

'All Inclusive' by Julian Hetzel | CAMPO

Production Rider

SHORT CONTENT & CREDITS

All Inclusive questions the aestheticization of violence and the explosive force of image wars. Exploring the principle of "creation through destruction", Hetzel imported several kilos of debris from a conflict zone in Syria to central Europe. These remnants of the war have now been transformed into art.

All Inclusive juxtaposes art and war, tourists and refugees, reality and imagination in a journey through a temporary exhibition space. The audience is invited to watch a visit through a museum where reality strikes back.

Director: Julian Hetzel

Performers: Kristien de Proost, Edoardo Ripani, Geert Belpaeme & 5 local extras (*names to be added once they are known*)

Dramaturge: Miguel Angel Melgares

Artistic advice: Sodja Lotker

Costumes: Anne-Catherine Kunz

Production assistance: Sabine Mangeleer

Technical: Korneel Coessens, Piet Depoortere & Anne Meeussen

Produced by CAMPO in collaboration with Stichting Ism & Heit

Co-produced by Frascati Productions, Schauspiel Leipzig & Münchner Kammerspiele

PICTURES / VIMEO / TECHNICAL RIDER

Pictures: https://planning.campo.nu/en/producties/inclusive/production_pers_file

Vimeo: <https://vimeo.com/305322338> (password: 2018)

Technical rider: https://planning.campo.nu/en/producties/inclusive/production_technical

CONTACTS

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THE LOCAL EXTRAS

Whom are we looking for?

Each presentation of *All Inclusive* requires 5 locals to figure as extras during the performance. These extras form a group of visitors to the exposition called *All Inclusive*. They basically follow a guided tour on stage, accompanied at all time by one of the performers.

Each organisation who invites *All Inclusive*, is responsible for finding the necessary extras locally and welcoming/accompanying them personally throughout the whole project.

We look for a mixed group of men and women, preferably with a Middle Eastern background, having fled war or conflict in their home country (recently or less recently).

As the show focuses mainly on the war in Syria, we'd like to work with at least one Syrian person every show. We have worked with war refugees from other regions in the world (North Africa, Asia,...) so do let us know if you find people from these regions.

Important:

* There is a limited number of cues that are rehearsed with the extras; nobody has to learn any text. During the show, the group of 5 spends +/- 65 minutes on stage, they are always together and guided by one of the performers. There are little breaks in between scenes where they can pause behind a large wall.

* Where 2 or more performances of *All Inclusive* are booked, it's important to find more than 5 extras. People might get sick, drop out or decide during the introduction meeting not to join the project for personal reasons.

Also, being able to make different groups with (some) new people every night is good for two reasons:

- it lowers the risk of group members trying to act and losing their natural way of behaving/moving on stage.
- it offers the extras the chance to watch the entire show on a night they are not on stage

* we don't invite people who are still traumatized in any way by war experiences.

* The performance language is English, French or Dutch (depending on the language of the city where we perform). Although the extras don't have to learn text, they need to master the language of the show, so they understand the performers and can discuss questions with them!

Production support from the inviting house

The involvement of the extras requires special attention and care and a well-prepared working schedule.

The search for and guidance of these volunteers requires a local, experienced production collaborator with the necessary social skills to join Julian Hetzel throughout the whole process.

This person takes care of

- contacting and finding the extras, checking their availabilities and providing a contact list (e-mail and phone contacts)

- the organisation of the introduction meeting, the evening before the first show (see further)

- the welcoming and accompanying of the group during this meeting, the rehearsal times (3-4 hours prior to the show), dinner, show and evaluation talk after each presentation

- the compensation of the 5 people, each night after the presentation

Important:

* Compensation: we ask that the extras receive a fair financial compensation from the organising house for their participation in the project.

* Food and drinks: to make people feel welcome and cared for, we ask to provide

- coffee, tea, water & some fruits for the introduction meetings & debriefings

- catering with respect to food preferences (dinner before or after the performance)

* We need a separate space/backstage where the extras can leave their personal belongings during the show.

WORKING SCHEDULE FOR THE EXTRAS

Set-up day:

Early evening (exact time to be decided a few days before): introduction meeting with Julian, all the extras and the local production assistant.

This takes maximum 2 hours.

We meet all the extras, introduce them to the project of *All Inclusive* in detail, try to get a feeling of the language situation and in case we have more shows, we agree on who will participate on stage on which date(s).

The local production collaborator is present during this introduction meeting to welcome everyone together with Julian, host them (with tea, coffee, water, fruits) and organise all practicalities (possible obligatory administration, explaining about the compensation, etc...).

Important:

*The participants should be asked whether they agree with the photographing or documenting of the performance. When there's a contract, it's good to state this explicitly.

For example: "The participant permits (name of the organisation) to use image/material, created during the preparation and performance of 'All Inclusive', for the purpose of information/promotion."

Performance day 1:

16.30 - 19.00 Meeting/rehearsals with the extras of performance 1

Julian introduces the group to the performance space and to cast & crew.

He gives a tour, assigns a few specific tasks and talks everyone through the different scenes.

19.00 Dinner + compensation of the extras.

Diner is in accordance with the group's food preferences.

20.15 Stage time

20.30 Show

(the group of extras enters on stage ca. 15 minutes after the start of the performance – they get a clear cue when to enter)

22.00 'Exit through the gift shop'

The shop is a fundamental part of the show itself.

(the extras mingle with the crowd on stage)

22.30 Debriefing with the group, Julian and the local production collaborator.
Please provide some refreshments.

23.00 Curfew / End

Performance day 2:

16.30 - 19.00 Meeting/rehearsals with the NEW extras and preferably also with those who participated the night before.

Julian introduces the new group members to the performance space and to cast & crew.
He gives a tour, assigns a few specific tasks and talks everyone through the different scenes.

18.00

Possible late arrival of the extras who participated in the presentation the day before

19.00 Dinner + compensation of the extras.
Diner is in accordance with the group's food preferences.

20.15 Stage time

20.30 Show

(the group of extras enters on stage ca. 15 minutes after the start of the performance – they get a clear cue when to enter)

22.00 'Exit through the gift shop'

The shop is a fundamental part of the show itself.
(the extras mingle with the crowd on stage)

22.30 Debriefing with the group, Julian and the local production collaborator.
Please provide some refreshments.

23.00 Curfew / End

EXAMPLE OPEN CALL FOR PARTICIPANTS

ENG OPEN CALL

NAME THEATER/FESTIVAL is looking for refugees for a theatre performance.

Theatre maker Julian Hetzel presents the performance 'All Inclusive' on **DATE** in **LOCATION**.
This performance is about the aestheticization of violence in the field of arts.

For 'All Inclusive' he is looking for a group of extras to participate as museum visitors on stage.
Therefore we are looking for:

A mixed group of people who recently fled the war (in Syria and the wider Middle East).
Everyone between 18 - 70 years old is welcome, m/f/x.

The participants will have to conduct daily movements and acts of museum visitors.
No acting experience required; an open mind and communicative attitude is welcomed. The participants will be introduced to the work by the director. They will have little or no text.

Language requirements:

The rehearsals and the performance will be in **NL/FR/ENG**. At least a basic knowledge of **NL/FR/ENG** is important. *(only mention the chosen language of the show)*

Schedule:

1. Info meeting with Julian Hetzel in the theatre: 1 day prior to the performance, (evening, +/- 2 hours)
2. Performance day(s): 2,5 hours rehearsal + dinner break + performance

Compensation: the local venue provides a compensation for rehearsal and performance(s).

Interested?

Please contact *(insert local contact): email and/or tel*, before **date** .

Julian Hetzel (DE) works as performance maker, musician and visual artist.

He develops works along the intersection of theatre, music and media that have a provocative political dimension and a documentary approach.

INTERVIEW WITH JULIAN HETZEL ON THE BACKGROUND OF *ALL INCLUSIVE*

What is your new performance All Inclusive about?

All Inclusive is a performance about the aestheticization of violence. The starting point is the ambiguity of the potential beauty that lies in destruction, that the most horrible events may have an enormous aesthetic potential. In this performance, we look into several weighty issues such as warfare, and search for their artistic possibilities.

We also question how the horror is being capitalised. We ask questions like: How to profit off images depicting pain and how to exploit the beauty of the ugly? Thus *All Inclusive* is also about value creation and upcycling through art.

Is that something new, this exploitation of warfare? Because wars have existed since humankind.

I don't know whether it's new, but it does happen a lot these days. We take the freedom to look at other qualities in images of warfare or pain and to make them our own.

Again, what is behind these images? When you see a gruesome event, like an explosion, you know that people are suffering. But when you look at it again and again, like people did with 9/11, when you see the explosion of the Twin Towers often enough, then you might notice an aesthetic quality in those clouds. You no longer see what was really happening, but now you focus on the rhythm, or on how the cloud opens. Or if you look at it in slow motion, then this loss of gravity makes you feel like you're lost in space.

But it will never be merely aesthetics, because it's always connected to the dreadful thing that actually happened.

Exactly. That's precisely the edge that we work on. It's confronting and disturbing, because there is beauty in the horror. If you look through that lens at the remains of the bridge of Genua, you might see a massive composition of concrete...

What do you aim at with this aestheticization of violence? Do you want to prick the audience's conscience?

We live in an extreme time. We are constantly being confronted with images that are brutal and disturbing. Every time you switch on the radio or your computer, it hits you. We need to readjust our reality. We should embrace the here and now and let go of the idealization of the world. I hope we will be able to enjoy the sunset, even if the horizon is a dump yard. This might sound naive, but if we leave the images up to the media and terrorists, then they will win the battle. We need other ways to deal with reality.

All Inclusive is set in an art world, there is a museum on stage. In that sense, it questioning the world that we – you and me, as artists and cultural workers – operate in. There are so many careers of artists that are built on the exploitation of the pain of others, by focusing on documentary material. Milo Rau for example, and many other people who work with material like warfare, pain, rape, all these heavy subjects that are part of reality. But who owns these stories? Who should profit from them? Who has the right to talk about these issues? *All Inclusive* reflects – with a wink, because it's self-critical as well – on the mechanisms of the art market. It's not that we make fun of it, as we are part of it, but we try to produce a consistent and serious exhibition on stage, and at the same time we try to reveal and unpack the mechanisms that operate in the background of the so-called politically engaged art.

Is that why you work with refugees, in a performance on warfare?

We invite people with a background in the wider Middle East to act as tourists on stage, but we're not showing their personal stories, it is much more about what the theatre audience thinks about them, what the visitors project.

For *All Inclusive* we imported rubble that comes from buildings that were destroyed by the war in Syria. We then upcycle this rubble into art objects that we put on show in the exhibition and then we confront our tourist group with these 'artified' objects.

I believe that only through their involvement my artistic proposition can unfold. Their presence creates a feedback-loop that confronts the audience with themselves as they see the exhibition through their eyes. As a spectator you constantly project into the void and you try to make sense of the collision you witness on stage. In that sense it activates the spectator...

Can you explain your All Inclusive baseline 'creation through destruction'?

I believe in transformation and in change as principles of life. I consider destruction as one form of change. The futurists claimed that destruction was necessary, that this was the only way to progress. Destroy to move on. It might sound crazy, but if you map this onto warfare, it's not only cynical, the capitalistic idea that wants you to destroy (to replace, to throw away) is being added to that. People have to be convinced that they are in such a lucky situation: if your whole land is destroyed, then you have a bright future ahead of you. So creation through destruction is a very ambiguous concept of progress. It's one way to move forward, but it's a very capitalistic and radical concept that does not apply in reality...

The cultural field is the pioneer of an ambiguous and somewhat problematic model. It has the capacity to embrace all possible conflicts and to turn them into a wide range of perspectives and documentary stories – from postcolonial issues to refugees and warfare: it has all been capitalised. You make a show out of it, you digest it and you also make a living out of it. And by telling this in my own performance, I do it as well. At the same time I hope that *All Inclusive* is transparent and sharp enough in regards to these issues that it cracks open the bubble ...

Where do you hope it will lead to?

During the process of making, I already felt that a lot of people feel the need to express themselves about the idea of the aestheticization of violence and also about the involvement of the refugee-tourists. I believe that these discussions are an integral part of *All Inclusive*. Plus we also have a souvenir shop in our performance. The Exhibition Space for Contemporary Performance Experience (ESCAPE) closes with an opening, so the exit is through the gift shop and the people can take their experiences home and share them...

All Inclusive is, despite the themes, not entirely serious; is that also something you aim at?

Yes. A part of *All Inclusive* is really political, and totally to the point, but it's not all serious. We show the madness within the people, within the institution and the cultural field. The performers reveal a side of themselves that even I didn't expect. Apparently there was this undercurrent of madness somewhere, almost essential to counter the horror.

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