ZÜRCHER THEATER SPEKTAKEL

15.8. – 1.9.19
It is an exciting year. While anti-democratic populism is still on the rise in many places, the world has seen emerge FridaysForFuture, one of the biggest global youth movements in history. Who has joined young people in the streets to protest against climate change in the past weeks knows how empowering a positive democratic commitment feels. «If we do not start to stand up for our future, no one else will. We are the ones we have been waiting for», reads their latest appeal. We want to believe that this is the beginning of a different future. And, coincidence or not: two of the political productions presented this year feature young people as protagonists.

The Theater Spektakel was founded during the youth riots in Zurich. This year, the festival turns forty and we again welcome Anna Teresa De Keersmaeker and William Kentridge, who performed at the festival as young artists and are now international stars. Furthermore, we celebrate our jubilee with a grand festival and «20 danseurs pour le XXème siècle» by the French choreographer Boris Charmatz, which will transform the Landiwiese with twenty dance solos on the opening weekend of the festival. The event is open to everyone as well as the warm-ups Charmatz offers almost every day.

Participation and migration continue to be festival topics. This applies to the artistic programme as well as the lectures and the regulars’ table. As with last year, there will be suspended tickets and participatory projects adding to a more diverse Zürcher Theater Spektakel. Join in and warm-up with us for the next forty years, and hopefully for the future we have been waiting for!

The festival directors
Veit Kälin, Delphine Lyner, Matthias von Hartz
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The French choreographer Boris Charmatz offers us a try-out in the open air «un essai à ciel ouvert». For 18 days, part of the Landiwiese will act as a performing space for «Terrain». As with Forced Entertainment and their performance series last year, we allowed him to choose a venue in order to realise his project for the duration of the festival. He has chosen a non-venue: a grassy area outlined by the skeleton of the Pavillon which usually stands on the main square. Here he tests the work on his new project: a cultural institution without a permanent building. This «Dance Ground for Zürich» sets the stage for an extensive programme, comprising regular public warm-ups, performances, a symposium and workshops. For more information, see the following pages.

ZÜRICH. Notes by Boris Charmatz

«I spent a week at the Theater Spektakel last year. I came with radical ideas on transformation and a great desire for change (...) in order to modify, move and shake the festival. (...) But then I softened. I went for a swim every day, I watched performances, kids playing at the lake, stand-up paddlers, street artists and creative people from all over the world (...) For a moment I had the impression that nothing needed to be changed. I felt good. My father was saved from the Nazi regime by a Zurich pastor’s family, who sheltered him for several years. I was born in Savoy between lakes and mountains. I feel very much at ease when I can create my art and be in such a landscape at the same time. (...) But when you spend some time at the festival, you start to question how to break up the contrast between the outside world and temporary theatres. The contrast between natural light, free shows, picnics and the lake on the one hand, and the dark theatres, the spotlights, the paid performances, the «big» art on the other. I wanted to enjoy nature, its dangers, the weather. I wanted to meet the challenges of the invasive noise of street art and shouting kids. (...) I wanted a piece of meadow!

In some ways it is absurd to offer a theatre that has no roof and no walls when we could choose a safe venue. But art is sometimes more of an outdoor adventure than a prestigious opera. Let us replace the architecture of solid institutions by our human architecture: Isn’t this what the Theater Spektakel is all about? We are looking forward to coming here and to enjoying the light: If the conditions are favourable, it will be unforgettable, if a thunderstorm rolls in, it will be legendary.»

20 danseurs pour le XXème siècle

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LANDIWIESE

DANCE & PERFORMANCE

**Duration** 3 hrs  **Admission** free  **Note** Open air and in all weathers  **Public warm-up** 60 mins before  **Details** See programme and theaterspektakel.ch

History is transient, and the history of dance is confronted with the transient nature of both dance and history. Boris Charmatz has invited colleagues to bring to mind solos from the past century – partly forgotten, partly still acclaimed – and to make them their own and perform them. A vivid archive of solos, which were originally created and performed by central figures in dance history. After having presented the project in museums such as MoMA in New York and the Tate Modern in London, Charmatz has developed a version for the Landiwiese: Each dancer conveys an individual aspect: from modern to postmodern to hiphop and krump. The solos do not follow a historical order, but are rather a playful evening stroll through the history of dance. (mvh)
They dance as if there were no world around them. This two-part performance by Boris Charmatz and Emmanuelle Huynh is a tribute to the French choreographer Odile Duboc. Both pieces focus on «boléro 2», from Duboc’s legendary choreography «trois boléros» to the music of Maurice Ravel, which Charmatz and Huynh premièred in 1996. Inspired by the original, «étrangler le temps» is a flowing stream of decelerating movements contrasted by Ravel’s music. Immersed in pure presence, the pas de deux seems like a timeless act of love. (esc)

For Boris Charmatz, dance is not just art. It is also exuberance, joy of movement and experimenting with new forms of «choreographic gatherings» in public spaces. This implies that each evening performance starts with a public warm-up. This offer also includes three workshops, one for professionals, one for amateurs and one for children. They take place during the third week of «Un essai à ciel ouvert» and culminate in a joint public workshop performance. Take this opportunity and join in! (esc)
A Dancer’s Day
Warm-up, Workshop, Picnic, Siesta, Performance and Dancefloor

«A Dancer’s Day» a representative day in the life of a dancer, offers amateurs the chance to experience and participate in the creation of a choreography at international level. During the four-hour event – including warm-up, workshop, picnic, siesta, performance and dance floor – participatory and contemplative moments alternate. And almost incidentally, one can watch two choreographies – one by Boris Charmatz and one by Tino Sehgal. Participants get to witness the elaboration on Charmatz’ piece «infini», which will be performed towards the end of the day. Rarely do you get the chance to be any closer or to become part of what is presented on stage later on – and all of this without any previous experience. In the context of the project «Un essai à ciel ouvert», «A Dancer’s Day» is also a test for a day in the life of a future dance centre in the open air. (mvh)

An Architecture of Bodies
A symposium with Germaine Acogny & Helmut Vogt, Boris Charmatz, Françoise Crémel, Malika Khatir, Boris Ondreička, Richard Sennet and Philip Ursprung as well as a contribution by Tim Etchells

Following the Musée de la danse in Rennes, Boris Charmatz has now founded «Terrain» together with long-standing kindred spirits in order to work on the vision of a new art space: radically ecological and without the need for a permanent building. He has an architecture of bodies in mind: Art under the open sky in an urban environment, a green urban space for art. The Theater Spektakel as a festival of temporary buildings is the ideal testing ground for a first attempt. Together with Boris Charmatz, artists as well as experts of art history, landscape architecture and sociology will reflect on a new institution for the performing arts in the 21st century. (mvh)
The Theater Spektakel was founded in 1980 as an alternative to the established cultural institutions: to present other cultures by other artists. It was meant to be an accessible place where encounters with international art could take place without prerequisites. Alongside a programme at the highest international level, it has become one of the festival’s essential qualities to be an art festival for everyone. This is how we wish to define our jubilee: top-class, international and accessible.

Apart from works by artists such as Anna Teresa De Keersmaeker and William Kentridge, who performed on the Landiwiese in the festival’s early years and now have become international stars, there will be a celebration for everyone: Boris Charmatz, together with 20 dancers, presents 20 dance solos of the 20th century. Afterwards, everyone is invited to sit down at a big table for a Social Muscle Club and then ... But come and see for yourself. (mvh)

«Saison Sèche», created by the versatile French artist Phia Ménard, was a show-stopper at last year’s Festival d’Avignon. «Phia Ménard blows up the patriarchy!», raved a critic. The stage is a bright white box with a moveable ceiling. It defines the threatening, restrictive space in which seven performers celebrate a powerful ritual to overcome male supremacy. Scenes of oppression, humiliation and sexual violence segue into an act of revolt, and culminate in a clownish parody of different manifestations and gestures of masculine power. «Saison Sèche» not only challenges patriarchy, it refers to the freedom of all individuals, regardless of which body they have been born into. (kdi)
«Fúria», the latest creation by the charismatic Brazilian choreographer Lia Rodrigues, is a hymn to life. A wild, raw, breathtaking celebration of purely being alive. It speaks of power and violence – issues which have become even more accentuated since the election of far-right Jair Bolsonaro as President of Brazil. In the Maré, one of the biggest favelas of Rio de Janeiro and the working centre of Rodrigues and her company, violence has always been omnipresent. This is where «Fúria», a powerful tableau vivant of damaged humanity, was created. The naked bodies of the dancers, sometimes decorated with colourful rags or daubed with paint, unite to become savage hordes, celebrating rituals of triumph and submission – mad, desperate and full of anger. A grandiose dance on the edge of the abyss. (kdi)

This is a strong piece. A piece that is agonising yet hopeful. It talks about violence towards young women, physical violence, psychological violence, structural violence. It is based on interviews with over a hundred Chilean girls and young women in which they talk about how they were confronted with violence, either as witness or victim. On stage, nine teenagers aged 13 to 17 comment and reenact those real-life stories. At times emotional, playful and sensitive, at times reserved and totally cool, they capture our attention even though we would rather not hear what they say. And this is exactly what La Re-Sentida wants: not to document violence on stage, but to address it in a theatrical form and to break the silence. Nothing and nobody can stop these girls any longer. (esc)
«Titre provisoire» is the result of a collaboration between the Lebanese actress Chrystèle Khodr and the Syrian director Waël Ali, who now lives in France. This quiet, melancholic piece is based on a tape cassette from 1976, which Chrystèle Khodr accidentally found in her parents’ house in Beirut. It was recorded by her uncle, who fled with his family to Sweden during the war in Lebanon. On the cassette he allows his relatives to take part in his life in a foreign country. It is the starting point for a sensitive search for roots. Things told, remembered and imagined not only bring to life the portrait of a family whose members have lived and died far from the country of their birth in the past hundred years, but also portray a region continuously marked by war and migration. (kdi)

«From rhythm, stress and exertion to small sonorous pauses», writes Dimitri de Perrot in the announcement of his latest work «Unless». What a wonderful promise! At the busy entrance area to the Landiwiese he invites us into a «space in between», an oasis in the here and now. The sound experimenter, musician and director knows how to play the keyboard of our fantasy with sounds of all sorts, to direct our perception towards the present and ordinary and to sharpen our senses for the poetry of the normal. He has devised «Unless» as an installation for highly frequented public spaces such as foyers and waiting halls. In these in-between spaces of constant coming and going, his sound oasis offers an unusual artistic counterpoint prompting us to pause, sit down and listen closely. (esc)
The artist Phia Ménard, who was born into a male body, has been intrigued by the four elements as well as change and transformation ever since her early days in circus. She has juggled with water and ice balls, which being hard and cold, break and melt. So is it possible to juggle with air? «L’après-midi d’un foehn» is a delicate, playful piece with colourful plastic bags, a couple of ventilators and a fabulous juggler. (kdi)

With consistency, autonomy and sharp analysis, the performance artist Geumhyung Jeong has been exploring the increasingly omnipresent relationship between people and technology. Her stage partners are dummies, which she interacts with and relates to. In «Rehab Training» her counterpart is a life-size male dummy used for training nursing staff. During a 3-hour tenacious feat, this excellent performer has the ever-smiling dummy undergo a sophisticated rehab programme. With tremendous patience and diligence, she controls the sequences and exercises. During the course of this touching act, the motions sequences of man and machine get more and more entangled. It becomes increasingly unclear who controls whom, who exercises what and why. (esc)
Guitars, drum set, amplifier, speakers – the stage is set for an entire band. However, only one person appears: the fabulous composer (for the Moka Efti Orchestra in «Babylon Berlin») – arranger, musician and singer Nikko Weidemann. As a sort of human jukebox, he presents the rather large soundtrack of his life in a very personal solo evening. Apart from songs by influential musicians such as Bartók or Zappa, he also interprets those of artists he has collaborated with: Rio Reiser, Nena, Einstürzende Neubauten, Nick Cave, Rufus Wainwright, to name but a few. Together with director Tom Stromberg, Nikko Weidemann has devised a wonderful evening, which is a concert as well as a biographical piece of theatre. He includes almost 50 songs, some of them ten-second excerpts, others are complete. Either way, Nikko Weidemann breathes his soul into all of them. (ron)

Stefan Kaegi is a master of documentary theatre, his works being based on intensive local research on topics that are then staged with amateur actors. His latest creation is a cross-generational general survey of past and present Cuba, 60 years after the revolution. The contemporary protagonists are four young Cubans: Milagro (24), history student, Diana (31), trombonist, Christian (24), programmer, and Daniel (36), film maker. They give an insight into everyday life in today’s Cuba and into their family history: They are the grandchildren of revolutionary workers, cheerful orchestra leaders, ministers and soldiers of the Angolan civil war. Artfully, Kägi has the actors enter into a dialogue with screened recordings of their grandmothers and grandfathers. Political and private concerns interweave to give a vivid piece of historic utopia, which reveals a lot more than just Cuba’s change over the past 60 years. (esc)
Finally we no longer have to ride on roller coasters or wander through fantasy landscapes while wearing virtual reality glasses! For the first time, «Whiteout» assembles productions of established performance artists in a virtual room. The New York choreographer Maria Hassabi has adapted «Staged?», one of her projects between performance and sculpture. The Danish visual artist Christian Falsnaes has devised several participatory works in recent years, in which he directs the audience. «Studio» allows the spectator to experience the filming of a performance. Va-Bene Elikem Fiatsi from Ghana broaches the issue of gender stereotypes in physically violent works. «wouNded-wouNd» is a radical, true-to-life performance in the virtual, sterile white space of «Whiteout». (mvh)

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Nominated for the ZKB Patronage Prize

The young Scottish artist Genevieve Murphy is not only a very talented composer and musician, who plays the bagpipes and other instruments, but is also a captivating performer. Her solo, for which she wrote the score, is a superb study of obsessive-compulsive disorders. Murphy balances on the fine line between resolve and madness, enthusiastic perfectionism and agonising compulsion. Her fascinating and touching performance takes place in an immaculate kitchen: Each tea-bag hangs separately in the cupboard and not even a breadcrumb disfigures the spotless surface. But while Murphy exuberantly recounts her unconventional version of the tale of Icarus, things start to get out of hand and the kitchen becomes a bubbling, sounding universe. (kdi)
**GET WELL SOON**

**BIG BAND**

The Horror

Germany

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**EBONY BONES**

Great Britain

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**KOKOKO!**

DR Kongo

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**COCOROSIE**

USA

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Singer-songwriter and multi-instrumentalist Konstantin Gropper’s band presents a special kind of horror show. The songs from their latest album speak of death, nightmares, transience and powerlessness. Dark ballads, rasping lyrics and haunting hymns are accentuated by an electronic mix of samples from Ennio Morricone’s music, waltz and tango sounds, guitar thunderstorms and glockenspiel. The 14 band members of Get Well Soon guarantee a strong, theatrical experience, full of pathos, passion and musical enthusiasm. (ron)

The singer-songwriter Ebony Jones is one of the few female producers in the music business. The daughter of Afro-Caribbean immigrants and raised in England, she not only controls her own music, but also uses her artistic power to fight censorship, xenophobia and exploitation. On stage, the captivating singer and her band mix electronic club beats, muffled disco bass and rocking e-guitars. The energetic sound, political commitment and eccentric outfits turn her gigs into musical happenings. (ron)

Initially this group of musicians and dancers from Kinshasa protested against the grievances in their country. Now, they have grown into a radical, blooming, artistic resistance movement. Lacking equipment, Kokoko! build their instruments from trash combined with electronic scrap. Their pulsing «zagué» captures the sound of the capital: voices, street noise, a lot of grooving basses, rolling rhythms and hypnotic melodies. Extremely physical, explosive and ecstatic, their «tekno kintu- eni» has not only hit the streets of Kinshasa but also dance floors from Berlin to Montreal. (ron)

Whatever the versatile sisters Bianca and Sierra Casady (aka CocoRosie) tackle, it always comes with a good shot of political power. In a quartet formation, they take the lakeside stage with their typical mix: goose-bump voices and clever lyrics accompanied by electronic samples and conventional instruments. Toys, a popcorn machine or a blow dryer serve as rhythmic instruments. The songs range from traditional to operatic and the vocals – classical, distorted or childlike – provide an appealing contrast to the politically allusive lyrics. (ron)
«The Muppets perform Broadway musical in space!» This could be the headline for the latest creation by the multi-talented Canadian Josh «Socalled» Dolgin. His anarchic musical featuring Beaver, Bear, Rabbit and Ducky has seen sold-out performances from Montreal to Vienna. In the third season of «Space», Bear and his half-extra-terrestrial daughter Tami travel to a distant planet in search for Tina, Tami’s mother. But what they find is far from love, peace and happiness. The planet is reigned by a colonial queen who has fuzzy creatures separated by colour and singing voice. The fast-paced plot, full of witty interludes, is accompanied by a wild mix of hiphop, drum’n’bass, Klezmer music and Broadway melodies. A brilliant, highly entertaining show: intelligent, funny and rather spacey. (ron)

Breathtaking acrobatics and dizzyingly high human pyramids are the trademarks of the Groupe Acrobatique de Tanger. With «Halka» they present a tribute to the unique acrobatic tradition of their homeland. In Morocco, «Halka» stands for a circle of people in the centre of which artists display their dancing, storytelling, musical and acrobatic feats. Ten men and two women, accompanied by two musicians, present a poetic, humorous and dynamic show of dance, singing and body art and effortlessly combine tradition with modern Morocco. (kdi)
**REIFLER & BERGMANN**
*Your Unlikely Friend (Zürich Version)*
Switzerland, Germany

**EUNKYUNG JEONG**
*Self Life Drawing*
South Korea, Netherlands

**NOMCEBISI MOYIKWA**
*NO.HUMANS.INVOLVED.*
South Africa

**HIBA ALANSARI**
*The Math Book To Nour Bazakadi*
Syria, Germany

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**ROTE FABRIK, WERKSTATT**
1:1 PERFORMANCE 
Short Piece
Language English, 29 to 31/8 also German
Duration 20–45 mins 
Tickets CHF 13.–
ZKB Acknowledgement Prize

Our everyday life is increasingly determined by algorithms which chose what suits us – friends, sex partners, travel destinations, shoes. Homogenous mixing-and-matching is the winning formula. With «Your Unlikely Friend» the director duo Thea Reifler and Philipp Bergmann turn the tables: They set the space for individual encounters with a person you might not like. The spectator is invited to a face-to-face encounter with someone she/he has never met and probably will never meet again. What will come of these meetings is up to the two people present in the room and remains their secret. (esc)

**ROTE FABRIK, BACKSTEIN**
PERFORM. INSTALLATION 
Short Piece
Language Korean 
Surtitles English 
Duration 30 mins 
Tickets CHF 13.–
ZKB Acknowledgement Prize

«Self Life Drawing» is an autobiographical reflection on identity which investigates stereotypical images of women, as represented by Korean Confucianism and its concomitant restrictions. The means she uses are video, text, sound and around 70 drawings of a stone. With unique visual power and great poetry, Jeong tells the story of her name, the life story of her mother, her memories and wishes and combines the various elements into a touching approach to her own self. (esc)

**ROTE FABRIK, AKTIONSHALLE**
PERFORMANCE 
Short Piece
Language isiXhosa, isiZulu, English, German 
Duration 45 mins 
Tickets CHF 13.–
ZKB Acknowledgement Prize

The title of Nomcebisi Moyikwa’s performance conveys a message as well as a reference. Until recently, the US police classified murders of gang members, prostitutes, dealers and coloured people with «No Humans Involved». It is also the title of an essay by the political philosopher Sylvia Wynter, in which she investigates the stereotypes of skin colour and perception. This is where Moyikwa’s performance comes in: Inspired by the afro-surrealism and the storytelling, she challenges established ways of seeing, hearing and understanding, provokes and deceives our senses, and leads us to new insights. (esc)

**ROTE FABRIK, SHEDHALLE**
PERFORM. INSTALLATION 
Short Piece
Duration 45 mins 
Tickets CHF 13.–
Note No fixed seating
ZKB Acknowledgement Prize

The piece is based on a maths book which Hiba Alansari found in a ravaged house in northern Syria. It belonged to a sixth-grader, Nour Bazakadi, who lost her life in a missile attack. She parallels this document to her «Math Book»: images of destroyed cutlery, laid out to equations that do not add up. The performance, taking place amidst a scenery of destruction, physically expands the installation and allows «The Math Book» to be a total artwork, showing in condensed form the omnipresence of destruction in Syria. (esc)
IRA MELKONYAN
Upstairs Geology 50/50
Ukraine, Netherlands

The performance artist Ira Melkonyan, a graduate micro biologist, takes a scientific view of the world. Protagonists of the universes she creates in her performative installations are not humans but liquids with a fascinating life of their own. They drip and splatter from bags, ooze out of pumps, gurgle in tubes or crawl like viscous lava over sloping surfaces. The liquids react to light, air and temperature. Sometimes gradually, sometimes torrentially, they change and their surrounding world changes with them. And mankind turns out to be no more than a peripheral phenomenon. (esc)

ROTE FABRIK, FABRIKTHEATER
DANCE Short Piece
Language Shona, English  Duration 30 mins  Tickets CHF 13.–  ZKB Acknowledgement Prize

«Why do you hide behind a mask?» is a key phrase from McIntosh Jerahuni as well as the leitmotiv of his entire artistic oeuvre of this multi-talented dancer, musician and choreographer. His creative drive is a search for identity: the cultural and the political identity of his country, but also personal sexual identity in a country which approved the prohibition of homosexuality in 2006. His solo is a powerful, fierce statement to rip off the white mask, to cast off the folkloric clothing and to show yourself for who you are. (esc)

ROTE FABRIK, SHEDHALLE
PERFORM. INSTALLATION Short Piece
Language English  Duration 30 mins  Tickets CHF 13.–  ZKB Acknowledgement Prize

MCINTOSH JERAHUNI
L’après-midi d’un faune
Zimbabwe

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ROTE FABRIK, AKTIONSHALLE
DANCE Short Piece
Duration 40 mins  Tickets CHF 13.–  ZKB Acknowledgement Prize

CALIXTO NETO
oh!rage
Brazil

«oh!rage» could not be a better play on words to describe the excellent Brazilian dancer Calixto Neto’s new solo. It expresses astonishment as well as rage and upheaval. Astonishment and rage over the «invisibility» of minorities and their absence in the public perception, are the starting point of his work. Intelligently, Neto plays with invisibility and representation, questions the body and its expression by continuously eluding commitment. Black? White? Man? Woman? With subversive power, Neto undermines standardised perception by intentionally leaving his audience in the dark. (esc)

SONJA KOCH
Facettenreich
Andere Geschichten
Switzerland

A woman, whose headscarf was ripped off her head by two young men on the train, now chooses seats with her back to the wall. A dark-skinned trainee in a nursing home is called «little nigger» by one of its inhabitants. Such incidents are part of everyday life for many people with a migration background. Sonja Koch has collected such stories in conversations with people from different cultures, skin colour and religions. The colourful comic strips of the travelling exhibition «Facettenreich» show individual typical experiences of discrimination, thereby provoking people to reconsider their prejudices. (kdi)
HANIA RANI
Esja
Poland

The versatility of pianist and composer Hania Rani is impressive. She composes works for string instruments, piano and voice, but she is also familiar with the world of techno and electronica. This year she released her first solo album inspired by her travels to Mount Esja in Iceland and the Carpathian Mountains. When Hania Rani plays the piano, the barren solitude of winter scenes are expressed: landscapes, colours, moods. Minimalist melodic arcs emerge and flowing tone sequences merge into mystical sounds. And very gently, reminiscences of the early Keith Jarrett are evoked. (ron)

PUTS MARIE
Catching Bad Temper
Switzerland

Their songs talk about Biel, Barcelona and Mexico and oscillate between heavy drama, big gestures, love ballads and heavy rock. The five sub-cultural members of Puts Marie create an intriguing contrast between the sombre themes of their latest album, «Catching Bad Temper», and their normal cheerfulness, demonstrating that they have lost none of their freshness. Or, as lead singer Max Usata puts it: «Our concerts are as loud, vulgar and bizarre as ever.» (ron)

HOUSE OF MIXED EMOTIONS
Interzona
Switzerland

For the second edition of «Interzona», the House of Mixed Emotions again presents artists with a wide range of performing experience of electronic music and visual art. Lafawndah has expertise in various fields: song, sound, origin, belonging – nothing is unequivocal with her. The work of Mara Oscar Cassiani focuses on contemporary icons. This Italian performer and choreographer demonstrates with constructed images how perception and reality are seemingly incompatible. The sound productions and performances of Swiss visual artist Martina Lussi investigate the relationship between performer and audience as well as the equivalence of different sounds. Finally, Evol heats the aesthetics of rave, especially acid, until they liquify. (H.O.M.E.)
The performance by Royce Ng focuses on Olive Yang, the notorious drug baroness and uncrowned queen of Zomia, the mostly anarchic highlands between Myanmar, Laos, Thailand and Vietnam. Yang, who had numerous affairs with men and women, assumed different gender roles and became a nun towards the end of her life, controlled the opium trade in Southeast Asia for decades. Royce Ng creates a labyrinthine web of narratives by combining the biography of this flamboyant female warlord with historical facts and research on opium cultivation in the Golden Triangle and his own drug experience. Conceived as a dialogue between a performer and his dream, the performance takes place within a glass triangle, where narration, computer-generated hallucinatory 3D-animations and the soundtrack by the Australian composer John Bartley meld to form an intoxicating whole. (esc)

The decor of the stage is barren: a couple of wooden cubes that can be shifted, lifted or stacked, a trapeze, a climbing pole. The rest is floor acrobatics and pure, vigorous physicality. «Sarab», Arabic for fata morgana, is a touching circus piece about the plight of refugees in this world. The British director Paul Evans and the seven performers of the Palestinian Circus School have created powerful images to describe their arduous and desperate search for a safe place. The hope for refuge remains a «Sarab», a fata morgana. (kdi)
Director Anna Karasińska is undoubtedly one of the most original voices in Poland’s young theatre scene. With «Fantasia» she presents us with an unusual, refreshingly new experience which undermines conventional theatre and challenges the audience’s fantasy in humorous ways. On a completely empty stage, we see six actors, mostly motionless and in silence. The director, who sits in the darkness of the auditorium, introduces them and tells fragments of fictitious stories. The minimalistic acting and the spoken text open up a space which each spectator can fill with his or her own power of imagination. (kdi)

Three episodes – three inspirations – one message. The work of choreographer nora chipaumire centres around the question how the body can represent social status and power: «For me and for everyone who was born without possession, name and class affiliation, the body represents a possibility to invent and empower yourself», she says. Each part of this trilogy is dedicated to a music style and a respective icon and ideology. In «#PUNK» it is the song «Rock’n’Roll Nigger» by Patti Smith and the no-future-attitude. Disco queen Grace Jones represents the right over one’s own body in «100% POP». Based on the Congolese rumba star Rit Nzele, «*N!GGA» shows the digital possibilities to overcome racism in the music business. For each part, chipaumire has created an expressive cluster of sounds and images which display strong physical presence and captivating expressiveness and show how much politics is in the body. (ron/esc)
For the Theater Spektakel’s 40th birthday, the Swiss company Kolypan presents the audience with «The Neverending Story». An appropriate gift in every respect, because the novel by Michael Ende is as old as the festival and as timeless and inspiring as ever. It talks about the quest to save fantasy from all-devouring nothingness. In their unique trashy and witty way, Fabienne Hadorn and Gustavo Nanez tell the story of the shy boy Bastian Balthasar Bux, so engrossed in the book he is reading that he becomes a character in the story. He discovers Fantasia, where he encounters the singing luck-dragon Falkor and is sent on a mission to save the Child Empress and her realm from the threat of Nothing. An enchanting piece of theatre for young and old told with music and props. (kdi)

«We All Know What’s Happening» is a bitter mix of history lesson, satirical reality and school play. The piece refers to facts of we all know are happening: the shameful, inhuman conditions in the refugee camps on the island of Nauru financed by the Australian government. Together with seven children from Melbourne, the directors Samara Hersch and Lara Thoms have created a performance resembling a naive school play – well-behaved children, pretty costumes, self-made props. Yet the content is nothing like it: The young actors represent their peers on Nauru, which are kept imprisoned without the hope for a future, and give them a voice. (kdi)
Eight hundred vases from Hebron: One of the last Palestinian glass-blowing workshops has produced them for the stage set of «All the Good», which represents the Needcompany’s studio in Brussels’ Molenbeek district. Here we meet Elik, a former Israeli soldier, who now works as a dancer in Belgium. Director Jan Lauwers stages one of the great conflicts in today’s world. From the daily routine of his family and his company in Molenbeek and the biography of Elik he develops a story about the impossibility of radical political art in our time. As always, the superb performers of Needcompany, including Lauwers’ wife Grace Ellen Barkey, his daughter Romy and his son Victor, tell this story with dancing, singing and playful ease making us almost forget the seriousness of its topic. (mvh)

«How to convey a message of love», «How to curse patriarchy», «How to make the earthquake». With a mantra of 93 such questions, the choreographer and marionette artist Nina Santès sets the scene for «Hymen Hymne». For her latest work, she has examined intensely the figure of the witch as a social construct and has focused on the ambiguous aspects this marginalised yet powerful figure embodies. At the interface between documentary work and magic ritual, five performers explore the dazzling potential of this figure and its fascinating dichotomy. Light and darkness, proximity and distance, the corporeal and the magical, demanding power and tender compassion: All of these serve as the elements of a mysterious performance, with an intimate connection between performers and audience. (esc)
For «Layl», the first part of a trilogy on the topic of love, the Lebanese choreographer Ali Chahrour drew inspiration from Arabic stories, legends and poems relating to love. He is most interested in the kind of love which disregards all boundaries set by religion, gender and origin and often ends with death. The 30-year old has teamed up with some outstanding artists: His intense interaction with actress Hala Omran, percussionist Simona Abdallah, singer/songwriter Aya Metwalli and guitarist Sharif Sehnaoui makes «Layl» a beguiling choreographic concert that shows love in its full emotional impact: from destructive passion to ardent desire and hushed farewell. (esc)

«Violin Phase», created in 1981 by the young dance student Anne Teresa De Keersmaeker to the composition of minimal music pioneer Steve Reich, is a choreographic gem that has lost none of its radiant power. The synergy of the simple, subtle and increasingly expansive dance movements with the minimalist violin sounds is of breathtaking beauty in its pureness and intent. Executed on a stage covered in white sand, the repetitive, minutely shifting phases inscribe forms and patterns in the sand creating a picture of time and movement. The Theater Spektakel shows the epic piece again on the occasion of its 40th anniversary. Yuika Hashimoto, member of the de Keersmaeker’s Rosas company, will perform solo in the open air on the Saffa Island: A wonderful setting for a wonderful piece. (esc)
William Kentridge is one of the most versatile of today’s contemporary artists. The stop-motion animation films he created for the Handspring Puppet Company’s performances in Zurich in the 1990s gave an early impression of his genius. Today he exhibits his works worldwide and stages operas in prestigious theatres as all-embracing art, including videos, sculptures and set sketches. His trans-disciplinary working method is most evident in his solo exhibitions. The Theater Spektakel presents a rare performance of one of his Drawing Lessons (Nr. 2: A Brief History of Colonial Revolts). Devised for a lecture series at Harvard, they are hybrid political artworks combining theatre, film and drawing. On the second evening, Kentridge, who often creates references between Dada and Africa, performs «Ursonate», the Dadaistic sound poem by Kurt Schwitters, together with the rapper Big Zis and the sound artist Julian Sartorius. (mvh)

The new Zentral, designed by our festival architect Ralph Alan Mueller and scenographer Lük Stucki, has not only two stages (see p. 46/47) but also a room upstairs, which we simply call «Zentral oben». It is devised as an open space for encounter and cultural variety: Here you can converse with people from other cultures or situations in life and reflect on your impressions of the festival. During the day, workshops and work meetings take place. In the evening, the room is open to everyone. Hosts are Bla*Sh, the network of black women in Switzerland, the refugee theatre Malaika and an artistic-curatorial team, which sets up a «Shelter for the Sensitive Skin». It will also be the headquarters of Radio Landiwiese: Radio LoRa will broadcast from here and GDS.FM, Zurich’s upstream radio station, reports on the festival together with young refugees. In short: Zentral oben opens up new insights and outlooks on the world, the festival and ourselves. (esc)
Everything stays new: this has always been true of the Theater Spektakel and even more so for the Zentral. For its 40th birthday, the festival wanted a new Zentral stage. Festival architect Ralph Alan Mueller and the generous funding of partners and foundations have made it possible: The Zentral now has not only one but three presentation platforms. Apart from a meeting room upstairs (see p. 45), there are two stages – one open-air and one covered. Here you can enjoy a varied international programme on a daily basis. Acrobatics, puppet theatre, dance, spoken word sessions and stand-up comedy alternate with concerts, lectures and anarchic street theatre. The shows last from 20 to 50 minutes and start on the hour, weekdays from 18 hrs. Wednesdays, Saturdays and Sundays they start from 16 hrs with a children’s programme.

To name but a few highlights: The Chilean-German Companie Maraña presents its magnificent monster trilogy «Inside – Leg Lag – Unk», a vivid crochet-style installation (15–17/8); the Swiss slam poetry duo Fatima Moumouni and Laurin Buser show their new piece «Gold» (29–30/8); Fatima Moumouni, together with rapper and moderator Ugur Gültekin, has also devised a late-night show with guests for the festival (23–24/8). 22 August is reserved for dance: Theater Neumarkt takes over the Zentral and presents a dance marathon – artists, professional dancers, amateurs and self-promoters compete for the attention of the audience and the approval of the master of ceremonies. Talking about dance: As every year, there will be a children’s disco on Sundays. A new addition to the Zentral programme are the Sunday concerts with musicians such as pianist Leo Tardin (25/8) and the Berlin jazz trio Melt (1/9). (yr/esc)
Saskia Sassen is one of the most influential thinkers of our time. Her theses on globalisation and global cities have become important reference points for many theorists. Early on, she addressed the importance of migration for modern societies and its central role for the development of cities. She has been one of a few who have studied the impact of economic processes on social developments. Sassen has pointed out key differences between banking and finance and describes the latter, similar to mining, as an «extractive» form of globalised capitalism. This, as she describes it in her latest book «Expulsions», inevitably leads to expulsions, many of which we are unaware of. (mvh)

The Dutch-Surinamese anthropologist Gloria Wekker is one of the most influential Afro-European intellectuals. In her work, she questions the correlations of colonialism, diaspora, gender and sexuality between the Caribbean and Europe. Her ethnographic search for the unheard voices of Afro-Surinamese women meets with the activist resistance against racism, such as «blackfacing» in the Dutch tradition of «Sinterklaas» and «Zwarte Piet». In her latest book «White Innocence. Paradoxes of Colonialism and Race», Gloria Wekker identifies and analyses the denial of colonialism and racism in Europe in order to uphold traditional privileges. This leads her to question how «colonial complicity» is dealt with in Switzerland. (rj)
Would you like to know more about a particular production? Do you have questions regarding the political, historical or social background? Are you interested in a director’s working method or a choreographer’s aesthetic concept? After the performances listed below, you’ll be able to talk with the artists about their work.

Mon 26/8  Anna Karasińska & TR Warszawa: Fantasia. Nord, p. 36
Thu 29/8  Samara Hersch & Lara Thoms: We All Know What’s Happening. Rote Fabrik, Aktionshalle, p. 39
Fri 30/8  Ali Chahrour: Layl (Night). Seebühne, p. 42
Fri 30/8  Jan Lauwers & Needcompany: All the Good. Werft, p. 40
Sun 1/9  Anna Teresa De Keersmaeker (Violin Phase, p. 43) and Boris Charmatz (Un essai à ciel ouvert, p. 6-11). Süd, 14 hrs

There will again be a regulars’ table at the Theater Spektakel this year. Amidst the festival’s hustle and bustle, it offers opportunities to get together, talk and exchange ideas with others in a relaxed atmosphere. Whether you prefer to listen or to talk, have an opinion or like to form one, this is the perfect place to encounter other people and perspectives. Every evening the table is chaired by one or more hosts. They come from different backgrounds: artists, activists or politically and socially engaged individuals. Their thoughts and questions on current social issues are the starting point for the table talks. Everything else is up to you as this is your table. Sit down. There is a lot to talk about – and something to drink as well! (nt)
ZKB PRIZES 2019
Criteria and nominations

ZKB AUDIENCE PRIZE
CHF 10,000.—

In 2016, the Zürcher Kantonalbank successfully launched the ZKB Audience Prize of 10,000 Swiss Francs. Since then both the expert jury and audiences have had the opportunity to cast their vote for productions nominated for the ZKB Patronage and the ZKB Acknowledgement Prize. The spectators at those shows are handed out a ballot on which they can rate what they have seen.

Last year, «Driftwood» by the young Australian acrobatic troupe Casus Circus clearly won the audience’s approval. This was yet another proof of the popularity of circus shows at the Theater Spektakel. Seize the opportunity again this year and cast your vote for one of the nominated productions. This is a win-win situation as not only young, deserving artists can benefit from this, but you can too. All voters automatically enter a raffle for one of the following three prizes:

– A ZKB savings account with a credit of 1,000 Swiss Francs
– A VIP package for two, consisting of attendance at the award ceremony and tickets for a performance
– A dinner voucher worth 200 Swiss Francs for L’Andis Restaurant at the festival

ZKB PATRONAGE PRIZE
CHF 30,000.—

The ZKB Patronage Prize is awarded to a company or an artist working in theatre, dance or performance art, who has shown innovation in the creation of new work. The aim of this prize is to support the chosen recipient in their future projects. It is awarded to a performance whose premiere has taken place within the past three years and represents independent theatre in a distinctive way. The festival board nominates five to seven productions from this year’s programme. Precedence is given to artists who have yet to receive a level of public recognition commensurate with their achievements. Former prize-winners are excluded from nomination. The nominees 2019 are:

p. 19 Geumhyung Jeong (South Korea): Rehab Training
p. 23 Genevieve Murphy (Great Britain, Netherlands): Something in This Universe
p. 34 Royce Ng (Hongkong): Queen Zomia
p. 35 The Palestinian Circus (Palestine): Sarab
p. 39 Samara Hersch & Lara Thoms (Australia): We All Know What’s Happening
p. 41 Nina Santes & La Fronde (France): Hymen Hymne
p. 42 Ali Chahrour (Lebanon): Layl (Night)

The title says it all: «watch & talk» is a 10-day residency programme for young artists from all over the world. Migros-Kulturprozent and the Zürcher Theater Spektakel invite young artists from different disciplines to attend and afterwards discuss various productions in this year’s programme. The 2019 participants are: Akram Assam (actor, theatre maker, Iraq), Chloe Chotrani (movement artist, Singapore), Tamara Gvozdenovic (dancer, choreographer, Serbia/Switzerland), Edna Jaime (dancer, choreographer, Mozambique), Jolie Ngemi (dancer, choreographer, Congo/Switzerland), Vilma Pitrinaite (dancer, choreographer, Lithuania), Ricardo Sarmiento (theatre and film maker, Cuba), Pankaj Tiwari (theatre maker, curator, India) and Nata Prezant (performer, dramaturg, Switzerland).
ZKB ACKNOWLEDGMENT PRIZE
CHF 5,000.—

The ZKB Acknowledgement Prize allows for additional recognition and support of a nominee. It is awarded to a company or artist for extraordinary achievement in such areas as choreography, dramaturgy, audience participation or acting. All productions shown in Short Pieces are nominated for the Acknowledgment Prize with the exception of artists who have previously been nominated. The nominees 2019 are:

- **Thea Reifler & Philipp Bergmann** (Switzerland, Germany): Your Unlikely Friend (Zürich Version)
- **Eunkyung Jeong** (South Korea): Self Life Drawing
- **Nomcebisi Moyikwa** (South Africa): NO.HUMANS.INVOLVED
- **Hiba Alansari** (Syria, Germany): The Math Book
- **McIntosh Jerahuni** (Zimbabwe): L’après-midi d’un faune
- **Ira Melkonyan/Rubberbodies Collective** (Ukraine, Netherlands): Upstairs Geology 50/50
- **Calixto Neto** (Brazil): oh!rage

**Cultural publicist and co-director of Theaterhaus Gessnerallee from season 2020. Freelance author of texts and podcasts on postmigrant society. Since 2015, head of communication of Kunsthalle Zürich and initiator of the performance festival «Löwenbräu Lebt!».

**Actress, author and producer. Artistic director of the Kampala International Theatre Festival. Regularly performs and writes theatre and radio plays. Collaborates on the theatre programme of the Sundance Institute and on developmental initiatives in East Africa.**

**Dramaturge and curator. Co-director of the Performing Arts Institute in Warsaw, founder and curator of the East European Performing Arts Platform EEAP. Author of specialist books, such as «Choreography: Politicality» (2018) and «Reclaiming the Obvious: On the Institution of the Festival» (2017).**

**Choreographer and dancer. Founder and curator of the Acker’Festival 2013/14 in Berlin. Her choreographies received multiple awards and are shown at international festivals. In 2017, she received a work scholarship from the City of Zurich, in 2018 the advancement award of the Canton of Zurich. Presently, she is working on the choreographic long-term project «Sketch of Togetherness».

**Co-founder, co-director and co-author of the theatre company Lagartijas Tiradas al Sol, winner of the 2011 ZKB Patronage Prize. She works for the alternative film collective Cine Too Lab and is involved in YIVI, an artistic development project for children in the Mixteca Alta.**

**This symbol designates all productions nominated for the ZKB Patronage Prize, the ZKB Acknowledgement Prize and likewise the ZKB Audience Prize.**
We want people with disabilities to be able to visit the Theater Spektakel and to attend performances, eat, drink and meet with friends without encountering any barriers and obstacles. We are not quite there yet, but things are moving forward. We are especially pleased with the implementation of several measures this year which will facilitate overall accessibility for disabled visitors. This has been made possible due to the valuable input of our inclusion advisory board as well as generous support of the foundation «Denk an mich», who chose our festival as one of their jubilee projects in 2018. Productions with inclusive offers are specifically denoted in the programme. The following is a short overview of our measures for inclusivity.

FOR THE VISUALLY IMPAIRED
- The performances by La Re-Sentida (p. 15) and Stefan Kaegi / Rimini Protokoll (p. 21) are supported by audio description via MobilConnect App.
- The performances by La Re-Sentida (p. 15), Stefan Kaegi / Rimini Protokoll (p. 21) and Samara Hersch & Lara Thoms (p. 39) are supported by spoken surtitles via MobilConnect App.
- The App can be downloaded free of charge. Link on theaterspektakel.ch > Service
- Tactile models of the festival site are situated at both main entrances.

FOR THE HEARING IMPAIRED
- The festival site, all venues and all gastronomic services as well as the entire infrastructure are wheelchair accessible. There are three toilets for the disabled, two of which have Eurokey.
- With a small number of exceptions, all foreign-language productions are subtitled in German, some of them also in English.
- The performances by La Re-Sentida (p. 15), Stefan Kaegi / Rimini Protokoll (p. 21) and Samara Hersch & Lara Thoms (p. 39) have descriptive surtitles.
- Three performances of a show for children by Kolypan (p. 38) are translated into sign language.

FOR PEOPLE WITH RESTRICTED MOBILITY
- The sound at Werft, Süd and Nord is amplified by induction loops.
- With a small number of exceptions, all foreign-language productions are subtitled in German, some of them also in English.
- The performances by La Re-Sentida (p. 15), Stefan Kaegi / Rimini Protokoll (p. 21) and Samara Hersch & Lara Thoms (p. 39) have descriptive surtitles.
- Three performances of a show for children by Kolypan (p. 38) are translated into sign language.

ASSISTING PEOPLE
Assistants accompanying people with disabilities are entitled to a complementary ticket. Tickets need to be reserved in advance on 044 415 15 50 or contact@theaterspektakel.ch and can be picked up at the Landiwiese box office, desk for special tickets.

INCLUSION WORKSHOP «CHANGE OF PERSPECTIVES»
In collaboration with the members of our inclusion advisory board and the experts of Sensability, a workshop will take place under the heading «Change of perspectives» on Sunday 25 August from 14 to 17 hrs. Participants are given the opportunity to experience first-hand what it means to deal with hearing, visual and mobility restrictions. Detailed programme and registration until Monday 12 August on theaterspektakel.ch.
INFORMATION

Telephone Info Desk 044 415 15 50
No ticket sales, no reservation

Performances Seebühne
In case of bad weather: For confirmation that a performance will take place, check theaterspektakel.ch and Facebook from two hours in advance.

ADVANCE BOOKING

Online 10 July to 1 September. theaterspektakel.ch. No booking fee

Box office Bellevue 10 July to 14 August. First day of box office sales 9–19 hrs, thereafter Mon to Sat 11–14 hrs and 15–19 hrs. Sat 11 August (Street Parade) closed. No booking fee

Telephone sales 0900 320 320, CHF 1.–/min from landlines. Mon to Fri 9–17 hrs.

Box office Landiwiese During the festival daily from 17 hrs. No booking fee

A FESTIVAL FOR EVERYONE

The Theater Spektakel shall also be accessible to people with a low income. When purchasing a ticket or a drink you can pay additionally for a suspended ticket (CHF 25.–) or a suspended drink (CHF 6.–) and enable a person with a low income to participate in the festival. Thanks to this campaign, around 200 people were able to watch a performance at the festival. A big thank you to all the donors.

The campaign «A festival for everyone» can be supported in the online advance booking and the box offices Bellevue and Landiwiese. The suspended tickets and vouchers will be allocated upon reservation by phone 044 415 15 30 or mail contact@theaterspektakel.ch for people with a low income at the box office Landiwiese (special tickets).

INCLUSION

Offers for people with restrictions can be found on pages 56/57.

ON-SITE BOX OFFICE

Landiwiese Daily from 17 hrs or one hour before start of performance

Werft No on-site box office. Box office Landiwiese from 17 hrs

Rote Fabrik 1 hour before start of performance or box office Landiwiese from 17 hrs

Tickets for all performances are available at the box office. Last minute: 30 mins before the start of performance purchase two tickets for the price of one.

PLEASE NOTE

Concessions People under the age of 20 or holders of the following cards can purchase concessionary tickets for personal use only: student card, Kulturlegi, bank card from Zürcher Kantonalbank (limited allocation) or Tages-Anzeiger’s CARTE BLANCHE (Seebühne only, limited allocation).

Ticket = Free ticket for the city district
The ticket for a performance at the Theater Spektakel entitles you to a round trip within the city district (zone 110, 2nd class).

Ticket restitution Purchased tickets cannot be returned or exchanged except when the performances are cancelled.

Cancelled performances Tickets for performances cancelled by the festival direction can be reimbursed until Sun 1 September. More info on theaterspektakel.ch.

No late admittance In order to avoid disturbances, late-comers will not be admitted after the start of the performance.

Credits © Zürcher Theater Spektakel, June 2019 Festival Directors Veit Kälin, Delphine Lyner, Matthias von Hartz Programme Board Rabea Grand, Veit Kälin, Delphine Lyner, Maria Rössler, Matthias von Hartz Music Programme Maurice Ettlin Programme Zentralbühnen Zoé Kilchenmann, Yanna Rüger Programme H.O.M.E Lhaga Koondhor Regulars’ Table Lisa Letnansky, Nina Tshomba Publisher Zürcher Theater Spektakel, Stadthausquai 17, 8001 Zurich, contact@theaterspektakel.ch, with the support of Zürcher Kantonalbank and Tages-Anzeiger Editing & Production Management Esther Schmid, Büro für Kommunikation, Zurich Text Kati Dietlicher, Rohit Jain, Rob Neuhaus, Esther Schmid, Nina Tshomba, Matthias von Hartz Translation Franziska Henner, Martin Wheeler (Editor) Proofreading Patrizia Villiger, Denise Bohnert Design Studio Marcus Kraft in collaboration with Marlon Ilg, Zurich Cover «Saison Sèche» by Phia Ménard & Cie. Non Nova. Photo: Jean-Luc Beaujault. Artwork: Monique Baumann Layout Michel Fries Grafik, Zurich Image Editing Tamedia AG Prepress, Zurich Print Schellenberg Druck AG, Päffikon ZH Barrier-free Information theaterspektakel.ch