

# Re:construction

A PERFORMATIVE MULTIMEDIA INSTALLATION

ImPart



[un-label.eu](http://un-label.eu)

„Diversity enriches  
art – no doubt about it!





## *Creative Team*

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Concept & Direction **Nikolas Jürgens & Nils Rottgardt, (Leib + Seele Produktionen) (DE)**

Performers **Lucy Wilke (DE) & Max Greyson (BE)**

Audio Concept & Audio Design **Markus Brachtendorf (DE)**

Artistic Collaboration **Bernard Mescherowsky (DE)**

Text **Max Greyson, Nikolas Jürgens, Nils Rottgardt, Lucy Wilke**

Video Performers **Tamara Aydinyan (AM), Sarena Bockers (DE), Dodzi Dougban (DE),**

**Andrea Eberl (DE), Max Greyson, Sabine Lindlar (DE), Bernard Mescherowsky,**

**Wagner Moreira (DE), Aristide Rontini (IT), Max Schweder (DE), Filippos Zoukas (GR)**

Video Performer International Sign Language **Rafael Grombelka (DE)**

Video Performer Visual Vernacular **Eyk Kauly (DE)**

Camera **Bernard Mescherowsky**

Speakers **Emma Gilkinson (NZL), Jeremy Nicholl (UK), Tamara Aydinyan, Steffen Reuber (DE)**

VFX Artist **Tim Stadie (DE)**

Costume and Stage Design **Sarah Haas (DE)**

Advisor for the Visually Impaired Audience **Franziska Wilke (DE)**

Creative Producer **Lisette Reuter (DE)**

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**Type of Show:** Performative Multimedia Installation

**Duration:** Flexible. The exhibition can run continuously, the performative part of the exhibition takes 1h if performed in one piece. Alternatively, it can be broken down in pieces to be performed over an extended period of time.

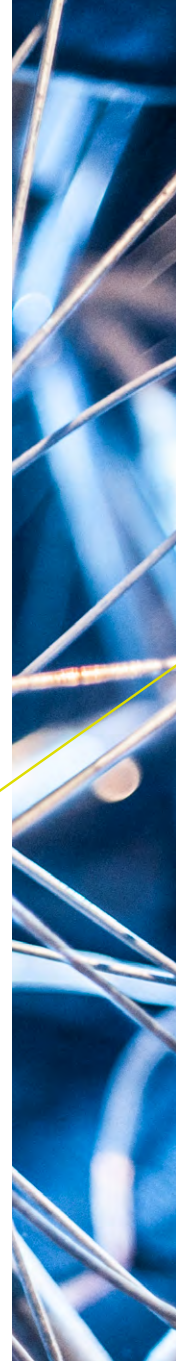
**Age Rating:** 12+

**Spoken Language:** English

## *Synopsis*

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**Re:construction** is a multimedia reflection on the limitations of language and the powerlessness of not being able to express one's feelings. The exhibition addresses this speechlessness that occurs irrespectively of physical barriers as a nucleus of creativity. Re:construction uses videos, language, soundscapes, performative fragments and interactions to create a scenery that invites visitors to project their very own narratives. Speechlessness occurs whenever we experience something beyond mere rationality, beyond our control: fear, sexuality, a near-death experience, an accident, a loss or music. Even if language is insufficient to grasp these experiences, our perception cannot ignore them.





## *Layout*

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The work THE VOID is the centrepiece of the exhibition. It is surrounded by six video installations, three audio stations and one soundscape comprising ten free-standing audio boxes on microphone stands. There is no specific viewing order for the surrounding objects, video and audio works which the visitor can autonomously explore as fragments.

### **Exhibition Concept & Aesthetics of Access**

The exhibition Concept revolves around the following questions: Where can new creative approaches enable any recipient, whether with or without disabilities, to equally experience a work of art? To what extent can auxiliary means (e.g. audio description, sign language etc.) actually be used to translate art without art losing in translation? Can the aesthetic levels of such means be used in a way that turns the auxiliary means into a part of the production and thus the work of art? Can art ever be “free of barriers”?

An international inclusive creative team of artists and experts approached these ambitious questions from different perspectives. One perspective was content:

The limitation of language one feels when facing an extreme emotional experience is a phenomenon common to all human beings, irrespective of linguistic means and physical disabilities. This common dilemma becomes the starting point for an equal creative quest for alternatives to verbalisation.

Another perspective was the strategy of individual access: Re:construction is designed as a scenery that deliberately denies the visitors any guidance or chronology in which to view the visual, audio and performance fragments of the exhibition. The visitors are left to their own devices to build their very own narratives, to seek and open up to an individual emotional access. Once in a while, they come across points of access that, however, remain inaccessible, that constitute barriers (a panel in Braille, uncommented videos in international sign language, a video of poetic sign language Visual Vernacular, a video without audio, text etc.).

The intention behind this is to raise awareness for the fact that each human being, whether with or without disabilities, can face barriers in directly accessing visual,

audio or performance works and that, in the end, anyone is equipped with subjective limited means to decode reality. At the same time, the strategy of individual access might answer the question about the limits of a barrier-free and universal “translation” of art.

In particular for blind visitors, there are several audio descriptions that often take an independent and nearly poetic position, the aesthetics of which always feeds on the work of art itself. Any spoken language is English. Moreover, the floor is equipped with a tactile guidance system that allows blind visitors to “feel” their way through the exhibition by means of a cane.

At the same time, the exhibition acts as a scenography through which the performative level of Re:construction moves.







## Performance

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Performers Lucy Wilke and Max Greyson use their voices and bodies to engage the audience with the installation itself or to encourage an exchange among the audience. Following the installation's idea of fragmentation, the performers use musical, monological and interactive elements to create moments that relate to speechlessness and perception.

Like the exhibition itself, their performance does not offer the audience any linear A to Z "piece" sequence but uses the exhibition as scenery. Performative actions are followed by breaks. Over the course of a day, single performative elements can be integrated into the exhibition over and over again and presented to an ever-changing audience.

Wilke's performance within the world of Re:construction offers emotional and musical access to the topical field of speechlessness. For instance, she approaches that field in musical and monological performative ways from perspectives such as sexuality, a near-death experience and

fear. Her performance is meant to create great intimacy and immediate encounters with the audience. The character played by Wilke does not present a superficial, linear narrative but shares her innermost experiences and memories. This is similar to the formal presentation of fragments: They are performed amidst the audience in different places of the exhibition in a variable ratio of performance and breaks. Like the exhibition's general dramaturgy, Wilke lures the visitors into leaving their guided consumers' role behind to go on an active personal quest within the aesthetic world of experiences Re:construction offers.

Greyson enables the audience to consciously experience moments of "barrier-free access" to the work of arts. He operates outside the limelight to engage in dialogue with the audience. Greyson's performative work with language and interaction combines with live audio description, sign language and video fragments and turns him into a live "aesthetics of access" to the exhibition, Wilke's performance and the interaction among the audience.

The performance uses the soundscape as a dramaturgical means with intentionally controlled sounds.

## Videos & Pictures:

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[Trailer](#)

[10min video recording of the show](#)  
Password: Recon2019

[Pictures](#)









## *Technical Requirements*

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Technically, Re:construction is rather simple. The exhibition is set up on an area of approx. 180 square metres where the individual works are arranged in a star-shaped manner around the centrepiece. Yet, the exhibition can also be set up in several rooms. The exhibition requires 2-3 beamers. Scenery and costumes can be transported in a larger vehicle. Shipping costs are provided on request.



## *Touring*

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Re:construction is available for national and international touring. For further information, please contact:

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Arts Company  
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## *Workshops & Talks*

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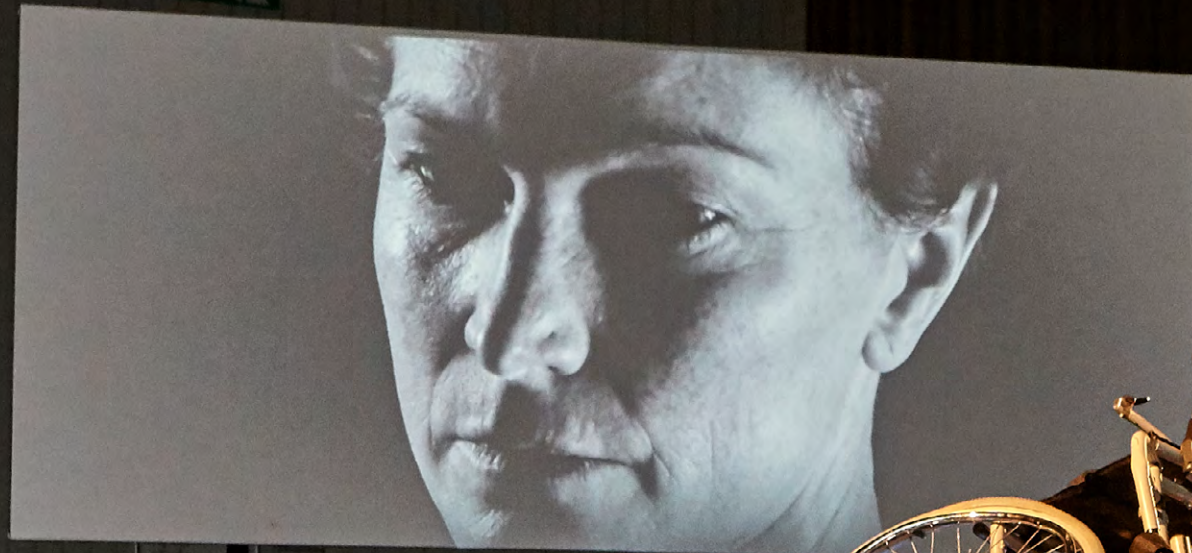
We provide a number of activities alongside the touring performance including:

- Workshops
- Post-show talks/Lectures/Panel discussions/Keynote speeches
- Consultancy

Key Topics include:

- Exploring the boundaries of the arts and the body creatively
- Inclusive creative tools and methodologies
- Disability and aesthetics of access in the performing arts
- Implementing international and inclusive cultural projects
- Cultural (and political) dimensions of inclusive work







## About the Project


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### **ImPART – Performing Arts redesigned for an immediate accessibility**

Duration of the Project:  
Spring 2017 – Autumn 2020

The European project ImPART takes accessibility a step further. It becomes a source of inspiration and encourages experiments. ImPART explores the „aesthetics of access“ and utilizes accessibility for artistic innovation. ImPART aimed to find new creative ways to allow all human beings to have an equal experience of an artistic product. We have set out on an expedition with international artists, experts and scientists with and without disabilities from various backgrounds. Through workshops, masterclasses, international symposia, international summits and international labs in Armenia, Germany, Greece and Italy we have broken new ground for inclusion in the arts.

The performative multimedia installation Re:construction is the result of this artistic research on ways to artistically implement accessibility tools such as sign language interpretation, subtitles, captions, pre-show introduction and audio description. These tools are lifted from their function and become genuine artistic elements, which are essential to the aesthetics and dramaturgy of the artwork.

 **Find out more information about the project here**

## About The Company

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The interdisciplinary, mixed-abled performing arts company Un-Label stands for artistic innovation and diversity. It brings together artists from all over Europe. Our performances featuring emerging artists with and without disabilities set new standards.

Un-Label connects international stakeholders, scientists and experts in the field from the inclusive cultural scene by hosting symposia, research projects and summits. We foster new talents through our series of open inclusive workshops and masterclasses.

ImPART enables us to re-think the stage, and to experiment with new thoughts and approaches.

Produced by:



An Un-Label Performing Arts Company production.

Un-Label e.V.  
Hoferstr. 1-5  
50825 Cologne  
Germany

**Part of the Project:**

ImPArT – Performing Arts redesigned  
for an immediate accessibility

Premiere: 8th September 2019, Alternative  
Stage of the Greek National Opera, Stravros  
Niarchos Cultural Center Athen.

Funded by:

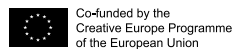


Ministerium für  
Kultur und Wissenschaft  
des Landes Nordrhein-Westfalen



Die Oberbürgermeisterin  
Kulturamt

Annemarie & Helmut  
Börner-Stiftung



HELLENIC REPUBLIC  
Ministry of Culture and Sports

Kämpgen-Stiftung



Co-Production Partners:



Associated Production Partners:







## *Contact*

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Photos: p. 3, 5, 7, 9, 11, 12, 13 Giannis Chatziantoniou;  
p. 1, 2, 4 l+r, 6, 10, Lucie Ella; p. 4 m Lara Weiß

