

KAAI --- **THEATER**

Gintersdorfer/Klaßen

Cinema Dialogue Kinshasa Brussels

25>26/04/17 – Kaaistudio's
theater • 90 min. • in English and French

CREDITS

with

Roch Bodo, Hauke Heumann, Dada Kadinho, Eric Parfait Francis Taregue alias Skelly a.o.

production

Gintersdorfer/Klaßen

basisförderung 2017/2018

Senatskanzlei Berlin



Co-funded by the
Creative Europe Programme
of the European Union

CINEMA DIALOGUE

nl/ De Duitse regisseuse Monika Gintersdorfer en beeldend kunstenaar Knut Klaßen maken opwindend fysiek en radicaal performancetheater, waarin ze getuigen van een bijzondere kijk op de Afrikaanse realiteit. In *Cinema Dialogue* houden ze de schijnbaar apolitieke Millennium Development Goals van de Verenigde Naties kritisch tegen het licht. Ze plaatsen het universalisme van het VN-programma tegenover de lokale realiteit van de stadsontwikkeling in Kinshasa tussen 2000 en vandaag. Met Congolese, Duitse en Ivoriaanse performers trekken ze door de stad en maken fotoseries die een indruk geven van de stedelijke vooruitgang of 'niet-voortgang'. Tijdens de voorstelling gaan de performers met gezongen, gesproken en gedante commentaar in dialoog met die beelden. De groep performers – een combinatie van geweldige acteurs, spectaculaire dansers en showbizz stars – is hét geheime wapen van elke Gintersdorfer-Klaßen voorstelling.

- Gintersdorfer-Klaßen waren eerder te gast in het Kaaitheater met het gelauwerde *Othello c'est qui* (2010), *The End of the Western* (2012), *Desist III* (2012), *The International Criminal Court* (2012) en *La Jet Set* (2012).

fr/ La metteure en scène allemande Monika Gintersdorfer et le plasticien Knut Klassen réalisent du théâtre de performance excitant, physique et radical dans lequel ils témoignent d'un regard très particulier sur la réalité africaine. Dans *Cinema Dialogue*, ils analysent de manière critique les Objectifs du Millénaire pour le Développement (OMD) des Nations Unies, apolitiques en apparence. Ils mettent en regard l'universalisme du programme de l'ONU avec la réalité locale du développement urbain de Kinshasa entre l'an 2000 et aujourd'hui. Avec des performeurs allemands, congolais et ivoiriens, ils s'aventurent à travers la ville et prennent une série de photos qui donnent une impression du progrès, ou du non-progrès, urbain. Au cours du spectacle, les performeurs engagent le dialogue avec les images à travers des commentaires chantés, parlés et dansés. Le groupe de performeurs – un mélange d'excellents acteurs, de danseurs spectaculaires et d'étoiles du show-biz – est l'arme secrète par excellence de chaque production de Gintersdorfer-Klassen.

- Gintersdorfer-Klassen étaient à l'affiche du Kaaitheater avec le spectacle couronné de succès et de prix *Othello c'est qui* (2010), *The End of the Western* (2012), *Desist III* (2012), *The International Criminal Court* (2012) et *La Jet Set* (2012).

en/ The German director Monika Gintersdorfer and the visual artist Knut Klaßen create exhilaratingly physical and radical performance theatre in which they reflect an unusual view of African reality. In *Cinema Dialogue*, they critically examine the United Nations' ostensibly apolitical Millennium Development Goals. They juxtapose the universalism of the UN programme with the local reality of urban development in Kinshasa between 2000 and the present day. With Congolese, German and Ivorian performers, they walk through the city creating photo series that give you a sense of the urban progress or 'non-progress' that has been made. During the performance, the performers enter into dialogue with these images with commentary that is sung, spoken and danced. The group of performers – a combination of fantastic actors, spectacular dancers and showbiz stars – is the secret weapon of every Gintersdorfer-Klaßen performance.

- Gintersdorfer-Klaßen have previously been our guests at Kaaitheater with the much-lauded *Othello c'est qui* (2010), *The End of the Western* (2012), *Desist III* (2012), *The International Criminal Court* (2012) and *La Jet Set* (2012).

MONIKA GINTERSDORFER ON *CINEMA DIALOGUE*

Based on an interview from Tiago Pereira with Monika Gintersdorfer (Observador, 18/04/2017)

How did you start with *Cinema Dialogue*?

Marc Deputter from Teatro Maria Matos proposed us to deal with the Millennium Development Goals (MDG) from the United Nations. He wondered if there was a hidden postcolonial approach in the way countries are classified or a capitalistic agenda for how these goals should be achieved. As a group of artists, we are not so competent to do thoroughgoing research about how the UNO works. For example, we don't have any connection with UNO insiders who could provide special or revealing information for us.

At the other hand, as group of Congolese, German and Ivorian artists we could measure the progress or non-progress by applying other criteria's than the UNO would and by asking ourselves: how did they experience these goals during the past ten or fifteen years? Therefore we questioned the term 'progress' as such, because its content depends on the perspective you use to look at the term.

The MDG concentrate on improvement in the fields of education, health, salary and gender balance. We will add the cultural, spiritual and political disciplines. As all these phenomena are linked to each other, we stick to individual narration and experience of the performers.

In a way, we are confronted with prejudices and pre-made ideas about Africa. What would you say are the most common (and wrong) ones?

I do not like to reproduce them.

How can theatre and dance overcome these prejudices?

In our work, we combine movement and text so that the phenomena can be evoked either by the body, the language or both at the same time. We need translation processes because the performers often do not share the same language with the public. The freely formulated text gives us a chance to contextualize and to explain lesser known topics to changing audiences in different countries. Performers can have and state different opinions on the topics: we try not to resume or harmonize them to avoid a leading or dominant culture. Instead, we want to show the transparency of translation and misunderstanding. We work in transnational teams to confront differences in collective and individual experience.

How do you stage politics? Because you're dealing with politics here, right?

Sometimes we deal with explicit political topics in our plays such as the process of the Ivorian ex-president Laurent Gbagbo and ex-minister Blé Goudé at the International Criminal Court. But above all, politics on stage refer to the behaviour of one with one another on stage: listening, commenting, answering, translating statements that might outrage or destabilize you when you hear them.

How was it to work in Kinshasa? The creative and artistic language makes everything closer, but is it enough to overcome distances and differences?

It is already the fourth time that we work in Kinshasa, although we could never stay for a longer period. For *Cinema Dialogue* we concentrated on the encounter between artists. Dada Kahindo and Roch Bodo made us meet the popular painters Cheri Cherin and his team and the 'Ministre des Poubelles'. They are known for their political and explicit approach to the Congolese reality since the nineties. We also met the young collaborative artists of the academy who engage in shared paintings and exhibitions.

Congolese afro-beat singers collaborated with the Ivorian Couper Décaler singer Skelly of our team and registered two new Skelly songs in a Kinshasa sound studio. We added the video clips, filmed by Knut Klaffen and edited by Marc Aschenbrenner.