

# IN SITU 2018

European platform  
for artistic creation  
in public space

Page 2  
Celebrating  
fifteen years  
of European  
cooperation!

Page 8  
Studio Cité  
(working title)  
Benjamin Vandewalle

Page 12  
Foreign tongues  
Liquid Loft

Page 4  
PIG  
Kaleider

Page 16  
European map  
What is public  
space ?

Page 3  
PILOT  
PROJECTS

Page 14  
28  
Richard Wiesner

Page 26  
The Woodpecker  
Marco Barotti

Page 24  
How to disappear  
completely  
Meetlab

Page 19  
Focus on 8  
IN SITU  
ARTISTS

Page 30  
FOOOOTBALLLL  
Veronika Tzekova

Page 20  
The Ship  
De Utvalgte

Page 28  
Museum  
of the Moon  
Luke Jerram

Page 32  
Zéro degré  
La Fabrique royale

Page 22  
The End  
Strasse

Page 34  
We Meet in Paradise  
Theatre Fragile

Page 36  
Feedback  
on Pristina's "Ateliers"

Page 44  
DoArtYourself

Page 38  
Think Tank  
thinking actively  
for public space

Page 41  
A MOOC  
for art in public space?

Page 46  
IN SITU  
Calendar 2018

---

# Celebrating fifteen years of European cooperation!

---

15 years ago, IN SITU was born out of the belief that artistic creation in public space is an essential sector in tackling the challenges faced by European cities while developing citizenship, democracy and the sharing of “common” values. Little by little, IN SITU has contributed to the building of a European public space based on the values of commons, secularism, diversity, human rights and respect for minorities. Led by Lieux publics, national & European creation centre for art in public space in Marseille, IN SITU has supported since 2003 more than 200 artists who play a role in the shaping of urban and natural territories while fostering connections with and between their inhabitants. IN SITU connects a whole generation of emerging artists with audiences, programmers, and key-players involved in the economic, political and social realities around Europe. In 2016, IN SITU launched a new large-scale cooperation project funded by the Creative Europe Programme until 2020. Gathering 20 members from Europe and the United States, IN SITU ACT ambitions to be the European tool for the structuration of the sector. ACT supports a trend in which artists work with local communities, addressing all audiences, combining real and virtual public spaces and participa-

ting in local transformation and urban regeneration. In the upcoming pages, we will take you on a journey through the universe of IN SITU and bring you exclusive news on artistic projects of top-notch European artists. We invite you to discover the first Pilot projects of Richard Wiesner (CZ), Benjamin Vandewalle (BE), Liquid loft (AT) and Kaleider (UK), jointly supported by the IN SITU members for what they tell about Europe.

A selection of IN SITU artists touring this year will follow. They participated in a Hot House or an Atelier, laboratories where they can dialogue with other artists, meet organisers and discuss fundamental issues affecting their artworks. This will also be the occasion to introduce our incoming projects. IN SITU is currently working with FAI-AR towards the production of a MOOC, an online training programme for emerging artists and cultural operators that teaches how to “Create in public space”. In the same perspective of structuring the sector, IN SITU is working with the CIFAS on building a Think Tank, “Artistic Acupuncture for Places in Europe”, that will bring together artists, local authorities and civil society, for a cross-sectoral approach to contemporary societal challenges such as urban renewal, social justice and cultural identity.

Let the journey begin!

**The IN SITU team & members**

---

---

# PILOT PROJECTS

---



# PIG

## Seth Honnor / Kaleider - The United Kingdom

By James Moore



---

James Moore is Curator-producer for Østfold kulturutvikling – Avd. Scenekunst, and joined IN SITU platform in 2014. He writes about a working session in Norway with Seth Honnor, British artist whose “PIG”, was selected among the six “ Pilot projects ”. An original project focusing on the concept of collective choice and responsibility.

---

*PIG* is a playful experiment in collective decision-making that was conceived by the English artist Seth Honnor, Artistic Director of Kaleider. It is being co-produced as a Pilot Project within the framework of IN SITU ACT 2017–2020. The laboratory for implementation is a public space where the common systems of societal controls are suspended. Money is the catalyst, while the pig offers a provocative invitation without any clear guidelines. Myriad factors will contribute to how the experiment plays out. Some of these will be consciously determined, while others will unavoidably be left to chance. Central to Honnor’s hypothesis is an underlying premise of trust. In essence, Honnor has designed and manufactured a large, transparent pig that will be positioned in a public space. Or, rather, into a series of public spaces throughout Europe. Standing atop a plinth, the plastic suid will measure 2.2m long by 80cm wide by 1.7m high, with two slots on its sides for deposits. Installed inside the pig will be a scrolling LED sign stating, “This is a community fund. You may contribute to it if you like, and when you’ve agreed how to spend it, you can open it and spend it.” In principle, all choices and actions beyond this are turned over to local inhabitants. Furthermore, if the artist’s intentions are honoured to the fullest, there will be no public announcements nor advance press. A simple listing of what (literally), when and where in a program is acceptable, but nothing beyond essential information. Beyond the choices of placement and duration, there should be no mediation nor any form of au-

thority exercised on behalf of the local presenter. The motivation is to genuinely invite the community to make decisions on its own terms, including how the community defines itself and who may represent it at any given moment. Honnor explains that, “People, in my view, are generally good. What we do is we create systems to ensure that that is the case. When we remove the systems, then we get really scared that, somehow, people won’t be good anymore. So what *PIG* is doing is really challenging those systems we’ve created to ensure that we’re all really good, and do good stuff. Actually, what I’m doing is saying, ‘Let’s just trust that people want to look after each other. They don’t want to fight. They actually want to come to consensus.’... We’re removing the systems we’ve put in place to ensure people are good, and trusting that people will do something interesting. The generosity here is to trust people.” Interestingly, in his brief history of humankind, Yuval Noah Harari describes money itself as a psychological construct based upon trust. The development of money “was a purely mental revolution. It involved the creation of a new inter-subjective reality that exists solely in people’s shared imagination.” This is sustainable because money is “a system of trust, and not just any system of mutual trust: money is the most universal and most efficient system of mutual trust ever devised.” Yet there is something dubious about placing cash into an unregulated, transparent container in full public view and trusting that meaningful good will become of it–

without knowing who will finally decide to use it, nor to what end. Ironically, “the pig is almost worldwide the symbol of gluttony and greed, gobbling up whatever is set before it. In many myths insatiability is attributed to it.” Piggy bank references aside, there is a wry humour at work when the pig becomes the vehicle for collective generosity. Returning to the theme of trust, another nuance may come into play due to the relative anonymity and lack of instruction. Will the rather opaque nature of the gesture risk weakening its legitimacy? With community activities it is natural that the initiative-taker stand openly accountable. In this sense it may be argued that the transparent pig is anything but transparent. And yet, how can one take responsibility without becoming an authority, and thereby undermining the experiment? Honnor insists that his intention is not to hide. As he explains it, “My facilitation is to remove myself. Otherwise people will either lean on my authority or relinquish theirs. If I’m out of the way then I don’t contaminate their process.” Of course, the obvious questions are whether anyone will choose to place money into the pig, and if any decisions will be made regarding how to spend it—whether by consensus, by vote, or otherwise. The money, if any is contributed, will likely become the immediate focus

and object of discussion. But this artistic intervention is not about the money. Honnor is emphatic that his interest lies in the questions, reflections and conversations that *PIG* provokes. The myriad dilemmas posed by the pig are the core of the work. The goal is to produce a space for meaningful engagement. When it comes to implementation, *PIG* poses a series of challenges and concerns for the curator-producer. Some choices are of a practical character, while others may significantly impact how the experiment will play itself out. During an intensive, two and a half day visit in February, Honnor and I engaged in a series of conversations and meetings, many together with local partners and inhabitants in the Norwegian towns of Moss and Fredrikstad. The selection of the site is critical, as the placement of the pig will influence not only how and where it is seen, but also how it may be engaged. It is important to identify sites of perceived neutrality. If we are to genuinely turn over authority to the community, then we need to avoid any sense of ownership, even if only by association. It was also important that site allow for reflected engagement and conversation, a space that amounts to an eddy in the flow of urban movements. A pragmatic consideration was whether or not to offer alternatives to cash contributions. Cash is disappearing

— FOLLOW THEM ! ——— FOLLOW THEM ! ——— FOLLOW THEM ! ——— FOLLOW THEM ! ———

**7 – 27 May**

Norfolk & Norwich Festival

Norwich — *United Kingdom*

**15 – 24 June**

Oerol Festival

Terschelling — *The Netherlands*

**1 – 15 August**

Moss with Østfold kulturutvikling

Østfold — *Norway*

**31 August – 2 September**

Freedom Festival

Hull — *United Kingdom*

from the Norwegian economy, as physical money is becoming an anachronism. Orwellian concerns aside, should we explore options for card or phone payments? How would we visualize how much money is in the pig if you cannot see it? And how do you ensure the cash will be readily available the moment the pig is opened (whether once or several times during its stay)? How might any of these alternatives be facilitated without the agent becoming a de facto authority? How critical is it that there is (a lot of) cash inside the pig for the artwork to engage the community? A different concern is that there is little tradition for charity with money in Norway. Charity through labour (dugnad) is more common, even if this civic character has weakened during recent years. But the socialist underpinnings of the state have distanced citizens and residents from the personal responsibility for economically nourishing local resources and activities. This stands in stark contrast to the United States (where I grew up). Some may feel alienated, untrusting, or indifferent when confronted by this proposal. This does not lessen the relevance of the experiment, but its significance as a contextual factor cannot be understated. Having addressed the issues in advance of PIG's arrival, how shall we then follow the reactions, discourses, and ac-

tivity relating to the pig once it is in situ? How may we discretely observe and document activity in a manner that does not overtly influence it? How may we harvest the fruits of the investigation and learn something of value? Something that will contribute to our understanding both of our local community, and of our ongoing enterprise of artistic creation in, about, and of public space? This last point also builds a bridge from the local to the European. As we follow the journey of PIG through a variety of social and cultural contexts across Europe, an unscripted narrative will emerge that will address some of the questions above while raising new ones along the way. Even if this narrative comprises but snapshots, it will nonetheless enable a secondary set of reflections and broaden our discourse about artistic interventions in the public realm.

---

1- Seth Honnor during a conversation with local partners (Moss, Norway 2018)

2- Yuval Noah Harari, *Sapiens – A Brief History of Humankind* (Vintage, London 2014) pp. 197–201.

3- Jean Chevalier and Alain Gheerbrandt, *A Dictionary of Symbols* (Blackwell, Oxford 1994, translated by John Buchanan-Brown) p 753.

---

**---FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! -----**

**25 September – 30 September**

Travellings

Marseille — France

#ThePIG

[www.kaleider.com](http://www.kaleider.com)

# Studio Cité (working title)

## Benjamin Vandewalle - Belgium

By Jasper Delbecke



---

Jasper Delbecke is a playwright with SoAP - Jouw dagelijks cultuurbad, the Belgian social & artistic platform responsible for producing Benjamin Vandewalle's project *Studio Cité*. He presents the project as an experimental process for activating bodies and reshaping perceptions of public spaces.

---

## **“The public space is where conflicting points of view are confronted without any possibility of a final reconciliation”.**

**(Chantal Mouffe, *Agonistics*)**

Benjamin Vandewalle graduated in 2006 from Anne Teresa De Keersmaeker's contemporary dance school, P.A.R.T.S. Currently artist in residence at the Brussels Kaaaitheater, he is also involved in urban choreography. In 2015, he began artistic research which aimed to transform public space into his studio: “The city will be my rehearsal space”. *The Birdwatching 4x4* performance and the *Interview* installation were catalysts that pushed Vandewalle to examine the potential of public space and its inhabitants. Vandewalle is fascinated by “the human gaze ‘watching’ and ‘being watched’, and by anything to do with perception”. These are all fundamental aspects of his search to create ways to distort, deconstruct or misrepresent the way we experience and think about the public spaces we wander through in our everyday routines. Vandewalle delves deeper into the possibilities of public space in order to enrich his own artistic vocabulary. *With Studio Cité*, Vandewalle starts from the idea that the way we perceive the world determines how we think about it, and therefore also how we act in it. By changing the way we perceive reality, we can challenge our thoughts and actions in and about the world we live in. The project transforms the urban

location into an artistic fun fair, a playground for the human gaze and a space where social encounters, discussions and the exchange of ideas can take place. Specifically, *Studio Cité* is composed of a series of installations and artistic proposals that transform public space for several days or weeks. Each of the installations amplifies the effect of the others, and they can be combined in various ways, in large, small or extra-large-versions. Most of all, they only function or come to life when people activate them. In the *Interview* installation, the spectator comes face to face with another person hidden inside the box. Some people laugh, others cry or fall in love. *Peri-sphere* is a performance installation consisting of a series of small dioramas. Spectators lie down on their front and look down through a viewing slot into a periscope system. *Walking the line* involves a big group of people walking and moving silently together in public space. In *inter-face*, two participants enter two different small spaces that are connected through a transparent mirror. As light fades in and out, the spectator sees himself in the mirror, until the face of the other slowly appears in the same place. *Micro-sphere* does the exact opposite of *Peri-sphere*. Instead of rearranging

---

the world around us, *Micro-sphere* focuses on the things we don't see as we step or walk over them every day. This is a mobile installation with a microscope that zooms into the texture of our everyday reality. In *Tracking Traces*, artists follow people through the city with a chalk stick. They map out their otherwise random trajectory through public space on the ground, leaving an interesting and complex cartography of how people move, revealing how public space is inha-

bited. *The Peri-masks project* is the portable mini-version of *Peri-Sphere*, and it uses the same periscope-system and dioramas. Participants can put a Peri-Mask on their heads and move it around or walk about with it. *Studio Cité* is not only an individual artistic experience, but also an invitation to engage with others. Through one-on-one installations, over a long period of time, Benjamin Vandewalle aims to give the inhabitants of a city a collective experience and activate the



relationships between members of the community. Throughout the *Studio Cité* project, Benjamin acts as a kind of Master of Ceremonies. He invites people to come and try out the installations, and to talk and share their experiences and reflections with him and other participants. The location where *Studio Cité* sets up camp for several days, weeks or months will become a place for people to wander, meet, question, dream and experience. It offers a location in the middle of

busy city life, where people can really take time to watch and talk. The installation will trigger encounters between participants and spur them to engage with each other. These encounters will generate time and space to watch, meet, talk and discuss with total strangers about their experiences and how taking part changes their perception of daily reality. Overall, choreographing the gaze makes the audience aware of the potential of the world we inhabit.



**— FOLLOW THEM ! — FOLLOW THEM ! — FOLLOW THEM ! — FOLLOW THEM ! —**

**16 – 23 September**  
Non Stop Festival  
Moss — Norway

[www.caravanproduction.be](http://www.caravanproduction.be)

# Foreign Tongues

## Liquid Loft - Austria

By Pierre Sauvageot



---

In 2017, Pierre Sauvageot, composer and Lieux public's Director welcomed in Marseille this Pilot project in its early stage of production. It resonated particularly in the multicultural context of the city. A story about languages, taking down all kinds of borders.

---

Deafness was long held to be a disability – but should we not see deaf people as trail-blazers? There are nearly 7,000 languages used by humans to communicate. But because it is difficult to learn them all, we tried Esperanto, and then fell back on a pitiful international version of English with a 300-word vocabulary (come along to a European cultural meeting, and you'll see what I mean). Although sign language is not genuinely universal, deaf Chinese people would have no problem communicating with deaf Europeans. It's a great way of having a common language without imposing a specific tongue, a choreographer friend once said to me. It is in this jungle of languages, dialects, gestures and signs, that Austrian choreographer Chris Haring has determined to move. Whenever he performs in a city, he delves into the local languages that are being lost. In Marseille, his work was fed with Provençal, Catalan, Armenian and Arabic. In Graz, he played with German and Turkish. On the island of Terschelling, he resurrected Frisian. Audiences do not necessarily understand the meaning of the words and texts, but their musicality and associated gestures and body language are captivating.

Each syllable is translated into a pose, each sentence a movement, and each dialogue becomes a balletic duet. Public space is an obvious ally for this type of work, because these languages are the everyday languages heard on the bus, in the shops – everywhere that the city comes together. Working with musician Andreas Berger, dancer Stéphanie Cumming and playwright Thomas Jelinek, Chris Haring plays with these ideas, as sounds run from one character to another, from a pavement to a doorway, from a traffic light to a passing tram. This display of the diversity of human community generates a rare sense of human solidarity. All these people I don't understand are my neighbours – and somehow this incomprehension helps me understand them better. It brings a smile to the face, for no apparent reason, probably due to some kind of communicative empathy. All this generates a feeling of déjà-vu, as if this unprecedented artistic offering was somehow familiar, as if the artist was merely uncovering an underground truth hidden in the deafness of reality. Dance is an art of sense and sensation. Chris Haring takes the meaning out of the words to help us sense them all the better.

12  
13

---

**— FOLLOW THEM ! ——— FOLLOW THEM ! ——— FOLLOW THEM ! ——— FOLLOW THEM ! ———**

**15 – 24 June**

Oerol Festival

Terschelling — *The Netherlands*

**28 – 30 July**

Festival La Strada

Graz — *Austria*

**10 – 12 August**

Theater op de Markt

Hasselt — *Belgium*

[www.liquidloft.com](http://www.liquidloft.com)

---

# 28

## Richard Wiesner

By Marketá Černá



Marketá Černá is Co-Director of 4+4 Days in Motion in Prague, an IN SITU partner since 2009. She presents the project of Czech artist Richard Wiesner, 28, also selected by IN SITU as a Pilot project. 28 is an installation which takes another look at the European Union Motto, “Unity in Diversity”.

Richard Wiesner is a visual artist who has been cooperating with the 4 + 4 Days in Motion festival since 2006, as both an exhibiting artist at the group exhibitions we organize in abandoned spaces in the centre of Prague, but also as a member of the design team which helped the festival to become the unique event it is in the Czech Republic cultural scene. We have always admired his creativity, wit and sensitivity to space in the art works presented not only as part of our festival but also at his solo exhibitions or other events he has taken part in. I have long wanted to involve Richard and his work in the IN SITU family. So when we were looking for a new project to be presented at the Neerpelt Hot House (an artistic laboratory gathering IN SITU members and 16 invited artists over 3 days) in December 2016, I talked with several artists about their planned projects, and Richard’s one immediately seemed to jump out to me as the perfect “European” artistic project – one which is easy to present and to understand for visitors from all over Europe. Here is a short description of the project itself. *Twenty-eight* is the name of a site-specific installation representing the EU group of member states. Member states are represented by specific symbols (whose real essence is intended to be revealed by individual visitors), which are a central theme of the entire installation. A nation is represented to a significant extent by its symbols and na-

tional myths. For instance, the act of election, flags or national anthems often uniquely correlate with the creation of the nations’ own images. The meaning of these symbols often conflicts with the EU’s efforts to unify and highlights the need for states to fight and protect themselves as unique and undisrupted space. The EU’s Motto, “Unity in Diversity” highlights this need of individual states to define (seek) and build their own identity while staying united. The installation has been designed both for remote rural environments and bustling urban areas. The minimalist approach emphasises the text, graphic design and architectonic arrangement, and their appearance evokes the environment of historians or memorial locations, where visitors can freely wander. The symbols are presented on a sheet of paper or a small book, which visitors can read at will while walking through the installation. Richard Wiesner situates this project within the field of socio-political critique: “*Twenty-Eight* is a poetic gesture exploring the issues of mutual cooperation, agreement and the future direction of the EU. I ask the question of whether the content of these national symbols is compatible with Europe’s current effort to act united.” While the project will find specific adaptation in every place it is presented in Europe, it already resonates, if only through its name, with the challenges Europe is facing today, to mention just Brexit.

| --- FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! ----- |                           |                          |                   |
|---|---------------------------|--------------------------|-------------------|
| <b>June</b>   | <b>1 – 2 September</b>    | <b>25 – 30 September</b> | <b>September</b>  |
| UZ Arts   | Freedom Festival          | Travellings              | Festival di Terni |
| Glasgow — The United Kingdom  | Hull — The United Kingdom | Marseille — France       | Terni — Italy     |

# What is public space

*The public space intrigues me mainly because of the audience which is so broad. You don't have the opportunity to engage with such a broad demographics in the context of a gallery or a theater.*  
**Brendan Walker | Thrill Engineer**

*To me public space is the opposite of private even if the borders between the two are not always so obvious and an interesting area to explore.*  
**Luke Jerram**

**Bristol**

**Londres**

**Exeter**

**Paris**

*Public space is a space for everyone where every encounters are possible. It is also the space where frontiers and limitation of what we can be and do are constantly redefined.*  
**Franklin Roulot | Fabrique Royale**

*Public space is rare in the true sense of the public owning the space. In our cities, we can move from publicly owned space to privately owned space without knowing it. But the people who are watching you from one place to another change... the surveillance changes.*  
**Seth Honnor | Kaleider**

# e for IN SITU artists?

*Public Space is a sonic adventure where routine and unexpected sounds meet. It is an evolving composition where each one of us is responsible for the outcome.*

**Marco Barotti**

*To me, public space is a communication platform between people. What I like with making art in the public space is to see the way people react to it and how this affects the others around.*

**Richard Wiesner**

**Berlin**

**Prague**

*There is not a single definition of the public space but it should be a space that can be shared by everybody. It exists at the crossroad of every private spaces.*

**Chris Haring | Liquid Loft**

**Vienne**

*I like to work with what already exists and by adding something, I change a lot of its energy and its function.*

**Veronika Tzekova**

**Budapest**

**Graz**

*Public space is a sphere of confrontation. It is a place where you can confront new ideas and situation that you are not used to experience in your private space.*

**Ambrus Ivanyos | MEETLAB**

**Milan**

*Public is a free space where I can stay and pass without imposition or without timing or police that tell what what I have to do or not.*

**Sara Leghissa | Strasse**

---

# We support artists, follow them all over Europe!

---

Alongside the pilot projects, IN SITU continues to support many emerging artists with original meeting formats that are constantly reshaped and redesigned to meet artists' needs. IN SITU has been adapting and developing these encounters – artistic moments out of time – as a chance to think about practice, get new perspectives, glimpse new ways of interacting with the audience and with a local area, get a new lease of life, step out of the comfort zone, adapt a show to a location or context – and always in a supportive, listening environment.

Each of these encounters fits with a specific stage of the artistic endeavour. From the ideation phase (Hot House), through design phase (Residencies) all the way to production (Ateliers), and thematic or contextual approaches (Emerging Space/Lab), artists are invited to share their ideas with other artists and organisers from across Europe, to develop and grow their projects.

Over the next few pages, you will find out about the projects developed by various artists who attended meetings in Budapest (Hungary), Hasselt (Belgium), Plzen (Czech Republic), Pristina (Kosovo), Marseille (France), Sotteville-lès-Rouen (France), Terschelling (The Netherlands) or Hull (United Kingdom). Their work will be presented across Europe this year. Follow the trail!

**IN SITU artists' tour dates are available on the website [www.in-situ.info](http://www.in-situ.info)**

---

---

# IN SITU ARTISTS FOLLOW THEM!

---



---

French journalist,  
Mathieu Braunstein writes  
European chronicles for IN SITU.  
He is presenting the narrative  
of eight artistic projects that tour in different  
IN SITU festivals this year.

---



# The Ship

De Ultvagte - Norway

“The first time I met him, Torbjørn David- sen couldn’t really explain his project, but the more I understood where he was going, the more it got me intrigued...”. Kees Lesuis is hosting the Norwegian company De Utvalgte (The Chosen Ones) at the Oerol Festival in the Netherlands, for the fourth instalment of *The Ship*, a four-year project which, like other De Utvalgte productions, uses video, the latest sound and light technology and live acting. The ship in question is taken as the metaphor for a journey to a new earth, a new future. The first ports of call were in the Cevennes region of Southern France, the Fjaler forest in Norway and then Oslo. The second leg of the journey birthed a strange nocturnal experiment deep in the

forest. Kees Lesuis was present at the fol- lowing instalment in the Norwegian capital, but he admits that he has no idea what will happen at the next port of call. “They create incredible colourful landscapes and work on the borderlands between the conscious and the unconscious.” De Utvalgte is an independent company that has been working for fifteen years on a range of varying projects that blend professional and non-professional actors. The core of the company is five people, but for each project they take on new team members or people recruited locally. A dozen people will be involved in Terschelling, presenting a night-time adventure at the foot of a tall sand dune on the edge of a beach.

[www.deutvalgte.no](http://www.deutvalgte.no)

20  
—  
21



---FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! -----

**9 - 10 April**

*Shadows*

by Jon Fosse

Vakhangov Theatre

Moscow — Russia

**15 - 24 June**

*The Ship - vol.4*

Oerol-Festival,

Terschelling — Netherlands

**September**

*The Ship - vol.5*

Ultima Contemporary Music Festival

Oslo — Norway



# The End

Strasse - Italy

“The end always opens out onto something new. It’s a moment of transformation.” Along with her colleague Francesca De Isabella, Sara Leghissa supplements her theatrical experience with a fascination for the silver screen. The Strasse company that they cofounded in Milan in 2009 uses cinematographic language as a filter to process reality. One example is their performance *Drive-in* (2011), where a single spectator is whisked off in a car shooting urban scenery, like a travelling camera in the city, with a script that is new every time. In *The End*, co-authored with stage director Lotte van den Berg, Leghissa and De Isabella take their audience secretly to view scenes in

the real city, like a newsstand shutting down for the night or people coming out of mass. Again, the audience is plunged into something very photographic – but with no material – says Francesca, who is passionate about Wim Wenders’ films, “very similar to documentaries, a cinema that is as close to reality as possible”. Isabella on the other hand admits that she loves children’s fantasy films, especially the fearsome Captain Hook! “Sometime the end is hiding, its boundaries are difficult to see, but there is always a point from which you can look at the end. I don’t mind happy endings at all,” the actress confesses. “Everyone reads them their own way.”

[www.casastrasse.org](http://www.casastrasse.org)

22  
23



---FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! -----

**9 - 10 April**

*The End/ Un altro modo per dire la fine 3*

Strasse feat Lotte van den Berg

Triennale Teatro dell'Arte

Milan — Italy

**3 - 5 May**

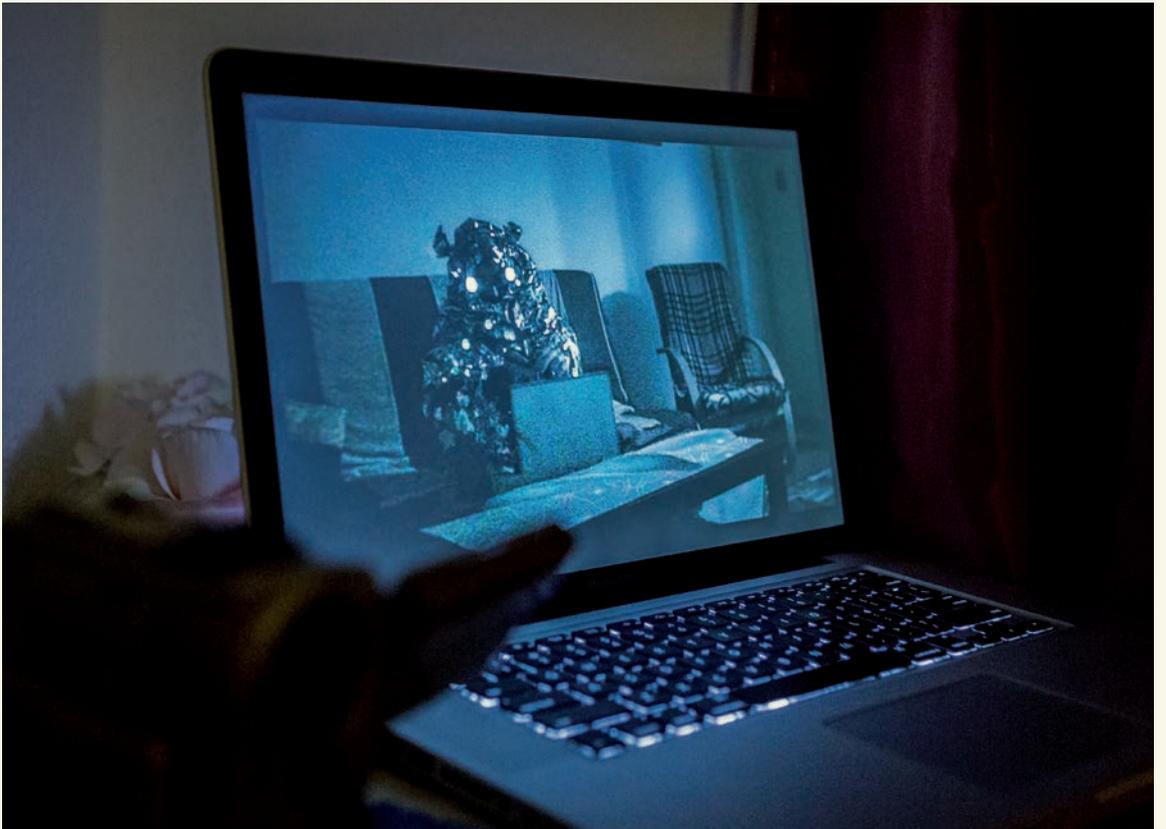
*HM/HOUSE MUSIC*

Strasse feat Lotte van den Berg

Maravilloso

MP2018 *Quel amour !*

Marseille — France



# How to disappear completely

Meetlab - Hungary

So who is Andrei Ivanov? Bálint Toth, co-founder of the Hungarian collective Meet Lab gives a strange kind of answer: “The person of Andrei Ivanov is half reality and half a fiction. My colleague Ambrus Ivanyos came across the booklet *How to Disappear Completely* in Denmark. It was a collection of techniques to delete one’s digital footprint and to disappear completely from the world of internet.” Back home in Budapest, Ambrus Ivanyos who is also a founding member of the Meet Lab collective, wrote a story of his own, featuring a character called Andrei Ivanov trying to erase his own virtual existence. After a long search, Andrei finds out that the city of disappearing people only exists in his mind. This plot is brought to life in public space in the form of a workshop on vanishing techniques, featuring a strange parade of participants in small groups, wrapped in isofoils to disappear from thermal

cameras and infra-red LEDs used to dazzle night-vision cameras. It’s like a big urban playground, a joyous participatory experiment, but also a story within a story. If we go back to the start, Meet Lab was founded in Budapest in 2016 by architect Bálint Toth and author and playwright Ambrus Ivanyos. With their colleagues, they have produced a variety of small-scale shows in real or virtual space – along with some more spectacular events like abseiling down buildings. When Ambrus was lecturing in Aarhus, Denmark, he discovered the existence of Andrei Ivanov, a Russian-language writer who was stateless but nonetheless very real, born in Estonia in 1971, and tormented by questions of alienation and rootlessness – just like his fictional namesake. But are we talking about the same person? Maybe not. In any case, the whole thing is dizzying with its different perspectives.

[www.meetlab.hu](http://www.meetlab.hu)



**FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! -----**

**6 October**

Nuit Blanche

Brussels — Belgium

**September**

PLACCC Festival

Budapest — Hungary



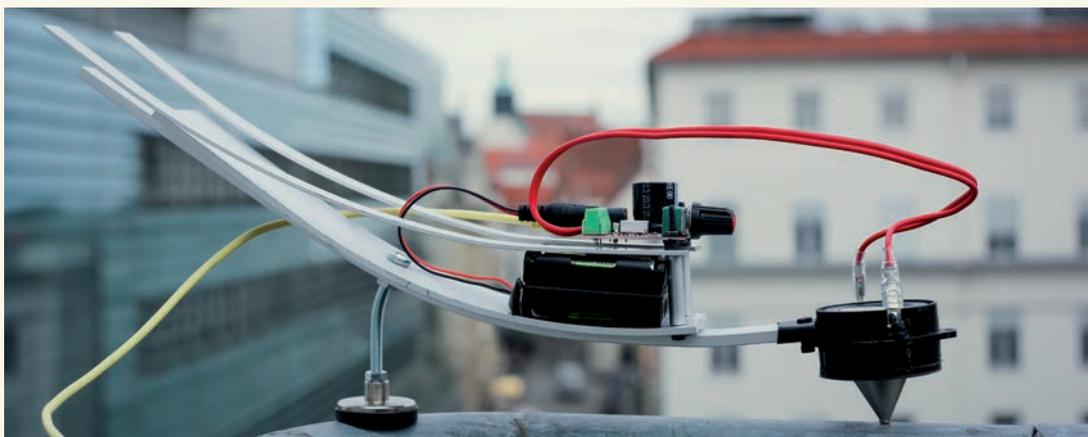
# The Woodpecker

Marco Barotti - Italy

Far from any Wi-Fi hub, up in a mountain or out in the desert, will Marco Barotti's green woodpeckers stay stubbornly silent? Perched on a single branch, will their rhythmic pecking be heard? Marco Barotti is an Italian musician who has lived in Berlin for more than ten years. After collaborations involving drumming for street dance shows (with Asphalt Piloten), temporary architecture (with Plastique Fantastique) and mechanical research, his *Woodpecker* project is an audio and visual installation that converts radiowaves from mobile communications and wireless technologies into a gentle tapping by a little bird-shaped

robot. "The Italian word for woodpecker is 'picchio,'" explains Marco Barotti. "The verb 'picchiare' is used mostly with children: 'Se non la smetti ti picchio.' It means 'If you don't stop, you're going to get it!'. Another expression is: 'Picchiare la testa contro il muro', which means to bang your head against a brick wall. I don't really know whether these expressions are still used this way. It's quite an old-school catholic way of parenting." The randomised music generated by his little robots, on the other hand, is very contemporary – as if it were a message from our invisible environment that is up to us to decode.

[www.marcoarotti.com](http://www.marcoarotti.com)



26  
27

| -- FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! -----  |   |
|---|---|
| <b>24 – 27 May</b><br>Norfolk & Norwich Festival<br>Norwich — <i>United Kingdom</i> | <b>27 July – 4 August</b><br>Festival La Strada<br>Graz — <i>Austria</i>        |
| <b>15 – 24 June</b><br>Oerol Festival<br>Terschelling — <i>The Netherlands</i>      | <b>5 – 13 October</b><br>4 + 4 Days in Motion<br>Prague — <i>Czech Republic</i> |



# Museum of the Moon

Luke Jerram - The United Kingdom

Luke Jerram's moon has seen a whole variety of Earthlings, from swimmers in a pool in Rennes to canoeists in a canal in Riga, and plenty of musicians, walkers or lovers reclining on the ground or a lounger (Bristol, Marseille, Mumbai). The moon will be rising again in the UK in the spring of 2018, and perhaps in the Paris skyline. Jerram's celestial body is a simple object that can be viewed indoors or outdoors – a 7-metre diameter sphere, lit from the inside and covered with NASA images of the moon. "Just a helium balloon," jokes the artist, but the realism of the reconstitution is

striking. The installation comes with a musical composition, but the lighting is the main thing that contributes to the unique atmosphere that has touched audiences right around the world. Luke Jerram was brought up a country boy, and is saddened that the night sky cannot be properly appreciated in the city. The idea for the *Museum of the Moon* was born down by the sea near Bristol where he lives, where he was watching some of the strongest tides in the world. "It's like a cultural mirror," continues the British artist. "Every country has its own moon stories and mythology."

[www.lukejerram.com](http://www.lukejerram.com)



28  
—  
29

|  |   |   |  |
|--|---|---|--|
| <b>FOLLOW THEM !</b>   | <b>FOLLOW THEM !</b>  | <b>FOLLOW THEM !</b>  | <b>FOLLOW THEM !</b>   |
| <b>14 – 15 April</b><br>ZAT / Lieux publics<br>Montpellier — <i>France</i> | <b>10 May – 22 June</b><br>UZ Arts<br>Glasgow — <i>Scotland</i> | <b>31 May – 10 June</b><br>Kimmel Center<br>Philadelphia — <i>USA</i> | <b>29 June – 1st July</b><br>Kelburn Garden Party<br>Fairlie — <i>Scotland</i> |



# FOOOOTBALLLL

Veronika Tzekova - Austria / Bulgaria

"I've always felt trapped in the galleries." Bulgarian-born Veronika Tzekova has, though, the perfect résumé of a visual artist. Graduated as MFA (Master of Fine Arts) from Dutch Art Institute, Enschede (NL), Tzekova has been living in Graz (AT) for five years. As an artist, she plays with signs and letters in public space as well as indoor. In 2009, with her project *Hacking the City*, she gently changed the rules of recreative areas, putting imaginative signs of dos and don'ts at the entry of public parks. In 2017, for her site-specific installation *nEXt*, part of a solo exhibition inspired by her series *CDoubles*, she played again with paintings and perspective. From one room to another, from one word to another, an apparently simple message always dissimulates a hidden and an inner meaning... As far as *FOOOOTBALLLL* - an hilarious soccer play with four O's, four L's, but

also four teams and four goals but only one ball - is concerned, she explains her goal is to bring non-professional players to the same field, and preferably people from all sorts of social backgrounds. "The possibilities to score are tripled as are the number of opponents. The level of difficulty is increased but so are the opportunities." Tzekova experienced these multiple encounters in various places in Europe, including Marseille, and admits she has played almost every role on the field, "except for the referee". I am attracted to games because of their rules, which I like to question, break and redraw", did the artist and urban practitioner declare a few years ago, as her project *Hacking the City* took place in several public parks in Luxembourg City. With *FOOOOTBALLLL*, she has once again brought her master plan to a big scale.

[www.veronikatze.com](http://www.veronikatze.com)



----- FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! -----

**14 - 15 April**  
ZAT / Lieux publics  
Montpellier — France

**27 July - 4 August**  
Festival La Strada  
Graz — Austria



# Zéro degré

La Fabrique Royale - France

No doubt specific forms of creativity exist in each neighbourhood. But there are certain things that bring out an audience like the Pied Piper of Hamelin, whichever city you are in (Marseille, Montpellier, Brussels). Wherever their travels have taken them (often for a week-long stay), the French Freerun Family and their breakneck antics have attracted curiosity, pride and a sense of ownership of local space by the community. Hundreds of spectators turn out – an average of 1,500 each time, not counting their followers on social media – led by local kids running round after them with their gaze directed upwards to make sure they don't miss the spectacular stunts and leaps performed with bare hands. From one

roof to another, one city to the next, Simon Nogueira (2013 French champion) and his crew challenge our ideas of safety. They do not hide the fact that their activity is extremely dangerous, including funeral scenes in their show that could almost be exorcisms. The spectacular visual display has been given a more narrative form through collaboration with Julien Marchaisseau, founder of the Marseille-based theatre and music company Rara Woulib. Another trademark is the red and white safety tape often used to cordon off streets. Cyril Fayard provides an audio accompaniment with his mobile mixing desk to give the show greater depth, blending urban sounds, composition and poetry.

[www.lafabriqueroyale.fr](http://www.lafabriqueroyale.fr)





# We Meet in Paradise

Theatre Fragile - Germany

“We’re not asking the migrants to act out their own crossing.” The play *We Meet in Paradise* was first developed in 2008 and recreated in 2016. It features a dozen masked actors, most of whom are migrants or asylum seekers. Through a series of workshops, they tell Marianne Cornil of Theatre Fragile about their journey and arrival in their host country. A collective text, a framework for the performance, is put together from these working sessions and is played as a backing track over the mimed, wordless performance. The white masks worn by the actors are made by Luzie Ackers, cofounder of the Cologne and Berlin-based company. They have no nose and no mouth, like a person “who can’t speak and can’t breathe. A

person that has no space, no right to have a strong voice, to participate, to share,” explains the actress, who was trained in Berlin with Matthew Burton, a student under Jacques Lecoq. The project is all about exchange. The workshops have an educational, maybe even a therapeutic value. In Detmold, where the play was recreated in 2016, the meetings were held over a period of more than six months, “and they’re still going on today,” adds Luzie Ackers. On the day of the performance, the actors emerge from a dark box, washed up in a city square. But they don’t have to retell their story. It has already been recorded. Their voice sounds all the clearer for the distance created by the masks and the sound track.

[www.theatre-fragile.de](http://www.theatre-fragile.de)

34  
—  
35



— FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! ----- FOLLOW THEM ! -----

20 – 21 May

Europäisches Strassentheaterfestival Bildstörung

Detmold – Germany

# Feedback on Pristina's "Ateliers"

By Brendan Walker

---



---

Brendan Walker, a British artist, the Thrill Engineer of Thrill Laboratory, participated in November 2017 to one of the four Ateliers organised by IN SITU at the invitation of Norfolk & Norwich Festival (UK). He gives us a glimpse of the kind of artistic processes and thoughts these artistic laboratories can prompt.

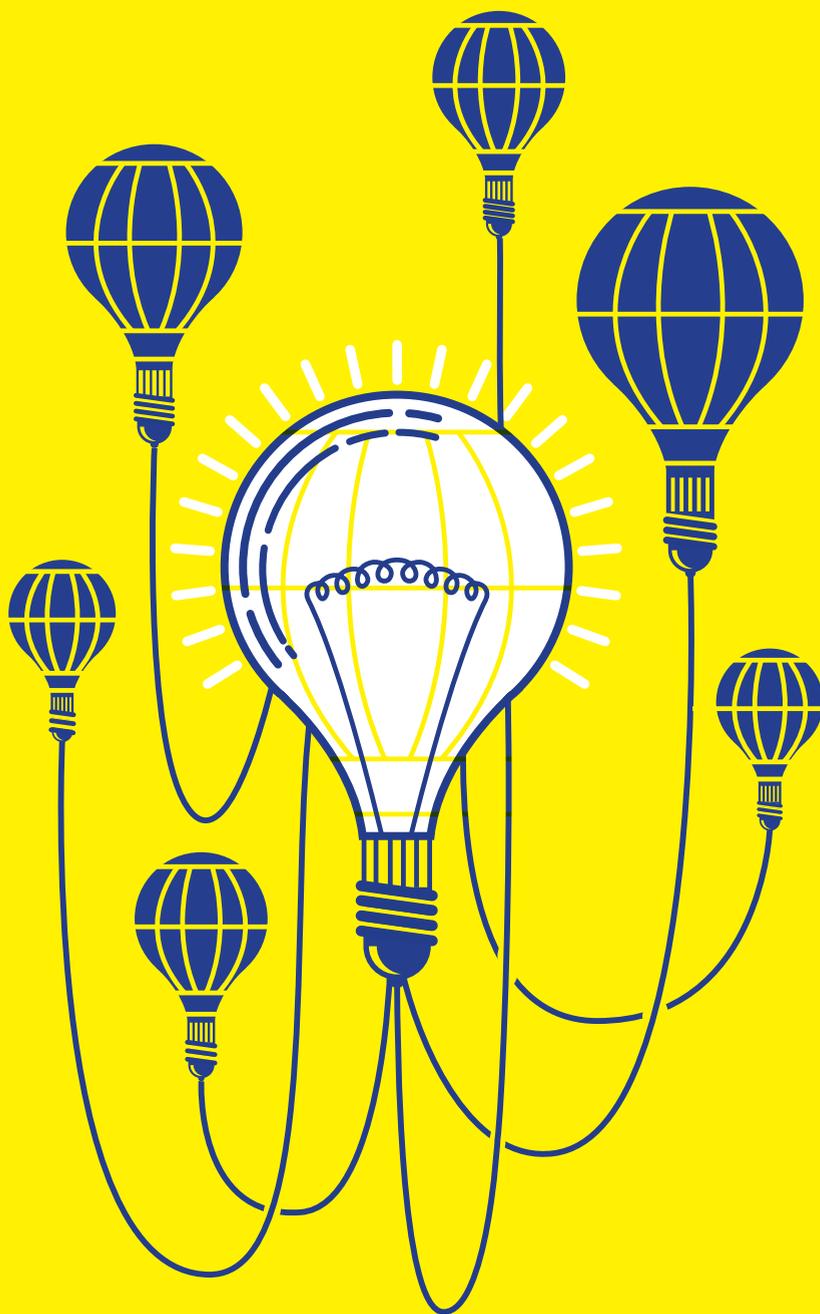
---

November 2017, sat in Pristina International Airport waiting for my flight to Vienna, and on to London, I'm wondering what this week has been all about: why do I feel so damned tired, and why do I have a photograph of a boy-mannequin, wearing a crocheted waistcoat, posed in front of a badger pelt on my phone? The latter question may never be answered, but the former is quite simple: I've just spent 72 hours interrogating my own creative practice and the practice of another 3 artists. This has been part of an intense IN SITU Atelier. IN SITU is a network of European programmers dedicated to the development and promotion of art in public space. Each Atelier is being held at different location across Europe, and consists of around 4 INSITU partner producers, who in turn each invite one artist that they have a working relationship with. I was lucky enough to be invited by Mark Denbigh at Norfolk and Norwich Festival to join him on this creative adventure, which I knew was going to be a creatively risky quest for new artistic direction. Why risky? For me, creative inspiration, early development, and artistic direction are often discovered in isolation as I bounce freely between the acts of drawing, writing, engineering analysis, and fabrication. I am reluctant to expose ideas to anyone other than most trusted peers, until I feel that my ideas are strong enough to withstand interrogation. The work I presented at the Atelier was a development of *VR Playground*: an installation and public performance based around millennia old swings and 21st century VR (Virtual Reality) technologies. *VR Playground* reached it's 10,000<sup>th</sup> rider in Seoul. My intended development is

now for a series of site-specific installations, to be created for specific existing neglected playgrounds – using the promise of technology-enabled play to reengage the public with these urban spaces. This development is a relatively easy technological challenge to present to a computer scientist (although the ensuing technology development may take 6 months, utilizing some cutting edge methods being developed in computer learning). However, it is not quite so easy to understand why such an idea might excite an audience, and what change I might be able to motivate through this excitement: changing perceptions of self, others, and the space we inhabit or move through. Now, picture me sat on stage of Pristina's Teatri ODA, in a circle of 10 artists and producers, reminiscent of a casting session, but feeling more like an AA meeting, going through a series sessions designed to help me find reveal the heart of my project. This was a process of continuous disassembly and reassembly, nourished by 1:1 mentoring walks, coffee (Kosovo does indeed do the best Macchiato in the world), beer, Raki, food... and a growing sense of friendship between members of our group as we all struggled together to grapple with each others work, which included free running spectacle, T-shirt political activism, and discussing a nations shared - yet glossed over - psychological traumas. Has it been worth it? I've come to realize something quite fundamental and exciting about my creative practice and current project ideas. What that is? I simply invite you to come see, hear, and experience what I produce next as a result.

# Think Tank, thinking actively for public space

By Antoine Pickels



---

Antoine Pickels is the Artistic Adviser of CIFAS in Brussels, in charge of the coordination of the IN SITU Think Tank. From spring 2018 to 2020, this innovative project will consist of several encounters called artistic acupuncture between artists, actors of the civil society and policy makers, unveiling the views of artists on our contemporary issues.

---

The generic title “Think Tank” speaks of initiatives within IN SITU that are all about... (wait for it)... thinking! This thinking is happening in a whole variety of ways. One approach is the e-publication Klaxon, run by Brussels-based organisation CIFAS. Klaxon is a biannual review focusing on relations between performing arts and the city. It brings together the views of intellectuals, artists, researchers and organisers, discussing works that have been created and practical approaches within IN SITU and beyond. The forward-looking, reflective dynamic of Klaxon is now being extended by a Think Tank initiative that is part of the ACT project. It focusing on mapping out, as an initial overview, the role of the artistic creation in public space across Europe by autumn 2020. The first piece of work has generated a grassroots view of the dimension, action and public impact of IN SITU operators, in both quantitative and qualitative terms. A broad European analysis will be performed on this review, but a more artistic, local approach, since Europe is built chiefly on this cultural diversity. In its application, art in public space, whether in Europe or anywhere in the world, is always a question of locality, even if it is part of an international movement... Ten key questions were identified by network members – representing the crossover between artistic creation and societal issues, from tourism to employment and the environment. Three of these areas were defined as priorities and will be given a special:

**Urban renewal:** how can art in public space raise critical questions about or even contribute to urban transformation?

**Social justice:** what role can art play in hi-

ghlighting the tears in our social fabric, especially where this causes the exclusion of the most vulnerable or marginal members of society?

**Cultural identity:** how can art celebrate, spotlight and question the variety of our cultural identities, from the sometimes troublesome historical “Glorious Europe” past, up to the most recent developments that are turning us into a world-continent? A process has been designed to address these three questions, bringing the expertise of artists into contact with nine specific contexts across Europe. The different settings represent a real balance of geocultural identity: Austria, Belgium, France, Hungary, Kosovo, Norway, the Netherlands, the United Kingdom and the Czech Republic. In each of these countries, IN SITU Think Tank stakeholders focused on specific issues that tied into the three main themes. Urban renewal has been questioned, focusing on the radical transformation of a city by demolition and rebuilding to more gradual changes in abandoned or sought-after industrial complexes. Cultural identity is explored, from the unique experience of belonging to an island culture, to the feeling of cultural dispossession in some Central European countries, to the special case of Kosovo, somehow both “inside” and “outside” Europe. Questions related to social justice that are examined include the place in society for the cultures of those communities that moved to boost in the labour force in European industrial or port cities, and the place of women in public space. The artists, chosen for their abilities to cut through boundaries around artistic and societal territories, will be sent out on explo-

---

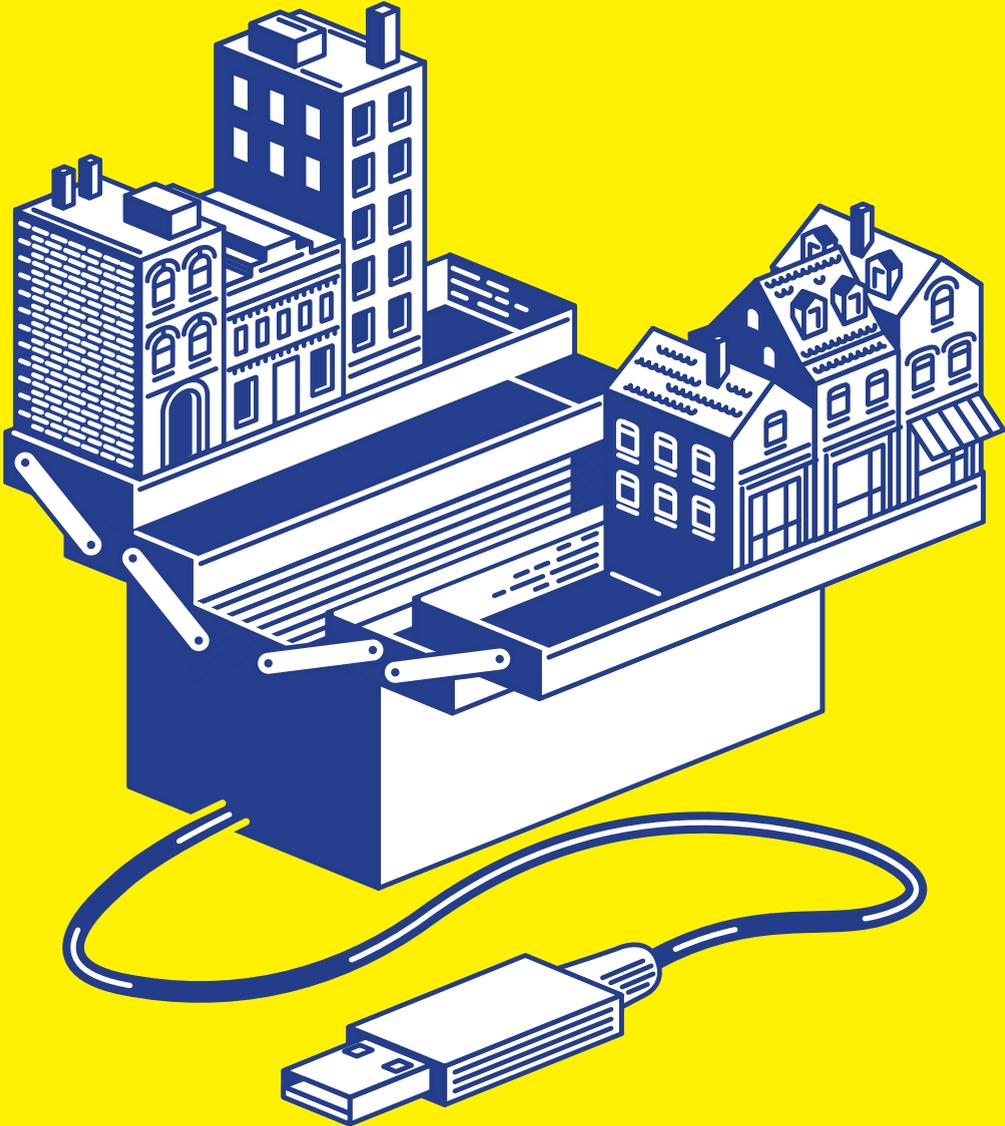
ratory missions in these different contexts, having received initial background information and with a personal guide to show them round. With a traveller's eye, a fresh and perhaps slightly irreverent look, the artists in question will be challenged to come up with artistic responses to these local urban issues. They will meet local politicians and activists and offer a kind of "artistic acupuncture" after their visits. The expression refers to concisely formulated projects involving brief texts, images or audio. The suggestions may well be idealistic, and definitely artistic, but might just also be achievable, provoking new thinking and possibly forming new material for observation. Academic experts will get involved in the second phase, after the initial research by the artists, and will broaden the discussions. The material generated by these various players – the operators that host the missions, local leaders and activists, the artists and experts – will be brought together in narrative format in different media

formats (writing, drawing, fixed or moving images) and presented to European political figures who are interested in art, culture and public space. A big conference will be held in Brussels in autumn 2020 to present the outputs. We hope that this process will illustrate the vitality of the cross-fertilisation between art and society, laying the foundations for a more systematic exploration of the relations between art in public space and political and social issues in general, beyond the one-off discussion of these questions here. The European territory of artistic creation in public space is very extensive and diverse, and the practices of its artists and operators form a remarkable hotbed of expertise, which has too often been seen as mere entertainment. Art at its best, however, especially when it is rooted in real life, is a form of diagnosis that all areas of society stand to benefit from. It can be a source of applications beyond its initial field – a genuine experimental tool in societal transformation.

---

# A MOOC on art in public space?

By Jean-Sébastien Steil



---

Jean-Sébastien Steil is the director of FAI-AR, Formation supérieure d'art en espace public, a high education training programme for art in public space based in Marseille. He presents the MOOC "Create in public space" coordinated by FAI-AR in line with the objective of IN SITU to structure the sector of artistic creation in public space in Europe. The MOOC is aimed at emerging and young artists wishing to understand this specific sector and gives them tools to start their own project.

---

The word is bizarre-sounding but familiar... MOOC, a digital learning tool invented in the USA in the early 2000s and used widely and successfully by American universities, stands for Massive Open Online Course. MOOCs feature innovative communication techniques, such as videos, webinars and podcasts, collaborative work between learners using forums, chats and wikis and an expansive process for monitoring and checking knowledge acquisition via self-assessment or peer-assessment. A MOOC lasts for a predefined duration, often several weeks, bringing together a community of learners from around the world. Why run a European MOOC focusing on artistic creation in public space? The idea of the MOOC was born in 2016 as part of the IN SITU ACT programme. The network has been looking for dissemination tools and new mechanisms to support and facilitate the development of the arts in public space. FAI-AR, Europe's sole higher education training programme on art in public spaces has been developing its teaching and learning experience in this field since 2002. The school has offered to develop this innovative tool to harness its expertise and disseminate it worldwide. It will be called [www.createinpublicspace.com](http://www.createinpublicspace.com), a bilingual (French/English) learning platform that is free to use and will give participants the tools and inspiration to express their art in public space. Another aim of the MOOC is to foster the emergence of a committed and creative online community. Can art in public

space be taught? And can it be taught online? Our initial position is that art is not taught in a conventional sense. You don't become an artist just because you've studied art for a few years. Being an artist means having buckets of imagination, sensitivity and talent, and also plenty of opportunity to practice. Nonetheless, any artistic practice involves learning certain techniques. The aim of the MOOC is not to train people in particular artistic disciplines, but to train people who already practice an art (drama, dance, music, visual arts, etc.) to work in the specific setting of public space... and to do it in full knowledge of the inherent challenges. Many artists have discovered the realities and subtleties of public space in a purely empirical way. Others have analysed the experience and are able to pass on what they've learned to successors. Specific methods have been developed for organising events, for technical management or for artistic outreach. Theoretical concepts have been developed to help understand the interactions between art, space and local audiences, communities and societies. A variety of experiences can be used to illustrate these different subjects, from the perspective of artists and their works, and also that of organisers and audiences. Digital tools offer an opportunity to bring together a selection of knowledge and experience in this area of artistic creation, opening up high-quality teaching and analysis of practical case studies to a very wide community of learners. Who is this MOOC for? The

---

---

course targets artists around the world who are interested in creating and thinking about art in public space. It may also interest cultural planners and programmers, institutional managers, elected officials and staff working for local authorities. It will be open to anyone who is interested. How does it work? Imagine a 24/7 classroom that is open to all, offering free lessons and talks from artists and experts across Europe. The MOOC will offer a 7-week distance learning cycle, which is equivalent to one week's full-time physical classroom training. Learners will be set 3 hours of personal work per week, using digital tools that foster interaction between the learners and in-situ practical exercises. Let's give an example. In the second week, learners will be encouraged to OBSERVE, IDENTIFY and IMAGINE A SCENIC/STAGING DESIGN in a location. The challenge is to think how and under what conditions public space can become a place of artistic expression, and to explore the ways a location influences the work and the work transforms the space. This topic is introduced by an animated book, taking the learner on a journey through various teaching resources. The "lesson" is taught through a bilingual video exploring the concept of public space from the perspective of an artist, a lawyer, a geographer or a philosopher – people from all over Europe. The lesson will be supplemented by a scouting method that can be used for all types of location, put together for download in a matrix format. Learning activities will give learners a chance to use the forum to discuss the concepts presented in the light of their own context. They will be set a scouting exercise based on any location of their choice, and the outputs will be posted on the platform's networks using online mapping tools. At the end of the week, assessment will take the form of a quiz to test knowledge or a peer-reviewed assignment shared via the forum. All content will be made freely avail-

lable. Learners will be able to make their own use of it, playing with it or deconstructing it. They can also collaboratively add to the materials by illustrating points using their own knowledge or experience. Interaction options are almost unlimited, making learners active players in their own learning using autonomous and collaborative processes. It is an individual learning experience that can be shared anywhere and anytime. The collaborative dimension is at the very heart of the MOOC, drawing on the expertise of the IN SITU network and artists from across Europe. All you need is an internet connection to take part in this world-first test bed for creative ideas on art in public space. The MOOC will be a way to feed your curiosity, expand your imagination, get a fresh perspective on your urban location and learn from others in Denmark, France, Korea, Colombia and elsewhere ! See you in March 2019 at:

[www.createinpublicspace.com](http://www.createinpublicspace.com)

---

#### **Teaching Committee**

Jean-Sébastien Steil, *Director of FAI-AR*  
Pépita Car, *Project Manager at FAI-AR*  
Claudine Dussollier, *Cultural Engineer, responsible for editorial content*  
Mark Denbigh, *Head of Production, Norfolk & Norwich Festival*

#### **Content Writers**

Claudine Dussollier  
Marie Reverdy, *Playwright and Lecturer at University Paul Valéry Montpellier 3*  
Anne Gonon, *Author, Journalist and Critic*  
Fabienne Aulagnier, *Production Director, Lieux publics*

#### **Experts**

Members of the IN SITU network  
European artists  
Scientific community

#### **Teaching Resources**

IN SITU  
ARTCENA  
French National Centre for Circus, Street and Theatre Arts

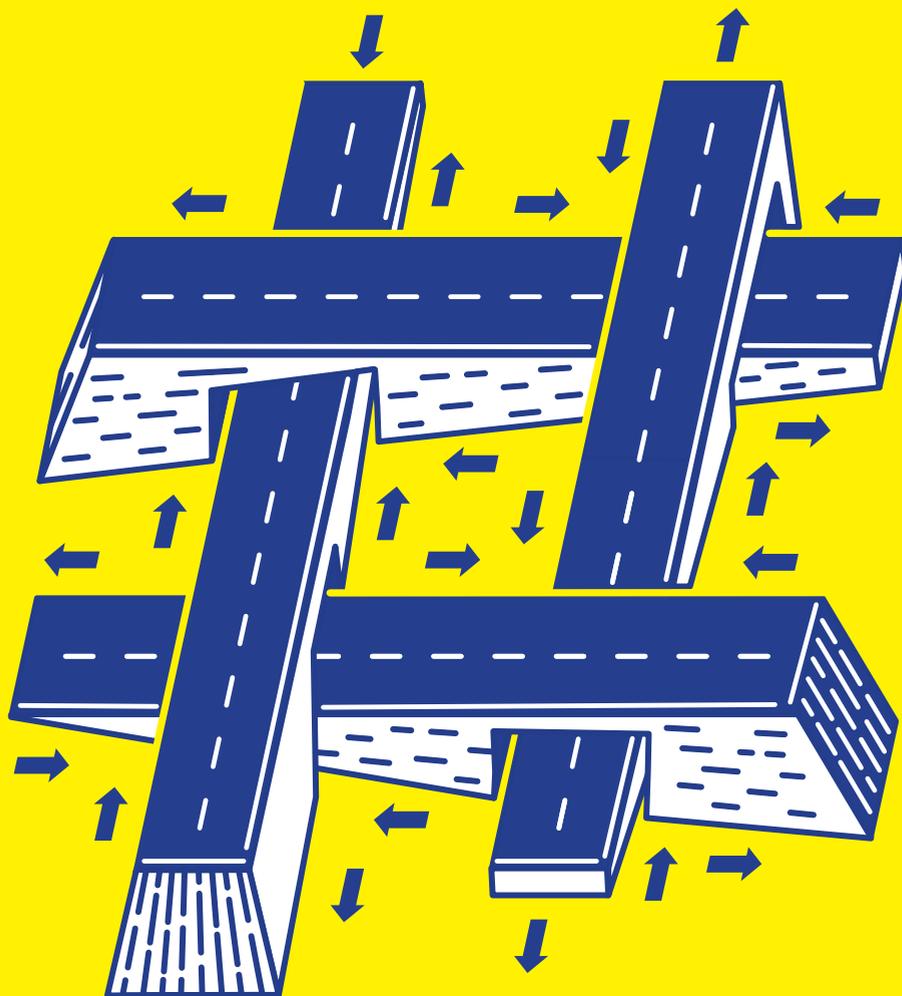
#### **Multimedia Production and Webmaster**

Renaud Vercey  
Graphic Design - Adrien Bargin  
E-learning Consultancy  
Alternative Formation

\* pre-enrolment from June 2018

# #DoArtYourself

#SHAPE #PLAY #MOVE #CONNECT #HACK



---

## Artists are very creative when it comes to find new ways to shape, move, hack, connect and play with public space. But you don't necessarily need their skills and experience to play with the city...

---

Inspired by the work of IN SITU artists, #DoArtYourself is made for anyone who wishes to reclaim public space in a fun and playful way. 5 videos-tutorials to give everyone the possibility to play with the city. 5 easy actions to do outside and share with others on social networks. Aimed at young performing arts students, amateur artists and festival audiences, this learning tool is accessible online through the IN SITU website and Instagram page where participants can interact and share pictures and videos of their creations. The five actions are also explained on five unique postcards for people to collect at IN SITU members' festivals and events. The campaign, which started in the summer of 2017, invites participants to break their everyday routine, change pace, bring some

poetry to the streets with origamis, play with shadows and perspectives, hide messages in crowded areas and unfold the stories hidden inside their city's walls. Lieux publics organised workshops with a group of kids from the Northern district of Marseille. They took part to the actions with enthusiasm and creativity and ended up sticking messages for their neighbours in different places and hanging their very own colourful origamis in trees and bushes. In Tilburg (Netherlands), students of the Performing Public Space Master used googly eyes to give life to leaves and used chewing-gums while one FAI-AR (Formation supérieure d'art en espace public) apprentice left some poetry in Marseille and Toulouse's subways in France. We are still looking for more contributors from all over Europe!

**To take part, visit IN SITU's website or contact us at [m.demartin@lieuxpublics.com](mailto:m.demartin@lieuxpublics.com) to order the workshop toolkit. You can also directly share your creations on Instagram with the hashtag #DoArtYourself and the tag @IN SITU Platform!**



# IN SITU Calendar 2018

## festivals & network

www.in-situ.info

### Metropolis

April – September

Copenhagen  
Denemark

### Norfolk & Norwich

#### Festival

11 – 27 May

Norwich  
The United Kingdom

### UZ Arts

20 April

*Wall of Death*

Longford  
Ireland

10 May – 22 June

Mackintosh Queen's Cross  
*Museum of the Moon*

Glasgow  
Scotland  
The United Kingdom

29 June

Kelburn Garden party  
*Museum of the Moon*

Fairlie  
Scotland  
The United Kingdom

28 July

Festival Futures Symposium  
Port Eliot Festival

Corwall  
The United Kingdom

3 – 4 August

European Championships  
*Olivier Grossetete - "The People Unite"*

Glasgow  
The United Kingdom

### Kimmel Center

#### PIFA

31 May – 10 June

Philadelphia  
USA

#### Oerol festival

15 – 24 June

Terschelling  
The Netherlands

#### Atelier 231

#### Festival Viva Cité

22 – 24 June

Sotteville-lès-Rouen  
France

#### Teatri ODA

#### Hapu Festival

19 – 21 July

Pristina  
Kosovo

#### Les Tombées de la nuit

4 – 8 July

Rennes  
France

#### Festival La Strada

27 July – 4 August

Graz  
Austria

#### Provinciaal

#### Domein Dommelhof

#### Theater op de Markt

9 – 12 August

Hasselt  
Belgium

#### C-TAKT #2

14 – 23 September

Genk  
Belgium

#### Østfold kulturutvikling – Avd. Scenekunst

#### Christian Fredrik-dagene

10 – 14 August

Moss  
Norway

#### Non Stop Festival

16 – 23 September

Moss  
Norway

#### Freedom Festival

31 August – 2 September

Hull  
The United Kingdom

#### Indisciplinarte

#### Terni Festival

20 – 23 September

Terni  
Italy

#### CIFAS Signal #7

21 – 23 September

Brussels  
Belgium

#### Lieux publics

#### Travellings

25 – 30 September

Marseille  
France

#### ČTYŘI DNY

#### 4 + 4 Days in Motion

5 – 13 October

Prague  
Czech Republic

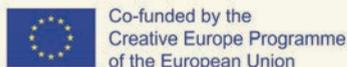
---

IN SITU is the European platform for artistic creation in public space. Since 2003, it has supported more than 200 artists working outside conventional venues and contributing to the transformation of our territories. IN SITU is an ecosystem connecting a new generation of artists with audiences, programmers, and key-players involved in the economic, political and social realities around Europe. IN SITU develops an ecology of creation based on transnational artistic workshops and laboratories, European and international residencies and collective mentoring for pilot artistic projects. IN SITU also designs tailored consulting and expertise for European cities, online training modules (MOOC) and a Think Tank dedicated to artistic creation in public space. Pilot projects / ACT 2016-2020: *In Search of Europe*, Lucas De Man (The Netherlands) ; *A certain value, an experiment of naturalization*, Anna Rispoli (Italy) ; *28*, Richard Wiesner (Czech Republic) ; *Studio Cité* (working title), Benjamin Vandewalle (Belgium) ; *Foreign Tongues*, Liquid Loft / Chris Haring ; *PIG*, Kaleider / Seth Honnor.

---

IN SITU is led by Lieux publics - European and national center for artistic creation in public space (France), and brings together 20 partners from 12 countries: Artopolis Association / PLACCC Festival (Hungary), Atelier 231 / Festival Viva Cité (France), CIFAS (Belgium), Čtyři dny / 4+4 Days in Motion (Czech Republic), FAI-AR (France), Freedom Festival (United Kingdom), Kimmel Center (The United States of America), Metropolis (Denmark), La Paperie (France), La Strada Graz (Austria), Les Tombées de la nuit (France), Lieux publics (France), Norfolk & Norwich Festival (United Kingdom), Teatri ODA (Kosovo), Theater op de Markt (Belgium), On the Move (Belgium), Østfold kulturutvikling (Norway), Oerol Festival (The Netherlands), Terni Festival (Italy), UZ Arts (United Kingdom). IN SITU ACT 2016 - 2020 is co-funded by the Creative Europe programme of the European Union. This communication reflects the view only of the author, and the Commission cannot be held responsible for any use which may be made of the information therein.

---



---

### Photographies

page 4: Kaleider, *PIG* © Seth Honnor; page 8: Benjamin Vandewalle, *Studio Cité* © Paul McGee; page 11: Benjamin Vandewalle, *Studio Cité* © Paul McGee; page 12: Liquid Loft, *Foreign Tongues* © Chris Haring & Katharina Meves; pages 14: Richard Wiesner, *28* © Richard Wiesner; page 18: Thrill Laboratory, *The Garden Party* © Dibs McCallum; pages 20-21: De Utvalgte, *The Ship* © David Zadig; page 22-23: Strasse, *The End* © Strasse; ICI-MÊME (Paris); page 26-27: Meetlab, *How to disappear completely* © Meetlab; page 28-29: Marco Barotti, *The Woodpecker* © Anna Anderreg; pages 30-31: Luke Jerram, *Museum of the Moon* © Nicolas Joubard; pages 32-33: Veronika Tzekova, *FOOOOTBALLLL* © Grégoire Edouard; pages 34-35: La Fabrique Royale, *Zéro Degré* © La Fabrique Royale; pages 36-37: Theatre Fragile, *We Meet in Paradise* © Meutzner Walter.

---

Publication's Director: Pierre Sauvageot

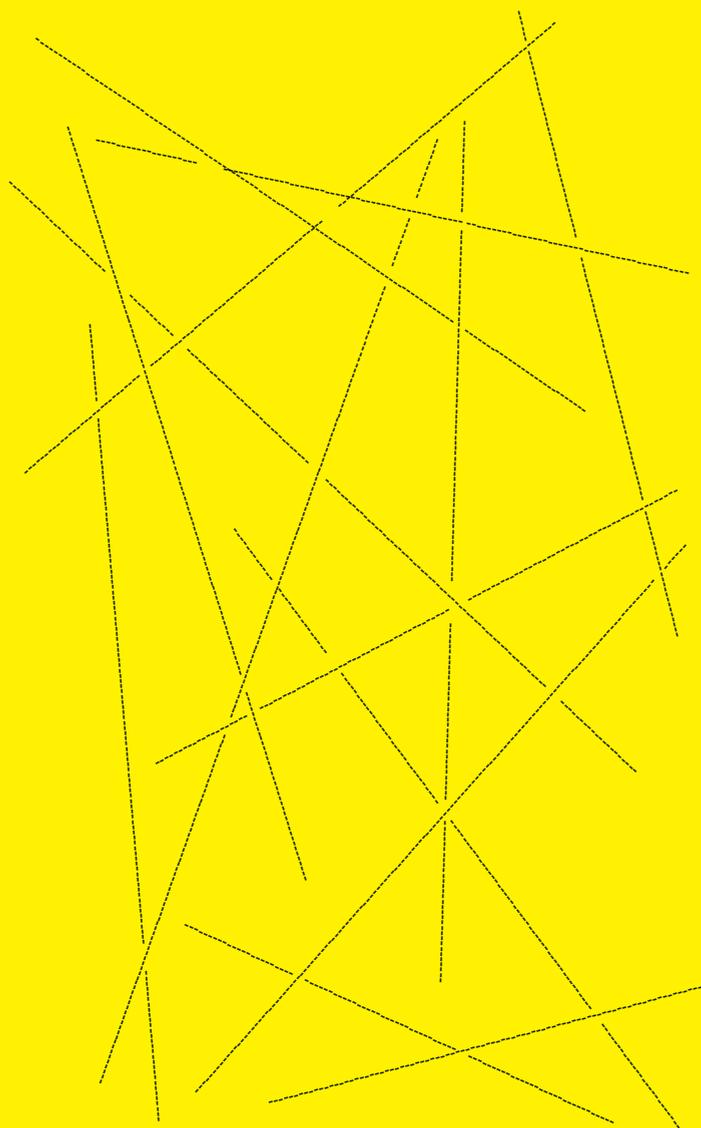
Coordination: Jasmine Lebert

Texts: Nadia Aguir, Mathieu Braunstein, Marketá Černá, Maxime Demartin, James Moore, Antoine Pickels, Pierre Sauvageot, Jean-Sébastien Steil, Jasper Delbecke, Brendan Walker

Layout: Stéphan Muntaner

Printed by CCI, April 2018

---



## IN SITU

### European platform for artistic creation in public space

Coordination Entity: Lieux publics, national & european centre for artistic creation in public space

Cité des arts de la rue – 225 avenue des Ayalades – 13015 Marseille / +33 (0)4 91 03 81 48 / [insitu@lieuxpublics.com](mailto:insitu@lieuxpublics.com)



[www.in-situ.info](http://www.in-situ.info)



[www.lieuxpublics.com](http://www.lieuxpublics.com)