

REVOLUTION

EVERYTHING WILL BE FINE

An international play-development by the Brachland-Ensemble
Premiere 10 Nov 2017 at Theater Aachen



BRACHLAND-ENSEMBLE
Performing Arts | Documentary | Installation

OVERVIEW

revolution: everything will be fine!

A cooperation between the Brachland-Ensemble and the Theater Aachen, the Tafelhalle im KunstKulturQuatier Nuremberg and the Regional Center for Political Education NRW.

Sponsored by the Cultural Unit Nuremberg, the Hessian Ministry for Science and Art, the Cultural Department Kassel, Kulturhaus Dock 4, the Zeitlehren Foundation, Sebastian Cobler Foundation and Doris Wuppermann Foundation.

The project got an ideational „Letter of Support“ from the German UNESCO Commission.

A cooperation between



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revolution: everything will be fine!

ÜBERSICHT

A daring thesis in view of the current world situation? The Brachland- Ensemble has based it on facts and stories. and went on a world-wide research for visionaries, role models, ideas and innovations.

premiere

Premiere: 10 Nov 2017 - Theater Aachen
22 March 2018 - Tafelhalle Nuremberg

duration

90 minutes

tours / school performances

requests are very welcome

cast

4 actors, 1 video operator

language

german or english

age recommendation

12 years and older

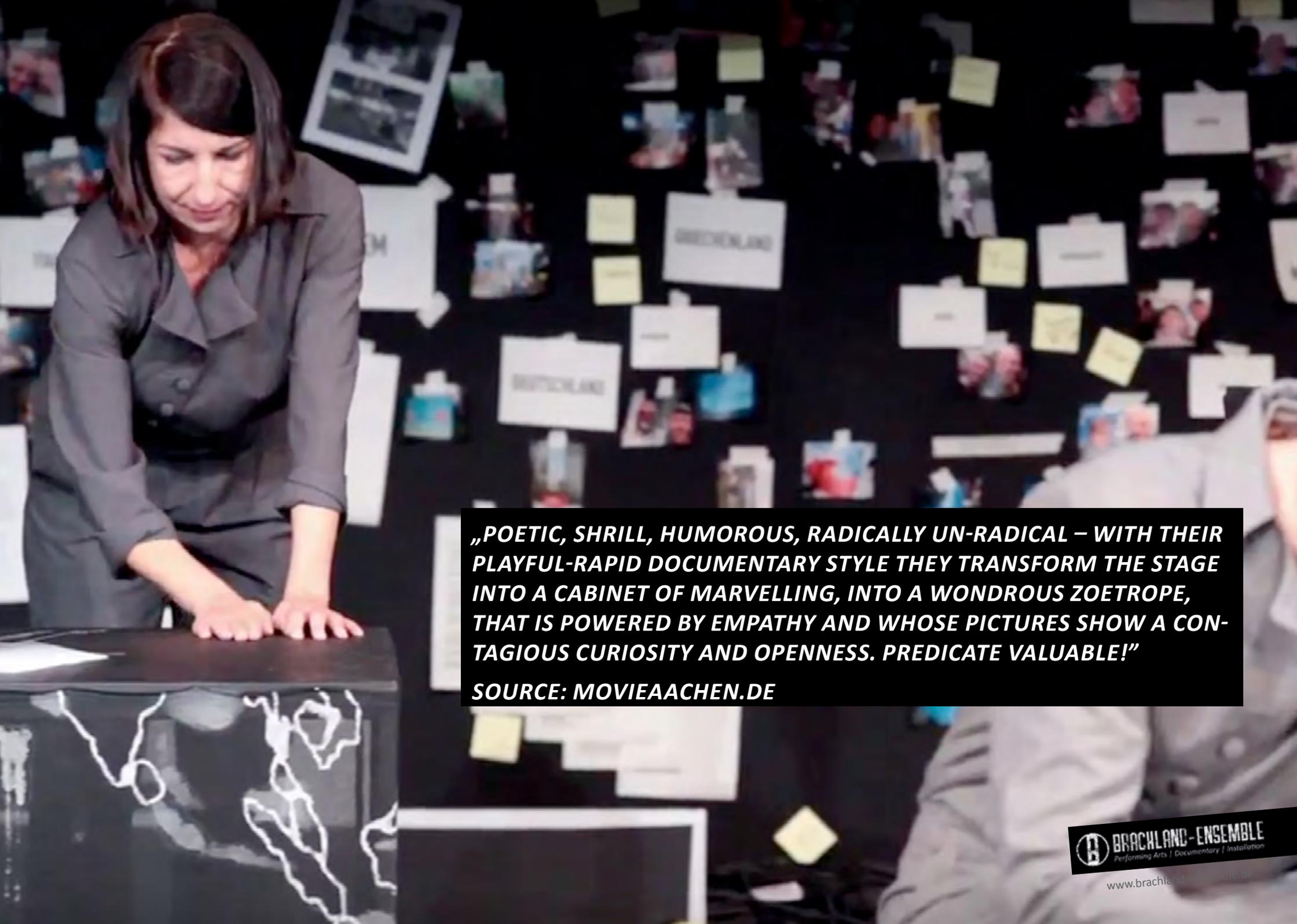
short description

4 actors report playfully and documentary of their international research i.e. in India, Ghana, Cameroon, Israel, Sweden. In conspirational meetings, system changing actions are thought through comically, radio reports and telexes about innovations, social commitment and unbelievable human merits are put in, with videos about findings in neuroscience, In live video conferences somebody asks the people downtown or in foreign countries: what skills does one need to improve the world?

topicality

in view of political and social tensions, fed by pessimistic tendencies, the Brachland Ensemble is going for a positive approach and is following the question, who was and is responsible for the steady improvements in the last 200 years. What are the characteristics for the practical possibilism, that - based on the UN human rights - enables improvement actively.





„POETIC, SHRILL, HUMOROUS, RADICALLY UN-RADICAL – WITH THEIR PLAYFUL-RAPID DOCUMENTARY STYLE THEY TRANSFORM THE STAGE INTO A CABINET OF MARVELLING, INTO A WONDROUS ZOETROPE, THAT IS POWERED BY EMPATHY AND WHOSE PICTURES SHOW A CONTAGIOUS CURIOSITY AND OPENNESS. PREDICATE VALUABLE!“

SOURCE: MOVIEAACHEN.DE



revolution: everything will be fine!

What is taken for granted today, was a far utopia for our grandparents. Most europeans, who are in their retirement age today, belong to the first generation that experienced peace, liberty and prosperity as a permanent condition. Nevertheless we apparently remain in love with the Apocalypse.

On the front pages of the past decades the clock always showed 5 to 12. Bad news are good news. Studies indicate that it came to an increasing “collusion of the journalistic event horizon”¹. Social media contribute to the emergence of downright „alarm-tsunamis“. Soon afterwards the wave of outrage breaks, people start to forget. What remains is a feeling of uncertainty and that somehow everything becomes even worse. But what if the panorama window to the world that we can see through, is just a keyhole to a world which is much better as we might know? In the spring of 2016 we began, following our production ‘Ready For Boarding’ – a documentary live audio play about the CIA torture report² - to create a map of the world’s crises. Researching for weeks in the Darknet, in crisis areas and the permanent look into this abyss led to an emotional collapse.

¹ Prof. Hans Mathias Kepplinger, Main

² Based on the official senate report on CIA torture, 2014

But statistics on the positive development of the worldwide poverty that we trapped over amazed us. We began to consciously search for other positive news. The developments and findings amazed us:

#1: The world has never been as peaceful as today.³

#2: Our distorted perception blocks the view on #1.⁴

The Brachland Ensemble begins here and makes the thesis, that the human race is just beginning to develop the right tools to filter the flood of information. And that we already are in a steady revolution: the evolution. Revolutionary about the idea of social evolution, in our opinion, is its lack of need of violent radical change: the next steps to a peaceful society therefore had to be an adequate handling of information, the realisation of the own possibilities as well as the exchange about how to use them all together. This requires empathy, curiosity, networking, willingness to engage a dialogue

³ Institute for Economics and Peace, 2017

⁴ Julia Shaw, *Das trügerische Gedächtnis*

and possibilities of participation. This kind of incitement differs from the energy that manifests in raging protest movements. Radical ideas are to one-sided for complex social problems. The peaceful revolution is frank, open for dialogue and contagious in its enthusiastic capacity. And its potential is within all of us.

We hear out people, who already unfolded their own potential and can be inspiring examples. For those as well, with whom a dialogue seems difficult. And at places, where there supposed to be no hope.



ON STAGE

TRAVELOGUE

Die Tagebücher der Schauspieler*innen bilden den Kern der Inszenierung.

The actors' journals build the heart of the production. The fact that all ensemble members have been to travel has a special reason: the people on stage, learned the things themselves, they know what they are talking about. They met the personalities, looked them in their eyes and listened to their words. Their experiences changed them. On stage they relive their journeys and confront themselves with their own prejudices and expectations.

Through acting scenes and field reports, filled with pictures and recordings of the trips, the audience gets to look into the team's adventures.

GOOD NEWS

Hundreds of positive stories, statistics and inventions we have been collecting during our research in the last one and a half years. With short clips and animations they put the audience's scepticism to the test.

The production intends to actualize and complete facts during the performances.

OUTSIDE REPORTER

What skills does one need to improve the world? The performance deals with this question by networking the stage with the outside world: Ali Can, initiator of the Hotline for Concerned Citizens, will be joining via smart-phone and video chat and will be making contact with randomly selected people in the centre of the city where the performance is held.

INTERNATIONAL LIVE TRANSMISSION

The whole world is a stage. We take that literally. Every night we have a live hook-up with another country and talk to the people we met during our research. Following the performance the audience gets the chance of a longer discussion and gets to ask their own questions.

MARKET OF POSSIBILITIES

In the finale we invite the audience onstage. Signs present bigger parts of our research in detail, waiting to be discovered. Behind that is not least the idea, that for every problem there are enough people to solve it. Many just don't know yet how. Our market of possibilities offers a first guidance.

NETWORKING

In cooperation with the Alternation Association Berlin all the collected information and projects are archived on www.alternation.info. Via categories and an interactive map of the world details and contact infos of our investigated projects can be retrieved.

The audience gets a business card with the address: www.alternation.info.

The archive will expand within the next months and can be supplemented by submissions.



GUEST PERFORMANCES

sustainability of guest performances

LOCAL POTENTIAL

Of course it is fascinating to look beyond one's own nose into other cultures. But it is at least equally exiting to find disused potentials in the immediate surroundings.

In advance of a guest performance we contact local projects and initiatives and integrate them into the play as possible. In coordination with the organizers our outside reporter Ali Can will investigate locations, that allow a special view on the people in the city within the live transmissions. It is also possible that he visits some chosen projects or personalities. We are happy to include those projects in our online archive. And we help connecting with other organisations and projects.

PARTNER CITIES

Potential interesting live transmissions are not limited to only interviews.

Imaginable would be interactions between our audience and the people of a partner town during a self organised event.

Thanks to the previous journeys we are in contact with embassies and consulates in the different countries, as well as numerous branches of the Goethe Institute, whose premises can be used for events. Here we know no limits. Actually we are holding talks with the European Space Agency according a live transmission from the international space station ISS.

CONTACT AND SOLVE

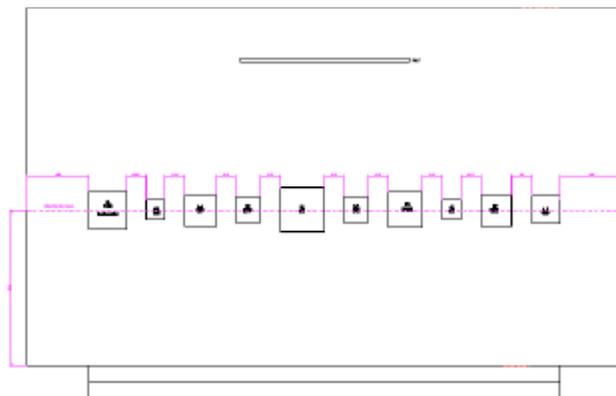
Further we offer school performances and, if wanted, add a special project: we realize skype-partnerships between school classes of different nations. In workshops we examine how to provide support while solving problems across cultural borders.

The goal is, next to experiencing an international exchange, building competence in the areas of foreign languages, non-violent communication and interdisciplinary thinking and work.

TECHNICAL RIDER

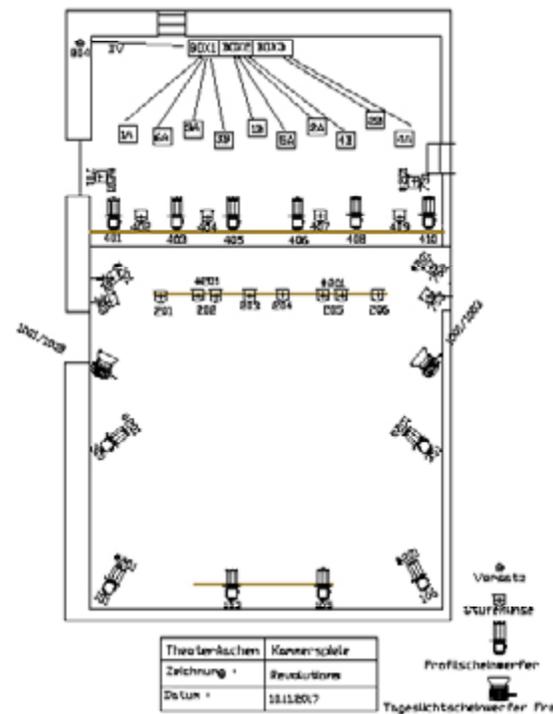
stage requirements

A detailed technical rider will gladly be provided.



STAGE

- width: 9 m; depth 5,5 m; high: 3 m
- neutral back wall
- darkening
- mounting possibility for an opera film / horizon with aluminium frame (W 270 cm x H 150 cm), brought by the ensemble
- mounting for beamer



SOUND

- PA, mixing desk and stereo speakers
- 1x mini jack plug to mixing desk (MacBook Pro)
- 2x jack plug to mixing desk (master output audio interface)

LIGHT

- see draft "lighting"
- cubes can be operated by separate desk from the ensemble if necessary

VIDEO

- 1 beamer + 20 m VGA or HDMI
- mounting for beamer
- 220 V port for MacBook & audio interface

INTERNET

- fast connection (WiFi router can be provided in case of need)



THIS THEATRE EVENING IS RECOMMENDED TO THOSE WHO WANT TO PROTECT THEMSELVES FROM FATALISM AND AGONY. AS WELL AS THOSE WHO STAND UP FOR THE WORLD. A LOT OF APPLAUSE!"
AACHENER ZEITUNG

Chirurg auf der

performing arts | documentary | installation

The Brachland-Ensemble is a group of theatre professionals from the fields of acting, performance, directing, dance and film. It implements projects between the poles of performing arts, documentary and installation, analysing social constructions and questioning the resulting conventions.



The selection of topics reflects the ensemble's artistic diversity: current political events like the release of the CIA torture report, critical approaches to media and society as well as personal artistic issues are building the starting point to the project development. Partially based on research up to 18 months.

For instance, the ensemble conducted interviews in India, Ghana, Israel and Palestine, as well as in Sweden, Belgium and Germany and has built an international Network with artists and organisations (e.g. Amnesty International and the German UNICEF commission).

Since their foundation in 2011 a wide range of projects has emerged: from solo works and reduced performances, through complex video installations and site-specific video walks, up to acting productions with large cast and inner-city parlour games in public space with participation of a whole town (town jubilee, Fulda 2019).

As of January 2018 the artistic direction is in the hands of Dominik Breuer (Brussels), Maria Isabel Hagen (Hamburg) and Gunnar Seidel (Nuremberg). The ensemble's fundings are always project-related. There is no fixed venue.

AWARDS AND NOMINATIONS

- 2017** Audience Award for READY FOR BOARDING, Made Festival, Kassel
- 2017** Jury Award for READY FOR BOARDING, Hessian Theatre Days, Darmstadt
- 2016** Nominated for Innovation Award Social-Culture for LEBENSLÄUFER
- 2015** Cultural Promotion Award of the city of Kassel
- 2013** Nomination Kurt Hackenberg Award for Political Theatre for IM SCHWEISSE DEINES ANGESICHTS, Cologne
- 2013** Award "Young Experts" for IDOLE, Hessian Theatre Days, Gießen
- 2011** Jury Award for BLINDER, "AllesWasTanzt" Festival, Cologne



DOMINIK BREUER

research, concept, direction, acting
acting / directing

- Westphalian Acting school Bochum
- Junges Theater Leverkusen
- Theater Junge Generation Dresden
- Ernst Deutsch Theater Hamburg
- Stadtheater Bremerhaven
- Stadtheater Gießen
- Stadtheater Bielefeld
- Theater und Orchester Heidelberg

free scene

- boat people project, backsteinhaus production

further:

- leading team Brachland-Ensemble, company management

residence

- Brussels



GUNNAR SEIDEL

research, concept, video direction
acting / directing:

- College for Music and Theatre Hannover
- Theatre Academy Hamburg
- Schauspiel Hannover
- Stadttheater Gießen
- Staatstheater Kassel
- Theater Aalen
- Theater Paderborn

free scene

- satellite production (Munich)
- Pandora Pop (Munich)

further

- leading team Brachland-Ensemble, accounting, layout

residence

- Nuremberg



MARIA ISABEL HAGEN

dramaturgy, public relations

Master of Arts at Institute for Applied Theatre Studies Gießen

Since 2015 i. e.

- head of PR Flausen Congress
- assist. artistic director of the Festival ‚Hauptsache frei‘ (Hamburg)
- dramaturg, director and performer in several free projects
- presentations and critics platforms for Outnow! Festival, Diskurs Festival, Treibstoff-Festival

further

- leading team Brachland-Ensemble, public relations

residence

- Hamburg



FRANZISKA ISENSEE

stage- and costume design

- trained tailor, studies in interior design with focus on stage- and costume design Deutsches Schauspielhaus Hamburg
- Assistance Freilichtspiele Schwäbisch Hall
- 2011 – 2014 Staatstheater Nuremberg

work since 2014

- Staatstheater Nuremberg
- Landestheater Linz
- Tafelhalle Nuremberg
- Theater Erlangen

residence

- • Nuremberg



INGE ZEPPENFELD

dramaturgy

- theatre dramaturg Städtische Bühnen Osnabrück
- head dramaturg and part of the artistic direction at Landestheater Würtemberg-Hohenzollern Tübingen Reutlingen
- 2001 – 2010 lectureship at University Osnabrück and an der Faculty of Modern Languages Eberhard Karls University Tübingen

Since season 2010/11

- head dramaturg and substitute intendant in artistic questions (acting department) at Theater Aachen

residence

- Aachen
-



MORGANE DE TOEUF

research and scheduling

dancer

- junior ballet in Genf
- Stadttheater Gießen
- choreography assistant for Nanine Linning, Theater Heidelberg

science

- since 2016 study of natural sciences, University Brussels

Work within Brachland-Ensemble

- Ready for Boarding, Ich sehe was, was du nicht siehst, Idole, Im Schweiß deines Angesichts, Reflexions, Blinder

further

- scheduling

residence

- Brussels



FELIX KRAMER

video animation

- study of visual communication, College of Arts Kassel

Work within Brachland-Ensemble

- Ready for Boarding, Die Dinge um uns, The Curiosity of Brain, Tiere der Nacht

further

- Animated movies for Museumslandschaft Hessen, Kassel and the EAM GmbH & Co. KG

residence

- Kassel



ANIKA PINTER

research and acting

- Vorarlberger Landestheater Bregenz
- Stadttheater Bremerhaven
- Prinzregenttheater Bochum
- Schleswig-Holsteinisches Landestheater
- Theater an der Effingerstraße Bern
- Kammerspiele Landshut
- Opera da Camara Linz / Wilhering.

further

- tudy in verbal communication, rhetoric and speechtraining (M. A.), University Regensburg

residence

- Berlin

**SIMON RUSSIG****research and acting**

- Mozarteum Salzburg
- Salzburger Festspiele
- Körber Studio Junge Regie, Thalia Theater Hamburg
- Work with Volker Lösch and Herbert Fritsch

further

- Bachelor of social sciences, University Cologne

residence

- Aachen

**SOPHIE BARTELS****research and puppetry**

- study of puppetry, Hochschule für Schauspielkunst Ernst Busch, Berlin
- Theater Plauen-Zwickau
- Theater Chemnitz
- freelancer since August 2016

further

- 2004 –2007 Study of theatre- and media sciences, University Erlangen-Nuremberg

residence

- Magdeburg

**KATJA ZINSMEISTER****research and acting**

- Hochschule für Schauspielkunst Ernst Busch, Berlin
- Maxim Gorki Theater Berlin
- Bremer Theater
- Sophiensaele Berlin
- HAU Berlin
- Ballhaus Naunynstrasse

further

several movie and TV productions

residence

- Aachen

**ALI CAN****reporter “on site”**

- teacher trainee, University Gießen

further

- founder of college group UNICEF
- Gießener Universal Peace Federaton e.V.
- Workshops for handling with cultural diversity
- founder of the “Hotline for concerned citizens”

residence

- Essen

CONTACT

dates & contact

Thanks to our cooperation partners there are already 22 fix performances i.e. in Aachen, Nuremberg, Kassel and several cities in NRW. If you are interested in a guest performance please contact us!

GUNNAR SEIDEL



artistic direction, layout, accounting

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Brussels

MARIA ISABEL HAGEN



artistic direction, public relations

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Hamburg

