



European Theatre Convention



**EUROPEAN
THEATRE
LAB**

DRAMA GOES DIGITAL

Digital innovation in theatre

**ETC International Theatre Conference
April 6 – 9 2017**

hosted by STAATSTHEATER KARLSRUHE
and ZKM | Center for Art and Media

**BADISCHE STAATS
THEATER** KARLSRUHE

////// **zkm** karlsruhe



DUBRAVKA VRGOČ

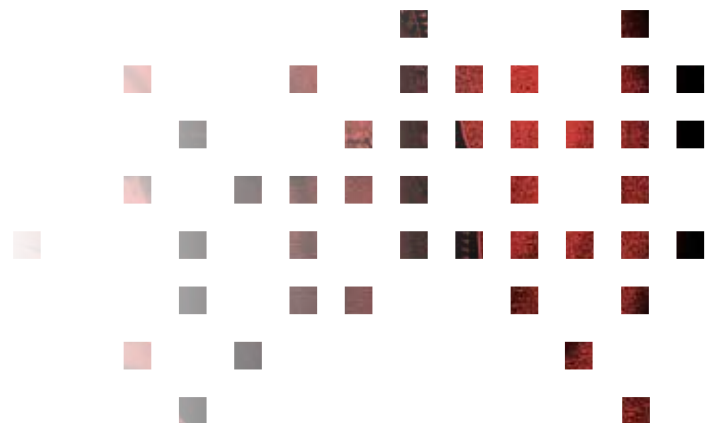
ETC President

General Manager and Artistic Director
Croatian National Theatre Zagreb

At the turn of the millennium, amidst the global euphoria of various “endisms”, we heard a lot about the end of history, the end of civilization, the end of ideology... and often the end of theatre was mentioned, too. Thousands of studies were written and hundreds of lectures delivered articulating the fear that the art of theatre would soon disappear and that it would soon be repressed, destroyed or simply “eradicated” by the new technology. In the millennium year, new technology was the magic word that towered over the theater as the greatest threat in its thousand-year old history, perhaps the gravest yet since its beginnings.

Today, seventeen years later, in the time of uncertainty as we anticipate changes that have not yet been charted, the only thing we can be certain of is that new technology has done no harm to theater. On the contrary, it seems that theater is willing to employ it in the service of the theatrical language which wants to shape the contours of the new artistic landscape. New technology no longer poses a threat. It is rather

a challenge to the theatre; a new means that theater will use to respond to the expectations of its audience and its time. Thus the conference entitled **Digital innovation in theatre** is a conference that puts theatre in the role of a new media researcher that will help theatre not to lose its contemporaneity, nor its universality. And, finally, by using new technology in its approach to thinking about the world, isn't theatre actually opening a new chapter of its own history?





PETER SPUHLER

General Manager
and Artistic Director
STAATSTHEATER KARLSRUHE

Since its foundation, the history of Karlsruhe has been linked to the history of its theatre. Both are stories of creation and innovation. The city has brought forth the bicycle, the first law to grant full equality to Jews, the first all girl's high school, and the first email in Germany. The theatre premiered Brahms' **First Symphony** with the BADISCHE STAATSKAPELLE, the full length **Les Troyens** by Berlioz and, most recently, **Wahnfried**, an opera about the anti-Semitism of the Wagner clan.

Since 2011 we started many initiatives to open the theatre: to the city, to new audiences, to art forms of the 21st century. We founded departments for children and youth and for participatory performances and we initiated coproductions with over 23 countries worldwide. This conference and our share in the European Theatre Lab, in collaboration with the ZKM, our host and partner, are important steps towards our 300th anniversary 2019.

Welcome to Karlsruhe!



PETER WEIBEL

ZKM Chairman and
ETL Advisory Board Member

The ZKM | Center for Art and Media Karlsruhe is devoted to a strong alliance of science, technology and the arts. This triple has changed our contemporary culture most drastically. ZKM is the first museum of media equality worldwide, presenting the arts from painting to pixel. In its many collaborations with artists and scientists ZKM is expanding the visitor's sensorium and mind to the conditions of the future: from audience participation, both physically and virtually, to immersive environments. Therefore ZKM is a performative museum.

The discovery of electromagnetic waves by Heinrich Hertz in Karlsruhe between 1886 and 1888 spurred the manifold inventions of tele-technology (from telephone to the internet) and thus grounded the system of what we experience as disruptive digital media technology of today.

May the moving force of that historic moment be vibrant throughout the upcoming days! Warm welcome to all creative actors of the European Theatre Lab!



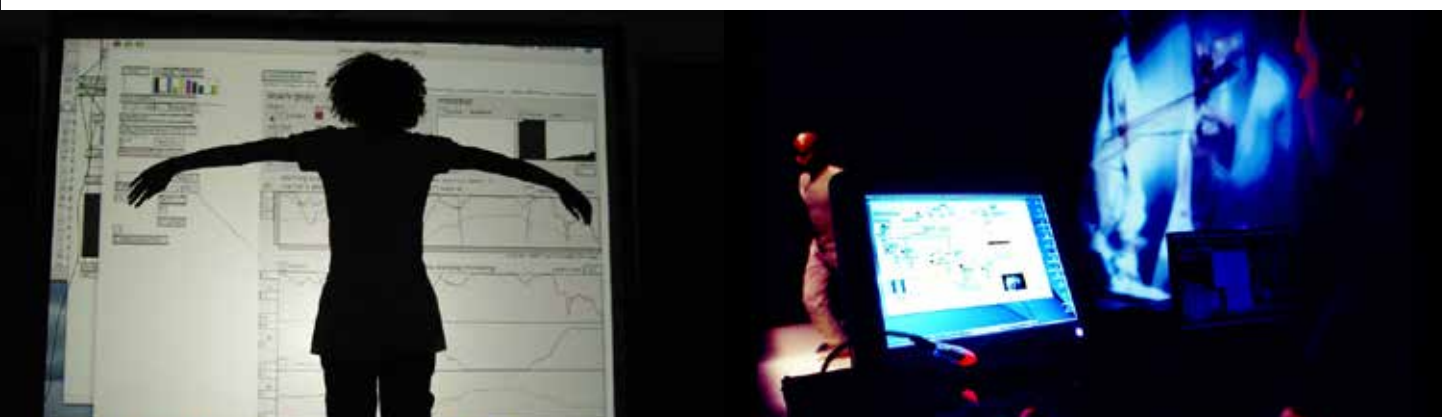
DIGITAL INNOVATION IN THEATRE

The conference is part of the ETC project
European Theatre Lab: Drama goes digital

The international conference **Digital innovation in theatre** investigates a broad spectrum of current issues related to the digitisation of theatre. Initiated by the European Theatre Convention, the conference features leading digital experts from a variety of cultural sectors. In panel talks, speeches, presentations and workshops, distinguished guests will discuss creative possibilities and share their expertise with theatre makers.

The conference also kicks off the ground-breaking EU-wide project titled **European Theatre Lab: Drama goes digital**, spearheaded by the European Theatre Convention. As Europe's first think tank devoted to researching the theatre of the future, the **Lab** will explore in a series of public events, conferences and festivals how the digital revolution affects aesthetics, audience participation and communication and dissemination in theatre.

A central premise of the **European Theatre Lab** is that true digital innovation in theatre goes beyond mere buzzwords to instead harness the enormous creative potential theatre offers, especially in their ability to move and reach audiences. With this perspective in mind, the project investigates how theatres can incorporate new technology in their creative works, in their ways of addressing audiences and by using working methods that overcome borders and celebrate diversity. Based on project results, an overarching goal is to develop a digital strategy for theatre in Europe.



EUROPEAN THEATRE LAB

Under the umbrella of the **European Theatre Lab**, seven European theatres have assembled to develop three creative projects and new forms of co-production: Staatstheater Karlsruhe (Germany), Théâtre de la Manufacture Nancy (France) and Kote Marjanishvili State Drama Theatre Tbilisi (Georgia) are working on a project on surveillance called **Stage your city**, using augmented reality effects and actively involving the audience. Théâtre de Liège (Belgium) and Teatrul National Craiova (Romania) are working on the project **Dub it** which combines a technical approach to simplify the surtitling by a vocal recognition system and an artistic production about language diversity. Zagreb National Theatre (Croatia) and Det Norske Teatret Oslo (Norway) will stage two large scale productions of a Norwegian and a Croatian classic using new technology to “Make distance non-existent”. All three projects will be presented in a showcase in June 2018 in Oslo.

An Advisory Board consisting of distinguished experts from the fields of science, technology, media and the performing arts is lending their experience and insights: Dick van Dijk (Creative Director, Waag Society Amsterdam), Marie Le Sourd (Secretary General, On the Move), Simon Mellor (Deputy Chief Executive Director Arts and Culture, Arts Council England), Christian Römer (Representative for Culture and New Media, Heinrich Böll Foundation), Dieter Schneider (Commissioning Editor & Head of Theatre, Pop and Event, ARTE/ZDF), Gerfried Stocker (Artistic Director, Ars Electronica Center Linz), Peter Weibel (Chairman, ZKM Center for Arts and Media). The Advisory Board members reflect a balance of expertise and, as multipliers, help to expand the **ETL** network to encompass other sectors. They also ensure that the **ETL** research is included in a high-level international dialogue with relevant cross-sectoral partners. The results of the two year **European Theatre Lab** will be published in a digital casebook for the creative community and a recommendation report for policy makers. The project is funded by the Creative Europe program of the European Commission. The virtual lab platform provides information and news about relevant events, debates and current developments. www.europeantheatrelab.org

PROGRAMME

THURSDAY, 6TH APRIL 2017

Arrivals

10h00 – 13h00	ZKM Center for Arts and Media Lorenzstr. 19	ETL team meetings
14h00 – 17h00	ZKM	ETL team and Advisory board meeting
15h00 – 17h00	ZKM	ETC board meeting

17h15

Shuttle from ZKM to STAATSTHEATER KARLSRUHE

18h00	MITTLERES FOYER STAATSTHEATER KARLSRUHE Hermann-Levi-Platz 1	Welcome! Get-together and guided tour through the theatre Peter Spuhler General Manager and Artistic Director STAATSTHEATER KARLSRUHE Dubravka Vrgoč ETC President Wolfram Jäger First Deputy Mayor responsible for Cultural Affairs Data Tavadze Tbilisi, Fast Forward Festival 2016 director award winner
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Performances

19h00 – 20h30	INSEL Karlstr. 41b, taxi shuttle provided	ROMEO AND JULIET – NEXT GENERATION Digital version after William Shakespeare Directed by Ulrike Stöck JUNGES STAATSTHEATER, English synopsis
20h00 – 21h45	STUDIO STAATSTHEATER KARLSRUHE	ATTACK ON FREEDOM after Juli Zeh & Ilija Trojanow Directed by Patrick Wengenroth WORLD PREMIERE, English surtitles
As of 22h00	CANTINA	Post-premiere party backstage

FRIDAY, 7TH APRIL 2017

09h30

Bus shuttle from hotel ACHAT Plaza to ZKM

PLEASE BRING YOUR SMARTPHONE

10h00	ZKM KUBUS	Official opening Jan Linders Deputy General Manager & Head Dramaturg, STAATSTHEATER KARLSRUHE Dubravka Vrgoč ETC President Petra Olschowski Secretary of State, Ministry for Science, Research and the Arts
10h15	ZKM KUBUS	Introductory note Peter Weibel ZKM Chairman & ETL Advisory Board Member
10h30	ZKM KUBUS	Exploring digital innovation in theatre. A field discovery tour Animated by Dick van Dijk Creative director Waag Society Institute for Arts, Science and Technology
11h00	ZKM KUBUS	Keynote speech: Digital innovation in theatre Marcus Romer Associate Artist at Theatre Royal Stratford East & Creative Director of Artsbeacon Ltd.

11h30	ZKM MUSIKBALKON	Coffee break
11h45	ZKM KUBUS	<p>Panel talk: Digital innovation in theatre – European provocations Marc Dondey General and Artistic Director Gaîté Lyrique, Paris Siegfried Zielinski Media art Theoretician, Rector of HfG Karlsruhe Kay Voges Theatre Artist, Drama Director Schauspiel Dortmund, video message Simon Mellor Executive Director Arts Council England, London Christian Römer Media and Culture, Heinrich Böll Foundation, Berlin Dieter Schneider ARTE/ZDF, Mainz Moderation Jan Linders Deputy General Manager & Head Dramaturg, STAATSTHEATER KARLSRUHE</p>
13h00	ZKM KUBUS	<p>Artistic approaches: Preview With the artists of the afternoon showcase</p>
13h30	ZKM RESTAURANT	Networking lunch
14h30	ZKM KUBUS	<p>Official Launch of ETC project European Theatre Lab: Drama goes digital With Barbara Gessler Head of Unit Creative Europe, EU Commission DG EAC and Marc Grandmontagne Director German Theatre and Orchestra Association</p> <p>Virtual platform launch</p> <p>Creative projects presentations by Théâtre de la Manufacture Nancy, STAATSTHEATER KARLSRUHE, Kote Marjanishvili Drama State Theatre Tbilisi, Théâtre de Liège, Romanian National Theatre Craiova, Det Norske Teatret Oslo, Croatian National Theatre Zagreb</p> <p>Introducing the strategic partnership ETC & Opera Europa Nicholas Payne Opera Europa, Director Heidi Wiley ETC, General Secretary</p>
16h00	ZKM MUSIKBALKON	Coffee break
16h15	ZKM MUSIKBALKON	<p>Digital development in theatre: artistic approaches Artist talks & try outs – Showcase of current digital theatre projects & work Anonymous P. / You are out there Christiane Kühl, Chris Kondek, CyberRäuber – The theatre of virtual reality Björn Lengers, Doppelgänger students of the Hochschule für Gestaltung Karlsruhe, class of Prof. Heike Schuppelius, IMPACT Jonathan Thonon – Théâtre de Liège, Lord of the Flies: survival mode Birgit Lengers – Junges DT Berlin, Maptory Bernd Lintermann – ZKM Karlsruhe, Ministry of Counterculture moc.media Clare Robertson – Belarus Free Theatre, P3M5 Karla Mäder – Schauspielhaus Graz and Goethe Institute Washington, Palpable electronic spaces Chris Ziegler – Arizona State University and ZKM Karlsruhe, PanoramaLab ZKM, Theatre lab in the digital era Michael Eickhoff – Theater Dortmund</p>
18h00		End of conference day 1
18h15		Bus shuttle from ZKM to hotel ACHAT Plaza

Performances

20h00 – 21h30	STUDIO STAATSTHEATER KARLSRUHE	I HAVE NO REGRETS by Jan-Christoph Gockel, Thomas Halle & Konstantin Küspert Directed by Jan-Christoph Gockel English surtitles
20h00 – 22h30	KLEINES HAUS STAATSTHEATER KARLSRUHE	THE CRIPPLE FROM INISHMAAN by Martin McDonagh Directed by Nicolai Sykosch English surtitles, intermission
20h00 – 22h45	GROSSES HAUS STAATSTHEATER KARLSRUHE	ADRIANA LECOUVREUR Opera by Francesco Cilea Conducted by Johannes Willig, directed by Katharina Thoma English surtitles, intermission
From 22h00	CANTINA	Get together backstage

SATURDAY, 8TH APRIL 2017

9h30		Bus shuttle from hotel ACHAT Plaza to ZKM
10h00 – 12h00	ZKM MEDIALOUNGE	Platform for professional networking Theatre educators and pedagogues meeting – Exchange of best & worst practices & experiences, hosted by Birgit Lengers, Junges DT Berlin
10h00	ZKM KUBUS	ETC General Assembly for ETC members only • Activity report • ENGAGE – ETC 4 year strategy presentation • Vote accounts 2016 • Vote new members (Gesher Theatre Tel Aviv, Staatsschauspiel Dresden)
11h00	ZKM KUBUS	ETC Extraordinary General Assembly for ETC members only • Move of ETC legal headquarters from Paris to Berlin
12h00	ZKM MUSIKBALKON	Coffee break
12h30	ZKM KUBUS	Artistic ETC collaboration projects 2017 and beyond • Introducing: “NADIA” theatre education project, exploring the pedagogical online tool to connect audiences internationally, Martien Langmann & Paulien Geerlings, De Toneelmakerij • Calls for participation
13h15	ZKM RESTAURANT	Networking lunch
14h15	ZKM KUBUS	ZKM exhibitions, guided tours
15h15	ZKM KUBUS, VORTRAGSSAAL	Parallel work labs on current and future ETC projects • Work lab 1: Young Europe III • Work lab 2: European House with theatre director Clemens Bechtel
17h00	ZKM MUSIKBALKON	Coffee break
17h30	ZKM KUBUS	Report from the work labs
18h00		End of conference day 2
18h15		Bus shuttle from ZKM to hotel ACHAT Plaza

Performances

19h30 – 21h30	GROSSES HAUS STAATSTHEATER KARLSRUHE	LA SYLPHIDE Ballet by August Bournonville Choreographed by Peter Schaufuss intermission
19h30 – 21h30	KLEINES HAUS STAATSTHEATER KARLSRUHE	ANTIGONE by Sophokles Directed by Anna Bergmann PREMIERE, English surtitles
19h30 – 21h00	STUDIO STAATSTHEATER KARLSRUHE	HOW THE SOLDIER REPAIRS THE GRAMOPHONE Participatory installation based on the novel by Saša Stanišić Directed by Beata Anna Schmutz English synopsis
From 21h30	MITTLERES FOYER	Post-premiere party

SUNDAY, 9TH APRIL 2017

9h00 – 10h00 Hotel ACHAT Plaza
Mendelssohnplatz **ETC board meeting – debriefing**

Performances

10h30 – 18h00	Michelbach an der Lücke	DAS THEATER by Herbordt/Mohren Directed by Bernhard Herbordt & Melanie Mohren Site-specific performance, in German Meeting point: box office hall of STAATSTHEATER KARLSRUHE The 7,5 hour long journey starts and ends there. Bus ride, lunch, cake & coffee included.
11h00 – 13h00	GROSSES HAUS STAATSTHEATER KARLSRUHE	FIFTH SYMPHONIC CONCERT Fauré, Dvorak, Schönberg Conducted by Lothar Koenigs BADISCHE STAATSKAPELLE intermission
15h00 – 17h00	STUDIO STAATSTHEATER KARLSRUHE	TRIPPING STONES STAATSTHEATER by Hans-Werner Kroesinger & Regine Dura Directed by Hans-Werner Kroesinger English surtitles Invited to the Berlin Theaterreffen 2016

Departures



SPEAKERS AND GUESTS

CLEMENS BECHTEL

Clemens Bechtel is a freelance drama director, mostly known for his documentary performances. He directed in Germany, Switzerland, Austria, Hungary, Romania, Denmark, Burundi, Mali and Malawi. He also worked for Oper Köln, Theater Freiburg, Staatstheater Wiesbaden, Schauspielhaus Graz, Staatsschauspiel Dresden, Deutsches Schauspielhaus Hamburg.



MARC DONDEY

Since 2016, Marc Dondey is the artistic director and general manager of the Théâtre de la Gaîté Lyrique in Paris. His ambition is to transform the Gaîté Lyrique into an open platform of production for emerging artists in the performing, visual and media arts. Investigating new technologies, creative industries and social innovation are at the heart of the project. www.gaite-lyrique.net



DICK VAN DIJK

Advisory Board member for the **European Theatre Lab**

Dick van Dijk is creative director at Waag Society and head of its Future Heritage Lab. Waag Society is a pioneer in the field of digital media, exploring emerging technologies and giving end users, artists and others involved a decisive role in the design of meaningful applications. Intuitive and curiosity-driven research of artists and designers is essential for this type of innovation. www.waag.org



BARBARA GESSLER

Born in Belgium with German nationality, she lived and studied in Konstanz, Paris, Buenos Aires and Bruges. She joined the European Commission in 1994. From mid-2011 until 2016, she ran the Culture Unit at EACEA, which implements the EU's funding programmes in these areas. Since 2017 she is responsible for the culture sub-programme at Directorate General Education, Youth, Sport and Culture.



MARCUS ROMER

Marcus Romer is a British theatre director, filmmaker and trained surgeon. His experience across his work and practice has evolved with the core being about communication, connection between people to increase understanding, wellbeing and creative potential. www.marcusromer.com



MARC GRANDMONTAGNE

Marc Grandmontagne studied Law and Political Science at the Universities of Saarbrücken and Tübingen (Germany) and Siena (Italy). After working as an MEP assistant in Brussels, he was head of the Executive Office for the "RUHR.2010 – European Capital of Culture" project, then programme director at the Mercator foundation in Essen, later managing director of the Society for Cultural Policy in Bonn. He serves on the German UNESCO Commission's Advisory Board on the Diversity of Cultural Expressions. Since 2017 he is the CEO of Deutscher Bühnenverein (German Theatre and Orchestra Association).



CHRIS KONDEK

Born in Boston, he started his theatre career as video designer for the New York based Wooster Group and for Laurie Anderson. Based in Berlin from 1999, he worked with choreographer Meg Stuart and directors Stefan Pucher, Hans-Werner Kroesinger, René Pollesch, Michael Nyman, Rimini Protokoll (Situation Rooms), Sebastian Baumgarten, Jossi Wieler and Falk Richter. Since 2004 Kondek has developed his own theatre pieces.



<https://chriskondek.wordpress.com/>

CHRISTIANE KÜHL

Born in Kiel, she worked as a journalist for taz, KulturSPIEGEL, radioeins/rbb, and as a freelancer for Die Zeit, F.A.S., DU, dummy, Spiegel, Theater heute, Theater der Zeit. 2012/2013 deputy artistic director of Berliner Festspiele. 2013–2015 curator of the theory program of steirischer herbst, Graz. Since 2004 Christiane Kühn is working as well as author, dramaturg and performer with Chris Kondek. www.christianekuehl.net



BIRGIT LENGERS

Birgit Lengers studied Theatre, Film and Cultural Studies in Cologne and Hildesheim. She worked as dramaturg for German Theatre Abroad and, for 12 years, she served on the board of the Dramaturgische Gesellschaft. Since 2009, she is the director of the Junges DT, the youngsters' stage of the Deutsches Theater Berlin.



BJÖRN LENGERS

Björn Lengers is co-founder of 'CyberRäuber – The theatre of virtual reality' and is working together with Marcel Karnapke in combining theatrical techniques and traditions with the almost limitless potential of computer-generated, virtual worlds. Björn Lengers is a live-long theatre aficionado, data analyst and developer, living in Berlin. vtheater.net



BERND LINTERMANN

Bernd Lintermann of the Institute for Visual Media, ZKM, works as artist, scientist and programmer in the field of real time computer graphics with a focus on interactive and generative systems. The results of his research are applied in scientific, creative and commercial context. His work spans two decades and includes prints, interactive installations, projection environments and stage performances combining generative imagery and sound. www.bernd-lintermann.de



KARLA MÄDER

Karla Mäder, head dramaturg at Schauspielhaus Graz, grew up in East Berlin. She worked as the communications director of the theatre in Kiel, then as dramaturg in Lübeck and Berne (Switzerland).



SIMON MELLOR

Advisory Board member
for the **European Theatre Lab**

Simon Mellor is deputy chief executive director arts & culture for Arts Council England, where he is a member of the Executive Board and has responsibility for national arts and cultural strategy. He was previously General Director of the Manchester International Festival and the Chief Executive at Lyric Hammersmith.
www.artscouncil.org.uk



CHRISTIAN RÖMER

Advisory Board member
for the **European Theatre Lab**

Christian Römer studied Theatre Direction at the New York University, and is specialised in the conception and organisation of festivals and conferences. Since 2011 he is the representative for culture and new media at the Heinrich Böll Foundation. Together with nachtkritik.de, he organizes the annual workshop conference Theater und Netz (Theatre meets the Net).
www.theaterundnetz.de



NICHOLAS PAYNE

Nicholas Payne managed four different UK opera companies over 34 years, and in 2003 he became director of Opera Europa, which he has established as the leading professional opera association in Europe with a membership of over 170 opera companies and festivals from 42 countries. In 2015, it launched the Opera Platform, an online streaming service for the promotion and enjoyment of opera.
www.opera-europa.org



DIETER SCHNEIDER

Advisory Board member
for the **European Theatre Lab**

As head of department Pop&Event at ZDF / Arte, Schneider is responsible for pop-documentaries, concert and festival recordings (Online- and TV-Concerts of Hurricane, Wacken, Melt!, Splash!) and many other musical formats; also jointly responsible for the pop culture emphasized series "Summer of..." and redesigning TRACKS as a cross-medial magazine. Dieter Schneider studied History, Theatre and Film in Bonn and Mainz. He has gained experience as a director's assistant for theatres in Bonn and Hamburg and as a freelance filmmaker for ZDF, 3sat and Arte. Schneider is commissioning editor for ZDF/Arte and since 2012 head of department Theatre, Pop, Event/Arte at ZDF.



CLARE ROBERTSON

Clare Robertson is general manager / producer for Belarus Free Theatre (UK/Belarus) working out of their office at the Young Vic Theatre in London. She manages the company's activities in the UK and international touring. Producing credits for BFT include **Tomorrow I Was Always a Lion** and **Burning Doors**, invited to Theater der Welt, Hamburg 2017.
www.belarusfreetheatre.com



DATA TAVADZE

The most prominent Georgian director of his generation, Data Tavadze is the artistic director of the Royal District Theatre in Tbilisi, Georgia. His play **War Mothers** won the Talking About Borders Award. His production of **The women of Troy** was invited to the PREMIÈRES Festival for Young Directors in Karlsruhe, and subsequently to Gdansk and the Fast Forward Festival in Braunschweig, where he won the Jury prize. For 2018, he is preparing a coproduction with STAATSTHEATER KARLSRUHE, supported by the Goethe-Institut Coproduction Fund.



PETER WEIBEL

Advisory Board member for the **European Theatre Lab**

Peter Weibel, chairman and CEO of ZKM | Center for Art and Media Karlsruhe and professor of media theory at the University of Applied Arts Vienna, is considered a central figure in European media art on account of his various activities as artist, theoretician, and curator. He publishes widely in the intersecting fields of art and science.



JONATHAN THONON

Jonathan Thonon is European project manager at Théâtre de Liège (Belgium), coordinator of IMPACT (International Meeting in Performing Arts and Creative Technologies). Before, Jonathan was researcher at the University of Liège (Communication Department), working on Digital Arts, Cinema and Contemporary Arts and Exhibited Cinema (Cinéma exposé). In the past years, Jonathan was associated to Vidéographie(s), coordinator of the Vidéographie(s)21 Vidéo Arts and Digital Images festival (Liège) and production assistant of the Vidéographie(s)21 TV show (RTBF – La Trois).



CHRIS ZIEGLER

Chris Ziegler is a digital artist and scenographer. He develops digital theatre projects since 1999. As associate artist at ZKM he developed for William Forsythe / Ballett Frankfurt the world renowned digital dance publication **Improvisation Technologies**. At the Choreographic Center Amsterdam he produced several projects for dance teaching and training using digital tools. Currently he is a professor at the School of Arts, Media and Engineering of the Arizona State University.



KAY VOGES

Since the season 2010/2011, Kay Voges is manager and artistic director of the Schauspiel Dortmund. He is author and director for theatre and opera (alongside Dortmund most recently in Hannover, Frankfurt and Stuttgart). Numerous of his works have received awards and festival invitations. His acclaimed production **The Borderline Procession. A Loop On What Divides Us** by Voges, Dirk Baumann and Alexander Kerlin was invited to the Berlin Theatertreffen 2017.



SIEGFRIED ZIELINSKI

Prof. Siegfried Zielinski is the Rector of the University of Arts and Design Karlsruhe (HfG). He chairs the media theory course with a focus on archaeology and variantology of media at the Institute for time based media, Berlin University of Arts. He is an elected member of the Academy of Arts Berlin and the Academy of Sciences and Arts in Düsseldorf.



ARTISTIC PROJECTS

ANONYMOUS P. / YOU ARE OUT THERE Chris Kondek / Christiane Kühl

Their first collaborative work was **Dead Cat Bounce** (2004), a stock exchange performance using an internet broker in which the audience decided which stocks to buy and sell. **Hier ist der Apparat** (2006) was a performative tour through the history of 20th century media, based on Brecht's radio play **Der Ozeanflug**. **Anonymous P.** (2014) is a hacker performance disguised as a harmless interactive play between members of the audience. **You are out there** (2017) demonstrates that one cannot live without digital avatars any more but the effective counter measure to the ever growing surveillance is the creation of a multitude of avatars. www.doubleluckyproductions.org

CYBERRÄUBER Björn Lengers

The virtual reality set-up of **CyberRäuber** allows a view into current and past projects, showing volumetric recordings of actors ('holograms') in virtual stage settings and environments that the 'visitor' can walk through, becoming part of the scene. Let's talk about potential and constraints. vtheater.net

DOPPELGÄNGER HfG class

We all have a bureaucratic double with name and passport that allows the state to unambiguously identify us. Our virtual doubles – selfies, avatars, social media profiles – are, on the other hand, figures of freedom: in the internet you can be whoever you want. Recently these two are united into one single double, which controls us in the increasingly digitized physical world. On display are works by students of the Hochschule für Gestaltung Karlsruhe, class Heike Schuppelius.

Mona Altmann, Hanna Scherwinski: **MAY THE OBJECT OF OBJECTION BECOME MY REFLECTION** | Leia Walz: **puppenspiel** | Hanna Franke: **Sein im Schein** | Anna Wörl: **Entkörperlicht** | Veronika Scharbert: **Tinchen86** | Klemens Czurda: **The Brain States** | Benjamin Breitkopf: **Prolog im Konsens** | Phillippe Mainz, Lena Loy, Iris Weigel: **Das Komplex** | Caera O'Neill, Carina Obrecht, Camila Otero, Carla Oberhauser: **who am I? // wer bin ich? // ¿quién soy?** | Christina Vinke: **Die**

eine als Doppelgänger der anderen | Ebru Erdem: **Kimlik** | Miki Feller | Victor van Wetten: **LOFTUS** | Anja Ruschival: curational work, communication, organisation | Bruno Jacoby, Massimiliano Audretsch: graphic, exhibition design

IMPACT: ARTS, SCIENCE AND TECHNOLOGY AT THE HEART OF THE MEUSE-RHINE EUREGION Jonathan Thonon

At a time when technology invests all sectors of society and where art seems increasingly concerned with creative technologies and digital cultures, the Théâtre de Liège (Lead Partner) and its partners in the Euregio Meuse-Rhin launched **IMPACT**, aiming to promote the cooperation between the artistic, academic and industrial sectors. The **IMPACT** (International Meeting in Performing Arts and Creative Technologies) project is supported by the INTERREG V-A Euregio Meuse-Rhine Cooperation Program, Wallonia and the Deutschsprachige Gemeinschaft Belgiens.

LORD OF THE FLIES: SURVIVAL MODE Birgit Lengers

A production of Junges DT, Berlin: What's the link between the literary classic **Lord of the Flies** and **Minecraft**, the open-world game with 100 million registered players? In Golding's dystopian Robinsonade, a group of schoolboys ends up on an uninhabited island and is left to its own devices. Soon, rivalry and hunting instinct escalate into a life-and-death struggle. In **Minecraft** the players start their discovery tour in a pixel paradise of their own design. They create new worlds from limited resources. But when night falls, monsters appear and they have to overcome dangers and battles in survival mode. Which rules should apply? What's more fun: construction or destruction, civilisation or anarchy? And where are the limits?

KARLSRUHE MAPTORY – A DIGITAL ENACTMENT IN THE CITY Bernd Lintermann

The app **Karlsruhe Maptory** leads its users through the inner city of Karlsruhe on the trail of important figures in the city's history. At 35 locations, stories connected with 35 Karlsruhe scholars, scientists, and artists are staged and overlap with reality. Via augmented reality (AR)

technology users experience this on a mobile end device. The app was developed for the 300th anniversary of the city of Karlsruhe by Bernd Lintermann, Florian Hertweck, Ludger Brümmer, Eva Lusch, and Peter Weibel in collaboration with the STAATSTHEATER. maptory.zkm.de

MINISTRY OF COUNTERCULTURE | MOC.MEDIA Clare Robertson

Belarus Free Theatre is presenting its digital work to-date, both in live-streaming, which in 2015 engaged an online audience of over 500,000 devices, and its bi-lingual (Russian/English) media platform, Ministry of Counterculture | moc.media, providing discussions related to human rights and artistic free expression in Belarus and internationally. www.belarusfreetheatre.com

P3M5 Karla Mäder

Initiated by the Goethe-Institut Washington and designed as a transatlantic dialogue between Europe and the United States through theatre, 5 theatres from the US and 11 European theatres / authors / countries became part of the project about the “plurality of privacy in 5-minute-plays”. Each theatre has commissioned an author to write a short play about: “What does privacy mean to you in the digital age?” All plays have been translated into English and German, been videotaped and are free to use until June 2018. Some ETC-members are part of the project: Craiova, Graz, Liège, Nova Gorica. From June 6th – 11th 2017, the annual playwright’s festival in Graz will unite all 16 authors and start the transatlantic dialogue about the issue among the authors. www.goethe.de/ins/us/en/m/kul/sup/p3m.html

PALPABLE ELECTRONIC SPACES: RESEARCH ON NEW MEDIA DRAMATURGY Chris Ziegler

Chris Ziegler is presenting his research on “the intelligent stage” at ZKM Karlsruhe and Arizona State University. Theatre in its essence is a physical art form. Beyond augmented and digital – video based and projected – scenographic stage setups he works on electronic “palpable” spaces for physical interaction in virtual space. He presents two environments “forest” and “corpus”

for case studies on new media dramaturgy. www.movingimages.de

PANORAMALAB

Two interactive film installations. The audiovisual material is adapted to be presented in the 360 degree projection space and is not identical with the original work.

Eavesdrop, 2004, by Jeffrey Shaw, David Pledger
Ten people are forever doomed to repeat nine minutes of their lives. Exploring terrain that is at once spiritual, moral, ethical, psychological and physical, this ingeniously crafted artwork is driven by any member of the public who, as the free radical user-director, reveals the secrets embedded in the interconnected stories. <http://www.icinema.unsw.edu.au/projects/eavesdrop/project-overview/>

There is still time... Brother, 2007, directed by Elizabeth LeCompte, developed with Jeffrey Shaw
Standing inside the Wooster Group’s first interactive, 360-degree war film one is surrounded by an exhilaratingly complex narrative space where the action can only be seen and heard through a virtual “peephole” window that scans the circle, controlled by a member of the audience capturing the action, in which the film’s mercurial host tries to articulate the implications of the unique “narrative space” while outnumbered British troops battle the French and grotesquely enlarged children’s toys vie for attention with politically minded bloggers and unsavory YouTube videos. <http://www.icinema.unsw.edu.au/projects/there-is-still-time-brother/project-overview/>

THEATRE LAB IN THE DIGITAL ERA Michael Eickhoff

The Schauspiel Dortmund, lately addressed as the “theatre lab in the digital era” by the media, is focussing the topic of digitalisation. They search for new ways of storytelling in the digital age, for topics that require the use of digital media. The Schauspiel is collaborating with professionals from far away fields, as programmers, mathematicians, etc. **The Borderline Procession**, directed by Kay Voges, is invited to the Berlin Theatertreffen 2017.



ROMEO AND JULIET – NEXT GENERATION

Digital version after William Shakespeare
Directed by Ulrike Stöck

19h00 6th April INSEL

Performance in German with English synopsis
80 minutes, no intermission

The audience is divided on two stands, into two clans that battle each other with the use of their smartphones: For the first time, the team of the recently established children and youth department has produced an adult classic – with the attempt, to translate the mythical drama of love made impossible by society and family feud into the digital age. Spectators are encouraged to enter into a dialogue by chatting with their smartphones. The chats can be seen in surtitles.

Ulrike Stöck has adapted and directed the classic in a version for everyone 14 and older. She has successfully directed **Tschick**, the film adaptation **Fucking Åmål** und the youth opera **Border** with the participation of young migrants. Ulrike Stöck has been the founding director of the JUNGES STAATSTHEATER, the department for children and young audiences and was part of the ETC project **Young Europe 2** with the bilingual classroom play **Fragen fragen / La vache et le commissaire** with the TJP, Strasbourg.

DIRECTOR Ulrike Stöck **SET & COSTUME DESIGN** Fred Pommerehn **DRAMATURG** Agnes Gerstenberg **PAEDAGOGUE** Virginie Bousquet **WITH** Katharina Breier, Swana Rode – Constantin Petry, Sebastian Reich, Ralf Wegner

Supported by  Gesellschaft der Freunde
des Badischen Staatstheaters Karlsruhe e.V.



ATTACK ON FREEDOM

By Juli Zeh and Ilija Trojanow

Directed by Patrick Wengenroth
WORLD PREMIERE

20h00 6th April STUDIO

Performance in German with English surtitles
90 minutes, no intermission

Customer Cards, DNA-data farms, biometric passports, CCTV in all public areas: the surveillance and control of our lives by governments and private enterprises has become reality, far beyond of what George Orwell and Aldous Huxley imagined. The digital revolution that brought us new freedoms to live our lives entails a new dark age of control: All our activities are recorded, evaluated and connected. The fight against terror is declared as a war and a constant state of emergency is declared, so we accept without protest the step-by-step suspension of civil liberties that former generations fought for. New technologies make it so easy – both for us who think we have nothing to hide and for private and public institutions.

German best selling authors Juli Zeh and Ilija Trojanow want to alarm us with their essay that the sell-out of freedom is in full progress. Berlin based director Patrick Wengenroth is the newly appointed head of the Brecht Festival in Augsburg and creator of „philosophical books on stage“ shows at the Schaubühne Berlin and in Karlsruhe with works by Nietzsche, Sloterdijk, Theweleit etc. He will direct this first staging of the book with 5 actors – and some pop songs.

DIRECTOR Patrick Wengenroth **SET & COSTUME DESIGN** Céline Demars **MUSIC** Matze Kloppe **DRAMATURG** Jakob Schumann **WITH** Marthe Lola Deutschmann, Lisa Schlegel – Michel Brandt, Klaus Cofalka-Adami, Gunnar Schmidt, Johannes Mittl (Musician)

I HAVE NO REGRETS

A project about Edward Snowden and the NSA by Jan-Christoph Gockel, Thomas Halle and Konstantin Küspert
 Directed by Jan-Christoph Gockel
 WORLD PREMIERE

20h00 7th April STUDIO

Performance in German with English surtitles
 80 minutes, no intermission

A young man changes the course of world and we don't know him. Who is Edward Snowden? What kind of hero or non-hero is he? An actor starts a search for the famous whistle blower: the young American, the CIA spy in disguise, the sad knight that fails with his attempts of protection, the deep sea diver who disappears, even his girlfriend, the ex pole-dancer. In revealing classified papers of western secret services and their methods, he has divided the world: European citizens have praised him as a symbol of emancipation, the US is chasing him, and Russia has granted him political asylum.

Jan-Christoph Gockel studied directing at the „Hochschule für Schauspielkunst Ernst Busch“ in Berlin and started his career at the Schaubühne Berlin. Meanwhile he is renowned for his new take on classics – e.g. **The Seagull** in Karlsruhe – and devised plays on political topics. For his performance, actor Thomas Halle was awarded the prize for best young actor by the German Academy of Performing Arts. The performance toured abroad to High Fest, Yerevan, and to Neue Stücke-Festival, Théâtre de la Manufacture, Nancy, and will be shown during the „Dramatiker*innenfestival“ at Schauspielhaus Graz.

DIRECTOR Jan-Christoph Gockel **SET & COSTUME DESIGN** Julia Kurzweg **MUSIC** Matthias Grübel **DRAMATURG** Konstantin Küspert **WITH** Thomas Halle – Julia Marquardt, Angela Pfützenreuter

THE CRIPPLE OF INISHMAAN

A comedy play by Martin McDonagh
 Directed by Nicolai Sykosch

20h00 7th April KLEINES HAUS

Performance in German with English surtitles
 150 minutes, with intermission

In 1934, the people of the West Irish island of Inishmaan learn that the Hollywood director Robert Flaherty is coming to the neighbouring island to film his documentary **Man of Aran**. No one is more excited than Billy, an unloved and crippled boy whose chief occupation has been gazing at cows and yearning for Helen, a girl who wants no part of him.

For Billy is determined to cross the sea and audition for the Yank. As news of his audacity ripples through his rumour-starved community, **The Cripple of Inishmaan** becomes a merciless portrayal of a world so comically cramped and mean-spirited that hope is an affront to its order.

With this bleak yet uproariously funny play, Martin McDonagh became popular on many stages across the world while confirming his place in a tradition of Irish play writing that extends from Synge to O'Casey, Beckett and Brendan Behan.

DIRECTOR Nicolai Sykosch **SET DESIGN** Stephan Prattes **COSTUME DESIGN** Britta Leonhardt **MUSIC** Sabine Worthmann **DRAMATURG** Roland Marzinowski **PAEDAGOGUE** Verena Lany **WITH** Sts. Eva Derleder, Marthe Lola Deutschmann, Antonia Mohr, Lisa Schlegel – Jonathan Bruckmeier, Sebastian Reiß, Gunnar Schmidt, Sascha Tuxhorn, Meik van Severen





ADRIANA LECOUVREUR

Opera by Francesco Cilea

Conducted by Johannes Willig

Directed by Katharina Thoma

20h00 7th April GROSSES HAUS

Performance in Italian with English surtitles
165 minutes, with intermission

Paris is dealing with a mysterious case of death: glamorous theatre star Adriana dies unexpected with 37 years. Cilea and his librettist Arturo Colautti skilfully interweave a story set with the historical reality. Fiction and history thus form a densely knit whole elaborately enriched by the music of Cilea. **Adriana Lecouvreur** was first performed on 6th November 1902 in Milan. The veristic style of the composer, and the complex story of love and jealousy make this a masterful, yet very convoluted work. The new production of the STAATSTHEATER continues the series of belcanto operas like **I Capuleti e i Montecchi** and **L'élisir d'amore**. Katharina Thoma, award winner of the European opera director prize in 2007, has recently directed operas in Glyndebourne, London – Covent Garden – and in Strasbourg. **Adriana Lecouvreur** marks her debut in Karlsruhe.

CONDUCTOR Johannes Willig **DIRECTOR** Katharina Thoma **SET DESIGN** Dirk Becker **COSTUME DESIGN** Irina Bartels **CHORUS DIRECTOR** Ulrich Wagner **DRAMATURG** Boris Kehrmann **WITH** Sanja Anastasia a. G. / Fredrika Brillembourg a. G., Katherine Broderick / Ks. Barbara Dobrzanska, Ariana Lucas a. G. / Kristina Stanek, Ks. Tiny Peters / Agnieszka Tomaszewska – Cameron Becker / Nando Zickgraf a. G., Hakan Çiftçiöğlü / Yang Xu, Rodrigo Porrás Garulo a. G. / James Edgar Knight, Ks. Konstantin Gorny / Avtandil Kaspeli, Seung-Gi Jung / Jaco Venter, Ks. Klaus Schneider

LA SYLPHIDE

Ballet by Peter Schaufuss

after August Bournonville

Music by Hermann S. Lovenskjold,

played by BADISCHE STAATSKAPELLE

19h30 8th April STUDIO

Performance in German with English surtitles
120 minutes, with intermission

This first of the Romantic ballets is set in Scotland, a land that was considered remote and exotic at the time. In 1832 it was created, for Marie Taglioni to dance the role of the sylph, by her father. He invented the dance on toes and the Tutu dress with it. The version of Peter Schaufuss is based on the 1836 staging of the famous founder of the Royal Danish Ballet, August Bournonville. With this recreation, Ballet director Birgit Keil has completed her cycle of classical ballets that goes along with new creations of narrative ballets, most recently **das kleine schwarze / the riot of spring** on the love story of Coco Chanel and Igor Stravinsky and **Anne Frank**.

MUSIC Herman S. Løvenskjold, bearbeitet von Ole Nørlyng **MUSICAL DIRECTOR** Steven Moore **STAGING & CHEOROGRAPHY** Peter Schaufuss after August Bournonville **PRODUCTION** Peter Schaufuss, Luke Schaufuss **STAGE & COSTUME** David Walker **LIGHT** Steen Bjarke

Accompanied live by the **BADISCHE STAATSKAPELLE**

Supported by  

ANTIGONE

A tragedy by Sophokles
Directed by Anna Bergmann

**19h30 8th April KLEINES HAUS
PREMIERE**

Performance in German with English surtitles
120 minutes, no intermission

The new production of **Antigone** combines three lines of programming: It follows the successful staging of **The women of Troy** by Euripides in a contemporary translation by young German playwright Konstantin Küspert. Starting with **Terror**, the court room drama about a fighter pilot who shot down a civil aviation plane hijacked by a terrorist to save more lives in a stadium, the theatre section deals with moral dilemmas and political conflicts: **sterben helfen** is a commissioned play on euthanasia by Konstantin Küspert. **There has possibly been an incident** is a text by the British performer and playwright Chris Thorpe. **Attack on freedom** is based on a political essay about civil liberties and human rights. In Anna Bergmann's staging, **Antigone** is a family drama where everyone is involved in the conflict of law and morale and no one is really dead. With her production, the young director returns to Karlsruhe where she has directed a highly discussed **La Bohème** for the opera and Chekhov's **Three Sisters** told backwards for the theatre department. Most recently she has been working in Malmö and for the Burgtheater and Theater in der Josefstadt in Vienna.

DIRECTOR Anna Bergmann **SET DESIGN** Katharina Faltner **COSTUME DESIGN** Sibylle Wallum **MUSIC** Heiko Schnurpel **VIDEO** Sebastian Pircher **CHORUS** Young People from Karlsruhe | in cooperation with Werkraumtheater **CHORUS DIRECTOR** Jannek Petri **DRAMATURG** Judith Heese **PAEDAGOGUE** Verena Lany **WITH** Ute Baggeröhr, Florentine Krafft, Antonia Mohr – Jonathan Bruckmeier, Sven Daniel Bühler, Luis Quintana, Sascha Tuxhorn, Meik van Severen, André Wagner

HOW THE SOLDIER REPAIRS THE GRAMOPHONE

Participatory installation based on the
novel by Saša Stanišić
Directed by Beata Anna Schmutz

19h30 8th April STUDIO

Performance in German with English synopsis
90 minutes, no intermission

In a city by the river Drina in Bosnia and Herzegovina, people were living in peace next to each other until politics, the war and a demonic, long-lasting hatred ruined the harmony. Aleksandar is searching for the funniest and most insane stories of his city, but when the war arrives, his family needs to flee. Being abroad, his passion for storytelling becomes a way of survival. Saša Stanišić himself had to leave his homeland in the 1990s. At the age of only fourteen, he and his family fled to Heidelberg. His partially autobiographic novel has been translated into thirty different languages and honored with a multitude of awards.

After **Gewalt** and **For the First Time**, this installation is the most recent production by the citizen's stage department VOLKSTHEATER. Beata Anna Schmutz has adapted the novel with young people of different origins. Regarding the challenge posed by the current refugee crisis, the STAATSTHEATER is intensively engaged in and working with stories and narratives of refugees and migrants.

DIRECTOR Beata Anna Schmutz **SET & COSTUME DESIGN** Barbara Lenartz **VIDEO** Karolina Serafin **MUSIC** Friedrich Byusa Blam **AUTOBIOGRAPHIC TEXTS** Lea Langenfelder **DRAMATURG** Judith Heese **PRODUCTION MANAGER & PAEDAGOGUE** Julia Waibel **WITH** Ibadete Kadrijaj, Aynur Mammadova – Drilon Azemi, Damir Hadžimehmedović, Hasan Halilović, Alaa Hudaifa, Maximilian Zschiesche





DAS THEATER

A site specific performance, prologue to the residency project **Das Repertoire**
Directed by Bernhard Herbordt and Melanie Mohren

10h30 6th April
meeting point BOXOFFICE HALL

Performance in German

7 hours 30 minutes, including breaks, lunch & coffee

A whole village is being staged! Be invited into a performative landscape in Michelbach an der Lücke, taking you on an excursion of theatre installations, a performance of the Michelbach-Sinfonietta, lunch, a cake-sculpture and a joint coffee break. The artist duo Herbordt/Mohren are collaborating with the STAATSTHEATER over the course of two years within a residency which puts focus on researching new forms of encounter the future of theatre as an institution of artistic production.

WITH artistic contributions from Gabriela Oberkofler, Gordon Kampe, Michael Kleine, Michl Schmidt i.a.
PERFORMANCE Judica Albrecht, Armin Wieser
CONCEPT, ARTISTIC DIRECTION Melanie Mohren, Bernhard Herbordt
ROOM Leonie Mohr, Hannes Hartmann
VIDEO René Liebert
PARTICIPATION Laura Oppenhäuser
ASSISTANCE Angelika Pelipez
TECHNICAL DIRECTION Norman Thörel
MEDIA WORK Bernhard Siebert, Susanne Bettels
GRAPHIC DESIGN Demian Bern
EDITING Viola van Beek

www.die-institution.org

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Das Repertoire



**KULTURSTIFTUNG
DES
BUNDES**

FIFTH SYMPHONIC CONCERT

A concert by Gabriel Fauré, Antonin Dvořák, Arnold Schönberg
Directed by Lothar Koenigs with the
BADISCHE STAATSKAPELLE

11h00 9th April GROSSES HAUS

120 minutes, with intermission

**Gabriel Fauré Orchestersuite
from Pelléas et Mélisande op. 80**

The suite is derived from stage music written by Gabriel Fauré for a staging in London of Maurice Maeterlinck's play of the same name. He was the first of four leading composers to write music inspired by the symbolist drama. Debussy, Schoenberg and Sibelius followed in the first decade of the 20th century.

Antonín Dvořák Violin Concerto in A minor op. 53

The only violin concerto by Czech composer Antonín Dvořák was premiered in Prague in 1883. It is considered as one of the major works of his "Slavic period".

Arnold Schönberg Pelleas und Melisande op. 5

The symphonic poem was completed in February 1903. It was unsuccessfully premiered on 25 January 1905 at the Musikverein in Vienna under the composer's direction. The subject was suggested to Schönberg by Richard Strauss.

Janos Ecseghy Violin

Lothar Koenigs Conductor
BADISCHE STAATSKAPELLE

TRIPPING STONES STAATSTHEATER

Documentary theatre

by Hans-Werner Kroesinger

Directed by Hans-Werner Kroesinger

15h00 9th April STUDIO

Performance in German with English surtitles
120 minutes, no intermission

A close look at STAATSTHEATER KARLSRUHE during the months around Adolf Hitler's seizure of power – and on societies influenced by populism and art controlled by politics in general. The production title refers to an art project by Gunter Demnig which “commemorates the victims of national socialism, keeping alive the memory”. The **Tripping Stones** are cobblestone-sized and carry the name and biographical facts of the person it commemorates. Usually they are placed right in front of the last self-chosen home of the victim. However, there are two tripping stones in front of the building of STAATSTHEATER KARLSRUHE: one in memory of actor Paul Gemmecke and the other for opera soubrette Lilly Jankelowitz, called Jank. Both were part of the theatre's company in 1933 and lost their jobs due to “racial reasons” – Jank was Jewish and Gemmecke was married to a Jewish woman. Later, Jank died in a concentration camp and Gemmecke, banned from the stage, took his own life.

Created as a counterpoint to the celebrations of Karlsruhe's 300 years' anniversary in 2015, **Tripping Stones** focuses on the destinies of four employees during the less liberal years of a city founded on the base of freedom of religion, profession and trade.

DIRECTOR Hans-Werner Kroesinger **SET DESIGN, COSTUMES & VIDEO** Rob Moonen **MUSIC** Daniel Dorsch **SCRIPT** Regine Dura **DRAMATURG** Annalena Schott, Jan Linders **WITH** Marthe Lola Deutschmann, Antonia Mohr – Jonathan Bruckmeier, Gunnar Schmidt

Tripping Stones Staatstheater is selected as one of the 10 most remarkable productions of the year 2016:
Invited to the Berlin Theatertreffen, May 2016

Invited to Schauspielhaus Düsseldorf, April 2016
Invited to the Deutsche Woche of the Gdąnski Teatr Szekspirowski, October 2016
Invited to Pfalzbau Bühnen Ludwigshafen, November 2016
Invited to Theatre Archa, Prague, November 2016
Invited to Munich Kammerspiele, März 2017
Invited to the FDR-FEST, Romanian National Theatre, Temeswar, May 2017
Invited to Tallinn, May 2017
Invited to Beijing, Juli 2017
Invited to Tbilisi, September 2017
Invited to Riga and Vilnius, Fall 2017
Invited to Nancy, November 2017
Invited to Gorki Herbstsalon, Berlin, November 2017

Available for further touring.





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DRAMA GOES DIGITAL

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THE EUROPEAN THEATRE CONVENTION

Founded in 1988, ETC promotes European theatre as a vital social platform for dialogue, democracy and interaction that responds to, reflects and engages with today's diverse audiences and changing societies. ETC fosters a socially-engaged, inclusive notion of theatre that brings Europe's social, linguistic and cultural heritage to audiences and communities everywhere. As the largest network of public theatres in Europe, it has more than forty European theatre members from over twenty countries, reflecting the diversity of Europe's vibrant cultural sector.

The ETC is one of the first initiatives in Europe to connect theatres for transnational collaboration. Since its creation, it has developed into a prominent, experienced network comprising a great amount of members and activities throughout Europe. ETC represents the publicly funded theatre sector. All members are producing theatres or producing theatre festivals with a focus on drama – with a contemporary interpretation of both classic texts and new dramatic forms. Its members reflect the diverse European landscape of the public theatre systems.

ETC's mission is intertwined with the role of theatre to promote the valuable experiences it offers its audiences, as a meeting place, but also for being a high quality artistic reflection of socio-political and economic affairs of life. In ETC, we nourish theatre's capacities via exchange and open dialogue about the individual, art and society, to offer citizens a cohesive and integrative cultural program encouraging to act democratically and reasonably in a pluralistic community.

As new challenges arise due to changing dynamics of cultural politics embedded in global developments, ETC will continue to strive further in order to strategically develop its areas of activities in the coming years.



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March 2017

STAATSTHEATER KARLSRUHE

Founded in 1719 as the ducal court theatre, the STAATSTHEATER KARLSRUHE encompasses six departments: OPERA and CONCERT REPERTOIRE with the BADISCHE STAATSKAPELLE, one of the oldest orchestras in the world, ballet performances by the STAATSBALLETT, drama theatre by the SCHAUSPIEL, the JUNGE STAATSTHEATER, the department for children and youth, and the VOLKSTHEATER as the participatory department. Its reputation draws 330.000 spectators per season from both sides of the Rhine, from the Southern Palatinate and from France.

The 900+ performances per season are produced in the repertory system, with about 30 new productions per year on four stages: The GROSSES HAUS with 1000 seats and a revolving stage with 3 rings, the KLEINES HAUS with 320 seats and an extremely wide opening of 22 meters, the black box STUDIO and the INSEL, both with 130 seats.

The STAATSTHEATER has 750 permanently employed artists, technicians, administration and other staff, which makes it one of the biggest multi branch theatres in the world. Coproductions and performance exchanges connect the STAATSTHEATER with over 23 partner theatres around the globe. The annual INTERNATIONAL HANDEL FESTIVAL, held every February, has nationwide appeal. All departments were honored with prizes and festival invitations: In 2012 the STAATSTHEATER has been awarded the title of best opera house and best concert programme in Germany. In 2015 Bruna Andrade received the "Faust", the German theatre prize as best dancer. 2016, the documentary play **Stolpersteine Staatstheater** was selected as one of the 10 most remarkable productions in the German speaking theatre and invited to the Berlin Theatertreffen. The STAATSTHEATER is a member of the ETC and of Opera Europa. With the ETC, it has participated in the programs **Young Europe 2**, **The Art of Ageing**, and, ongoing, the **European Theatre Lab**.

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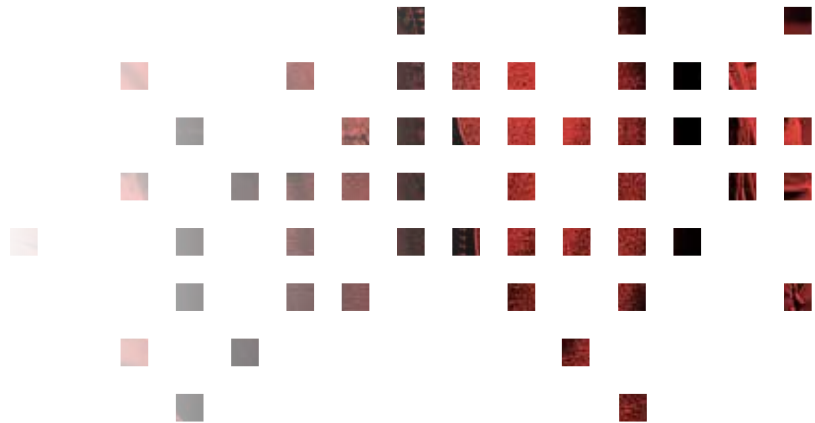
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We look forward to seeing you at the next
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and General Assembly**
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