



**A long weekend  
with Gob Squad  
and guests**

**EXTRA MATERIAL**

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We are 20! Welcome to our anniversary weekend. 20 years of making, discussing, planning, agreeing, disagreeing, touring and performing have passed since “House”, our first piece of work. During that time our private and professional lives have become inseparable and we’ve shared highs and lows, fame and failures, children, homes and an office. Back in 1994, visitors to “House” became part of the unfolding action – and giving the audience a chance to be part of something bigger than themselves is still what motivates us to make art and performance.

To mark two decades of working as an artists collective, HAU Hebbel am Ufer has been turned into Gob Squad’s home for an extended and excessive weekend of art and performance, talks and films, theory and practice, magic, music and hot soup. “Be Part of Something Bigger” pursues questions of how we work and live together. The phenomenon of the collective is examined and looked at from many different perspectives.

Rather than Gob Squad’s performances being the focus of the weekend, we aim to create a space to pause, look at the past, survey the present and spin possible futures in the company of invited artists, theorists and our audiences and guests.

We are presenting three Gob Squad performances dealing with subjects of group dynamics, the individual, identity and representation. A part of our collective visual memory is made accessible to the public, in the form of video installations. A film programme looks at work and ways of working, its effect on people, alternatives and wrong turns in front and behind the camera.

But “Be Part of Something Bigger” is also a celebration, an opportunity to lose yourself in the moment as well as in the crowd. Join a concert of instant Queen cover bands (comprised of Gob Squad’s friends and colleagues), a mass reconstruction of dance scenes from films and music videos or one of the DJ sets. Meet people at a game of round-the-table ping pong or take your place next to strangers at a huge dinner table. Play the Berlin collectives card game, have your fortune told or grab a quick nap – and if you still haven’t had enough you can choose a chair and take it home with you.

Welcome to our house, built with you in mind...

# Watch

## Are You With Us?

### Durational Performance

Gob Squad ask the question leading into the weekend: “Are You With Us?” which at the same time functions as a special introduction into the topics group and individual.

What happens when you’ve been together 20 years? When you know each other by inside out? When your private and professional lives are totally inseparable? When you have grown, matured and aged together, shared relationships, love, children, an office and artistic visions and produced over 30 pieces of work. When you have travelled the world together and been through thick and thin, shared highs and lows, fame and failures. And you still want to go on.

You go for counselling, get yourself a life coach. You try to take stock and settle old scores. And you ask yourselves all the questions you never dared to ask. You put your cards on the table and shamelessly expose your soul.

This can be painful, healing and sometimes brutally funny. A foolhardy descent into hell beyond rules and morals. In any case it’s a performative experiment, with a high risk of failure. Under no circumstances should this moment happen behind closed doors, away from the public gaze. On the contrary – Gob Squad love their audiences, and can’t imagine life without them. Over the years Gob Squad audiences have been allowed to come closer and closer. They have become survivors and companions, have found themselves in the roles of co-stars, party guests and lovers, and have at times replaced the performers to be guided by headphones onstage. The audience has become an integral part of the whole Gob Squad experience: we need them and they need us.

“Are You With Us?” is the question underpinning the whole evening. It’s the question the performers ask each other reassuringly or provocatively: “Do we still agree? Are you one of us? Are we on the same side? Can we count on you? Give me three reasons why you are one of us...”

Gob Squad is a seven headed monster with one body, an arts collective with seven bosses. A schizophrenic identity and multiple split personality – bisexual, binational

and bilingual. A hermaphrodite of seven control freaks. A collective, a patchwork family and a social utopia. The psychiatrists, counsellors and exorcists are going to be very busy...

“Are You With Us?” is half group therapy, half performance nightmare. Anything can go wrong. Everything is open. Everything is at stake. Don’t miss it!

**Concept:** Gob Squad

**Devised and performed by:** Johanna Freiburg, Sean Patten, Berit Stumpf, Sarah Thom, Bastian Trost and Simon Will **joined by:** Sharon Smith and Miles Chalcraft

**Costumes:** Emma Cattell and Kerstin Honeit

**Production Manager/Dramaturgy:** Christina Runge

**Artistic Assistant:** Lena Mody

**Intern:** Leonie Rodrian

**Coproduced by:** Gob Squad, HAU Hebbel am Ufer Berlin and De Montfort University Leicester.

**Funded by:** Berliner Kulturverwaltung.

## Before Your Very Eyes

### A performance with children

*Ladies and Gentlemen!*

*Gob Squad proudly present*

*a live show with real children.*

*A rare and magnificent*

*opportunity to witness seven lives*

*lived in fast forward...*

*Before Your Very Eyes!*

You probably don’t remember the historic day when you first saw yourself in the mirror. Perhaps a big person dangled you before the reflective surface, curious to see if you would recognize yourself. Perhaps you crawled towards the shiny surface or perhaps you clambered on to the side of the bath to steal that first glance at what you will come to recognize as you... that entity that you are going to refer to as “I” for the whole of your life. Later you touch the surface of the looking glass in wonder at the whole reversed world on the other side. Are the rules the same? If you moved quickly enough, perhaps you could surprise yourself. If only you could somehow get through, would you meet yourself, or would you simply trade places with your own reverse version? Would the world beyond the mirrors reach actually exist or did it require the reflection to bring it into being? Hardly a day will pass that you will not

see this other self, accidentally or consciously staring back, checking and affirming itself. Like rehearsing your own signature, at some point you will have to take control and develop strategies and poise to deal with this other you that is forever changing before your very eyes.

For the first time in their 20 year history, Gob Squad do not appear onstage themselves, instead directing a group of 8-14 year olds. As the audience observe them in a “safe-room” made of one-way mirrors like insects in a jam jar, the children onstage peer into the future at themselves as adults, and nostalgically back at their recent past. And as we try to stop the process of ageing and preserve youth as long as we can, they prepare to leave childhood behind forever.

“Before Your Very Eyes” is the last part of the CAMPO trilogy of theatre works with children, made for an adult audience. The first part was Josse De Pauw’s “üBUNG”, followed by Tim Etchells’ “That Night Follows Day”.

Gob Squad first met the children in early 2009. Most of the texts were developed during improvisation and in collaboration with the performers. “Before Your Very Eyes” premiered in Berlin in April 2011.

**Concept, Design and Direction:** Gob Squad (Johanna Freiburg, Sean Patten, Berit Stumpf, Sarah Thom, Bastian Trost and Simon Will)

**Performed by:** Maurice Belpaire, Zoë Breda, Ramses Deruyck, Fons Dhossche, Tasja Doom, Robbe Langeriaert and Aiko Vanparys

**Voice over:** Rigley Riley

**Performance Coach:** Pascale Petralia

**Sound Design:** Sebastian Bark, Jeff McGrory and Gob Squad

**Costumes:** An Breughelmans and Gob Squad

**Technical Support:** Korneel Coessens and Bart Huybrechts

**Set Construction:** Atento

**Camera:** Philippe Digneffe, Pol Heyvaert and Gob Squad

**Video Post Production:** Miles Chalcraft, Korneel Coessens, Sarah Michelle Harrison, Anna Zett and Gob Squad

**Dutch Translation:** Stephanie Dewachter and Pascale Petralia

**Production Assistance:** Stephanie Dewachter and Hilde Tuinstra

**Childcare:** Jozefien Mombaerts

**Tour Management:** Leen De Broe and Mat Hand

**Artistic co-ordination:** Nele De Sloover

**Production Management:** Wim Clapdorp and Christina Runge

**Administrators:** Carl Gydé and Eva Hartmann

**Produced by:** Gob Squad and CAMPO (Gent). Coproduced by HAU Hebbel am Ufer (Berlin), FFT Düsseldorf, Noorderzon/The Grand Theatre (Groningen), NEXT Festival (Eurometropolis Lille-Kortrijk-Tournai & Valenciennes), Künstlerhaus Mousonturm (Frankfurt a.M.) and La Bâtie-Festival de Genève. **Funded by:** Berliner Kulturverwaltung.

# We Are Gob Squad and So Are You (Adventures in Remote Lecturing)

## Lecture / Performance

*Hello. My name is Gob Squad and this is my story...*

*I am English. I am German. I am male. I am female, gay and married with 2 children. I am trained in all and none of the following: singing, dancing, acting, critical theory, sword fighting for the stage, analysis of post-dramatic theatre, and how to cry on demand. I was offered a place at the Royal Academy of Dramatic Art to learn to act like Kate Winslet and Laurence Olivier but I never went. During an audition they said to me: “Have you ever actually been in a theatre? Because what you are doing here has nothing to do with acting – you’re just playing yourself!”*

“Just be yourself, be true to yourself, follow your dreams and reach for the stars”. This is the mantra of a generation that prizes individuality as the ultimate expression of freedom. But who is this “self” that you think you are? How did you come to be what you think you are? What makes you you? And what happens when we venture outside the concept of the “unique self”?

Using text, video archive and soundtrack, this performance-lecture takes the audience through a telling of the collective processes, big ideas and vivid memories shared by Gob Squad throughout 20 years of working together. The group lifts the lid on their participatory performances – where the boundaries between audience and performers often disappear completely.

Soon after the lecture begins, Gob Squad leave the authority of the lectern behind and audience members take their place. Through headphones they receive instructions and the physical identity of Gob Squad shifts amongst audience members who collude in the re-telling and re-construction of stories, interviews and scenes. Identities shift as their bodies stand in for other bodies.

A lecture about authenticity, truth, fiction and the collective identity unfolds via a playful, experiential perspective as more and more people get involved. Using a technique Gob Squad call ‘remote acting’, what begins as a straightforward lecture exploring the company’s methods and motivations, ends up as a moving meditation on the nature of the self. The ‘remote actors’ move in the paradoxical terrain between

surrender and self-determination, loss of control and the desire to have control. It's an experience poised between curiosity, courage, readiness to take a chance, and the charged relationship between infantile freedom and a rather grown-up responsibility for everything taking place.

**Concept:** Gob Squad Arts Collective

**Devised by:** Johanna Freiburg, Sean Patten, Sharon Smith, Berit Stumpf, Sarah Thom, Bastian Trost and Simon Will

**Performed by:** Members of the audience

**Sound:** Jeff McGrory, Martin Cooper

**Video:** Sarah Harrison and Sean Patten

**Intern:** Valeria Germain

**Produced by:** Gob Squad.

**With support from:** Arts Council of England and De Monfort University Leicester.

## Video Installations

Gob Squad's collective work, their 20 year long process of creating, is characterised by the wish to hold onto time, stop it, baffle it and trick it. Wrestling with eternity and the wish for immortality confronts the experience of real time and the unrepeatability of the moment.

Countless moments like these are buried in the Gob Squad video archive, which is like a collective visual memory for the group. These images tell of the attempt to banish transience while also being the preserved expression of a particular phase in the collective process. A montage from the video material of past performances has been created and installed in different locations in HAU1 and HAU2.

### 100 Kisses

**Video loop, 45 mins.**

*In our war on anonymity our choice of weapon is the video camera. The streets will be our film set, cigarette butts and litter our props and the passersby the stars of this film. We will do our best to complete our mission with a great moment of passion, emotion and liberation!*

("Super Night Shot", Manifesto 2003)

In the video performance "Super Night Shot", a performer has to convince a stranger on the street to kiss them. Since the premiere at the Prater in Berlin in the winter of 2003, this kiss has been repeated in over 100 cities across the world. The video documents this unusual event of a person in a rabbit mask kissing someone unknown. The places change, the time passes but the kiss remains from Berlin to Budapest and from Krasnoyarsk to New York.

**Video Edit:** Anna Zett and Gob Squad

### Heroes' Welcome

**Video loop, 15 mins.**

*We can be Heroes*

*Just for one day*

*We can be us*

*Just for one day.*

(David Bowie)

Like ghosts from the past, groups of spectators from widely different cities in which the piece "Super Night Shot" has been shown greet the audience in Berlin: "Heroes' Welcome" shows their faces in closeup, in expectation of a beginning which at the same time is an end.

**Video Edit:** Anna Zett and Gob Squad

**Sound Design:** Jeff McGrory

### Where Do You Want To Go To Die?

**Video loop, 52 mins.**

*Music was my first love*

*and it will be my last*

*music of the future*

*and music of the past*

First you hear the sound of chattering voices of people on a journey, beneath them hums the sound of a van and its radio. Sometimes excited, sometimes tired, the conversation meanders playfully from one topic to another, referring to buildings, directions, travel snacks and personal anecdotes. Then the image of a speeding road

begins to form. The pace of the night time streets has an ominous quality, out of sync with the soundtrack, there's an overwhelming sense that something is about to happen. It's like waking up in someone else's dream, in which you are a silent passenger.

Soon the van pulls up, the door slides open and the passengers appear in the glare of the headlights. As the car radio continues to play, the figures douse themselves in champagne, childishly jumping with reckless abandon. Eventually the van pulls back, leaving the passenger in an eternal ecstatic image... once again in darkness you are joined by the voices as another journey begins. Each stop presents a new location and a new image.

As our night time journeys progressed our responses to our brief became more and more intense. Using strawberries, champagne and party string, what seemed appropriate were images which somehow captured a kind of "letting go". Each image is a bizarre celebration of surrender, a personal wake and a parting gesture.

"Where Do You Want To Go To Die?" was originally developed for the Berlin week within EXPO 2000, Hannover. A night time journey around Berlin was reconstructed in a static vehicle, using surround sound and video images projected onto the wind-screen. A version for gallery or similar art spaces has been developed to be presented on a video screen and has been shown at various venues since.

**Concept and Realisation:** Gob Squad

**Video:** Alex Large

Courtesy Gallery Arndt&Partner, Berlin. Coproduced by: Berliner Kulturveranstaltungs-GmbH.

## Now and Then

**Video loop, 12 mins.**

*How long is this hour that we will spend together with our past selves?*

There is hardly a Gob Squad piece where transience, mortality and the desire to hold back time are more apparent than in "Before Your Very Eyes", where seven children run through their lives in fast forward. In "Now and Then" the closeups of the children's faces taken at the first meeting confront videos of their alter egos five and a half years later – the gaze into the eye of the camera is simultaneously focused on the past and an uncertain future.

**Video Edit:** Anna Zett and Gob Squad

## "All of this was here..."

**Video loop, 5 mins.**

*Once upon a time, not so long ago... all of this was here.*

(Gob Squad)

"Saving The World" is an ambitious attempt to save the world and preserve it for posterity – a filmic portrait of the here and now, transforming one day in a city square into a microcosm of the whole world. The video installation "All of this was here..." reveals the public places in which "Saving The World" was filmed – banal, everyday spaces that become an archive testimonial to the state of the world on that one day and hold up a mirror to their time.

**Video Edit:** Miles Chalcraft and Gob Squad

## Film Programme

One section of the film programme questions the effects of work on people and vice versa, and whether work can be represented on film at all, looking at both the actual working conditions behind the camera, as well as the subject matter represented in front of it. Another section of films is about visions and obsessions, alternatives, wrong turns and the concept of the abyss.

## WORK HARD – PLAY HARD

**by Carmen Losmann**

The quest for maximisation of profit and boundless growth has discovered a new resource – people. Carmen Losmann has made a deeply disturbing film about the modern working world. The boundaries between work and lifestyle are to be abolished. In the choice, motivation and training of the employees of tomorrow, nothing is left to chance. Self optimisation is on the agenda. In our modern working world, the restructuring of a company means the restructuring of the employee.

D 2011, 90', documentary, ger., OmeU

# Warnung vor einer heiligen Nutte

by Rainer Werner Fassbinder

“Beware of a Holy Whore” – In a Spanish seaside hotel a film crew is waiting for the director, the star and the script to appear. While waiting, a testy mixture of competitiveness, boredom and vanity develops between the actors and the technicians. When the despotic director finally shows up, he starts ruthlessly using the organisational and interrelational chaos for his own ends.

BRD 1970, 99', motion picture, ger./en., OmeU

# Arbeiter verlassen die Fabrik

by Harun Farocki

“Workers Leaving the Factory” – such was the title of the first cinema film ever shown in public. For 45 seconds, this still existent sequence depicts workers at the photographic products factory in Lyon owned by the brothers Louis and Auguste Lumière hurrying, closely packed, out of the shadows of the factory gates and into the afternoon sun. Only here, in departing, are the workers visible as a social group. But where are they going? To a meeting? To the barricades? Or simply home? These questions have preoccupied generations of documentary filmmakers. For the space before the factory gates has always been the scene of social conflicts. And furthermore, this sequence has become an icon of the narrative medium in the history of the cinema. In his documentary essay of the same title, Harun Farocki explores this scene right through the history of film. The result of this effort is a fascinating cinematographic analysis in the medium of cinematography itself, ranging in scope from Chaplin’s “Modern Times” to Fritz Lang’s “Metropolis” to Pier Paolo Pasolini’s “Accattone!”. Farocki’s film shows that the Lumière brothers’ sequence already carries within itself the germ of a foreseeable social development: the eventual disappearance of this form of industrial labor.

(Klaus Gronenborn, Hildesheimer Allgemeine Zeitung, November 21, 1995)

D 1995, 36', documentary, ger., EV

# Ende einer Kommune

by Joachim von Mengershausen

“The End of a Commune’ is quite an old film. Fassbinder had taken over the Kellertheater in Munich and at the same time ‘Liebe ist kälter als der Tod’ (Love is Colder than Death) was nominated for a prize at the 1969 Berlinale to everyone’s great surprise. With a 2m tall cameraman, on loan to me with a camera and 16mm film stock from SDR (Süddeutscher Rundfunk – South German TV), we filmed the performances by the Munich theatre group calling themselves Antiteater in June / July in Munich, Berlin and Bremen.

Fassbinder’s piece ‘Paradise Now’ was performed in the studio at the Münchner Kammerspiele, then in the Forum Theater on Kurfürstendamm in Berlin to muted success and then, after the explosive premiere of ‘Love is Colder than Death’ at the Zoopalast, travelled to Bremen where the ensemble of the city theatre under the director Kurt Hübner were rehearsing Fassbinder’s adaptation of Goldoni’s ‘Das Kaffeehaus’. After Fassbinder and his actors had watched half an hour of the rehearsal by the Bremen company, Fassbinder went to the director and offered to take over the premiere with his people. Surprised and fascinated at the same time, Hübner agreed.

This is more or less what is shown in the film without commentary. At the time I was fascinated by the thought of making theatre in the spirit of a commune, and how someone came along and without any resistance from those involved, was able to take the whole enterprise, turn it around and stand it on its head. That freedom of thought at the time so rapidly changed back into authoritarian thinking and actions.”

(Joachim von Mengershausen)

BRD 1970, 50', s/w, documentary, ger. OV

# Slaves in Paradise

by Madonna Benjamin

In flat farmers’ fields 50 miles outside Vienna, down a barely marked dirt track and behind a high wall, stands what appears to be a modern university hall of residence, complete with an ornamental lake, around which the inhabitants, now mostly in their 50s, sunbathe and swim in the nude. The place, hidden from prying rural eyes, is called Friedrichshof, and for a halcyon period between the early 70s and the beginning of the 90s was the world’s most famous sex commune. Set up for idealistic young people by a then middle-aged Vienna artist, Otto Muehl, the commune swiftly degenerated

into an out-of-control Muehl cult where the 600-strong community's pre-occupation was to procure ever younger girls for the ever older, fatter and more arrogant leader to sleep with. Muehl believed humanity's future lay in a life of free love, art, endless psychotherapy and economic communism. "Slaves in Paradise" charts the history of the commune, and reveals how neither the chaos Friedrichshof descended into, nor even Muehl's arrest and imprisonment, quite managed to quell the cult. Not only do many of the original commune members still live on the compound, but Muehl, in 1999 in his 70s and suffering from Parkinson's, has founded a new commune in Portugal with a group of fundamentalist followers. Like the original Friedrichshof members, they are all commanded to sleep with a different partner every night – apart, that is, from Muehl, who can sleep with whomever he wants whenever he wants. In 1991, amidst predictable hullabaloo in Austria, he was arrested and jailed for seven years for underage sex, no small feat in a country where the age of consent is 14.

UK 1999, 50', documentary, en., OV

## **FREIgestellt** by Claus Strigel

Welcome to Paradise – ever since the expulsion from the Garden of Eden, humanity has worked to achieve the paradisaical state of abundance without work. Today, at the beginning of the post-industrial era, the vision is threatening to become a reality. Strange outcomes ensue when a society based on work is threatened with work running out. While some enjoy climbing over the ruins of past industries, others serve time training to work without work.

The film is a journey into a future that has long since started: the end of the work based society. But every ending is also the starting place for ideas, visions and workable pilot projects.

D 2012, 90', documentary, ger. OV

## **The Battle of Orgreave** by Mike Figgis and Jeremy Deller

In 1984 the National Union of Mineworkers went on strike. The dispute lasted for over a year and was the most bitterly fought since the general strike of 1926, marking a turning point in the struggle between the government and the trade union movement.

On 18 June of that year, the Orgreave coking plant was the site of one of the strike's most violent confrontations. It began in a field near the plant and culminated in a cavalry charge through the village of Orgreave.

Jeremy Deller's "The Battle of Orgreave", staged seventeen years later, was a spectacular re-enactment of what happened on that day. It was orchestrated by Howard Giles, a historical re-enactment expert and the former director of English Heritage's event programme. More than 800 people participated in the re-enactment, many of them former miners, and a few former policemen, reliving the events from 1984 that they themselves took part in. Other participants were drawn from battle re-enactment societies across England. "The Battle of Orgreave" was filmed by Mike Figgis for Artangel Media and Channel 4, and aired on Sunday, 20 October 2002. The film intercuts dramatic photographic stills from the clashes in 1984 with footage of the clashes re-enacted in 2001, together with moving and powerful testimonies, to tease out the complexities of this bitter struggle.

UK 2001, 61', documentary, en., OV

This project was supported by Arts Council England, Special Angels and The Company of Angels. The film "The Battle of Orgreave" is included in The Artangel Collection.

## **From Marks and Spencer to Marx and Engels** by amber films

October 1987, Rostock, German Democratic Republic. A distinctly unconventional crew of western film-makers have managed to negotiate access to the communist state to work on their latest project, a story about everyday life in the east. But they are not there to score cheap political points about the two sides in the cold war. Their philosophy of let things speak for themselves is about to be tested in a society where every move needs to be politically interpreted.

When Amber Films produced the film, "From Marks and Spencer to Marx and Engels", they insisted on a film without commentary, and in negotiations with DEFA, the state-run film production organisation, argued for unrestricted access to 2 groups of local workers. One was the all-woman brigade of crane operators in the local state-run shipyard, the Warnowwerft, the other the members and owners of the local independent fishing cooperative, the Fischereiproduktionsgenossenschaft Warnemünde, or FPG.

DDR/UK 1988, 58', documentary, ger./en., OmeU



# PETRA

by hangover ltd.\*

“...You know what? You’re asleep and you’re in a feverish delirium, in a fever of excitement... frenzied... and you have a hot dream, something wet, you know what I’m getting at, we’ve done it before... sexed up...that’s how it has to come out of you...”

Petra is a manic workaholic. Unable to communicate other than through her work, she directs Teddy, Kim and Hannah day and night to act out her latest ideas, fantasies and obsessions. “PETRA” is a film about artistic exploitation, unattained desire and the issues of living exclusively through artistic expression in an otherwise hermetic world. “PETRA” is the second film by hangover ltd.\*, a Berlin film collective founded by Christine Gross, Sophie Huber, Ute Schall, Claudia Splitt and Tatjana Turanskyj in 2001. Until their separation in 2007, the collective produced three feature films, the award winning short film “Remake” and a live-film performance for Volksbühne im Prater. Its members continue working as filmmakers.

D 2003, 73', motion picture, ger., OmeU

# Mit Ikea nach Moskau

by Michael Chauvistré and Miriam Pucitta

The first Russian branch of IKEA was opened on 22 March 2000 in the Moscow suburb of Chimki. Manuela and Ulf, a woman from East Germany and a man from West Germany, both employees of the Swedish furniture giant, fell in love while working at the Berlin Spandau branch of IKEA. They leave their families and decide to make a new start. They apply to work setting up the Moscow IKEA. IKEA pervades the pair’s lives, their friends are their work colleagues, their flat in Moscow is almost entirely fitted out with IKEA furniture, their evening conversations revolve around IKEA. In order to create a strong corporate feeling, the philosophy of the furniture store is expressed in a melancholy ballad, sung together at home or in the store.

D 2000, 90', documentary, ger./rus., OmeU

# KISS

by Andy Warhol

The three “KISS” films we present here are the first films Andy Warhol produced in 1963 and were presented in this version at the New York Film Festival in 1964. What Henry Geldzahler, the then curator for modern art at the Metropolitan Museum in New York and close friend of Andy Warhol and David Hockney, wrote about Warhol’s “Sleep” also applies to the essence of his early still films: just as in Eric Satie’s “Variation” in which a 20 second piece is repeated for 18 hours, it becomes clear to us that the more content, movement etc. is eliminated, the greater the concentration on what is there. The slightest variation becomes an event, something on which we can focus our attention. In this way the film is not so much about kissing as the endurance of the viewer. The film is so reduced, that the idea of it as moving image becomes absurd.

And today, we can add that looking at the entire series of “KISS”-films, which was additionally subversive at the time and the reason the film was scandalous – hetero, gay, lesbian kissing couples – has now lost its meaning and is in its essence more contemporary than ever.

(Wilhelm Hein)

USA 1963, 50', experimental silent film (selected film reel 12')

# Talk & Listen

## Collective conversations

“Be Part of Something Bigger” aims to encourage dialogue about the possibilities, adversities and limitations of collectivity and socially relevant topics such as autonomy and heteronomy, equality, participation and community in a time of the ever increasing commercialisation of all areas of our lives. The playful conversations with various invited guests will take place in the set of Gob Squad’s production “Before Your Very Eyes” – a living room in a box surrounded by one way mirrors –, a room within a room offering both privacy and publicity.

## Talk Practice

### On virtual and real collectivity

**A conversation with Harrell Fletcher (artist) – co-founder of the online participatory web-project “Learning to Love You More” with Miranda July**

“Learning to Love You More” is both a web site and series of non-web presentations comprised of work made by the general public in response to assignments given by artists Miranda July and Harrell Fletcher. Yuri Ono designed and managed the web site. Participants accepted an assignment, completed it by following the simple but specific instructions, sent in the required report (photograph, text, video, etc), and their work got posted online. Like a recipe, meditation practice, or familiar song, the prescriptive nature of these assignments was intended to guide people towards their own experience. From 2002 to its close in 2009, over 8000 people participated in the project.

**Harrell Fletcher** is an artist who works on socially engaged participatory projects, he is also the director of the MFA program in Art and Social Practice at Portland State University in Portland, Oregon. In 2002 Fletcher started “Learning to Love You More”, an online participatory web project with Miranda July, which is now in the collection of SFMoMA.

### On communities, groups and belonging

**A conversation with Phil Collins (visual artist)**

Phil Collins’ diverse practice is characterised by a close engagement with place and communities, which over the years have included disco-dancing Palestinians, fans of The Smiths across three continents, Kosovan-Albanian refugees, the youth of Baghdad, anti-fascist skinheads in Malaysia, the homeless population of Cologne, and teachers of Marxism-Leninism from the former German Democratic Republic.

Rather than static portraits, the installations, videos and photographs resulting from these collaborations articulate the nuances of relations embedded in the aesthetic regimes and economies that define everyday existence, from news and politics to enter-

tainment and shopping. Throughout, Collins’ work upholds a commitment to myriad forms of experience across the social spectrum, and an interest in the contradictory impulses of intimacy and desire within the public sphere.

**Phil Collins** is a visual artist and filmmaker based in Berlin and Cologne, where he is Professor of Video Art at the Kunsthochschule für Medien. His works are represented in public collections such as, amongst others, those of Tate Gallery, London; Museum of Modern Art, New York; Guggenheim Museum, New York; Irish Museum of Modern Art, Dublin; and National Gallery of Canada, Ottawa.

### Three generations of collective artistic practice (1994, 1984, 1975)

**A conversation via Skype between Gob Squad, Terry O’Connor (Forced Entertainment) and Kate Valk (The Wooster Group).**

#### Forced Entertainment

*The work made is definitely a group creation, through a combination of free-play improvisation and discussions, during long months of rehearsal. One thing that holds this diversity together is the group’s interest in being present before audiences in immediate and “everyday” ways. There’s this feeling that they’re looking, in different ways, for something that is somehow less than theatre and more than theatre at the same time.*

Since forming the company in 1984, the six core members of Forced Entertainment have sustained a unique artistic partnership for 30 years, confirming their position as trailblazers in contemporary theatre. Forced Entertainment’s trademark collaborative devising process has made them pioneers of British avant-garde theatre and earned them an international reputation.

**Terry O’Connor** is a core member and performer with Forced Entertainment. Alongside her work with the company, she has performed with Jerome Bel, Richard Maxwell and the New York City Players, Tim Crouch, Meg Stuart and Damaged Goods, among others. In 2009 she was awarded an AHRC Creative Fellowship at Roehampton University, to pursue a practice investigating the language and paradigms of collaboration within contemporary performance and their relation to the poetics of conversational exchange, through the creative project “Say The Word”. In 2011 she was made Professor of Contemporary Theatre and Performance Practice at the University of Sheffield.



Terry on collective work:

*Partly, it's just what we learned, at university, on a practical course with a real emphasis on making as a group. Three years also of watching other companies, many of them collectives from the late seventies, so that maybe we got a taste for the difference in work that was made in this way, how you could feel the people in it as makers, almost independent of the work's aesthetics. We were aware that there was a lineage to this approach and interested in what it had to say as a process, about the world. Originally we called ourselves a co-operative and swapped roles for a couple of years and then, after a while, it seemed better to acknowledge that different people in the company had different inclinations and abilities as well as different opinions, that the company did not have to ignore this, in fact that the work was stronger for it. There is this ongoing balancing act in collective making, an exchange between individual initiatives and a common pulling together and somewhere in the pull and push of this, there is the possibility for a kind of positive dissent. The process works as a kind of focus shift from the individual to the bigger pictures. Sometimes there may be rules that we all adhere to, but even here, it's difference that is exposed. Difference hasn't stopped us. Rather it seems logical that as theatre puts groups of people onstage, you want to feel this shimmering within them, not only between the person and the task or the template or the rules, but between the individual and the group. We work together to keep going.*

### **The Wooster Group**

The Wooster Group coalesced around Elizabeth LeCompte and Spalding Gray who began making work together in New York in 1975. The Group with its many artistic associates has created more than thirty works for theater, dance, film and video, and has managed to sustain a full-time ensemble since its founding.

**Kate Valk** began working with the Group in 1979 as LeCompte's assistant, sewing, shopping, transcribing, and editing texts and then performing. Since then, she has co-composed and performed in all of the Group's work.

## Talk Theory

### On collectivity, groups and communities

... or how to outwit capitalism? In times of fragmentation and insecurity the collective way seems to offer a key to continuity. Even though the form and content is continuously under negotiation within a noisy, fluid construct, maybe it is this chaos, diversity of opinions and a need to maintain direct communications and relationships with each other that sets it apart. In direct contrast to the self-fulfilment and self-optimization model of the solo artist, which since the 1990s has become a strong demand in other work fields as well, working in a collective seems to be an act of liberation as it turns the tables on conventional wisdom by setting the group above the individual and therefore the social above the economical.

Statements by and round table talk with **Mieke Matzke** (theatre researcher), **Friederike Habermann** (economist and historian), **Kai van Eikels** (theatre researcher), **Juliane Rebentisch** (philosopher) – moderated by **Patrick Wildermann** and hosted by **Gob Squad**.

... and a video interview with **Richard Sennett** (sociologist)

### The guests and their statements

#### **Mieke Matzke**

*Collective production (not just in the arts) makes new forms of collaboration possible on structural as well as social levels. Firstly, it promises the greatest possible autonomy when developing working structures compared to the requirements of a capitalist society. Secondly, continuous collective work, as opposed to time limited forms of organisation, offers the space in which to negotiate your own conditions and working possibilities. The particular form of institutionalisation that arises out of these conditions is able to be reflected upon and when necessary, changed.*

Mieke Matzke is a theatre academic and performance artist. She is member of the performance collective She She Pop and a professor of experimental forms of contemporary theatre at the University of Hildesheim. Her book "Arbeit am Theater" (Bielefeld 2012) examines structures of work in the theatre and the organisation of rehearsals through history. The focus of her research is performance art, the theory of rehearsing, dramatic concepts and contemporary theatre.

### **Friederike Habermann**

*We become different with everyone we deal with. And yet we are different than everyone else. We do things differently. And we do different things with varying levels of enthusiasm; yes, perhaps we don't even like or are totally opposed to doing what others like or are very enthusiastic about.*

*When we do these different things together – sometimes because we want to, sometimes because we see the need to, but always with an inner desire – another world is perhaps created.*

Friederike Habermann is an economist and historian with a PhD in politics. She found pursuing a university career too lonely and competitive which is why today she is a freelance academic living in an ecological project near Berlin. There she works with the theory and practice of, amongst other things, alternative economies.

### **Kai van Eikels**

*The collectivity of performance depends upon the fact that unlike in theatre, people are performing actions as "themselves". Performance opts rather for direct than representative forms of the political, and is more akin to the Post-Fordist organisation of work than to unionised, regulated operation. Gob Squad valiantly engage with this collectivity – yet, they repeatedly raise questions of the replaceability of people: in collaboration based on division of labour, in imitation of idols, in the variance of our primate-like DNA.*

Kai van Eikels works at the Institute for Theatre Studies at the Freie Universität in Berlin. His research interests are dispersed forms of collectives such as swarms, art and labor, the politics of participation, synchronisation and choreography. He has written "Die Kunst des Kollektiven. Performance zwischen Theater, Politik und Sozio-Ökonomie" (2013) and has a theory blog: [kunstdeskollektiven.wordpress.com](http://kunstdeskollektiven.wordpress.com)

### **Juliane Rebentisch**

*The theatre is the opposite of a living community. At least if we are to believe the traditional critique of the theatre, according to which the consequence of theatre is not just to make the spectators passive but also to isolate them from one another. Perhaps this explains why "community" in the context of theatre is so fetishised. Although one hardly bothers with the political question of what form of community would actually be the best one to adopt, people seem certain today that it is a political necessity to turn the spectator into an active participant and the audience into a community – of some sort. But what about the social context of this demand itself? In some areas of western societies, activity and connectivity have become decisive demands: the individual is required to be permanently connected, always operating actively and autonomously. This is such a fundamentally new situation of culture and work, that the activation and participation imperative of theatre has to be discussed both as effect and model of these new demands.*

Juliane Rebentisch is Professor of Philosophy and Aesthetics at the University of Arts and Design in Offenbach/Main and council member of the Frankfurt Institute of Social Research. Her main research areas are aesthetics, ethics, and political philosophy. Publications include: "Ästhetik der Installation" (Suhrkamp 2003) / "Aesthetics of Installation Art" (Sternberg 2012); "Kreation und Depression. Freiheit im gegenwärtigen Kapitalismus" (co-ed. with Ch. Menke, Kadmos 2010); "Die Kunst der Freiheit. Zur Dialektik demokratischer Existenz" (Suhrkamp 2012); "Theorien der Gegenwartskunst zur Einführung" (Junius 2013).

### **Richard Sennett – a video interview with Gob Squad**

*Let's start with ritual in the arts: It's all about rehearsing, the rituals that work best are none verbal. We always think of ritual in Greek terms, of a story someone can share but for instance when musicians rehearse the ritual becomes about what is unsayable and calls people's attention. I think one of the extraordinary errors that people make in thinking about co-operation is that it always translates into a verbal form, whereas none verbal communication is really the domain of rehearsing and more generally of ritual. We have certain rituals of communicating physically, bodily, by inert gesture which if you think about Wittgenstein can't be put into the form of a language sequence, they are instead a language game. That non verbal realm of gesture, what can't be said, the other side of the game is what makes a community. In the realm of the city, when people are responding to each other on the street, by moving out of the way when someone comes forward, by rituals of eye contact that*

*show that you notice someone, that you recognize them but are not challenging them. These are all ways of creating real visceral physical community. My view of what constitutes a community is not based on words, particularly in cities...*

Richard Sennett is Professor of Sociology at the London School of Economics and New York University. His exploratory focuses include labor, cities, and cultural sociology. He was awarded the Hegel Prize in 2006. He holds an honorary doctorate from the University of Cambridge.

**Patrick Wildermann (moderator)**

Patrick Wildermann was born in Münster in 1974 and lives as a freelance journalist in Berlin. He works for Tagesspiegel, tip Magazin, the interview site GALORE and the Goethe Institute. He specialises in theatre criticism, portraits and cultural politics.

# Eat & Drink

## Toast – a dinner

Eating and drinking is a collective act, something shared with others. “To dedication...”, “To togetherness...”, “To confessions...”, a seemingly never ending series of toasts will be proposed at a long table of food and drink in the bar foyer. The distinction between old acquaintances, friends and strangers – all of whom find their place at the table – will dissolve during the course of the evening.

**Chef de la Cuisine:** Ian Charron

**Dinner Hosts:** Tatiana Saphir, Jan-Sebastian Šuba, Damian Rebgetz and Mat Hand

# Play

## Happy Families with kollektiv-betriebe.org

The web site “kollektiv-betriebe.org” brings together a diversity of Berlin based companies ranging from cinema, taxi firms, printers to organic food shops and many more. What unites them is the collective way of working. “Somewhere between the appropriation of the means of production and self exploitation, emancipation and precariousness, the question arises, are collectives perhaps a treasure trove for the days before the morning after capitalism?” This and other questions can be debated over a public game of Happy Families (Quartett). kollektiv-betriebe.org provide the playing cards that they have developed and published.

**Collective businesses present:** Dr. Pogo Veganladen-Kollektiv (Andreas, Steffen, Niels und Vinz), AG Beratung (Line und Jessica), Regenbogen-Fabrik (Andy), Tante Horst Likörchenkollektiv (Ru, Julia, Lars und Andre), ProSys-Beratungskollektiv (Uschi) and Kraut&Rüben (Petra, Gabi und Regine)

## Round the table Ping-Pong

The ultimate communal game, a harmless bit of fun which young and old can enjoy can rapidly turn into a vicious one-on-one clash of the titans...

# Wonder

## Fortune Telling

with Stela Mišković

*Subversive affirmation is an artistic performance that overemphasizes prevailing ideologies and thereby calls them into question. Simultaneously with affirmation, the affirmed concepts are revealed, and artists distance themselves from those concepts. Strategies of subversive affirmation include over identification, yes revolution and paradoxical intervention.*

The artist Stela Mišković chose to become a fortune teller in 2012 as part of a subversive affirmation workshop: Both fields require knowledge of psychology and character of a person, insight into their motives, as well as the ability to tell a good story in order to achieve success.

## Stunts

with Alister Mazzotti and Vanessa Wieduwilt

mazzotti action's founder Alister Mazzotti and his team have coordinated and performed stunts and special effects for numerous feature films, including "Hansel & Gretel: Witchhunters", "Harry Potter – Halfblood Prince", "V for Vendetta", "Das Leben der Anderen", "The Pianist". Alister was nominated for the Taurus World Stunt Award in 2012 for the action design of "One Way Trip – 3D". Since 1994 he choreographs fights and slapsticks for plays, musicals and operas throughout Europe.

## Magic

with Axel Hecklau

Axel Hecklau is a magician – one who understands his crafts. He creates illusions right under your nose tip or even IN the hands of the spectator. To play with the human mind and to paint impossible pictures into the heads of his audience, already fascinated him throughout his entire life. This creates a wonderful but seldom perceived feeling – child-like wonder. Time and place of the experience are undefined. Let yourself be surprised.

# Party & Dance

## Copy & Dance

Dance Karaoke with Tina Pfurr

"Copy & Dance" is a dance floor and a screen on which dance scenes from videos and films from the last 20 years are projected and copied on the spot by everyone present. Everyone will dance together – copying dance scene classics, music video highlights, the best of today and unknown clips from all over the world or right round the corner. Those who want Gangnam Style will be disappointed, those longing for the Backstreet Boys can hope, those wanting "The Time of My Life" can have it – without Patrick Swayze but with themselves and their impromptu co-dancers. Jane Fonda will definitely be there. We dance, because it makes us happy.

*Let's dance like we used to...*

## The Queen of Gob Squad

### A Concert

Bands are often used as examples of collective practice. The theory of how much this really happens is not the main concern of "The Queen of Gob Squad", but rather put into practice as a series of one-off bands that exist for one night only. A sizeable chunk of Gob Squad's work features the hits of Freddie Mercury and Brian May. For "Be Part of Something Bigger", Gob Squad have asked a variety of people to cover and newly interpret a Queen song. On two conditions: the choice of song should be kept secret and each song should only be covered once.

**With:** Missda Vast, Peaches, Damian Rebgetz & Paul Hankinson, Scout Niblett, She She Pop, Showcase Beat Le Mot, Nina Tecklenburg & Molly Haslund, The 100 Year Old Band, Masha Qrella and Christopher Uhe  
**Presented by:** Miles Chalcraft as Her Majesty The Queen

# Why this song? (The Queen of Gob Squad)

## Missda Vast

Four and 4. Earth. A good starting point. A journey from the centre of the earth maybe? The quarters. The four quarters or the hind quarters? It's not so easy choosing any song let alone a Queen song when there's four of you doing the choosing. The mind plays tricks. Fear grips and then abates. What, what, which, was, what, who, when? The sun rises, the sun sets, night falls, the sun rises again. Finally we settle on something. Here is something with a lot of space in it. Space and air, the fiery part of air? Earth, wind and fire... and water. We can play with the structure of the original. The track's form is ideal for tinkering and sculpting. Well suited to our live constellation... elusive, alchemical, like mercury.

## Peaches

I have gone through major emotional changes in the last 6 months. Expressing myself through dramatic song is the ultimate release for me. Singing relevant songs for an audience helps me to know I am not alone in my struggle. I need to sing this song. I need to experience its power firsthand and from the inside. I need to make it mine!

## Damian Rebgetz & Paul Hankinson

1. During the making of Gob Squad's "Western Society" Rebgetz sometimes awkwardly took on the role as the unofficial "Zeitsau" (timekeeper); 2. Paul and Damian remember watching this song on "TV Hits" on Channel 10 on Saturday mornings as children before they met or even knew they were gays; and 3. because sometimes at birthdays it's good to look forward as well as back.

## Scout Niblett

There's a time to celebrate our triumphs. There's a time to look back and acknowledge our journey through tough times. There's a time to give ourselves a break, and realise we're all in this together, and however hard it gets, the fact that we're still here together is something to celebrate.

## She She Pop

She She Pop is a skinny lad with odd taste. His leaning takes him to very different places and he says it's made him grow. She She Pop is grateful. He sings an anthem to the love of his life: Heap big woman, you made a big man out of me!

## Showcase Beat Le Mot

Maybe we'll try one of the complicated songs of the band, because we learned so much in performance art in the last 20 years. Or we choose a rather simple song as "We will Rock You" and make it complex like the "Bohemian Rhapsody". Or we just do it like Freddy Mercury and Michel Foucault, we put on our leather boots, lean on the bar and listen to the great Gob Squad, doing their job, saving the world from sadness and megalomania, leading us to a brighter future with more music and less market thinking. Let them save the queen.

## Nina Tecklenburg & Molly Haslund

We have taught each other swear words in each others languages. We have worked our asses out of our trousers and laughed our asses out of our trousers together. We think we know each others languages, but we don't, and we don't know that many swear words in English - then, we always end up singing - in English!

## The 100 Year Old Band

We only have 5 minutes not 14 hours. There are 10 of us and we only met last week so no heartbreak and not too many chords. One song with no ending and one with no beginning.

## Masha Qrella

This song was a good decision... I only had a few lines in my head when I decided that it was the one. At the beginning of the year it seemed to me the perfect soundtrack for the situation I was in: I had fallen head over heels in love and wanted to get out of a long term relationship at all costs. I wasn't aware of the sarcastic side of the song at the time, it was not clear to me that I'd find myself a cliché. I don't yet know how I'm going to deal with it but I will play it nevertheless.

## Christopher Uhe

It's so difficult to choose one song from the oeuvre of such a varied and larger than life band as Queen, that I thought I'd ask my five year old son what his favourite Queen song is. The effort of searching his heart through all of Queen's diverse output resulted in a resounding "Do the one that goes Boom-boom kack, boom-boom-kack!"...well, perhaps some other ageless classic would be better.



## On the friends (The Queen of Gob Squad)

**Missda Vast** is the live and recording project of Henry Sergeant better known in electronic music circles as the frontman for Wevie Stonder. Henry released his first solo album “Grevious Bodily Charm” on the Spezialmaterial label at the end of 2012. Tonight Henry will be joined onstage by The Straight Jackets: regular collaborators violinist Mark Matthes and drummer Niko Kratzer plus a guest appearance from one of Wevie Stonder’s original members Chris Umney.

**Peaches**, a legendary live performer and revolutionary figure in electronic music, has released four studio albums, and many EPs and singles, to name only one of her various forms of artistic expression. She is currently at work on her anticipated fifth full length studio album.

**Damian Rebgetz & Paul Hankinson** are Berlin based musicians who met studying at the Old Conservatorium of Music in Australia. Hankinson is a pianist and composer and Rebgetz is a singer and performance/theatre maker. Rebgetz became a fan of Gob Squad after watching “Are You With Us?” in 2011. He then met some of them in person on a bus in 2012 and subsequently became a guest performer in “Western Society”.

**Scout Niblett** has been making music since she was a kid. In 1997, she graduated from the Contemporary Arts course in Nottingham that some members of Gob Squad also graduated from a few years earlier. Her first album came out in 2001, and last year saw the release of her 6th studio album “It’s Up to Emma”. She is based in Portland Oregon, and is currently working on her 7th album, as well as being a part time evolutionary astrologer.

**She She Pop** is a performance collective founded in the late 1990’s by graduates of the Applied Theater Studies program in Gießen. She She Pop see it as their mission to explore the social boundaries of communication – and transgress them in a purposeful and artistic way in the protected theatrical space. Aside from the individual shows – but also in the best parts of every performance – we define the artistic work as a collective to be our most fatal and greatest challenge.

**Showcase Beat Le Mot** is a four person performance collective, that was founded in 1997 from the Applied Theatre Studies course in Gießen. Since then their collective heart has beaten for the outlaw. They celebrate the life of the pirate or send a lone

shogun on a bloody voyage through mythic Japan in their Manga series “Gomune”. They threaten late mediaeval Münster in the guise of anabaptists and brawl in the bandit’s wood as “The Town Musicians of Bremen”. Secretly these outsider fantasies are also always about the life of an independent theatre group wanting to divest themselves of the laws of conventional repertory theatre – they tell of the desire to become independent, of collective decision making and non-hierarchical working processes and the delight in unconventional forms of action and expression. This is why an evening with Showcase is always a patchwork of original songs, choreographies, videos, objects, narratives and occasional dialogues.

**Nina Tecklenburg** is a performance maker and scholar of theatre. She has been collaborating with Gob Squad, She She Pop, Lone Twin Theatre, Baktruppen and Rabih Mroué. She is a founding member of the group Interrobang who develops new performative formats for participatory work.

**Molly Haslund** graduated from the Royal Danish Academy of Fine Arts 2000–2005 and Glasgow School of Art MFA 2003–2005. She incorporates musical compositions, sound, songs, lectures and sculptural objects into interdisciplinary performances and installation works, often in close interaction with the audience, architecture and urban space.

**Masha Qrella** is no stranger to cover versions. Be it Bryan Ferry’s smooth love declaration “Don’t Stop the Dance”, Komeit’s sad Berlin song “Saturday Night”, Frederick Loewe’s Broadway classic “I Talk to the Trees” or the often and perhaps over used “Boy’s Don’t Cry”, Masha sings them all as if they were her own songs. Now Queen is lined up...

**Christopher Uhe** spent the late 80s and the entire 90s of the 20th Century as a singer, songwriter and musician in a diverse assortment of Post-punk bands. After a number of outings as producer, arranger and musician in various noise, folk and rock bands, Uhe has worked for many years as a theatre musician with Stefan Pucher. Christopher Uhe was Gob Squad’s guest in the production “Revolution Now!”.



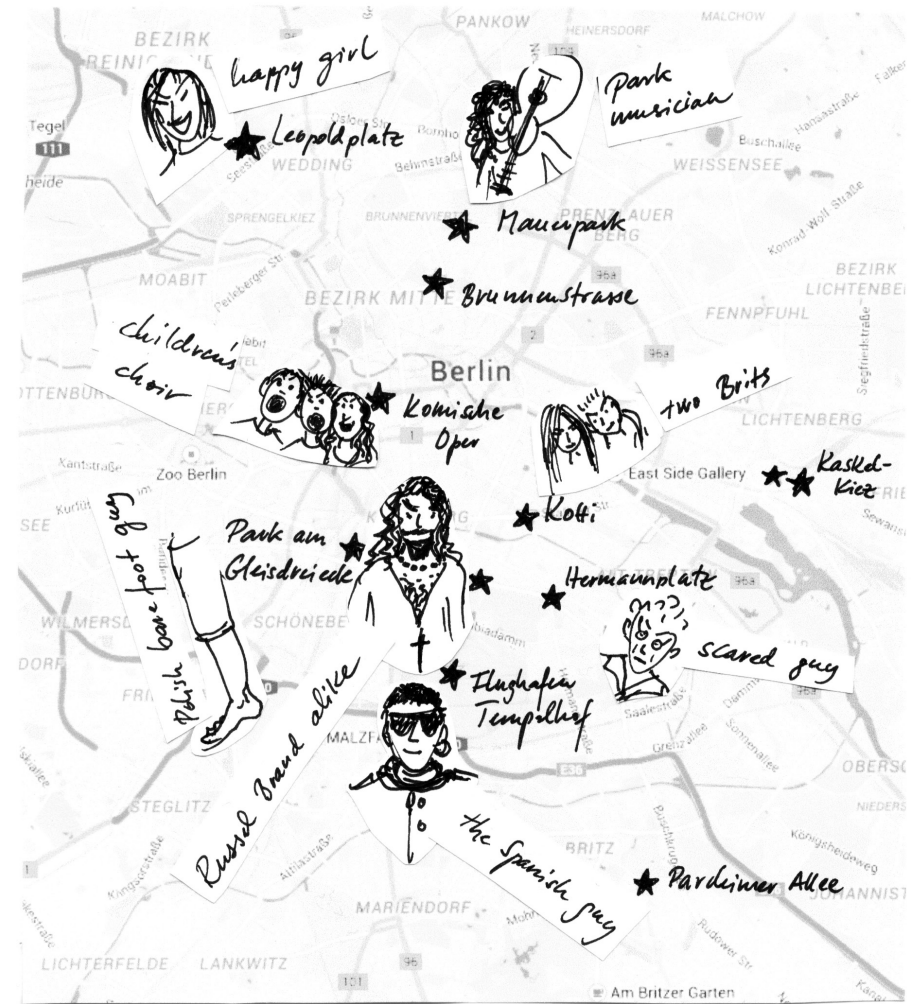
© Joff Winterhart

**The 100 Year Old Band** is an artist collaboration between Sue Palmer, Joff Winterhart and Simon Roberts. Joff and Simon have a drum and bass duo Bucky and Sue is an artist working with people and place. We have known each other for a long time and do our own thing for most of the time, but once a year (or so) we collaborate to make something live, to make a band.

We find 10 people from a city or town to be in a band together – one person from each decade from someone under 10 to someone in their 90s – a pan-generational, multi-ability band. We write one song together, and perform once to a live audience. Usually the project runs along the lines of ‘one week, one song, one gig’. For “Be Part of Something Bigger” two exceptions were made: songs by Queen serve as musical material and Berlin based Annette Birkholz was chosen to find the band members for The 100 Year Old Band in Berlin.

**Annette Birkholz** links people from various professional backgrounds (economic, science) with artists in order to open up new learning spaces and to develop artistic interventions for sustainable change in organisations.

## Casting for The 100 Year Old Band in Berlin



© Annette Birkholz

Members of the band in Berlin: **Kosmas Foik, Astor Schneider, Jess Hart, Johanne Braun, Toralf Katzorke, Christina Bleuler, Bettina Wheeler, Vinzenz von Feilitzsch, Angelika Wagner and Ruth Bönsch**

## DJ Sets

### DJ Phono (Hamburg)

Candles in the Wind

Dj Phono is an ordinary bird. As a member of Deichkind he is subversive mass entertainment and as a solo artist sometimes DJ sometimes musician sometimes a blank canvas with affinity to concept art. If you would set his alarm clock to 5 am, and then ask him what would happen at HAU in the evening, he would definitely say: "Any kind of madness will happen, maybe involving Daft Punk? I don't know, but anything is possible. I want many small private nightclubs in peer group size. Oh whatever, the only basic condition is: The final product must be amazing, and that most importantly includes good sound. We have to hire a good PA. And entry mustn't be more expensive than € 5. Phono is a man for the people, not for the rich."

Dj Phono is looking good and has no hobbies.

### DJ Bobby Friction (London)

Mashed Up Electronica, World Music & Retro Alternative

An epic World Music meets Electronica set mashed up with classics from the last century. Imagine Indian Science Fiction Dystopia meets the sex & grime of Bollywood 70's Disco whilst Led Zeppelin & The Beatles jam with Ravi Shankar.

Bobby Friction is a DJ, TV and radio presenter and old friend of Gob Squad.

## Sleep

### Breathing Space

*The individual and the group cannot avoid a certain existential plunge into chaos. This is already what we do every night when we abandon ourselves to the world of dreams. The main question is what we gain from this plunge: a sense of disaster, or the revelation of new outlines of the possible.*

(Felix Guattari)

For when you've had enough stimulation and just need to sit quietly and take it all in, close your eyes or have a snooze.



© Andree Volkmann

**Concept, Programme and Dramaturgy:** Gob Squad and Christina Runge  
**Stage, Costumes & Set Design:** Chasper Bertschinger  
**Production:** Nicole Schuchardt and Christina Runge  
**Press Agent:** Denhart von Harling (segeband pr)  
**Stage, Costumes & Set Design Assistant:** Lena Mody  
**Stage, Costumes & Set Design Interns:** Claudia Gali and Ramona Hufler  
**Production Assistant:** Anne Brammen  
**Artists Support:** Valeria Germain, Franziska Janke, Valentin Peitz and Alisa Tretau  
**Text Translations:** Stefan Pente and Dan Belasco Rogers  
**Simultaneous Translations:** comunicada (Lilian-Astrid Geese and Catherine Johnson)  
**Title Illustration:** Andree Volkmann  
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**Finance Management:** Judith Braband  
**Finances:** Faiza Lahraoui and Karina Rocktäschel  
**Tour Management:** Mat Hand

**Production:** Gob Squad. **Coproduction:** HAU Hebbel am Ufer.

A special thanks goes to our audiences, supporters and collaborators for your support and participation over the years. Without you there would simply be no reason for us to exist.

**You can also visit us on:** [www.hebbel-am-ufer.de](http://www.hebbel-am-ufer.de) & [www.gobsquad.com](http://www.gobsquad.com)

#### Technical Support HAU1

**Stage Manager:** Sabine Krien  
**Stage:** Piotr Rybkowski, Jörg Fischer  
**Lighting:** Ingo Ruggenthaler, Uli Kellermann  
**Sound:** Matthias Kirschke, Ralf Krause

#### Technical Support HAU2

**Technical Direction:** André Schulz, Patrick Tucholski  
**Stage:** Jan Hoffmann, Stefan Klug, Jachya Freeth, Benedikt Schröter  
**Lighting:** Andreas Kröher, Hans Leser, Max Wegner, Claes Schwennen  
**Sound:** Tito Toblerone, Michael Helfen, Torsten Schwarzbach, Toni Bräutigam

**Funded by:** Hauptstadtkulturfonds and Berliner Kulturverwaltung.



## Thu 20.11.

20:00 / HAU2

**Gob Squad: Are You With Us?**

4

## Fri 21.11.

19:00 / HAU1

**Gob Squad: Before Your Very Eyes**

5

21:00 / HAU1

**Collective conversations / Talk Practice**

18-22

23:30 / HAU2

**Copy & Dance**

29

00:30 / HAU2

**DJ Phono**

36

#### Film programme

19:00 / HAU2 stage

**WORK HARD – PLAY HARD**

11

19:00 / HAU2 studio

**Warnung vor einer heiligen Nutte**

12

21:00 / HAU2 stage

**Arbeiter verlassen die Fabrik**

12

21:00 / HAU2 studio

**Ende einer Kommune**

13

22:00 / HAU2 stage

**Slaves in Paradise**

13

22:00 / HAU2 studio

**PETRA**

16

## Sat 22.11.

17:00 / HAU1

**Gob Squad: We Are Gob Squad and So Are You (Adventures in Remote Lecturing)**

7

19:00+20:30 / HAU1

**Collective conversations / Statements and round table talk / Talk Theory**

23-26

23:00 / HAU2

**The Queen of Gob Squad**

29-35

00:30 / HAU2

**DJ Bobby Friction**

36

#### Film programme

17:00 / HAU2 stage

**Warnung vor einer heiligen Nutte**

12

17:00 / HAU2 studio

**FREIgestellt**

14

19:00 / HAU2 stage

**Ende einer Kommune**

13

19:00 / HAU2 studio

**The Battle of Orgreave**

14

20:15 / HAU2 studio

**From Marks and Spencer to Marx and Engels**

15

20:30 / HAU2 stage

**PETRA**

16

21:30 / HAU2 studio

**Mit Ikea nach Moskau**

16

22:00 / HAU2 stage

**KISS**

17

## Daily

HAU1

**Eat, Play, Wonder, Sleep**

26-28, 37

HAU1+HAU2

**Video installations by Gob Squad**

8-11

