos, Luuk Weers | **Sound-Komposition:** Fedor Teunisse, Frank Wienk | **Bühne & Licht:** Theun Mosk, Grischa Runge | **Kostüme:** Esmée Thomassen | **Produktionsleitung:** Linda Witpaard, Kas Pijs | **Regieassistenz:** Anemone Oostvriesland | **Coaching:** Toon Kuijpers

Sprache: ohne Sprache

Dauer: 1h 15min

Es gibt keine Sitzplätze. Das Publikum steht und bewegt sich während der Vorstellung im Raum.

In unserem Alltag strömen wir durch Menschenmengen, am Bahnhof, in der Einkaufsstrasse, an Veranstaltungen. Keiner genießt in solchen Momenten die Gemeinschaft, das Beisammensein mit anderen Leuten. Eigentlich finden wir doch am Morgen, durch die Pendlerströme hetzend regelmässig, es wäre schöner alleine. Aber was müsste geschehen, damit wir uns mit den Anderen verbündeten? Wie reagieren wir, wenn die Zeitachse, der gewohnte Flow, plötzlich unterbrochen wird?

For The Time Being ist Physical Theatre ohne Publikumsabgrenzung. Keine Angst, mittanzten müssen Sie nicht. Aber mehr wäre zu viel verraten!

Die Gruppe **Schweigman&** der niederländischen Regisseurin Boukje Schweigman spezialisiert sich auf immersive, interdisziplinäre Projekte, welche theatrale Konventionen hinterfragen. Für diese Produktion kollaborierte sie mit der Perkussionsgruppe **Slagwerk Den Haag**.

Einfach gesagt:

For The Time Being ist ein spielerisches Stück über Menschenmengen. Wie bewegen sie sich? Was stört sie? Wann machen sie Spass?

ANKÜNDIGUNG DER GRUPPE

For The Time Being is a playful theatre performance without words, made by Schweigman& and the percussion group Slagwerk Den Haag. How can we experience time and space in the middle of a chaotic and charged environment? Can we make a loophole, a tiny particle of timelessness, where you can be who you are, where nothing needs to happen, for as long as it takes? For the time being...

BIO DER BETEILIGTEN

Boukje Schweigman&

Boukje Schweigman graduated in 2003 from the Amsterdam Theaterschool's physical theatre programme, renowned for decades for its major influence on Dutch theatre practice. Her graduation performances Benen & Kleef won both of the major theatre prizes that year, the Ton Lutz Award and the Top Naeff Award and in 2012 the performance Spiegel was awarded the Mime Prize. Schweigman founded her own company in 2009 and since then has received national revenue funding from the Dutch Performing Arts Fund and since 2013 from the City of Utrecht.

For the last 13 years Schweigman& under the artistic leadership of Boukje Schweigman has been making award-winning and tone-setting work, immersing the audience in visual, poetic, sensory spaces. Her work plays with dramatic conventions and toys with theatre codes, producing exceptional performances that are unique and unforgettable. Schweigman& productions are made for a broad range of audiences, in the theatre and on location with site-specific and installation work.

Schweigman& focusses on the importance of physical presence and sensitivity. The body in space – abstract performance – is the starting point for all performances, installation, research and development, workshops. The company uses the concept of phenomenology in the performing arts as a basis for much of its work – an investigation of the state of being – exploring presence and awareness of temporal, spatial and corporal contexts. Our body – ourself in experiential form – is the primary most archetypal phenomenon. We make this subject to the phenomena around us. The performers as well as the audience are challenged to become open to their physical sensory awareness. In doing so we allow ourselves a greater self-knowledge and the potential from within oneself, our body, to make contact with the other or the environment. This theme is currently more urgent than ever, at a time when screen interfaces are taking precedent over physical, human interaction.

Combining movement, design, light, sound and manipulation of space, Schweigman& works with the universal languages of the body, the image and spatial and sensory experiences. Schweigman& regularly performs across the Netherlands in both the festivals and theatre circuit and has shown work in Belarus, Belgium, Bolivia, China, Egypt, Iran, Italy, Jordan, Lebanon, the UK.

"We don't need to create miracles, because we are already surrounded by them. All we have to do is find a way of observing that allows us to experience the wonder. Theatre starts in the three-dimensional world where performer and spectator come together. This environment is perfectly suited to a shared experience in which the senses are focused and we can challenge imagination."

"Together we want to investigate where the inner world stops and the outer world starts. There is a constant interaction between a person and their surroundings. How someone experiences and influences the physical space tells you everything about who he or she is. Outside is inside, inside is outside. So maybe the question 'where am I' is more important than 'who am I'." Boukje Schweigmann

www.schweigman.org

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. Wir stehen gerne zu Ihrer Verfügung. Spezielle Wünsche wie Interviews oder Porträts melden Sie bitte frühzeitig an.

PRESSE

“Enormously intelligent and inventive (...) strong scenes (...) a touch of theatrical empowerment.” (National newspaper Trouw, translated into English)

“Thoroughly thought-through but outwardly playful and spontaneous. What you see, hear and sometimes feel or smell is real and tangible, but has a wonderful intensity and attention for detail.” (National newspaper de Volkskrant, translated into English)

Is this really necessary? Yes, it is For The Time Being (Boukje Schweigman/Slagwerk Den Haag)

Alexander Hiskemuller for Trouw newspaper, translation Maaïke van Rijn

Suddenly, a performer puts his head in your lap. It's just before the end of For the time being, the latest performance by Boukje Schweigman and percussion group Slagwerk Den Haag, in a hangar near Den Bosch. We're huddled together on the floor, tightly packed in an enclosed space. And without giving away the performance's grandiose apotheosis: we've created this space ourselves - us, the audience. Outside, the percussionists are making threatening sounds on their xylophones, but in here, in this huddle of some hundred members of the audience and fourteen performers, it feels safe. A cocoon of tranquillity and intimacy.

There's a reason why Boukje Schweigman has been called the 'queen of immersive theatre'. With For The Time Being, she takes the theatrical experience even further, by getting the audience more actively involved in the proceedings. Your first thought is disparaging: "is this really necessary?", but Schweigman goes about it with such charm that you gladly let yourself be used for her theatrical purposes.

In For The Time Being, Schweigman employs her own, perfected method: she picks a 'big' issue and uses movement (not a word is spoken) to build a complete universe around it. In this case time is the concept that's being looked at from every possible perspective and in a highly intelligent and inventive way to boot. In the first part of the show the performers are positioned across the floor, like statues frozen in time. Then slowly things start moving, everything accelerates, running and rushing about all around you, almost touching. Then back to slow-motion, downshifting as if time were liquid. There are powerful scenes in which the performers run around in a compulsive yearning to move, to stay ahead of time. It's easy to make the connection with our hectic daily life.

By comparison the scenes in which the audience is literally taking part can feel a bit studied. Starting with movements, the performers make personal contact with the audience. You're invited to jump together, a jacket gets passed around, you're lifted up. Is this all really necessary?

And yes, it is, because without the audience taking part Schweigman would not have been able to make her point; a plea for de-stressing. The performers have us running around, they're picking us up from the floor, making us laugh - and there we have it; before we know it we've effectively de-stressed ourselves. Now that's what I call theatrical empowerment!