

Tojo Theater  
SO 20.5. | 18:00  
MO 21.5. | 18:00

Christophe Meierhans (Brüssel/Genf)

## **Trials of Money**

**Konzept & Regie** Christophe Meierhans **Performer** Shila Anaraki, Jochen Dehn, Christophe Meierhans, Adva Zakai, Luca Mattei **Dramaturgie** Bart Capelle **Szenografie** Decoratelier Jozef Wouters **Bild** Giammarco Falcone

**Produktion:** Hiros, Elisa Demarré

**Koproduktion:** AUAWIRLEBEN, BIT Teatergarasjen Bergen, BUDA Kortrijk, far° festival des arts vivants Nyon, Kaaithheater Brüssel, Vooruit Gent, Nouveau Théâtre de Montreuil Paris, Teatro Maria Matos Lissabon, ZonaK Mailand

**Sprache:** Englisch

**Dauer:** ca. 4h

Welche Verantwortung trägt das Geld in unserer Gesellschaft heute? Dieser Frage geht Christophe Meierhans' neueste Produktion Trials of Money nach. Darin sitzt das Geld – oder vielleicht eher das Geldsystem, wie wir es heute kennen – auf der Anklagebank eines fiktiven Gerichts. Anklägerin ist die menschliche Zivilisation. In jeder Vorstellung wird diese Gerichtsverhandlung erneut möglichst realitätsnah inszeniert. Das Publikum fungiert als die Geschworenen und muss zwangsläufig Partei ergreifen und sich über Schuld oder Unschuld des Geldes klarwerden.

Der gebürtige Genfer **Christophe Meierhans** befragt in seinen Produktionen Normen und Konventionen, indem er ein verwirrendes Spiel mit Alltäglichem und Erfundenem spielt und das Publikum auf dieser Gratwanderung mitagieren lässt. Bei AUA hat er seine letzten drei Produktionen Some use for your broken clay pots, Verein zur Aufhebung des Notwendigen und The Thing gezeigt.

### **Einfach gesagt:**

Diese Vorstellung hat die Form einer Gerichtsverhandlung. Angeklagt ist das Geld. Ist es schuldig oder unschuldig? Jeder und jede im Publikum muss dies selbst entscheiden.

## ANKÜNDIGUNG DER GRUPPE

Trials of Money is an artistic project that opens investigation to the responsibility of money, as it appears and is used in our contemporary society.

It's about bringing money - or rather the worldwide monetary system as we know it today - before a court and to bring an honest action against it. *Trials of Money* is a theatre performance in which the case will be staged in the most plausible way. The audience, implicitly designated as the grand jury of the trial, will be appealed to take position and to put itself above all reasonable doubt concerning the guilt or innocence of money in this case, prosecuted by human civilisation.

## BIO DER BETEILIGTEN

**Christophe Meierhans** (°1977, Geneva, Switzerland) lives and works in Brussels. He works with and within performances, public spaces, theater, installations, sound, music and video. His work consists mainly in developing strategies for interventions in our daily life protocols through manipulating conventional agreements, social habits or simple usages. Fragments of reality such as an existing speech, a café, a theater performance or our daily audiophilia become frameworks for artistic operations which attempt to redirect banality so as to only let it reappear under peculiar angles. His work raises questions of norms and conventions by confusing casual contexts with another and confronting the spectator with some kind of otherness, the strangeness of being in the "wrong" place, or of the place itself being the "wrong" one.

**Bart Capelle** (Belgium, 1978) works as a freelance dramaturge focusing on devised theatre and performance rather than repertoire. He is a member of the collective Lucinda Ra. Over the last 15 years he has collaborated with artists and companies such as Christophe Meierhans, Anna Rispoli, Peter Aers, Lotte van den Berge, Haider Al Timimi, Pol Heyvaert, Lies Pauwels, Union Suspecte, Simon Allemeersch, Karl Van Welden-United Planets, Cie Barbarie, Ben Benaouisse, Ontroerend Goed, Kopergieterij, Lod, Nieuwpoorttheater, Unie der Zorgelozen, Los Angeles Poverty Department (US), Action Malaise, Buelens Paulina and Teatro de los Sentidos (ES). He has mentored end-projects of students at RITCS School of Arts and at a.pass. With Lucinda Ra he coedited the books Rabot 4-358 and Het Fioretti Project. Since 2010 his occasional ventures abroad include This Time With Feeling (The Tramway & Glasgow International), Fuck My Life (Cork Midsummer Festival & Campo), Girl X and Knives in Hens (National Theatre of Scotland). With Christophe Meierhans he previously collaborated on Some use for your broken clay pots and Verein zur Aufhebung des Notwendigen. Recent projects include GRONDWERK (Lucinda Ra), Crime & Punishment (Peter Aers) and Utopera (Haider Al Timimi).

During the past years **Adva Zakai** (Israel, 1975) has been exploring various performance formats where she has acted as a choreographer, a performer or an organiser. Her choreographic works explore often how body and language are perceived through each other, and evoke an experience that can be grasped through multiple perspectives. Her latest performance and installation piece "Last Seen Standing Between Brackets" is currently on tour. Zakai's work is presented in theatres, visual art centers, apartments, schools, books and online platforms. In recent years Zakai has been also engaged in several collaborations with artists and designers who explore the philosophical and political influence of digital practices on the perception of the human body. Her practice involves collaborations with other artists on participative projects, conferences and festivals. She is teaching performance practice and coordinates a master program at art academy Kask in Gent, Belgium, as well as leading workshops in art and dance academies. Together with students from various academies and artists, she formed the School Of Love (SOL), a platform for collective practices instigated by reflections on the notion of Love as a public matter that should be taught in schools. She pursued dance education in Israel followed by studies at the Mime School, Amsterdam (2000-2002). In 2010, she obtained an artistic research grant, in the framework of the post master program a.pass in Antwerp, in which she researched the influence of a curatorial approach on the development of new performance formats.

**Shila Anaraki** (Germany, 1976) followed her dance studies at the Amsterdamse Hogeschool voor de Kunsten and the Rotterdamse Dansacademie. She has intensively worked with theatre directors and choreographers in Germany, Holland and Belgium (Heike Langsdorf&Ula Sickle, Wanda Golonka/Schauspiel Frankfurt, Les Ballets C. de la B, Adva Zakai, Jo Fabian Department, Company Vivienne Newport, Kris Verdonck, Armel Roussel/Utopia2 and others). An important part of her work has been dedicated to the contemporary music field. She worked as a performer, maker, assistant or collaborator with composers such as David Helbich, Matthew Shlomowitz, Joanna Bailie, Paul Craenen, Cathy van Eck, Stefan Prins, Alvin Curran and George Aperghis. Shila is cofounder of the Letter Piece Company. This group consists of three musicians a composer and herself and creates hybrid work in which the roles of the dancer or musician fade or are given up completely. Shila taught Master classes in the Piet Zwart Instituut Rotterdam to the MA Fine Arts, Queen's University Belfast and the Foundation for International Education in London and advised artists such as Adva Zakai, Myriam Van Imschoot, Ula Sickle, Heike Langsdorf&Ula Sickle and Johanne Saunier (Charleroi Danses) in their creations. Since the academic year 2016/17, Shila is following a master program anthropology at the KU Leuven university.

**Diederik Peeters** (Belgium 1973) has worked as a performer for artists such as Guy Cassiers, Frank Theys, Alain Platel, Jan Fabre, Erna Omarsdottir, Alexandra Bachzetsis, Superamas, Miet Warlop, Grand Magasin and as an artistic advisor for Lies Pauwels, Poni, Kate McIntosh. As a maker, Peeters has produced a series of performances and installations, among which 'Chuck Norris doesn't sleep, he waits...' (2007, with Danai Anesiadou & Hans Bryssinck), 'Thriller' (2009), 'Zanahoria' (2010, with Hans Bryssinck), 'Red Herring' (2011), 'Hulk' (2013) and 'La Chasse' (2015, with Julien Fournet). Diederik holds a Master in Visual Arts (KASK, Ghent, 1996) and is a co-founder of SPIN, with colleagues Hans Bryssinck and Kate McIntosh, a Brussels-based artist-run research and support platform. More information about his work can be found on [www.spinspin.be](http://www.spinspin.be).

**Jozef Wouters** (Belgium, 1986) has been active as a stage designer and artist in the Flemish and Brussels performing arts world since 2007. In 2010, he graduated from a.pass (Advanced Performance and Scenography Studies) in Brussels, where he specialised in scenography. Since then he has worked with, amongst others, Thomas Bellinck, Benny Claessens, Michiel Vandevelde, Scheld'apen/Het Bos... Wouters previously worked with Meg Stuart/Damaged Goods as a scenographer for Atelier I (2011), Atelier II (2012) and Atelier III (2017). Wouters's own work often relates to a specific location, such as All problems can never be solved (2012) for the Cité Modèle in Laeken and the Zoological Institute for Recently Extinct Species (2013) for the Museum of Natural Sciences in Brussels. During the previous edition of the Kunstenfestivaldesarts in 2016 he took over the main auditorium at the Brussels City Theatre (KVS) with his Decorateliër performance, INFINI. Jozef Wouters often departs from questions that may, or may not, be predetermined, ideas that gradually take shape inside and outside the boundaries of making. Strategic spaces thereby enter into dialogues with social processes and the power of the imagination; sometimes functional, sometimes committed or absurd, but always with a focus on the things that preoccupy him as an artist and as a person. Since 2017, Wouters is an integral part of Damaged Goods. He initiates projects as an independent artist in residence for a period of five years, using his Decorateliër in Brussels as a base. The first project that was shaped within these walls is the site-specific Atelier III (2017) project, in collaboration with Meg Stuart/Damaged Goods and dramaturge Jeroen Peeters. Atelier III was presented during the Performatik17 festival in Brussels.

Après avoir obtenu un master en stylisme à l'académie des beaux arts de Gand (KASK) en 2003, **Sofie Durnez** (Belgique, 1980) a réalisé les costumes d'un grand nombre de productions théâtrales et cinématographiques, pour, entre autres, Miet Warlop, Superamas, Kris Verdonck, Ravel Ruel, Kate McIntosh, Jan Fabre, Andros Zins-Brown, ... Elle a collaboré avec Christophe Meierhans en 2014 dans le spectacle Some use for your broken clay pots, pour lequel elle a réalisé la scénographie ainsi que les costumes.

[www.contrepied.de](http://www.contrepied.de)

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