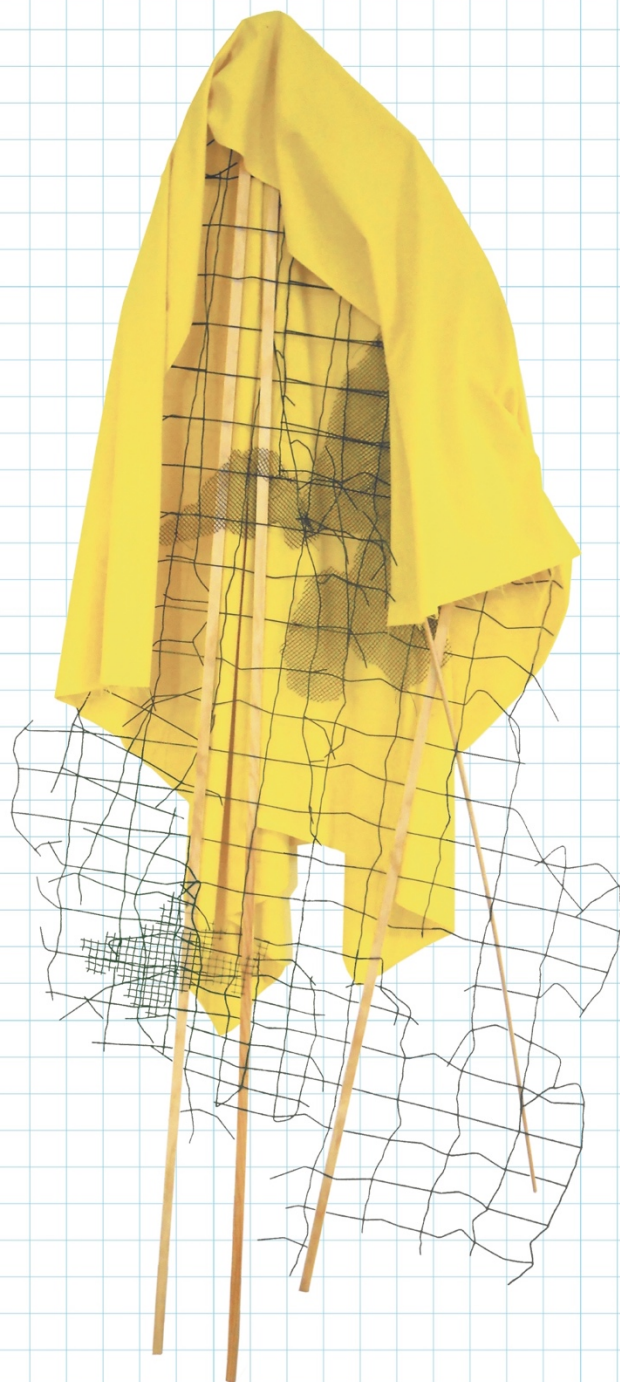


workspacebrussels presents

working title festival

**28/06 ›
29/06/2019**

KAAISTUDIO'S
WORKSPACEBRUSSELS
KANAL - CENTRE POMPIDOU
www.workspacebrussels.be



**KOSI HIDAMA ∩ KIM SNAUWAERT & ANYUTA
WIAZEMSKY ∩ KASPER VANDENBERGHE ∩
GOSIE VERVLOESSEM ∩ DAN MUSSETT &
LAURENT DELOM ∩ NIKO HAFKENSCHIED &
VALENTINA STEPANOVA ∩ ANNELEEN KEPPENS
∩ NAZANIN FAKOOR ∩ WOUTER KROKAERT ∩
EMI KODAMA & ELIAS HEUNINCK**

About working title festival

On 28 and 29 June a new edition of the biannual Working Title Festival will take place at workspacebrussels, Kaaistudio's and Kanal - Centre Pompidou. Expect an exciting mix of projects in different phases of the creative process: creations, research and conversations at the intersection of dance, performance, video art and installation.

About workspacebrussels

workspacebrussels is a laboratory for artistic innovation within the performing arts, with a great openness towards transdisciplinary projects. We accompany young and independent artists in their starting trajectory within the professional arts landscape. Via structural alliances with Kaaitheater, Rosas, Les Brigittines, Ultima Vez and Beursschouwburg, workspacebrussels uses the existing infrastructure and expertise in Brussels. We work with a rich and dynamic community of artists, who are invited to develop their practice through an intensive residency programme, coaching, production support and test presentations during our biannual festival.

Info & tickets

WORKSPACEBRUSSELS

Onze-Lieve-Vrouw Van Vaakstraat 83
83 rue Notre-Dame du Sommeil
Free entrance

KAAISTUDIO'S

Onze-Lieve-Vrouw Van Vaakstraat 81
81 rue Notre-Dame du Sommeil
€5 / performance via www.kaaitheater.be
Free entrance to the installations

KANAL - CENTRE POMPIDOU

Akenkaai
Quai des Péniches
€5 at the door

| www.workspacebrussels.be

Press contact

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Partners



ANNELEEN KEPPENS

Movement Essays

KAAISTUDIO'S | DANCE

WORK-IN-PROGRESS | 75' | €5

28/06 | 19:00

29/06 | 21:30

Movement Essays is an encounter with dancer and choreographer Anneleen Keppens. Inspired by the personal essay in the tradition of writer Michel de Montaigne, she presents three movement essays that each place a fundamental aspect of abstract choreography at the centre and, at the same time, trigger associations, emotions and reflections beyond the field of dance.

In the essay *On Tempo*, Anneleen tries to make tempo visible and explores the relationship it has with emotion, genre, story and meaning. With *On Shape* she enters into a dialogue with the sculptural aspect of dance, with what shapes can potentially suggest and the impossibility of shapelessness. In *I am large – I contain multitudes* she explores the diverse movement qualities with which she can dance and fully embraces the plurality of her body.

Anneleen translates the atmosphere of the studio to the stage, where she asks questions, wonders, is surprised and discovers connections. She doesn't want to convince you of a point of view, but rather involve you in her artistic process. The three movement essays are connected through their passionate exploration of movement and they create an intimate and diverse experience of dance.

Anneleen Keppens (BE, 1986) studied at the Royal Ballet School of Antwerp and at PARTS in Brussels. She works as a choreographer, dancer, artistic collaborator and teacher in Belgium and abroad. In 2016, Anneleen started her research project *Transparency in Abstract Dance*. In 2017 her first creation *The moon is the moon is the moon* premiered. She is currently working on the solo *Movement Essays* (premiere October 2019). Anneleen works with choreographer Daniel Linehan/Hiatus since 2012. She is the choreographic assistant of Alexander Vantournhout.

Concept, choreography and performance: Anneleen Keppens – Artistic coach On Tempo: Pieter De Praetere – Artistic coach On Shape: Jolien Naeyaert – Artistic coach I am large – I contain multitudes: Laura Dannequin – Lighting design: Elke Verachtert – Sound: Thibaud Dezyn – Styling: Maria Ferreira Silva – Mentor: Oonagh Duckworth – Co-production: workspacebrussels – Executive production: Caravan Production – Residencies: workspacebrussels, STUK, Vooruit, KAAP, Kunstencentrum BUDA – Supported by: the Flemish Community

DAN MUSSETT & LAURENT DELOM

dddddddddueettttttttttttttttttttt

KAAISTUDIO'S | DANCE

AVANT-PREMIERE | 60' | €5

28/06 | 22:00

29/06 | 19:00

dddddddddueettttttttttttttttttttt is the first collaboration between Dan Mussett and Laurent Delom. It is an attempt to encompass their entire ongoing relationship into a single duet. The very processes that occur when two individuals try to achieve a unity which is beyond both of them individually are laid bare, giving way to the successes, struggles, conflicts and resolutions that happen on and off stage, day in, day out.

This duet is an insight into the never-ending process of being together. It is an invitation to witness the journey of two people as they become each other's teacher, shadow, student, friend, mirror, brother, rival and colleague all at once and at the same time blurring the boundaries that separate the one from the other.

Dan Mussett (UK, 1988) studied dance at the Royal Conservatory of Antwerp, having previously studied English Literature at the University of Edinburgh. He is currently performing in the work of Jan Martens and Ayelen Parolin and is in the process of establishing MURMUR, a discussion group for dancers and performing artists in Antwerp.

Laurent Delom (FR, 1989) studied dance at the Royal Conservatory of Antwerp, having previously studied Engineering at Supélec in Paris. He is currently performing in the work of Loïc Perela and Karel Tuytschaever, and is in the process of establishing DELOMBRE, a structure supporting his artistic practice in parallel to dance.

Concept and performance: Dan Mussett & Laurent Delom – Lights: Caroline Mathieu – Costumes: Ruby Russell – Co-production: C-TAKT, workspacebrussels & wpZimmer – With thanks to: deSingel, United-C, DeVeerman, P.A.R.T.S. Summer Studios – Supported by: the Flemish Community, the Flemish Community Commission

EMI KODAMA & ELIAS HEUNINCK

Snowflake on the sand

WORKSPACEBRUSSELS

INSTALLATION | EN | ongoing | free

28/06 | 18:00 › 22:00

29/06 | 14:00 › 22:00

Through the lens of a microscope you look at a sand dollar. A sand dollar is a flattened, burrowing species belonging to the order of the sea urchins. This natural sea creature is held in a custom-built manipulator, which is programmed to move the object in such a way that the viewer feels like they are flying over its magnified surface. At first you have a general idea of how that sand dollar looks in its actual size, but no clue how things evolve on a more minuscule level.

Through headphones, a story is read. As you watch and listen, your perceptions change, slowly. And when you stare a little longer, the structured pattern becomes more tangible, more rugged and uneven. Gradually the surface adopts a sandy disguise. Some tiny holes echo footsteps in snow.

The interaction between the unfolding of the unusual landscape and the voice over makes you appreciate the object differently and identify certain aspects which weren't striking at first. It encourages you to look at an ordinary object and to picture it as something more than the material.

This work navigates effortlessly between a vast imagined landscape and a miniature world, situated between moving image and moving object. It shows that everything can become many things, as long as you allow your imagination to look beyond its current reality.

Elias Heuninck (BE, 1986) studied media art at the School of Arts in Ghent. He became interested in the use of the landscape image for various experiments with digital means. His works involve different media, but they always touch on the material of film and the notion of cinema. By changing the perspective in space, on paper, or in a digital data file, he gently disorients the audience.

Emi Kodama (CA, 1980), originally from Vancouver, has been based in Ghent since 2008 when she started the HISK. Through writing, performance, and installation, Emi layers elements of daily life with dreams and memories to create stories that people can explore and expand. She wants to give others the opportunity to spend time in their inner world — for them to be curious, ask questions, and realize the power of their own imagination.

Concept: Elias Heuninck & Emi Kodama – Technical development: Elias Heuninck – Story and voice: Emi Kodama – Thanks to: Hendrik Leper, Marnix Rummens, Formlab (KASK), TOPAZ – Supported by: the Flemish Community, IN/FINITY

GOSIE VERVLOESSEM

The Horror Garden

KAAISTUDIO'S

PERFORMANCE | 75' | EN | €5

28/06 | 19:00 & 22:00

The Horror Garden is an investigative performance and/or installation that questions the relationship between humans and plants. Do people treat plants with enough respect? Do plants feel recognized and understood by people? Can the relationship between people and plants transcend the unlimited mutual exploitation? What can we learn about ourselves if we consider plants as the significant order and what kind of horror can this lead to? What happens when plants break out of the background of our living rooms?

When searching for an answer to these questions, Vervloessem calls on a number of horror movies in which plants frighten us. Sometimes they attack us head-on, but often the horror lies in ominously waving branches and rustling bushes. Colonization runs like a red thread through the story: colonization of territory by humans and plants, colonization of organisms, bodies and spirits... According to Vervloessem there are three locations where the human-vegetal relation comes to a climax, where the relation between humans and plants takes a stark form: the nature reserve, the plantation and the botanical garden. Places with a direct link to a colonial past. Places in which the relationship between people and plants seems tightly aligned. At least it seems. But is that really the case?

Gosie Vervloessem (BE, 1973) lives and works in Brussels. She studied Pedagogical Sciences at the KU Leuven, Audiovisual Arts at the LUCA School of Arts Brussels and Advanced Performance and Scenography Studies at a.pass. In 2010 Vervloessem began working under the name Domestic Science Club, putting together lectures, performances, workshops, recipes and installations. In 2014 the focus of Vervloessem's work shifted to eating, digestion and indigestion. Currently she Gosie Vervloessem focuses on we-they opposition in regard to nature and its surroundings. Vervloessem's work has been shown at Recyclart, Vooruit, Beursschouwburg, STUK, De Brakke Grond, Belluard Festival, PPPBern, Dock 11 and elsewhere.

Concept and performance: Gosie Vervloessem – Dramaturgy: Einat Tuchman – Audio-recording: David Elchardus – Production: wpZimmer – Supported by: cc Strombeek, de School van Gaasbeek

KASPER VANDENBERGHE

Calculated Risk (The Ritual - The Story - The Installation)

KAAISTUDIO'S

THE INSTALLATION | ongoing | free
29/06 | 16:00 - 22:00

KAAISTUDIO'S

THE STORY | 45' | NL | €5
29/06 | 18:00

KANAL-CENTRE POMPIDOU

THE RITUAL | 40' | NL | €5
29/06 | 00:00

"All is falling."

Bas Jan Ader

Calculated Risk by artist-equilibrist Kasper Vandenberghe consists of three intimately intertwined parts: *The Ritual*, *The Installation* and *The Story*. The course is a poetic search for how vulnerable we can still allow ourselves to be and how we can understand vulnerability as a force. How can we withstand the storm of life? Vandenberghe dances on the loose rope between two deeply human desires: the desire for balance versus a bottomless leap into the unknown.

During *The Ritual*, he climbs on a scaffolding clad in a protective suit made of mattress padding and bubble wrap and then drops down like a rock from a height of 4.20 meters. It is calculated recklessness. It is an ode to the fragility and extraordinary resilience that reveals the kinship between the creative artist and the playing child. Every one of Vandenberghe's steps is accompanied by a text from Peter Verhelst.

The Installation reveals the monks' work behind his meticulous research into trial and error. Finally, during *The Story* he discusses various aspects of the calculated risk. He reports on his conversations with professionals such as a circus artist, hypnotist and insurer and testifies of what is perhaps the most important risk factor in our lives: love. And because of a delayed assembly of his fall movement, Vandenberghe's entire enterprise suddenly appears in a different light.

Performer and actor **Kasper Vandenberghe** (BE, 1983) founded the company MOVEDBYMATTER in 2018. Starting in 2004 at Toneelklas Dora van der Groen, in the initial stage of his career he worked for the renowned Dutch theatre company Zuidelijk Toneel and Ghent's theatre collective Ontroerend Goed. Since 2008 Vandenberghe performs at Jan Fabre's Troubleyn company. He performed in Troubleyn's *Orgy of Tolerance*, *Prometheus Landscape II*, *The Power of Theatrical Madness*, *This Is Theatre Like It Was To Be Expected and Foreseen (Reenactment)*, as well as in the endurance piece *Mount Olympus*. Since 2013 he teaches at the Teaching Group Jan Fabre in Antwerp.

A production by: movedbymatter / Kasper Vandenberghe - Concept, direction and performance: Kasper Vandenberghe - Text The Ritual: Peter Verhelst - Scenography: Pepijn Gyssels - Construction: Rico Naessens - Motion engineer: Wiebe Van Gansbeke - Physical coaches: Arne Sabbe, Simon Bruyninckx - Research: Fisheye team - Costume design: Kasia Mielczarek - Text The Story: Kasper Vandenberghe - Camera and montage: Pieter Van Campe - Sound design: Frederik De Clercq - Dramaturgy: Matthias Velle - Artistic advice: Katrien Bruyneel - Technique: Randy Thielemans - Technical advice: Philip Van de Gehuchte - Production manager: Yacoba Corral Davalos - Financial director: Wouter Vermeylen - Financial advice: Wim Viaene - Photography: Kris Dewitte, Thomas Nolf - Co-production: C-takt, workspacebrussels - Supported by: Abriso, the Belgian tax shelter, the Flemish Community Commission Circus Decree, Fisheye, SONHOUSE Sound Production Agency - Residency: arts centre BUDA, arts centre Campo, Circuscentrum, De Grote Post, Jeugdtheaterhuis Larf!, Vooruit, workspacebrussels - Special thanks: Sandra Balliu, Marc De Kesel, Jasper Delbecke, Hypnoclinic Antwerpen, Carl Gydé, Tom Lootens, Tom Maeyens, Annabel Reid, Mieke Ronsmans, Geert Staelens, Koen Vandenberghe

KIM SNAUWAERT & ANYUTA WIAZEMSKY

Between us

WORKSPACEBRUSSELS

INSTALLATION | ongoing | free

28/06 | 18:00 › 22:00

29/06 | 14:00 › 22:00

WORKSPACEBRUSSELS

TALK | 60' | EN | free › reservation

28/06 | 19:00

As we all know, if you want to keep a foreign national in the country, you can't marry for papers only. You are expected to create and maintain a 'sustainable community living'. That is what Belgian law prescribes*, otherwise the relationship falls into the category of fictitious marriages.

But what if you have two artists: one who must leave the country, yet both believing that if they stick together they would be able to create a 'sustainable community living'? In 2018, without having a romantic affair, Kim Snauwaert and Anyuta Wiazemsky married exactly for this reason. Since no definition is given in the corpus of the civil code, they also sought to relate to, and define this 'sustainable community living'. The whole process was transformed into a multidisciplinary work *Between us: The marriage*.

After the marriage was made official in August 2018 at the town hall of Ghent, a complaint was filed. The artists subsequently became the subjects of a police investigation, one which set out to examine the sincerity of their marriage. Kim and Anyuta were transparent about their motives. The genuineness of the marriage was considered probable and the file was closed.

The material generated by the police investigation became a source for further artistic work. Belgium's marriage migration policy had an active role in shaping both the initial project and the nature of the relationship. What does sustainable community living mean? The discrepancy between bureaucracy and personal liberty is the subject of Kim and Anyuta's work in progress.

* Law and Art. 146bis. 'There is no marriage if, in spite of the formal consent given to the marriage, a set of circumstances shows that the intention of at least one of the spouses is apparently not aimed at establishing a sustainable community living, but only at obtaining a residence permit benefit associated with the state of marriage.'

Anyuta Wiazemsky (RU, 1989) is a young Russian-Belgian artist. She graduated from Law Academy in Moscow, before deciding to pursue an artistic carrier. She studied Fine Arts at KASK, School Of Arts in Ghent. Her works have been shown in Moscow, Ghent, Leuven, Kortrijk, Brussels, Rotterdam and in Hyderabad.

Kim Snauwaert (BE, 1986) is a Belgian transdisciplinary artist and actress. She graduated from the University of Ghent, as an art historian specialised in Theatre studies, with a minor in ethics. In addition, she successfully obtained a degree in Fine Arts, at KASK, School Of Arts in Ghent. Her work has been shown in Flanders, Lucca, Beijing, Sidney, NYC and The Netherlands.

By and with: Kim Snauwaert & Anyuta Wiazemsky - Co-production: workspacebrussels - Research supported by: the Flemish Community

KOSI HIDAMA

Garden of solid subtleness

KAAISTUDIO'S

INSTALLATION | ongoing | free

28/06 | 18:00 › 22:00

29/06 | 18:00 › 22:00

Hidden at the basement of workspacebrussels, lies Kosi Hidama's atelier. Researching different types of glazed ceramics, Kosi occupied the space over the past few years and developed his practice of pottery. Slowly his work started invading all the other spaces of the building.

Traditional Japanese ceramics and the culture of tea ceremonies are at the heart of this work. Unlike many Western art forms, Kosi's pottery unites usefulness and beauty. As nature creates beautiful things that serve a clear purpose, so practical household items are elevated to works of art. Yet nature can also be chaotic or wasteful. This paradox of the natural world continues to inspire his work as a potter.

During the festival he will create a landscape with the ceramics he produced at his basement atelier. Combining this with subtle sounds that will be produced autonomously in the setting, and having even the audience participate in the process, he thinks of this work as an interior-garden-with-sound-installation-performance.

Garden of solid subtleness will be the seventh in his series of interior gardens. Earlier this year Kosi presented his winter garden *Shiro* at CC Strombeek. This time he invited his friend Misha Downey, to work with him on a summer garden.

Kosi Hidama (JP, 1968) lives in Brussels and works as potter, photographer, installation artist and performer. In 1993 he started working with choreographers such as Michele Anne De Mey, Anne Teresa de Keersmaecker, Grace Ellen Barkey and Jan Lauwers. Since 2009 Kosi Hidama has been working as an independent choreographer. In 2013 he started to study traditional Japanese ceramics and the culture of tea ceremonies. In his current research trajectory within workspacebrussels he investigates new ways to share this ancient tradition of tea ceremonies in a contemporary urban context. He developed a mobile tea-station and created interior gardens in various exhibition contexts.

By: Kosi Hidama – With: Misha Downey – Co-production: workspacebrussels – Supported by: the Flemish Community Commission

NAZANIN FAKOOR

Rainbow

KAAISTUDIO'S

INSTALLATION | ongoing | free

29/06 | 16:00 - 20:00

KAAISTUDIO'S

PERFORMANCE | 40' | €5

29/06 | 20:30

For her new creation, the artist Nazanin Fakoor took on *The Conference of the Birds*, a literary masterpiece by the Persian mystic poet Farid ud-Din Attar. In Attar's story, thousands of birds search for Simorgh, the mythical bird that symbolises the truth. After many hardships on their journey, only 30 birds reach the end of their quest. Only then do they realise that they themselves are the Si (thirty) morph (birds).

This beautiful poetry provides the basis for the libretto of *Rainbow* written by the Iranian composer Aftab Darvishi for the Swara Ensemble. The immersive installation – literally – reflects our differences and multiple identities. In this way, Fakoor reflects on the myth of a clear-cut national identity and the celebration of difference.

Rainbow is a project that questions identity and its multiple facets. Comparable to rainbows, formed by the reflection and dispersion of sunlight, we all are the result of an infinity of reflections of the encounters that accumulate throughout history. Our identity is plural, but we are constantly confronted with a simplifying categorization.

Nazanin Fakoor (IR, 1978) studied theatre arts in Munich and Paris, and scenography at *La Cambre* in Brussels. She has participated in various co-operative projects and exhibitions, in theatres, museums and opera houses throughout the world, where she worked with Robert Wilson, Zhang Huang, Anish Kapoor and La Fura dels Baus. Her visual installations and performances are utopian approaches to reality at the boundary between the recognizable and estranging, between truth and illusion. To question identity has become part of her identity.

By: Nazanin Fakoor - Composition: Aftab Darvishi - Dramaturgy: Tobias Kokkermans - Performed by: the Swara Vocal Ensemble under the direction of Ivan Yohan - Production: Kunstencentrum nona - Co-production: C-TAKT, Lunalia Festival, workspacebrussels - Supported by: the Flemish Community, the Flemish Community Commission, BUDA, Boghossian Fondation, Sabam

NIKO HAFKENSCHIED & VALENTINA STEPANOVA

Moshenka

WORKSPACEBRUSSELS

INSTALLATION | ongoing | free

28/06 | 18:00 › 22:00

29/06 | 14:00 › 22:00

In the documentary installation *Moshenka* Niko Hafkenscheid and Valentina Stepanova investigate contemporary rural Russian countryside. *Moshenka* focuses on the inhabitants of the village of Moshenka, who try to breathe life into the dilapidated cultural centre. They witness a rural Russia in transformation between forgotten traditions and post-war trauma. The installation wants to enter the vast, physical space of the Russian backlands. How 'different' is it for the foreigner? What can you dream of today in Moshenka? What can you hope for? How do nature and history act on you?

Niko Hafkenscheid (BE, 1977) and **Valentina Stepanova** (RU, 1985) work together as an artistic duo and focus on new forms of documentary. They are fascinated by the twilight zone where fiction and reality meet. Next to *Moshenka*, they also created the film-installation *Gorodets* and the performance *Fondamenta degli incurabili* that was presented during the opening weekend of the Venice Biennial 2017, a collaboration with local city painters in Venice that traces back Joseph Brodsky's steps through the Italian city. Their joint work is co-produced and shown by workspacebrussels, KAAP, nona and Territoria Moscow.

Creation and production: Niko Hafkenscheid & Valentina Stepanova – Co-production: workspacebrussels, Life Long Burning (Culture Programme of the EU), Territoria Moscow – Supported by: the Flemish Community Commission

WOUTER KROKAERT

Composities in het wilde weg

KAAISTUDIO'S

WORKSPACEBRUSSELS

PERFORMANCE | 70' | €5

EXHIBITION | ongoing | free

28/06 | 20:30

28/06 | 18:00 › 22:00

29/06 | 14:00 › 22:00

Within a series of small compositions, bodies are placed and displaced in relation to each other, in a very precise manner but without complying with rigid rules. Their movements are simple and therefore often recognisable. They play with weight and balance, they counterbalance and shape the space between them.

By arranging these compositions in a sequence, connections emerge. Elements are no longer placed on a blank page but in the resonance of what came before. Meaning shifts and finds itself in the space that connects the compositions. Gradually a view is being revealed, a view that Wouter Krokaert has sharpened while drawing. On what is first turned on as a line drawing, progressively colour comes settling down; fragments are concealed to be rediscovered in a new context.

In the margin of the performance, Wouter Krokaert also shows the visual work that underlies it. Pencil drawings, photographs and objects embody the research that has preceded. What is explored in one area is reinforced and supplemented in another, across the boundaries of disciplines. The work shown is always a retreat, a moment where time is taken - and given - to consider the correlations between things.

The need to draw made **Wouter Krokaert** (BE, 1974) study graphic design. During his studies he discovered dance, as a way to respond to that same need. Gradually different media and disciplines have started to reinforce each other and enrich that drawing. This has led to collaborations with Meg Stuart and Gary Hill, Rachid Ouramdane, Claude Wampler, Emmanuelle Huynh, Yukiko Shinozaki and Heine Avdal, Pieter Ampe, Barbara Mavro Thalassitis, Marc Vanrunxt, Germaine Kruip, Mette Edvardsen, and Christian Rizzo. He has made drawings for the Royal Museums of Art and History in Brussels, for the Museum of Fashion and Textile in Paris, and has shown his drawings during expositions in Espace le Carré (Lille), la Maison Grégoire (Brussels), museum M (Louvain), the Lux (Valence) or the ICI-CCN (Montpellier). He published the book *Paysage avec Jeanne* (edited at Frémok) and created the performance *Kanttekenigen* (drawings in the margins). For the last several years, he has been teaching at the faculty of architecture of the KU Leuven.

Concept and visual art: Wouter Krokaert - Performance: Katja Dreyer, Charlotte Vanden Eynde, Wouter Krokaert - Costume design: An Breugelmans - Light design in collaboration with: Tom Bruwier - Intervention visual art: Koba de Meutter - Artistic advice: Marc Vanrunxt - Special thanks to: Marc Godts and Alix Eynaudi, ZSenne art lab, Netwerk Aalst - Production: workspacebrussels - Co-production: Perpodium, C-TAKT, kunstencentrum Buda, wp Zimmer, ICI - CCN Montpellier (research) - Supported by: the Flemish Community, the Flemish Community Commission, Belgian Tax Shelter

PERSPECTIVES ON LANDSCAPE

Salon

KAAISTUDIO'S

SALON | 150' | EN | free › reservation

29/06 | 15:00

“the landscape not moving but being always in relation, the trees to the hills the hills to the fields the trees to each other any piece of it to any sky and then any detail to any other detail, the story is only of importance if you like to tell or hear a story but the relation is there anyway” – Gertrude Stein

A landscape is intrinsically related to a perspective. It is created by the individual view on nature, a selection of elements – by a spectator or artist – taken out of what nature provides. On the other hand, prompted by a common knowledge of what a certain landscape looks like, we read and select these elements through a culturally and socially determined filter. A landscape lies in between individual view and common knowledge.

This salon invites festival artists whose practice revolves around the concept of landscape to share their perspectives. Seeking to find connections between these different point of views, Kosi Hidama's interior landscape *Garden of solid subtleness* will provide the setting for a collective thinking process on the notion of landscape in contemporary art dramaturgy.