

THE RITCS WINTERSHOOL 2017

RADICAL ANIMATION - Is there ART in pARTicipation?

About

The Winterschool is a yearly initiative in which participants with different artistic backgrounds are given the opportunity to participate in parallel organised workshops, all starting from a common central theme. Besides the workshop, the program consists also of lectures, films, artistic intervention and open fora to discuss and in the evenings participants eat together, a moment where they can exchange ideas and experiences. All these ingredients make the Winterschool a kind of small artistic festival, resulting the very last day in a public presentation of all the material developed in this 2 and a half weeks during rollercoaster.

Every year a curator takes the lead in the conception and the program. For this years edition we invited artistic director and theatre maker Airan berg. As a central theme he proposed the notion of Radical Animation, a concept in which the relation is examined between art and participation. The flyer in appendix I gives some more explanation about the central notion and the line up.

The participants

The idea behind the Winterschool has always been to bring participants together with different artistic backgrounds. The winterschool was initiated from the necessity to create moments where students from different departments within the school can meet and where collaboration between disciplines is stimulated. In the past there also have been initiatives to collaborate not only between the departments within RITCS, but also with similar schools in the Netherlands and Germany. The support from the PLETA network however, gave us the possibility to bring together students from even more schools and different nationalities. For this year's edition we had participants from Helsinki (Theatre Academy Helsinki), Salzburg (Mozarteum), Oslo (Oslo School of Arts), Riga (Latvian Academy of Culture). This international exchange was evaluated as very positive, both by the incoming participants as by the students of RITCS. And also the fact that students with different artistic skills and backgrounds (like drama, film, documentary and sound) are brought together was for many participants an inspiration and stimulated them to leave their own comfort zone. And hopefully this Winterschool also results in more future collaborations between the students and within the network they created by participating this Winterschool. (A full list of participants see appendix II)

The seminar (11-13 JANUARY 2017)

To introduce the participants in the central theme of the Winterschool, the concepts and the terminology behind and to confront them with practices of artists active in this domain, we started with a three day seminar. (in appendix III the final line up of the seminar). This seminar was intense, but in general absolutely useful. First of all, the workshop coaches Martina Winkel, Chris Baldwin, Scott Smith & Natalie Kane gave an introduction to their own work. This gave the participants an idea what to expect from the workshop they subscribed for, which resulted for some participants in a final switch to another workshop. But also for the participants of other workshops and the rest of the audience (the seminar was open to everyone interested) it was an interesting confrontation with different artistic practices working with communities, inclusion, participation and social cohesion. Also the presentation of Daan Milius, Video/Film and theater artist worked in this way. He participated in numerous collaborative participatory projects, of which different ones with autistic students and students with varying degrees of physical and mental disabilities. Furthermore there was a lecture by Gian Maria Greco, an expert on accessibility and inclusion, maybe a bit too technical for the participating students. The lecture of John Emigh on the other hand, Professor Emeritus of Brown University, and one of the world's leading experts on Asian theater in general and Balinese masked dance in particular was definitely inspiring. This resulted even in a small extra workshop in the weekend.



Pictures from the extra workshop by John Emigh

**THE WORKSHOPS AND PRESENTATION
16-25 JANUARY 2017**

The participants were given upfront the choice between three different workshops, all starting from the same theme, but with very different approaches.

Natalie Kane: Animating the future

"What could a future designed by people look, sound or feel like? This was the central question and starting point of the workshop by Nathalie Kane. In this workshop the students were challenged to think about and how to create the future. They were provided with simple tools to create future scenarios, stories and experiences. In smaller groups participants shared their future visions and started to collaborate. On the last day, these collaborations resulted different presentations, offering a kaleidoscopic vision on the future: The Sexual Revolution, an installation scripting a perfect digital match between people, The perfect politician, a video performance questioning the future of politics or The new world order, are only some of the results of this workshop.





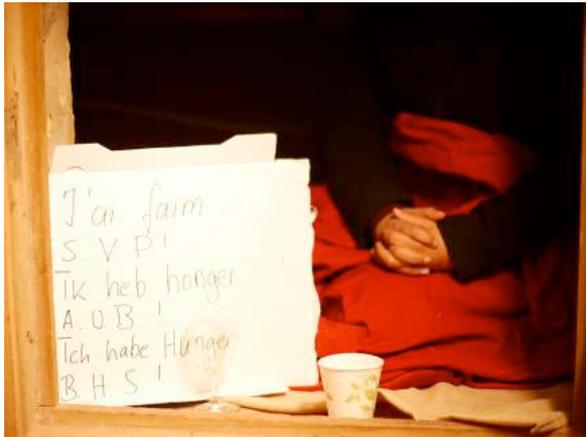
Martina Winkel: Shadow Puppetry

Shadow Puppetry is one of the oldest form of theater in the world. With its roots in Asia it has travelled into the Middle East and to Europe. This Workshop, lead by Martina Winkel, started with the creation of shadow puppets, simple techniques of animation and narrative/dialogue creation. In a second stage, these techniques were used to go into dialogue with the city, the surrounding communities. Participants were asked to go into the city, looking for shadows in the city, going into dialogue with people in the building and the quarter. This all resulted in presentations in which shadow puppetry was a starting point an formal tool, but all telling very different stories.



Chris Baldwin: Teatro de Creación

In his workshop, Chris Baldwin explored the way we can make performance and theatre using place and the stories associated with that place as a starting point. Participants were stimulated to go into dialogue with the communities working in the same buiding, talking to neighbours and collecting narratives, which were reworked and transformed in very different performances: 25th Floor for example tells the story about an inhabitant of the former North quarter, a popular living area which has been demolished completely to make place for tall office buildings, or The Brussels Tour, a guided tour with amongst other things real estate agents selling air and fancy cocktail drink with barging homeless in the basement.



BIOGRAPHIES OF THE PARTICIPATING ARTISTS

Alran Berg

is an artistic director and theater maker. He has worked in both large theaters and small companies. Together with Martina Winkel he cofounded Theater ohne Grenzen, a visual theater company, in Vienna and the international puppetry festival for adults DIE ACHT DES STAUNENS.

During his tenure at the Schauspielhaus in Vienna he initiated Hunger for Arts and Culture, a program that enables people living below the poverty line to participate in the cultural life of the city.

As artistic director for performing arts of the European Capital of Culture Linz2009 he developed two large-scale participatory projects, which were selected as best practice projects by the European Union. For Lecce2019 he developed an urban/human development project that involved more than 14.000 people in the creation of a future vision for their territory. In Istanbul more than 40.000 people took part in his IKEDI project.

Currently he is developing different participatory projects for the City of Mannheim, the National Theater of Austria, and La Monnaie/DeMunt Opera & others.

He is also the international artistic advisor for Valletta2018.

Scott Smith

is the founder of Changeist, an Amsterdam-based lab and research consultancy created to identify and make sense of weak signals of change, founded in 2007. Using narrative design and storytelling to explore the unanticipated and unseen consequences of social, economic, political, technological and environmental change, Scott works with designers, artists, and writers worldwide to fabricate potential scenarios and experiences of the future. He contributed works to Big Bang Data, an exhibition on the future of technology, privacy and personal data, and has advised cultural institutions on using futures for public engagement. He designed and led the Signals of Tomorrow Innovation Lab for FutureEverything in Singapore, and has led scenario creation for several incarnations of the Museum of the Future in Dubai.

Scott is also a commentary writer for Quartz and a contributor to How We Get to Next, WIRED UK and HOLO. He has also has guest lectured at the RCA in London, and has been a returning speaker at LIFT and FutureEverything, spoken at SXSW, EPIC and Improving Reality, and run workshops from Japan to India to Finland. He is currently program coordinator and lead lecturer at IED Barcelona in futures, innovation and design. He lives and works in Amsterdam with his partner, Susan Cox-Smith.

Natalie Kane

is a new media arts curator, writer and researcher whose work explores the intersection of art, design, futures and technology. She is Curator at FutureEverything, a digital culture lab in Manchester and art and technology festival. She has previously produced exhibitions and programs for the ODI's Data as Culture series, and for digital arts agency Lighthouse (UK). She is an associate with strategic foresight lab Changeist focusing on social aspects of technology, and has been an invited speaker on art and engineering at the New York Times, CultureLab (Newcastle University), FACT (Liverpool), London Design Festival, Theorising The Web (New York), and South London Gallery. She is also a visiting lecturer in Innovation and Futures Thinking focusing on future narratives at IED Barcelona. Natalie lives and works in Manchester, England.

Martina Winkel

is the artistic director of Theater ohne Grenzen in Vienna, a visual Theater Company, which has developed inter-disciplinary works of different scales. She is a writer, director and shadow puppeteer. She has also participated in a variety of participatory projects in Schools and public spaces, as well as working on cultural projects with refugees in Austria and Holland. She uses the Tools of Theater and Shadow Puppetry in engaging with communities of different cultural Backgrounds in Schools. One of those Projects was Move It, Brussels, which was organized by Lasso and took place in Flemish schools in Brussels.

Martina has devised numerous Theater productions and has written the Libretto for the Philp Glass Opera Kepler. She is currently developing the Libretto for the Orfeo & Majnun participatory opera Project for La Monnaie/De Munt Opera House, the Aix en Provence Festival, and Valletta2018.

THE RITCS WINTERSCHOOL 2017 is a coproduction between **ERASMUSHOGESCHOOL BRUSSEL, RITCS SCHOOL OF ARTS** and **DE KRIEKELAAR**, with the support of **PLETA – Platform European Theatre Academy**

