

IMPULSTANZ



DANZA&DANZA INTERNATIONAL

Anything you want to know about Dance.
Anywhere you want on your mobile device.



Danza&Danza International

Subscription (6 issues) € 17,99 - 1 issue 2,99

DIGITAL ONLY

www.danzaedanza.com



follow [f](#) [i](#)

TEMPLE DU PRÉSENT – SOLO POUR OCTOPUS

Stefan Kaegi (Rimini Protokoll)
in Zusammenarbeit mit Judith Zagury
und Nathalie Küttel (ShanjuLab)

9. Juli 2022, 19:00

Volkstheater

TEMPLE DU PRÉSENT – SOLO POUR OCTOPUS

Konzept und Regie:

Stefan Kaegi / Rimini Protokoll
in Zusammenarbeit mit Judith Zagury
und Nathalie Küttel / ShanjuLab

Wissenschaftliche Begleitung:

Graziano Fiorito

Musik:

Stéphane Vecchione in Zusammenarbeit mit
Brice Catherin

Dramaturgie:

Katja Hagedorn

Regieassistenz:

Jeanne Kleinman

Regiehospitanz:

Salomé Mooij

Bühnentechnik und Konstruktion:

Théâtre Vidy-Lausanne

Licht und technische Einrichtung:

Pierre Nicolas Moulin

Video:

Oliver Vulliamy

Produktionsleitung:

Anouk Luthier

Mit einem Oktopus, Nathalie Küttel, Stéphane
Vecchione, Oliver Vulliamy, Judith Zagury

Produktion:

Théâtre Vidy-Lausanne

ShanjuLab

République Éphémère

Théâtre Saint-Gervais

Koproduktion:

Berliner Festspiele

Rimini Apparat GbR

Centre Pompidou

Die Texte in diesem Programmheft sind einer Publikation des Théâtre Vidy-Lausanne entlehnt. Von Katja Hagedorn stammen die Übersetzungen ins Deutsche, die auch von den Berliner Festspielen veröffentlicht werden. Da Katja Hagedorn als Dramaturgin auch für die Redaktion des französischen Originals verantwortlich war, wurden die Beiträge des künstlerischen Teams nach Absprache im Deutschen teilweise neu redigiert und können geringfügig vom französischen Original abweichen. Die Übersetzungen ins Englische nahm Sarah Jane Malone vor.

Dauer 105 Min.



Bundesministerium
Kunst, Kultur,
öffentlicher Dienst und Sport

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

ÜBER ABOUT

Temple du présent

Katja Hagedorn

Temple du présent – Solo für einen Oktopus ist ein Theaterprojekt, in dessen Mittelpunkt ein Oktopus steht, und das die Begegnung zweier Welten möglich machen möchte, die sich fundamental voneinander unterscheiden: die Welt des Menschen und die Welt des *Octopus vulgaris*. Oktopusse und Menschen teilen nicht denselben Lebensraum. Die meisten Wissenschaftler*innen bescheinigen dem Oktopus eine hohe Intelligenz, konstatieren aber auch, dass diese Intelligenz schwer zu fassen und einzuordnen sei. Oktopus und Mensch haben grundverschiedene Physiologien – und nehmen somit ihre Umgebung unter grundverschiedenen Bedingungen wahr. Aber was wäre, wenn sich diese beiden Welten trotz aller Unterschiede begegnen könnten, und sei es nur für einen flüchtigen Moment? Was wäre, wenn sie sich auf „Kommunikationsakte, die wir kaum verstehen“ (Donna Haraway) einlassen würden?

Temple du présent geht diesen Fragen nach. Die Tier- und Theaterexpertinnen Judith Zagury und Nathalie Küttel (ShanjuLab) und der Regisseur Stefan Kaegi (Rimini Protokoll) haben mit Unterstützung des Oktopus-Spezialisten Professor Graziano Fiorito (*Stazione Zoologica Anton Dohrn*, Neapel) und verschiedener Theater untersucht, wie sich eine wechselseitige Beobachtungssituation zwischen den beiden Spezies schaffen lässt.

Geprobt wurde mit zwei bereits gefangenen Oktopussen, die vor dem Verkauf auf einem Fischmarkt bewahrt wurden. Um ihr Wohl zu garantieren, haben Judith Zagury und Nathalie Küttel sich im Rahmen einer fundierten Ausbildung das notwendige Fachwissen angeeignet. Dabei nutzt das Projekt wissenschaftliche Erkenntnisse, um den Bedürfnissen der Tiere gerecht zu werden, und geht gleichzeitig über die naturwissenschaftliche Perspektive hinaus. Die Kategorien, in die Tiere für gewöhnlich eingeordnet werden, verschwinden.

Temple du présent versucht so, eine Begegnung mit dem Oktopus in seiner Andersartigkeit zu ermöglichen.

Die Oktopusse wurden nicht für das Projekt dressiert. Wie auch immer der Oktopus sich an dem jeweiligen Theaterabend verhält: Er ist der Protagonist einer Aufführung, deren Ablauf in weiten Teilen durch sein Verhalten definiert wird – und durch seine Bereitschaft oder Nicht-Bereitschaft, mit den Menschen vor und neben dem Aquarium zu interagieren. Das Projekt wurde von einem umfassenden, zum Zeitpunkt des Redaktionsschlusses noch andauernden Recherche-Prozess begleitet. Das Team hat sich mit zahlreichen Expert*innen der Natur- und Geisteswissenschaften sowie Praktiker*innen ausgetauscht und sich von ihnen beraten lassen. Diese Publikation verfolgt nicht das Ziel, diesen Prozess erschöpfend abzubilden, sondern möchte einige Überlegungen vorstellen, die das Projekt inspiriert haben und dem Publikum nach dem Aufführungsbesuch als Denkanstoß dienen können.

EN

Temple du présent

Katja Hagedorn

Temple du présent - Solo for octopus is a theatre project that places an octopus at its centre and attempts to make possible the encounter of two fundamentally different worlds: that of human beings and that of the octopus vulgaris. Octopuses and humans do not share the same living environment. Most scientists agree that octopuses have a high level of intelligence, but that it is difficult to understand and evaluate. The physiology of an octopus and the way it perceives its environment differ greatly from that of humans. What if, despite all these differences, these two worlds could meet, if only for a fleeting moment? What if they could engage in 'acts of communication we barely understand'? (Donna Haraway)

These are questions that Temple du présent addresses. Animal and theatre experts Judith Zagury and Nathalie Küttel (ShanjuLab) and director Stefan Kaegi (Rimini Protokoll), with the support of octopus specialist Professor Graziano Fiorito (Stazione Zoologica Anton Dohrn in Naples) as well as the help of theatres, have explored the possibility of creating a framework for mutual observation between the two species. Judith Zagury and Nathalie Küttel underwent extensive training to acquire the expertise necessary to ensure the welfare of the two octopuses they extracted from the food market. The project uses academic knowledge to understand and address the needs of these animals while going beyond the scientific perspective. The categories into which animals are usually placed are blurred. Temple du présent tries to give the audience the opportunity to see the octopus in its otherness. The octopus is not trained for the show. No matter how it behaves, the animal will be the protagonist of an evening that is largely defined by its behaviour—and by its willingness

or unwillingness to interact with the humans around the aquarium.

The research process for the project was very rich and is still ongoing. The team met and exchanged with many experts in the areas of natural sciences, humanities and animal ethics, as well as with experts in the field. This publication does not aim to provide a complete overview, but rather seeks to share some of the points of view that fed into the creative process and to provide food for thought after the performance.



© Philippe Weissbrodt

DIE WELT DER SINNE SICHTBAR MACHEN

Stefan Kaegi (Rimini Protokoll), Judith Zagury und Nathalie Küttel (ShanjuLab) im Gespräch mit Katja Hagedorn

Katja Hagedorn: Stefan und Judith, wie seid Ihr euch begegnet und wie kam es zu der Entscheidung, gemeinsam ein Theaterprojekt mit einem Oktopus zu entwickeln?

Judith Zagury: Ich erinnere mich daran, dass ich mich nach einer Premiere von Stefan am Théâtre de Vidy in Lausanne mit Caroline Barneaud unterhalten habe, der künstlerischen Betriebsdirektorin des Theaters. Ich habe von dem Oktopus berichtet, der grade bei ShanjuLab in Gimel angekommen war. Ich habe ihr von dem Oktopus erzählt und davon, was für ein Abenteuer und was für eine Freude es war, ihm zu begegnen, ihn bei uns zu haben. Sie hat mich dann mit Stefan bekannt gemacht und wir haben uns kurz unterhalten. Ich glaube, da haben wir das erste Mal über die Arbeit von ShanjuLab mit einem Oktopus gesprochen.

Stefan Kaegi: Du hast später auch Bilder geschickt: von eurer Begegnung mit dem Oktopus, von dem Tier im Aquarium, von den Oktopussen in ihren Becken in Neapel...

K.H.: Ich erinnere mich noch daran, wie ich das erste Mal nach Gimel [im Schweizer Jura] gefahren bin, um dich, Judith, kennenzulernen, und um den Raum für die Oktopusse anzuschauen, und wie beeindruckt ich von dem Gelände und seinen Bewohner*innen war: Hühner, Ziegen, Pferde, Hunde und Katzen, Schweine... Aber auch jede Menge Kinder und Erwachsene... Ein Ort, an dem verschie-

dene Spezies zusammenleben... Könntest du kurz erklären, was Ihr bei Shanju/ShanjuLab macht, und wie Ihr euren Ansatz und euer Verhältnis zu Tieren definiert?

J.Z.: Es geht darum, verschiedenen Lebewesen die Möglichkeit zu geben, sich zu begegnen – sei es Kindern, Tieren, Philosophie-Doktorand*innen, Jura-Studierenden oder Künstler*innen... Shanju ist eine Art Werkstattschule, in der wir Praktika und Kurse für Kinder und Jugendliche anbieten. Wir geben Kurse über zeitgenössischen Zirkus, aber auch (und vor allem) über den Kontakt mit Tieren. Wir arbeiten viel mit dem Prinzip der Belohnung, mit „positiver Verstärkung“, um einen Ausdruck aus der Verhaltensforschung zu verwenden. Wir bemühen uns, Bewegungen oder Verhaltensweisen zu unterstützen, die für das Tier Sinn ergeben. Bei den Aufführungen unserer Schule kommen die Vorschläge sowohl von den Tieren als auch von den Kindern. Wir versuchen, eine gemeinsame Sprache zu entdecken, in der sowohl Tiere als auch Menschen sich ausdrücken und einander verstehen können.

K.H.: Und ShanjuLab?

J.Z.: ShanjuLab wurde etwas später gegründet, 2017, als Shanju nach Gimel umgezogen ist. ShanjuLab ist ein Theaterforschungslabor über die Präsenz von Tieren. Die Mitglieder von ShanjuLab beschäftigen sich sowohl auf

theoretischer als auch auf praktischer Ebene mit Tieren und untersuchen künstlerische Ansätze in diesem Bereich. Ich würde ShanjuLab als einen Raum definieren, in dem wir forschen. Ich glaube, das trifft es am besten: künstlerische Versuche, Versuche des Zusammenlebens, Versuche der Reflexion über die Stellung des Tieres in unserer Gesellschaft. Wir beschäftigen uns auch viel damit, wie man Tiere auf der Bühne zeigt, wie man ihnen ihre Individualität lassen kann, ihre spezifischen Besonderheiten sichtbar machen kann, ohne dass sie dazu gebracht werden, etwas Bestimmtes vorzuführen oder ein Verhalten zu zeigen, das man von manchen Spezies einfach erwartet.

K.H.: Nathalie, du bist ebenfalls Mitglied von Shanju und ShanjuLab. Ich glaube, du warst die erste von uns, die sich besonders für Oktopusse interessiert hat und deshalb nach Neapel gefahren ist...

Nathalie Küttel: Ja, das war 2015 und ich war schon bei Shanju. Ich bin Schauspielerin und hatte schon immer eine besondere Verbindung zu Tieren. Irgendwann habe ich angefangen, Theaterkurse bei Shanju zu geben. Später habe ich bei Aufführungen mitgemacht und Judith und ich sind Freundinnen geworden. 2015 haben wir uns einen Dokumentarfilm angeschaut (*Thalassa*), und darin kamen diese beiden Professoren vor... Es war unglaublich, was sie mit den Oktopussen anstellten. Uns wurde klar, wie intelligent diese Tiere sind, und dass man auch ohne negative Verstärkung mit ihnen arbeiten kann. Wir haben darüber mit Judith gesprochen und irgendwann habe ich gesagt: „Wir sollten mit Oktopussen arbeiten.“ Also haben wir an Professor Graziano Fiorito geschrieben und seine Antwort lautete: „Wann können Sie kommen?“ Das hat uns dann doch etwas überrascht. Man schreibt halt und sagt sich gleichzeitig: Naja, vielleicht kriegst du nie eine Antwort...

J.Z.: Ich weiß noch, dass wir dachten: „Mist, das ist jetzt aber kompliziert.“ Es stand damals jede Menge Arbeit an und Nathalie verschwand nach Neapel ... Aber wir haben es nie bereut!

K.H.: Und wie lange dauerte dein erster Aufenthalt in Neapel?

N.K.: Der erste Aufenthalt: zwei Monate. Man hat mir gezeigt, wie man die Aquarien säubert, die Oktopusse füttert, wie man ihr Futter vorbereitet, solche Sachen... Irgendwann habe ich mich um zwölf Oktopusse gekümmert. Es ist komisch, dass ich nie Angst hatte - ich habe mich nie allein gefühlt, obwohl ich acht Stunden am Tag ganz allein in einem Kellerraum mit den Oktopussen verbracht habe. Ich war in einer anderen Welt... Ich weiß nicht, der Oktopus hat mich schon immer fasziniert, schon allein wegen seiner Schönheit, und wegen dieser Fremdheit. Als würde ich dieses Lebewesen schon immer kennen - ich weiß nicht, wie ich es ausdrücken soll, ich hatte nie Angst, es hat sich ganz normal angefühlt. Also, das war schon eine ziemlich geniale Entdeckung in Neapel.

K.H.: Stefan: Wann und wie kam es aus deiner Perspektive zu der Idee, ein Projekt mit einem Oktopus zu entwickeln? War die Begegnung mit Judith ausschlaggebend, oder gab es diese Idee schon früher?

S.K.: Tatsächlich interessiere ich mich schon seit einigen Jahren sehr dafür, das Theater als Raum zu nutzen, in dem man versuchen kann, Tiere und unsere Beziehung zu ihnen zu verstehen. Ich habe keine Haustiere – im Gegensatz zu Nathalie und Judith, die ja mit unglaublich vielen Tieren zusammenleben. Ich glaube, das liegt daran, dass ich so viel unterwegs bin. Aber ich interessiere mich sehr für Tiere. Ich finde das Nicht-Künstliche eines Tieres auf der Bühne faszinierend. Das ist wahrscheinlich auch der Grund, warum Theaterschaffende immer sagen: Keine Kinder

oder Tiere auf der Bühne! Sie stehlen den Schauspieler*innen die Schau... Mit Tieren im Theater bricht man also in gewisser Weise ein Tabu und öffnet den Theaterraum gleichzeitig hin zur Realität. Für mich hat das Tier auf der Bühne außerdem die Funktion eines Spiegels, und ich finde es großartig, das Publikum in diesen Spiegel blicken zu lassen. Ich habe bereits Projekte mit Heuschrecken inszeniert (*Heuschrecken* in Zürich), mit Ameisen (*Staat* in Mannheim) oder mit Meerschweinchen (*Europa tanzt. 48 Stunden Wiener Kongress* in Wien)... In all diesen Stücken ging es um unseren Blick auf die Welt des Nicht-Menschlichen. Vielleicht ist die konkrete Idee zu dem Oktopus-Projekt entstanden, nachdem ich ein ganzes Jahr an einem Projekt mit einem Roboter auf der Bühne gearbeitet hatte (*Uncanny Valley*) – eine Maschine, die Handlungen ausführt, weil der Mensch sie programmiert. Ich hatte Lust, mich mit etwas, mit jemandem, mit einem Tier auseinanderzusetzen, das vielleicht eine etwas anarchischere Wirkung auf mich entfalten könnte, das sich meiner Kontrolle entzieht und mich außerdem mit einer anderen Form der Intelligenz konfrontiert.

K.H.: Sich auf die Unterbringung von Oktopussen vorzubereiten, ist eine Sache - sie monatelang zu betreuen, wie es bei diesem Projekt der Fall war, eine andere. Wenn Ihr die Phase der Projektkonzeption, als wir noch auf die Oktopusse gewartet haben, mit der derzeitigen Probenphase vergleicht: Verläuft diese Phase wie erwartet, oder habt Ihr sie euch anders vorgestellt? Gibt es Dinge, die euch komplett überrascht haben?

J.Z.: Es gibt unglaublich viel, das uns nicht bewusst war, unter anderem der Aufwand, den es bedeutet, den Lebensraum für das Tier herzustellen und zu betreuen - wie viel Arbeit es macht und wie viel Wissen man sich aneignen muss, um Oktopusse bei sich aufzunehmen. Wir waren mit einem ganzen Universum konfrontiert... Oktopusse leben

im Salzwasser, diesen Lebensraum muss man herstellen. Es ist permanente Anwesenheit erforderlich, um das Wohl der Tiere zu garantieren, um mit ihnen zu spielen, sie zu stimulieren. Das macht auch süchtig – man kann gar nicht mehr damit aufhören. Uns ist klar geworden, dass man Wasser wirklich als einen lebenden Organismus begreifen muss. Natürlich sind die Infrastruktur und die gesamte Anlage, die wir in Gimel installiert haben, hochleistungsfähig und auf dem neusten Stand. Aber das löst nicht alle Probleme, man muss sich kontinuierlich weiterbilden. Wir dachten, dass die Maschinen sehr viel regeln würden, aber das ist nie der Fall, wenn es um Lebewesen geht ...

N.K.: Inzwischen haben wir eine Kamera und können live über unser Smartphone verfolgen, wie es den Tieren geht und was sie machen. Aber am Anfang bin ich nachts aufgestanden, um nach ihnen zu schauen. Ich glaube nicht, dass man im Voraus abschätzen kann, wie viel Zeit es in Anspruch nimmt... Wie vor der Geburt eines Kindes... Mich fasziniert an den Oktopussen immer wieder aufs Neue, dass sie die Welt über den Tastsinn wahrnehmen. Ich habe wirklich das Gefühl, dass sie die Welt erspüren. Sie nehmen sie nicht über die Augen wahr - oder doch, auch über die Augen. Aber zunächst ertasten sie die Welt. Und dann die Persönlichkeit. Ich habe das schon in Neapel beobachtet und jetzt wird es bestätigt, weil wir zwei Oktopusse mit wirklich sehr unterschiedlichen Persönlichkeiten bei uns haben. Das zeigt sich sogar auf der Bühne.

J.Z.: Es ist verblüffend an diesen beiden Tieren, dass wir sie zwar beobachten, sie uns im Gegenzug aber auch sehr genau observieren. Man hat den Eindruck, dass sie einem immer einen Schritt voraus sind. Man weiß nie, wie viel Zeit man für etwas brauchen wird. Entweder sie klauen einem den Kescher, wenn man das Aquarium damit säubern will, oder sie halten die Hand fest, in der man die Sonde hat, um die Wasserwerte zu überprüfen. Am

nächsten Tag spucken sie einem Unmengen Wasser ins Gesicht, bevor man auch nur mit der Arbeit anfangen kann. Es gibt immer eine Überraschung... Man nimmt sich nichts mehr vor, denn es kommt sowieso anders. Die beiden sind sehr unterschiedlich. Sète ist nachdenklich, behutsam. Agde strotzt nur so vor Energie, sie versucht ständig, Kontakt mit uns herzustellen.

S.K.: Diese Lebhaftigkeit und Neugier – das hatte ich nicht erwartet... Als Judith, Nathalie und ich nach Paris gefahren sind, um den Oktopus im Aquarium dort anzuschauen, haben wir ein Tier gesehen, das sich fast gar nicht bewegt hat, außer ganz am Ende, als der Pfleger zum Füttern kam. Es besteht ein riesiger Unterschied zwischen einem Tier, das alle fünf Minuten von ungefähr zehn Kindern angestarrt wird - die vielleicht jeweils eine halbe Minute stehen bleiben und auf die er nicht reagiert -, und den Oktopussen hier und der Qualität ihrer Beziehung zu insbesondere Judith und Nathalie, aber auch zu mir. Ich glaube, die wissenschaftliche Forschung ist oft bemüht, zu viel Interaktion zu vermeiden, um die Analyseergebnisse nicht zu verfälschen. Während der Monate in Gimel glaube ich hingegen beobachtet zu haben, wie sich eine Beziehung zu zwei Individuen entwickelt hat. Die Oktopusse sind bei fast allen Proben sehr aktiv und neugierig. Für mich als Regisseur ist es eine Katastrophe, mit einem Protagonisten oder einer Protagonistin zu arbeiten, dessen oder deren Verhalten überhaupt nicht antizipierbar ist. Und gleichzeitig ist das ein Riesengeschenk.

K.H.: Warum ist es ein Geschenk?

S.K.: Anders als im Kino verläuft im Theater jede Vorstellung anders, jeder Abend ist anders. Mit dem Oktopus wird das auf die Spitze getrieben, denn in diesem Stück entscheidet das Tier, was es tun oder nicht tun möchte. Wir arbeiten nicht mit Dressur, die Oktopusse sind nicht abgerichtet. Sie werden einen

Großteil des Ablaufs, der Interaktion, der Dramaturgie dieses Stücks definieren – und zwar jeden Abend aufs Neue. Und das Theater und die Performerinnen werden sich dem anpassen müssen. Aber man sollte erwähnen, und das hatte ich so auch nicht erwartet, dass die beiden Oktopusse ein Bewusstsein von der Konzentration der Probe zu haben scheinen. Ich habe den Eindruck, dass die Nachmittage wirklich anders sind, selbst wenn wir im Original-Licht arbeiten. Abends gibt es eine ganz andere Konzentration, wenn noch der Ton dazu kommt und alle acht Produktionsbeteiligten sich auf die Probe konzentrieren. Manche Abläufe, manche Verhaltensweisen scheinen sich in dieser Probensituation zu wiederholen. Ich frage mich, ob das bei Aufführungen mit Publikum so ähnlich sein wird?

J.Z.: In der Arbeit mit Tieren auf der Bühne erlebe ich - bei allen Spezies – in ihrem Verhalten und ihrer Konzentration einen Unterschied zwischen der Probenphase und den Aufführungen mit Publikum. Wenn man einen Durchlauf macht oder das Publikum kommt, passiert etwas. Wir haben das mit Corazón und Laetitia Dosch in *HATE* erlebt (*HATE*, Laetitia Dosch, 2018), eine Aufführung, in der eine Schauspielerin und ein Pferd gemeinsam auf der Bühne stehen. Corazón hatte während der Proben nie dieselbe Energie wie während der Aufführung.

K.H.: Als wir das Projekt konzipiert haben, hatten wir vor, während der Aufführung mit den Stimmen von Expert*innen zu arbeiten, die wir im Laufe des Recherchezyklus interviewt hatten – Audioeinspielungen von wissenschaftlichen Erklärungen, aber auch Kommentare von Soziolog*innen oder Philosoph*innen. Nach der Ankunft der Oktopusse und den ersten Proben haben wir den Anteil dieser Audio-Einspielungen erheblich reduziert...

S.K.: Ich glaube, die ersten Probenerfahrungen haben uns gezeigt, dass der Oktopus mit sei-

nem Körper spricht. Nachdem die Oktopusse vor Ort waren und wir ihnen lange und immer wieder zugeschaut hatten, stellte sich bei mir das Gefühl ein, dass man auf ihre Präsenz vertrauen kann, egal, was sie machen. Bei meinen anderen Projekten mit Tieren gab es einen eher biographischen Zugang über Insektolog*innen oder Erzähler*innen. Wir haben uns den Tieren eher über eine menschliche Perspektive angenähert. Aber wenn man bei den Oktopussen zu viel menschliches Stimmmaterial eingesetzt hat, entstand der Eindruck, dass diese Stimmen sich des Tieres bemächtigten, und dadurch kam es unweigerlich zu einem Effekt der Anthropomorphisierung, den wir vermeiden wollten. Wir haben daher den Anteil der Expert*innenstimmen im Vergleich zu unseren anfänglichen Überlegungen deutlich reduziert.

K.H.: Wir haben nach den ersten Proben viel darüber gesprochen, dass wir das Tier nicht auf einer wissenschaftlichen Ebene erklären wollten, dass die menschliche Stimme nicht Oberhand gewinnen sollte, sondern dass wir versuchen wollten, das Tier in seiner Andersartigkeit vorkommen zu lassen. John Berger schreibt in einem seiner Essays (*Why Look at Animals?*) über Tiere, dass sie „*like and unlike*“ seien. Und es gibt tatsächlich Momente, in denen man das Gefühl hat, es sei „wie bei uns“. Man beobachtet eine Reaktion und denkt, dass man sie versteht. Und dann gibt es andere Momente, in denen man gar nichts versteht. Das Verhältnis zu ihnen oszilliert ständig zwischen Nähe und Distanz. Es entsteht der Eindruck, dass man bestimmte Dinge teilt und andere Dinge niemals teilen wird.

J.Z.: Wir teilen ja schon mal den selben Planeten, aber er besteht aus so vielen Welten, wie es Spezies gibt, und wird aus entsprechend vielen unterschiedlichen Perspektiven wahrgenommen. Selbst unter Menschen kann man sich nur auf der Grundlage der eigenen Wahrnehmung vorstellen, was der oder die

Andere wohl denkt. Darum dreht sich ja der ganze Diskurs über das Andere. Wir leben im selben Raum, aber es gibt so viele verschiedene Wahrnehmungen. Es gibt Momente, in denen es zu einem intensiven Austausch kommt, da passiert etwas, man weiß nicht genau was, aber es ist für beide Seiten real. Wir erleben das oft mit unseren beiden Oktopussen. Wir wissen nicht, was genau da passiert, wenn sie nach unserer Hand greifen, während sie gleichzeitig essen, oder wenn sie uns mit Wasser bespucken. Aber es findet ein Austausch statt. Es gibt Dinge, die unsere Welten miteinander verbinden, die über unsere Wahrnehmung als Individuum, aber auch als Spezies, hinausgehen.

K.H.: Ihr habt es bereits erwähnt: Es beinhaltet viel Arbeit und eine große Verantwortung, den Lebensraum für die Oktopusse zu schaffen und ihr Wohl zu garantieren. Judith und Nathalie, Ihr habt euch darauf aufs Sorgfältigste vorbereitet: Ihr habt mehrere Aufenthalte in Neapel absolviert, ihr habt eine Ausbildung gemacht und eine Prüfung mit dem Titel *Cephalopod Biology and Care* abgelegt. Ich weiß, dass Ihr euch ständig zu Fragen, die sich in Bezug auf die Oktopusse stellen, weiterbildet, auch mit der Unterstützung diverser Expert*innen. Was fasziniert euch so an Oktopussen und an diesem Projekt?

N.K.: Für mich hat das vor fünf Jahren begonnen, und seitdem lässt es mich einfach nicht mehr los. Wenn man einem Oktopus begegnet, erlebt man eine derartige Schönheit – aber nicht nur Schönheit, sondern auch eine Form der Intelligenz, etwas Fremdes, sogar eine Art Kontakt. Die Tatsache, dass sie schneller sind als man selbst, dass sie einen überraschen... Ich hatte das Bedürfnis, das mitzuteilen, sichtbar zu machen. Wenn man in ein Sea Life geht, sieht man das nicht. Als wir im Sea Life waren, hatte ich das Gefühl, dass wir hinter der Scheibe gar nichts gesehen haben.

J.Z.: Es geht auch darum, durch den Blick von Stefan und durch ein Kunstwerk die Schönheit, die Fremdheit dieses Tieres sichtbar zu machen. Und den Weg, den wir zurückgelegt haben... All die Fragen, die wir uns im Laufe dieses Erlebnisses stellen – auch viele ethische Fragen. Man muss ein Projekt wie dieses fortwährend in Frage stellen. Wir müssen diesen beiden Oktopussen gerecht werden. Wenn ein Problem auftritt, wenn das Wasser umkippt, sind sie tot. Diesem Projekt ist also ein Bezug zum Leben und zum Tod eingeschrieben. Aber auch das ist als Fragestellung für die Bühne interessant. Wir werden alle gemeinsam mit einem riesigen Fragezeichen konfrontiert gewesen sein – mit diesen zwei Oktopussen und im Dienste ihrer Spezies. Wie kann man etwas sichtbar machen, das nie sichtbar sein wird, weder in einem Zoo noch im Rahmen wissenschaftlicher Arbeit, und damit meine ich die Erfahrung der Sinneswelt. Für mich hat das eine Berechtigung, genauso wie unsere fortwährende Befragung des Projekts, die wir gerne mit dem Publikum teilen möchten.

S.K.: Es stimmt, dass der Oktopus in einem anderen Lebensraum lebt und dies verschiedene Fragen aufwirft. Diese räumliche Entfernung könnte zu der Haltung führen: „Man sollte sich fern halten.“ Es handelt sich um ein Tier, das noch weit weg von uns in der Wildnis leben kann. Andererseits ist dieser Lebensraum ja schon nicht mehr unberührt. Die beiden Oktopusse, mit denen wir arbeiten, wurden in Sète gefischt, um auf einem Markt verkauft zu werden. Wir haben sie dem Fischer abgekauft, sie bleiben eine Weile bei uns, und dann wollen wir sie wieder freilassen...

Aus künstlerischer Perspektive interessiert mich an den Oktopussen diese Andersartigkeit. Die Thematik des unerforschten Terrains, die Annäherung an jemanden, der*m man noch nie begegnet ist. Wir versuchen, ein Tier zu zeigen, das normalerweise nur aus der naturwissenschaftlichen oder kulinarischen Perspektive wahrgenommen wird. Ich finde es faszinierend, über diese Sichtweisen, die das Tier eher als Objekt denn als Subjekt mit einem eigenen Willen betrachten, hinauszugehen und zu versuchen, diese Andersartigkeit erfahrbar zu machen. Vielleicht sogar zu versuchen, die Frage danach zu stellen, was es bedeutet, ein Mensch zu sein... Ich stelle mir jedenfalls viele Fragen in Bezug auf mich selbst, wenn ich ihnen zuschau, auch, weil ich den Eindruck habe, dass sie meinen Blick erwidern. In diesem Projekt entsteht ein Hin und Her zwischen zwei Seiten, die sich gegenseitig beobachten, und für mich liegt darin ein riesiges Potential.



© Philippe Weissbrodt

EN

Making the perceptible visible

— A conversation with Stefan Kaegi (Rimini Protokoll), Judith Zagury and Nathalie Küttel (ShanjuLab), and Katja Hagedorn

Katja Hagedorn: How did the two of you—Judith and Stefan—meet, and how did you decide to work together on a project that focuses on an octopus?

Judith Zagury: I remember that after one of Stefan's premieres at the Théâtre de Vidy I was talking to Caroline Barneaud, who is the theatre's director of artistic projects. I was telling her about the octopus that had just arrived at the ShanjuLab in Gimel. I was talking about this octopus, about this adventure and how happy we were to meet it, to have it there with us. At that moment, she introduced me to Stefan and we exchanged a little bit. I have the impression that it was there that we spoke for the first time about the work we were doing with an octopus.

Stefan Kaegi: You also sent pictures throughout the process: pictures of your encounter with the octopus, of the octopus in the aquarium, of the octopuses in their tanks in Naples...

K.H. I remember that when I went to Gimel for the first time to meet you, Judith, and to discover the space dedicated to the octopuses, I was really struck by the place and its inhabitants: chickens, goats, horses, dogs and cats, pigs... But also a lot of children and adults... An interspecies cohabitation... Could you explain a little what you do at Shanju/at the ShanjuLab, and your approach to and relationship with the animals?

J.Z. So the idea is to allow many different living beings to be in contact with each other, whether they are children, animals, doctoral students in philosophy, people studying law,

artists... Shanju is a studio school where we offer courses and classes to children and teenagers. We offer classes in contemporary circus, but also (and especially) in contact with animals. We work a lot with rewards, using what is called positive reinforcement in ethology and trying to encourage movements or behaviours that make sense to the animals. When we put on school shows, the ideas come from the animals as much as from the children. We are attempting to discover a common language in which animals and humans can express themselves and understand each other.

K.H. And the ShanjuLab?

J.Z. The ShanjuLab was born a little later, when Shanju moved to Gimel in 2017. It is a laboratory for theatrical research into animal presence. The people involved work on both theory and practice with the animals, and question artistic forms in relation to all this. It's above all a place where we are searching. I think that's really what it is: artistic attempts, attempts at cohabitation, attempts to reflect on the status of the animal in our society. A lot of questioning, too, about how to show animals on stage, how to let them be individuals, how to make their specificities perceptible without resorting to 'making them do it' or showing behaviours that we have come to expect of this or that species.

K.H. Nathalie, you are also part of the Shanju company and the ShanjuLab, and I think you were the first of us to develop a strong interest in the octopus. It was because of this that you went to Naples...

Nathalie Küttel: Yes, it was in 2015 when I was already in the company. I'm an actress originally, and I've always had a connection with animals. At some point I started giving theatre lessons at Shanju. After that, I took part in shows, and I became friends with Judith. In 2015, we watched a documentary

show (Thalassa), and there were these two professors... It was amazing what they were doing with octopuses. We realised how intelligent these animals are, and also that they are able to learn without negative reinforcement. We talked about it with Judith, and then I said: we should work with octopuses. We wrote to Professor Graziano Fiorito, and his reply was: 'When are you coming?' We were quite taken aback. You see, you write, and then you say to yourself, well, maybe he'll never reply...

J.Z. We thought: 'Gosh, it's going to be complicated.' We had a lot of work on at that time, and Nathalie was disappearing off to Naples... But we don't regret it!

K.H. For how long did you stay in Naples, the first time?

N.K. The first time, two months. I was shown how to clean the tanks, feed the octopuses, prepare baits... After a while, I was in charge of twelve octopuses. It's funny because I was never afraid, I never felt lonely, yet I was spending eight hours a day in a basement, sometimes all alone with the octopuses. I was in another world... I don't know, octopuses have always fascinated me, because of their beauty, but also because of their strange nature. It's as if they are beings that I have always known, I don't know how to say it... I was never afraid, as if it was normal. So, in Naples, it was a pretty great discovery.

K.H. Stefan, when and why did the idea of doing a project with an octopus come about? Was it because of the meeting with Judith, or was it already before that?

S.K. In fact, for several years now I have been very interested in using the theatre stage as a space to try to understand animals and also our relationship with them. I don't have any animals at home, unlike Nathalie and Judith who have a lot of them. It's

because I'm not at home much, I think. But I am very interested in animals. I find the non-artificiality of what an animal does on stage fascinating. I think that's why theatre professionals always say that you should never put children or animals on the stage, because they are 'stronger' than the actors. And it's true... So, with animals in the theatre, we are somewhat breaking a taboo, and at the same time opening a window onto reality. Moreover, for me, the animal on the stage is also a kind of mirror which I love to hold up to the audience. I had already directed shows with grasshoppers (Heuschrecken in Zurich), ants (Staat in Mannheim) and guinea pigs (Europa tanzt. 48 Stunden Wiener Kongress in Vienna)... All these shows were about our perspective on the nonhuman. Perhaps it was after working for a whole year on a project where there was a robot on stage (Uncanny Valley)—a machine that performs actions because a human programs it—that the idea was born. I wanted to try to understand something, someone, an animal, that could perhaps have a more anarchic impact on me, outside of my control, and that would also confront me with another form of intelligence.

K.H. It's one thing to prepare yourself to host octopuses, and it's another thing to accompany them for several months, as was the case with this project. So, if you compare the phase during which we conceptualised the project and were waiting for the octopuses to arrive with the current phase of rehearsals, is it as you had imagined, or is it different? Were there things that really surprised you?

J.Z. There are a lot of things that we were not aware of, especially the commitment that you have to have in terms of monitoring the animals' living environment, the work that this implies and the knowledge that you have to acquire in order to be able to keep octopuses. We found ourselves faced with a universe... Octopuses live in salt water, so

we have to recreate this environment. You have to be there all the time to ensure their wellbeing, to play with them, to stimulate them. And then it becomes addictive, you don't want to leave them. We realised that water must be considered as a true living organism. So, yes, the infrastructure and installations we have set up in Gimel are ultraefficient and sophisticated. But that doesn't solve everything, we have to keep learning. We thought that machines could solve a lot of things, but it's never like that with living beings...

N.K. Now we have a live camera. But at first, I would watch over them at night. I don't think you can tell how time consuming it will be until you do it... Like before you give birth to a child. The thing that constantly fascinates me about octopuses is the way they see the world through their sense of touch. I really have the feeling that they feel the world. Not with their eyes. Well, yes, also with their eyes. But the first step is to feel the world. Then, really, their personalities. I had already discovered this in Naples, and it has been reaffirmed here because we have two octopuses with very different personalities, you can even see it on stage.

J.Z. What is disconcerting about these two creatures is that we observe them, but they pierce us in return. You feel like they are always one step ahead of you. Every day you don't know how long it will take you to do something. Either they steal the net when you want to clean the aquarium, or they grab your hand and take the probe when you want to analyse the water parameters. Another day, they spit tons of water in your face before you can do anything. It's a surprise... You don't think in advance about what you're going to do because it's screwed anyway. The two of them are very different. Sète is thoughtful, delicate. Agde is full of energy, she's always looking to make contact with us.

S.K. That agility and curiosity—I wasn't expecting that. When Judith, Nathalie and I went to Paris to see the octopus in the aquarium, we saw an animal that hardly moved at all, until the very last moment when its keeper arrived and fed it. There is an enormous difference between an animal that is observed by, say, ten children every five minutes, who spend perhaps half a minute looking at the octopus without producing any special reaction in it, and the quality of the relationships that the octopuses develop, particularly with Judith and Nathalie, but also with me when I go to see them. It seems to me that, in scientific research, we often want to avoid too many interactions so as not to disturb the analysis. On the other hand, during the months in Gimel, I think I saw relationships develop with two singular individuals. And during most of the rehearsals, the octopuses were very active and curious. For me, as a director, it's a catastrophe to work with a protagonist that is not at all predictable. And at the same time, it's a tremendous gift.

K.H. Why is it a gift?

S.K. In theatre—unlike in film—every performance is different, it plays out differently every night. With the octopus, this is taken to the extreme, because in this show, it is the animal that decides what it wants or doesn't want to do. The octopuses are not trained. They will define much of the action, interaction and dramaturgy of this show—and it will be new every night. And the theatre and the performers will have to adapt to that. But it has to be said—and I didn't expect this either—that these two octopuses seem to be aware of the state of concentration of rehearsals. I have the impression that it's really something different when you're there in the afternoon, even when you put the lights on as if it were really the show. It's a different concentration than in the evening, when there's audio, when everyone is in the space

and the eight people who are there during the rehearsals are focused on that. It seems that there are certain parameters, certain behaviours that are repeated in this situation. Is this comparable to the situation we will have with an audience?

J.Z. Having worked with all kinds of species of animals on stage, I feel that there is a difference in behaviour and concentration between the time of simple rehearsals and the time of public presentations: when you arrive at a runthrough or when the audience enters, something happens. We had this experience with Corazón and Laetitia Dosch in HATE (HATE, Laetitia Dosch, 2018), in which the actress and the horse share the stage. Corazón never has the same energy in rehearsal as he does during the performance.

K.H. When we conceptualized the project, we imagined that during the show we would use the voices of experts we met during the research phase—scientific information, but also comments from sociologists or philosophers. We cut down on the audio interviews of experts once the octopuses arrived and we started rehearsing...

S.K. I think the experience of the first rehearsals showed us that the octopus speaks with its body. From the moment the octopuses were there and we were observing for hours what was going on in there, I had the feeling that we could trust them, no matter what they would do. It's true that, with the projects I've done with animals in the past, there was a more biographical point of entry with either entomologists or narrators. We were approaching the animals from a rather human point of view. But with the octopus, when we used too many human audio recordings, we had the impression that these voices were imposing themselves on the animals, and this inevitably produced an anthropomorphic effect that we wanted to avoid. Therefore, the use of audio interviews

with experts was considerably reduced from what we had originally envisaged.

K.H. After the first rehearsals, there was a lot of discussion about the fact that we didn't want to explain the animal on a scientific level, that we didn't want the human voice to take over, but that we wanted to try to let the animal exist in its otherness. In one of his essays (Why Look at Animals?), John Berger wrote that animals are 'like and unlike'. There are times when we have the impression that 'they're just like us'; we see a reaction and we imagine we understand them. And at other times we don't understand them at all. There is always this movement where by we feel both close to them and distant from them. You feel that there are things you share and things you will never share.

J.Z. First of all, we all live on the same earth, but it is perceived with such different worlds depending on the species. Even between humans, we can only guess at what the other person will think of what we are feeling ourselves. This is the whole issue of otherness. We live in the same space, but there are so many different perceptions. There are moments when you share something intense, something happens, you don't know what it is exactly, but it exists for both of you. We often experience this with our two octopuses. We don't know what is going on when they hold our hands while they are eating or when they spit water on us. But there is an exchange. There are things that cross our worlds, that go beyond our visions as individuals, but also as species.

K.H. As you have already mentioned, it is a huge job and responsibility to create the right living environment for octopuses and to ensure their wellbeing. Judith and Nathalie, you prepared yourselves very thoroughly: you made several trips to Naples, you followed a training course and you passed an exam entitled 'Cephalopod Biology and Care'.

I know that you are constantly researching the issues surrounding octopuses, also with the support of various experts. What is it about octopuses and this project that interests you so much?

N. K. For me, it's something that's been going on for five years and that I just can't shake. When you meet an octopus, there is such beauty there, but not only beauty: intelligence, something strange too, even a contact. The fact that they surpass you, that they surprise you. I wanted to be able to make this something known, to make it visible. If you go to a Sea Life, you don't experience that. I have the impression that when we went to Sea Life, standing behind the glass, we saw nothing.

J.Z. It's also about showing the beauty and strangeness of this animal through Stefan's eyes and through a work of art, as well as all the questions that arise from this experience—also many ethical questions. You have to keep asking yourself questions with a project like this. You have to be worthy of these two octopuses. If there is a problem, if the water turns, they die. So there is a relationship to life and death in this project. But it's interesting to question that on a stage. It will be an enormous question mark that we will have shared together—with these two octopuses and in the service of their species. You see, how do you make visible something that will never be perceptible, neither in a zoo, nor by scientists? For me, there is a reason for all this. And to this permanent questioning, which we want to share with the audience.

S.K. It's true that the octopus lives in an other environment, and that implies different questions. This distance could be a reason to say: 'Well, let's keep our distance...' This animal can still live far from us, in a wild place. On the other hand, this place has already been invaded. The two octopuses we work with were caught in Sète to be sold on a food market. We bought them from the fisherman, they are staying with us for a while and then we would like to release them... What interests me artistically with octopuses is this otherness. The question of unfamiliar territory, of approaching someone you've never met before. We are trying to present an animal that is traditionally only considered from a scientific or culinary point of view. It is fascinating to go beyond these views that treat the animal more as an object than as a subject with a will of its own, and to try to make the experience of this otherness possible. Maybe even trying to question what it means to be a human being... In any case, I question myself a lot when I look at them, also because I have the impression that they respond to my gaze. In this project, there is a back and forth between two parties who are looking at each other and, for me, there is a huge potential in this.

MAKING THEATRE WITH AN OCTOPUS

Further Reading Material in Englisch

EIGHT ARMS, HUNDREDS OF SUCKERS AND AN ENORMOUS BRAIN...

Ludovic Dickel

The octopus has fascinated humans since antiquity. The philosopher Vilém Flusser and the artist Louis Bec describe the octopus as a distant relative that went the other way—underwater—while our ancestors emerged from the water to walk on their own two feet.

But even with out bones or ears, octopuses still have neurons and eyes that resemble ours. When we look into the eyes of an octopus—or rather into one of its eyes (usually only one of them is directed at us)—we feel as if we are looking at a living being that is both like us and yet radically different.

The brain of the octopus is enormous: it is made up of between three and five hundred million neurons. This is comparable to what can be found in many vertebrates that are considered ‘sensitive and intelligent’.

But, unlike vertebrates, most of their nervous system is located in their arms. Their brains are responsible for sorting and combining the innumerable sensory input from their arms and suckers, as well as from their eyes and

olfactory system. The brain controls all the movements of the body and the arms. The precise coordination of these movements is poorly understood but extremely complex. The octopus ‘tastes’ objects by touching them.

Looking at it, one wonders whether it does not use its suckers, instead of its eyes—as humans do—to understand its environment. When an octopus loses an arm, the limb is not lost forever, but will grow back...

The scientific community attributes great intelligence to the octopus: it is considered to represent a peak in sophistication and sensitivity among invertebrates. It is often said to possess a form of intelligence that is quite different from our own, and therefore difficult to measure and grasp. This starts with their way of life: octopuses live alone and generally have a life expectancy of less than three years. (It is worth mentioning, however, that



© Philippe Weissbrodt

a city of octopuses, dubbed ‘Octlantis’, was recently discovered off the coast of Australia. Therefore, at least one species of octopus is not solitary, but scientists still have plenty of questions about them...) As a rule, octopuses do not tolerate their fellows, except when it comes to reproduction. The male dies after impregnating the female, who in turn dies a while after having laid her eggs. Consequently, octopuses are not raised by adults: they have to learn to face the outside world on their own, without help. Each octopus learns from its own experience: for example, without even having had the opportunity to observe other octopuses, they are systematically able to open a jar containing prey, in the same way as they open a shell. But the animal will learn to open the jar increasingly quickly if the experiment is repeated. It acquires what is called ‘procedural’ knowledge. Just like we humans learn to ride a bike without thinking about it... In any case, the learning abilities of octopuses are exceptional for an invertebrate. However, their knowledge cannot be passed on from one generation to the next like mammals or birds, so they have to learn on their own and... quickly!

Octopuses are extraordinarily adaptable. Many of them are carnivores (they are crazy about crabs). Most people don’t know this, but they have a beak that looks surprisingly like a parrot’s. It is this particular shape that allows them to cut through the solid shell of a crab and inject venom to immobilise it, or to pierce the thick shells of oysters or other shellfish. Octopuses occupy dens and seal their entrances with shells and stones.

Their ‘rubbery’ nature allows them to squeeze through gaps into which it seems impossible for them to fit. Their ability to change their skin colour and texture in a flash, or to display spectacular patterns on their skin, is astonishing. These processes occur through the expansion or contraction of millions of pigment-containing cells.

Octopuses can change from radiant white to deep black almost instantly, and their skin can display numerous geometric patterns (circles, squares, triangles). These colour changes allow them to blend in completely with their surroundings by imitating the colour of the substrate on which they are resting. They can also deceive a potential predator by making fearsome patterns appear on their backs, or simply communicate with breeding partners. Some scientists believe that the colours of octopuses may reflect their emotions. But what is more interesting, from an ethologist’s point of view, is to find out why they don’t all change colour. It is not a response that they all display. When they land on a rock, some octopuses take on the exact colour of the rock, while others do not... A question of personality, perhaps...

They swim by using what is called their ‘funnel’ to eject the water they suck in: a kind of propulsion by reaction. They can, if necessary, eject a large amount of ink through the funnel. In case of danger, they evacuate a mixture of mucus and ink, consisting of melanin, which acts as a screen while they escape. But the most astonishing thing is to see the ink cloud forming what is known as a ghost, a ‘pseudoctopus’, which is roughly the size and shape of the octopus itself.

Currently, we know of about eight hundred species of cephalopods (octopuses, cuttlefish, squid, etc.). They diverged from other molluscs five hundred million years ago. Some live near the bottom of the sea, others in the water column, while others live near the surface. They have learned to adapt to all environments, and today they can be found just as much in Antarctica as in temperate, tropical or equatorial waters.

The specificities of the octopus fascinate or frighten the observer. Its shape is not definable, one never knows where its arms are, in which direction they are moving, or where

its ‘head’ is. The feeling that arises is that of being watched, observed, spied on by this elusive being.

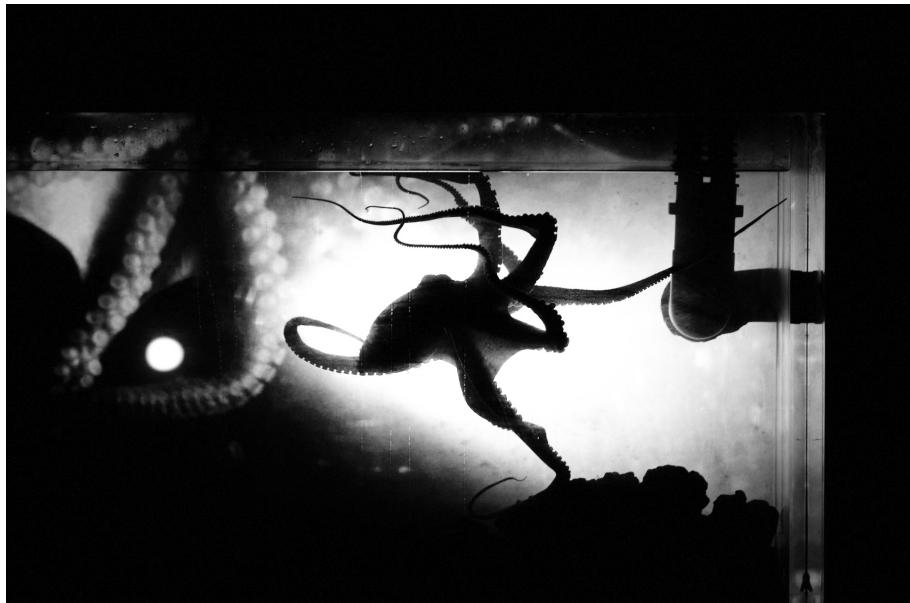
Old Scandinavian legends from the Middle Ages often speak of an extraordinary beast rising from the depths to encircle ships in its gigantic tentacles and dragging them to the bottom of the sea. This theme was taken up by Jules Verne in Twenty Thousand Leagues Under the Sea. But, contrary to legend, octopuses are very peaceful. When you come across them underwater, they display no aggression, but rather a great curiosity about humans and the objects they are handled. The personality of the octopus fascinates; some individuals seem to display a form of sympathy towards humans, while others flee from them, leaving behind a cloud of ink...

Ludovic Dickel

Ludovic Dickel is a professor of Behavioural Biology at the University of Caen Normandy. He heads the ‘Cognitive Neuro-Ethology of Cephalopods’ team of the ‘EthoS’ research unit belonging to the French CNRS and the universities of Rennes I and Caen. He is mainly interested in the development of the intelligence and well-being of cephalopods. He also works on consciousness and emotions in cuttlefish. Dickel is the author of various publications on animal behaviour in general and on cephalopods in particular.

WE ARE IN A SITUATION OF ‘SPLITTING’ AS REGARDS ANIMALS

Interview with Alain Kaufmann



© Philippe Weissbrodt

Stefan Kaegi: One of the things that is fascinating about octopuses is that they have a multitude of neurons, distributed throughout the body. You are a biologist and sociologist by training, as well as president of the Scientific Council of ShanjuLab, with whom we are collaborating on the creation of Temple du présent. In the past, you have—among other things—worked on neurons. Are animal neurons comparable to ours?

Alain Kaufmann: Yes, they are comparable. In cephalopods, however, the neurons lack myelin, the kind of insulating sheath that considerably speeds up the speed of nerve impulses in vertebrates. The first research on the propagation of nerve impulses was carried out on giant squid neurons at the end of the 1930s, as they have a large diameter, which facilitates experimentation on these cells.

Katja Hagedorn: When we try to understand the functioning of a brain—whether it is a human or an octopus brain—the subject and the object of observation are the same. The brain—or the neurons—is trying to ‘selfanalyse’ itself, as it were. Does this pose any problems from a scientific point of view?

A.K. This is a problem that is usually discussed by philosophers or epistemologists who work on ‘theories of mind’ or that sort of thing. For people who do experimental neuroscience, it’s more of a ‘meta’ question.

There is a basic opposition between the human and social sciences and the neurosciences, concerning the role played by the brain and biological factors in consciousness and in the construction of identity. On the one hand, the neurosciences sometimes have a deterministic, somewhat mechanistic vision. On the other hand, the human and social sciences consider that it is the mind, the person, the body and society as a whole that must be taken into account in order to understand how the human psyche works. In recent years, one could say that there has been a bit of a triumph of biological determinism. We can also observe this with regard to genetics. I would say that with the power of analysis techniques, in particular brain imaging, a certain form of determinism has largely imposed itself in the academic world. From a sociological and anthropological point of view, what is interesting is that this resonates with what I call a ‘desire for determinism’, for predictability. The media, for example, like to communicate on the determination of behaviour, whether it is based on neurons or genes. Whereas the opposite—the complexity, the indeterminacy that scientific work highlights—is much more difficult to communicate. In popular culture, it’s a bit like trying to reduce neuroscience to astrology or some other divinatory technique! This is especially true in the field of sexuality, where a scientific publication on the neuronal or genetic determination of a behaviour

in animals, once it has been popularized and extrapolated to humans, is certain to create a media sensation.

K.H. Is there a similar discourse with animals? Is there a triumph of determinism there too?

A.K. On the question of neurosciences, of the animal, of behaviour, what has happened in the last twenty years is that a lot of work in ethology has highlighted the skills of animals previously considered to be of little interest or not very emblematic. Corvids (magpies, crows), octopuses, but also sheep, cows or pigeons. The work of the philosopher and ethologist Vinciane Despret on these issues is particularly interesting. She has shown very well how biologists and ethologists, depending on the questions they put to animals in their experiments, can make them exist as intelligent beings, capable of invention, or as beings with rigid behaviour patterns, often linked to dominance and competition within the group. This recent work in ethology has of course had an important impact on the moral frame work within which we think about the place of animals in our societies. We live in societies that are morally divided with regard to the different categories of animals. The animal we eat, the animal we experiment on in the laboratory, the pet, the 'family member', and the wild animal. The moral, legal and ethical criteria that we apply to these four categories are of course inconsistent. We are therefore in a situation of 'splitting', in the psychoanalytical sense. In other words, we repress our emotions when we are in the laboratory, we recover our emotions with our cat or dog at home in the evening, we repress our emotions when we eat foie gras at Christmas and the television shows us an exposé on the forcefeeding of geese.

S.K. It is difficult to place the octopus in just one of these categories...

*A.K. Obviously, when we observe an animal like the octopus, what is obvious is that it is an animal that is indeed good to eat, but also has spectacular skills. This immediately raises the question of what category this animal belongs to; should we review the moral status of this animal? Because it's also an animal that is used for experimental purposes, that much is clear. If you talk to the people who work with the octopuses in the ShanjuLab team, and who have spent months with the octopuses trying to understand them better, it may be a pet. But it's also a wild animal. And we eat it. So when we observe the octopus in its aquarium, in a show like Temple du présent, we can project onto it these four categories, which are also four largely incompatible moral statuses. There is a beautiful expression by the philosopher and biologist Donna Haraway, which is the title of one of her latest books: *Staying with the Trouble*. This neatly encapsulates the dreadful turmoil that seizes us as soon as we reject this splitting. It's also a problem for academics, for example, who do animal research. When I think of this show, I think especially about this question of ontology. For me, it's a constant source of trouble. Because I have pets that are also family members, I work with people who do experiments on animals, I myself have done experiments on animals in the past... and I sometimes eat octopus! In short, it's very complicated.*

S.K. How are the criteria for animal testing defined?

A.K. Basically, the higher up the evolutionary ladder and the more complex the animals are, the closer they get to human and mammalian skills, the more stringent the ethical and legal requirements for treating them. It has to be said that the vast majority of researchers are very concerned with not causing unnecessary suffering to animals, for both moral and scientific reasons. If they

can, they do without animals and use cell cultures, for example, because animal testing is expensive, demanding and controversial. And of course, researchers are also faced with the four categories of animals I have just mentioned. They may experience moral, ethical and emotional dilemmas in their relationship with animals. So they do without animals if they can. Unless they are working on animal behaviour.

S.K. You distinguish between animal testing and research on animal behaviour because the latter is less invasive?

A.K. Well, it depends—there are behavioural studies that take place in an experimental setting, in a laboratory often far removed from the animal's wild life conditions. In these cases, we try to interact as little as possible with the animal so as not to disturb its 'natural' behaviour. We try to create as little discomfort and suffering as possible and we avoid establishing an affective relationship with it. However, if we carry out behavioural studies in a natural, ecological setting, by observing animals in the wild or in the city, or if we develop an enriched relationship with the animal, as is the case in work on the language skills of great apes, or with certain species of parrots such as the grey parrot, it is quite different. Here we enter into a collaboration, even a cooperation with the animal. We enrich our two respective worlds: that of the animal and that of the researcher; the animal's emerging skills are largely dependent on the quality of the affective relationship that is established with the scientist. Of course, there is also work in which animals, mice or rats in general, are subjected to stimuli designed to generate stress or reproduce pathologies analogous to depression in humans. It is clear that, apart from the ethical issues involved, one might question the scientific interest of this type of work and its extrapolation to humans, without mentioning the eminently social and historical dimensions of the mecha-

nisms at the origin of stress or depression.

S.K. Obviously, we are not engaged in a scientific approach—with this project, we are trying to establish a contact, to enter into a relationship with the animal and its world. We are trying to go beyond the four categories you mentioned.

A.K. This harks back to the work of the biologist and philosopher Jakob von Uexküll on animal worlds, on what he calls their 'self-world'—a theory taken up by Gilles Deleuze in his famous development on the subject of the tick, a hated animal if ever there was one. The world of the tick is, from our human point of view, very limited, since it can essentially be summed up in three stimuli, three affects: blindly looking for the light at the end of a branch, feeling the warmth of the approaching mammal, and then looking for the area least covered in hair to perforate the skin and gorge itself on blood. These three stimuli correspond to three actions: falling, exploring, perforating. What is interesting is that this leads us to ask the following question: what is a 'world' for a living being; what is it made of? Today the dominant discourse states that we are in the age of globalisation; we are supposed to live in a 'common world', unified by the market and communication technologies. A 'world' means absolutely nothing to a biologist, any more than what human groups mean to an anthropologist or a sociologist. There are obviously billions of worlds, as many worlds as there are animal, microbial and plant species. Certainly, these worlds have areas of partial overlap, which makes the existence of ecosystems, and therefore our survival, possible through an infinite number of interdependent relationships. Here, typically, in this project with the octopus, there is a meeting between two worlds, or three perhaps if we add theatre, which are suddenly going to intersect, to develop new convergence lines, a new space of cooperation, a piece of common world. I speak of cooperation rather than collabora-

tion because the octopus must undoubtedly want to cooperate, must take pleasure, must discover new things that give it pleasure. The same goes for you and the ShanjuLab team.

S.K. Can we use a word like ‘pleasure’ when talking about an animal? We just spoke to a neuroscience expert who told us that in neuroscience, you don’t attribute emotions to an animal. You don’t speak of fear, for example, but of a ‘defence reaction’.

A.K. It is true that there is inevitably a lot of anthropomorphism in the relationship we have with animals outside of research laboratories, whether in farming or with pets. But when we see how far we have come in the history of thought in relation to the emotions of animals, which were sometimes conceived as machines... You would have to be severely emotionally deprived not to realise that we share affective relationships with animals, as well as pleasures, the development of new skills, even shared languages. Cats, for example, and dogs too, have developed ways of communicating with us that they do not share with their fellow creatures. It is a space of play, of connivance. We have coevolved with domesticated animals, we have invented bits of a common world together, to such an extent that we can almost wonder at times who has domesticated whom, man or animal... I want to say that there is something here of the order of a form of pathology of the scientific mind, a distancing from affects, which of course is largely due to scientific research’s need to avoid any anthropomorphism, any projection of our human feelings onto animal worlds.

K.H. For us, the question of how to deal with the issue of anthropomorphism is central. The theatre stage is the place where the audience expects to see a human representation. So as soon as you put an animal on stage, there is a direct form of anthropomorphism. We want to make it visible.

*A.K. You have to be vigilant. Especially in the theatre, this is crucial. Otherwise, you immediately start down a path that will prevent the audience from experiencing this partial intersection of worlds. What is interesting in this experiment is to try to ‘see like an octopus’, to ‘think like an octopus’, to paraphrase the title of Vinciane Despret’s beautiful book (*Penser comme un rat* (Thinking like a rat)). Which is what a rider does with his horse, a farmer with his sheep or his cows. Donna Haraway has written a lot about her now deceased dog Cayenne Pepper, with whom she used to do agility competitions, a kind of obstacle course where the pleasure of the dog and its owner determine the success of the exercise. She describes this form of symbiosis well, which is, in biological terms, a behavioural symbiosis. And again, a coevolution. These coevolutions are increasingly being extended to certain wild animals that populate our cities: crows, for example, or foxes. This idea of coevolution and symbiosis, for me, is taken here in a metaphorical sense, because it’s not a chemical interaction like between the roots of leguminous plants and certain bacteria to enable them to absorb nitrogen, or between an elephant and certain birds that rid it of the parasites that plague it. But in the end, there is something of that nature. We mutually shape each other... There is a very beautiful expression that is sometimes used in the philosophy of nature, that of the ‘strange stranger’ (it is also the title of a poem by Prévert...). The beauty of this idea is that the octopus is a stranger because it is an octopus. But it is also strange, that is to say that there is an irreducible part of its world to which we will never have access. This is perhaps where the animal is most interesting, because a good part of what concerns it, what it pays attention to, what counts for it, will always escape the anthropomorphic reduction that we would like to make it undergo. Animals inhabit worlds that are not completely superimposable with our*

own. I think that the challenge of Temple du présent is also this: to make us perceive this ambiguous mixture of proximity and strangeness, without which our own world would be nothing but a sad prison with an atrophied imagination.

Alain Kaufmann

Alain Kaufmann has a dual background in biology and sociology from the University of Lausanne. His research area is the social studies of science and technology, scientific mediation, deontology and the ethics of research. He is director of the Collaboratory, the collaborative and participatory action-research unit of the University of Lausanne. He is a member of the Scientific Council of Anses in Paris and president of the Scientific Council of ShanjuLab. He is also a scientific coordinator for Fabrice Gorgerat’s theatre company Jours Tranquilles.

I HAVE TO KEEP IN MIND THAT THE OCTOPUS'S SELF-WORLD IS DIFFERENT FROM MINE

Interview with Catherine Brandner



© Philippe Weissbrodt

Stefan Kaegi: Many scientists consider octopuses to be very intelligent, but also point out that their intelligence differs from ours. As a psychophysiologist, what is your perspective on this?

Catherine Brandner: This qualifier, ‘intelligent’, causes me concern because without a definition, it is merely a value judgment. In my view, intelligence can be seen as a set of cognitive and behavioural faculties that can be used to solve problems. This set varies in relation to the structure, function, and sensitivity of the organs available to process stimuli. To claim that one animal is more intelligent than another is therefore, from my point of view, meaningless, since interspecies variations are the result of adaptation to the environment in which they evolve. Having said that, and if I were to compare differences and similarities between octopuses and humans, I would start by addressing a series of questions. For example: What behaviours can I observe in the octopus? How effective are these behaviours in a given situation? Are they stereotypical or varied? The answers to this last question would serve as indicators of whether the observed behaviour corresponds

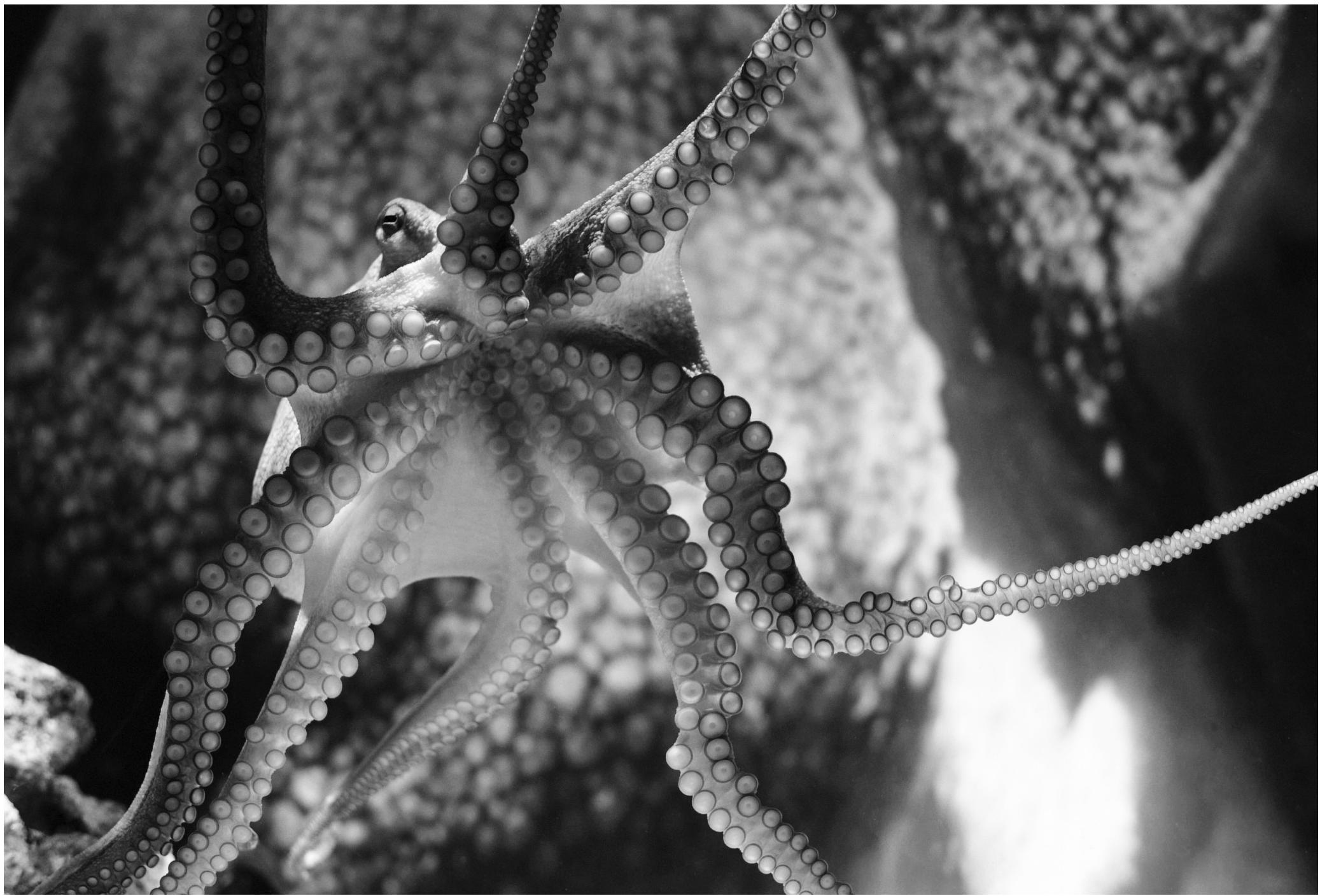
to so-called low-level (automatic behaviour) or high-level (intentional behaviour) cognitive processing. High-level cognitive processing is thought to involve slightly higher cortical layers.

S.K. Is this the case with octopuses?

C.B. The intelligence of cephalopods—but I prefer to use the term cognitive capacity—is often compared to that of mammals, such as rodents for example. It seems, however, that the set of solutions they have at their disposal for solving certain problems is smaller than that of a chimpanzee, or even a dog. But again, what are we comparing? From my point of view, any animal is in a position to solve the problems it faces in its own environment, and it is thanks to this ability that the species survives.

Katja Hagedorn: Octopuses are solitary animals, and the females die once they have laid their eggs. So everything an octopus learns, it learns alone. That's pretty impressive.

C.B. I, for one, am not surprised. Learning begins long before birth. If we consider task-



© Philippe Weissbrodt

specific learning, simple repetition is usually sufficiently effective. However, this efficiency varies from one individual to another, from one task to another, and this independently of the species studied. In our laboratory, for example, young, healthy humans are asked to learn an association task that they have never learned before, and this learning is done by trial and error. In this controlled condition, we observe that some individuals are able to reach a performance of 100% correct answers after a reduced number of trials, while others need more trials to reach this threshold, and some continue to produce errors despite the extended learning period. These differences are observed in every species and vary according to the problem being addressed.

K.H. But, as I understand it, octopuses learn without imitating other octopuses, whereas humans learn through imitation, as when a child imitates its parent.

C.B. Learning by imitation—called vicarious learning—is fortunately not the only way to learn. If it were, how would we explain the emergence of new behaviours in response to new situations? Speaking of the octopus, I saw a video that seems to show that a naive octopus is able to observe and replicate the behaviour of another octopus. As I mentioned, learning is not limited to replicating observed actions. For example, people living with autism spectrum disorders present modifications in social communication and learning by imitation. In spite of this, they do learn, and some of them even display extraordinary abilities for drawing or memorising, for example. I also believe that imitative behaviour, and more precisely the replication of observed behaviour, is linked to the positive or negative consequences that follow. The octopus human comparison continues to occupy my mind and I think of Jakob von Uexküll who, at the beginning of the last century, developed one of the first

models of cognitive processing which seems to me to be very enlightening if one seeks to compare cognitive abilities. It is based on the concepts of 'selfworld' (Umwelt) and 'physical world' (Umgebung). The selfworld is limited by the perceptive organs available to each living organism. The physical world consists exclusively of biotic (biological) and abiotic (nonbiological) stimuli that are perceived and significant for the survival of the organism. Perception is therefore not an identical phenomenon for each individual, and it is the selfworld of each individual that gives meaning to the actions produced. I like to observe the world, and I like to imagine what might be going on in the octopus's head, but I have to keep in mind that its selfworld is different from mine.

S.K. Octopuses seem to have distinct personalities. Some are quiet or even seem to behave more strategically when it comes to exploring things, others seem more spontaneous or intuitive.

C.B. Interindividual differences can be observed in every species. When confronted with unfamiliar situations, some animals are enterprising and quickly set off to explore, while others are restrained and remain motionless for a long time before gradually exploring the environment. The information provided by the environment varies according to the species and what it has at its disposal to process this information. For example, some species seem to use visual stimuli and others olfactory stimuli. It is not clear which stimuli influence behaviour. When I observe the octopus, I have the impression that its tentacles give it the most information. I know that they give it tactile and olfactory information, but I have no idea what kind of representation they provide.

K.H. Representation?

C.B. I should have added 'mental' after representation. This capacity is understood as an internal plane of representation onto which one can project and experience thoughts without actually carrying them out. For example, you are able to mentally represent the Théâtre de Vidy to yourself when you are not there. Still on a mental level, you can even retrace the path from the foyer of the theatre to the car park where your car was parked. Coming back to the octopus, I wonder how its brain processes the sensory information it perceives. Does it primarily process the olfactory information provided by its tentacles? What is the role of visual information? Do these two types of information remain independent or are they assembled into a coherent whole? I can't imagine what the representation of the octopus might look like, especially if it is an olfactory representation. As I have mainly worked on spatial representation, I wonder about the possibility of spatializing smells, but as for imagining projecting thoughts or actions in olfactory format in order to organise them...

S.K. You said that you like to observe... We observe the octopus, of course, but we also feel strongly observed by it. What is taking place between the animal and us during this mutual observation?

C.B. Objectively, I don't know because I am not an octopus. In naive observation, we only have our own representation to qualify what we observe in an animal of another species. When we observe an interaction between two individuals of another species, it is common to attribute emotions or intentions to them that belong to our own repertoire. For example, we might say 'they are angry', 'they are going to fight' or 'they love each other'. Trophallaxis—the exchange of food by oral contact observed in different species—often leads to the interpretation of this behaviour as a kiss. However, if I try to answer this question, I think that naive

observation is a matter of projection, because we have no other reference than our own sensations. To know what might happen in a situation of mutual observation, I need to be able to put myself in the octopus's place, and imagine myself in a soft, flexible body with eight arms. I know that the tentacles provide tactile and olfactory information and the eyes provide visual information. These eyes are able to observe us, its body can perfectly fit the glass but it prevents it from feeling us. I would like to be transposed into this octopus body to have the answer to this question. I also wonder what would happen if I put my finger inside the aquarium. What will the octopus do? Will it try to wrap one of its tentacles around my finger and then pull on it? My instinct will be to resist. It might then attempt to grab a larger piece, and my mammalian instincts will kick in. I will react, perhaps feeling a threat because it might bite me with its beak. I don't know the octopus or its codes of communication. Perhaps the experience of this simulated situation is similar for it. If each of us is curious by nature and can master the emotions that this situation triggers, we may make contact and learn to recognise some of our communication signals.

Catherine Brandner

Catherine Brandner is an associate professor at the Faculty of Social and Political Sciences of the University of Lausanne. She holds a degree in fine arts, a master's degree in psychology and a PhD in psychophysiology. In her research, she is attempting to discover how perception is translated into cognition and then into action. Her ultimate research goal is to bridge different approaches and levels of explanation in order to better understand how neural information processing modulates or rearranges brain networks over time, and how structural and functional differences in the brain can modulate behaviour.



MAKING THEATRE WITH AN OCTOPUS

Logbook of the *Temple du présent* team

2015. Broadcast of a documentary programme, Thalassa, on octopuses. Judith and Nathalie (ShanjuLab) watch it together, they discover the Stazione Zoologica Anton Dohrn in Naples and Professor Graziano Fiorito, scientist of the biology department and internationally renowned octopus specialist. The intelligence of these animals and their learning abilities makes them want to meet octopuses and create a show with them. They decide to write to Professor Fiorito—who invites them to spend time with the octopuses in Naples.

July 2015. Nathalie is in immersion at the Stazione Zoologica. She is in charge of feeding the octopuses, she learns how to care for them, she carries out various tests and very precise scientific protocols. But she also develops new techniques for exchanging with the octopuses in the laboratory. She develops a special relationship with an octopus, and names him ‘Bernard’ (which is unusual—normally laboratory animals are not given names). A year later, she is invited to speak to doctoral students of biology in Naples to show them how to develop empathy with octopuses.

June 2017. The ShanjuLab company moves to Gimel. Judith and Nathalie look for a way to produce salt water away from the sea, in order to recreate a favourable environment for octopuses. It is hard work gleaning all the information, but the system is finally in place and the aquariums are ready to host an octopus, which they name ‘Cassis’. Judith tells Caroline Barneaud (director of artistic projects at the Théâtre de Vidy) and sends her videos. But this first attempt is abandoned after an accident linked to an increase in temperature in the aquarium. They decide not to continue without a more secure and largerscale installation. All that remains in the aquarium in Gimel is salt water and three starfish.

October 2018. Nathalie finds Twenty Thousand Leagues Under the Sea at a flea market. As she reads it, she thinks that Jules Verne must have met octopuses to be able to talk about them so well.

November 2018. Nathalie takes freediving lessons.

December 2018. First contact between Stefan (director, Rimini Protokoll) and Julie Gilbert, Dominique Perruchoud and Michèle Pralong (directors of the République Éphémère association). République Éphémère is in the process of developing, in collaboration with partner theatres, a theatre series called Vous êtes ici. The series follows a dozen neighbours of a building that collapses when cracks appear on the surface of our planet. Each episode is entrusted to a different artistic team in order to address the question: how will we live tomorrow? In episode 5, the character of Ada wants to merge with nature. République Éphémère asks Stefan to direct this episode.

Stefan thinks about how nature could intervene directly on stage. He thinks of the octopus. Caroline tells him about Judith and Nathalie.

Spring 2019. Stefan and Judith meet at the premiere of Trombones de La Havane at the Théâtre de Vidy. They talk about their mutual curiosity for the octopus. They start to write to each other and send each other images of their animal collaborations: Stefan sends videos of his shows with grasshoppers and jellyfish, Judith sends videos of octopuses and of Laetitia Dosch's show HATE, on which she collaborated with Corazón, a horse.

Summer 2019. Stefan and Caroline begin reading scientific articles and books about octopuses, including those by Vilém Flusser and Louis Bec, Donna Haraway, Vinciane Despret and Peter GodfreySmith, as well as poems by Rainer Maria Rilke while watching octopus videos.

September 2019. Stefan, Judith and Nathalie visit the Sea Life aquarium in Paris. The octopus hardly moves. But after an hour of standing in front of the glass, the animal starts to take an interest in the three visitors who don't seem to want to leave.

October 2019. Stefan writes to République Éphémère and describes the experience in Paris: 'The protagonist was shy, but impressive, curious and sensitive all around. It seems to me that it could be fascinating to place an octopus at the centre of episode 5 of Vous êtes ici to reflect together on the ethical, ecological and artistic questions related to our way of life in the future—if it is possible to solve certain logistical and technological questions...'

First technical meeting at the theatre. The technical teams are a little disconcerted. They study the feasibility of a 'mobile installation', which had been imagined by Professor Fiorito and ShanjuLab during the summer. Judith calls Nathalie to ask her questions, but wakes her up because she is in Mexico, having gone there to dive and meet octopuses.

November 2019. République Éphémère, the Théâtre SaintGervais, Stefan, ShanjuLab and the Théâtre de Vidy agree to make a show with an octopus and to join forces to take the installation to another technological level. From that moment on, many cross-conversations begin between all the parties involved on ethical, technical, financial, artistic and production issues...

December 2019. Stefan writes to Katja (dramaturg). He tells her about the project with the octopus and suggests going to the Sea Life in Berlin. The octopus in Berlin is as shy as the one in Paris and does not react to visitors. Does it see them? When its keeper passes in front of the glass, the octopus becomes more active, starts to move and changes colour. Stefan and Katja ask the keeper if the octopus has recognised him, and he says that it has, of course.

They ask themselves: Should the viewer be allowed to get up close to the octopus, like at Sea Life? No, because this installation produces precisely the sensationalism of zoos—where one walks past the animals like in a supermarket. The power that an animal gains

in the theatre should be that of a protagonist, from whom one cannot escape during an hour-long performance... Would it be a good idea to confront the octopus on stage with the live presence of experts? Who might these experts be?

January 2020. Stefan sends a link to a recording of David WeberKrebs' Balthazar (a play in which a group of humans and a donkey share the stage) to Judith. He writes: 'Here is an animal on stage which is not a prop, but a protagonist in its own right, and has the right to not participate.' Judith finds a similarity with her work on animal presence at ShanjuLab.

February 2020. Judith, Nathalie, Stefan and Caroline visit the Stazione Zoologica Anton Dohrn in Naples: an old building, dating from 1870 and standing directly on the beach, with a large gate adorned with octopuses. Judith remembers that the biologist and philosopher Jakob von Uexküll spent time there. The professor explains that to determine whether an animal is self-aware, you stick a coloured dot on its forehead: if it sees it in the mirror and reacts, then it is self-aware. But it is difficult to stick a dot on the forehead of an octopus... It escapes the test.

The team decides to take in two octopuses at Gimel, who will live in double aquariums like those at the station. They will thus be able to alternate during the performances and rehearsals... and perhaps each one will make different proposals for the performance?

March 2020. Stefan and Katja read Rilke's Duino Elegies, which speak of loneliness, but also seek to find an apt and fitting expression for the other. Rilke's poetry wants to make the nonhuman world 'sing'. They meet with Elisabeth Paefgen, a professor of poetry in Berlin, to try to understand.

The technicians finalize the designs of the installation in collaboration with Professor Fiorito. Two double aquariums are chosen, the 'living aquariums', one for the rehearsal

room in Gimel and an identical one for the tour; and a 'performance aquarium'. The Naples station offers to give them one aquarium, and the professor puts the team in touch with Oscar, a biologist and aquarist who knows octopuses very well, to build the others. He tells them: 'Don't work with GoPros underwater; the octopuses take them apart!'

April 2020. The aquariums should have been finished. But in the middle of the Covid19 lockdown, the Italian manufacturers cannot source the necessary Plexiglas: it is being used all over Italy to protect humans from each other against the virus.

May 2020. The whole team continues to read books and articles about octopuses. Their nervous system is impressive. Most of it is located in their arms—the neurons are spread all over their bodies. Stefan says: 'It's a bit like a floating brain...' Would it be interesting to watch the octopus on stage and think about the brain at the same time? Indeed, both the octopus and the brain are uncharted territory...

The octopuses still haven't arrived in Gimel but they seem to be everywhere: in bookshops, on posters, on the internet—the one carrying a coconut, the one that changes colour while dreaming, the ones that escape from jars, The Dream of the Fisherman's Wife by Japanese artist Katsushika Hokusai. But also a lot of recipes and logos of marketing companies. Stefan reads Roger Caillois' La pieuvre: Essai sur la logique de l'imaginaire (The Logic of Imagination: Avatars of the Octopus), in which he describes how the human view of the octopus has changed over the centuries. Indeed, while it is depicted as monstrous in ancient myths and adventure stories, in the 21st century it is mostly celebrated as a symbol of multitasking and as a football oracle...

Caroline and ShanjuLab enquire about the legislation and permits required for the show

in Switzerland and then on tour. The authorities classify animals according to whether they are ‘wild’, ‘nondomestic’, ‘domestic’, and also according to their uses: ‘pets’, ‘livestock’, ‘ornamental’, ‘experimental’. Octopus vulgaris is ‘nondomestic’ in France and ‘wild’ in Switzerland. Caroline says: ‘The project doesn’t fit into any box.’ And in fact, that’s also what many people who work with animals say when you tell them about the project: scientists, aquarists, fishermen... It shifts their point of view...

*Stefan and Katja meet Davide Christelle Sanvee, the actress who plays the character of Ada in *Vous êtes ici*. She tells them that as a child, animals represented a threat to her at first, but that this changed later on. They think again about the live presence of humans on stage (other than Judith and Nathalie). Davide Christelle takes part in some rehearsals.*

June 2020. Stefan and Katja read everything they can get their hands on about multi-tasking. Is it desirable, or not, to be able to do different things with several arms at the same time? Or does it slow down actions, like with a computer—for which the term was originally coined?

August 2020. The installation is set up in Gimel. It fills a whole room. Three tanks and a reverse osmosis unit that transforms tap water into pure water, free of nitrates, nitrites and phosphates... Two other tanks for the salt, 35/1000. Aquariums connected to a pump that moves 1300 litres of water. The water passes through a UV filter, a cooler to regulate the temperature, a biological filter for bacteria and a mechanical filter for impurities. Around the living aquariums, an ocean blue tent. Inside, lights that mimic natural rhythms. Judith and Nathalie test the water at least twice a day: salinity, temperature, oxygen, PH, nitrites, nitrates... ‘All this, just for the duration of an encounter’, says Judith.

End of August 2020. Rehearsals begin, everyone is in Gimel—except the octopuses. The water is not yet ready for them, the tests continue several times a day. Stefan asks himself: ‘How do you rehearse without a protagonist?’ But the cameras are set up and one of the starfish stands in for the octopus, moving very gracefully. The images are projected behind the water. The theatre is like a magnifying glass that allows you to change scale... Nathalie explains to the rest of the team how the installation works and what it takes to produce salt water—the octopus’s environment. She says: ‘Water is a living organism.’ Caroline wonders (again) how to go on tour not only with animals, but with a whole environment. Stefan and Katja meet several experts. Catherine Brandner, a psychophysicist, talks to them about learning processes. Octopuses grow up alone—how different is their way of learning from ours? Claudine Pont and Jean Daniel Verret from La Main Tendue answer the phone to lonely people in Lausanne for hours on end. Is human solitude comparable to that of a nonsocial animal that does not approach its fellow creatures, but is so curious about other species? Neurologist Patrik Vuilleumier talks about the human brain and the neurological approach to emotions. Can we speak of emotions with regard to animals? Alain Kaufmann, biologist and sociologist, and Marcel Gyger, biologist, talk about the relationship between humans and animals and the ethical issues surrounding animals. How can we develop a relationship with octopuses in an ethical sense?

Over lunch with the team and several members of ShanjuLab, we discuss ethical issues again. We take notes such as: ‘Creating a place where humans reflect on their relationships with nature and animals vs. direct and immediate access to nature is never possible’; ‘The wild: it must exist for itself vs. the category of the “wild” is already a construction’; ‘Attempting to bring together two species that do not normally mix’; ‘How to



© Philippe Weissbrodt

make otherness visible? ‘Trying to establish a concrete and nonfantasized relationship with the animal, giving an account of the attempts and failures’; ‘Ambivalence: the project’s setup, an artificial marine environment (measured, controlled, analysed), is only possible thanks to scientific knowledge. But we want to go beyond this point of view, to give density to life: spontaneity, individuality, chance...’; ‘Where to find the animals? Their life is short. The duration of the encounter with the animals must be limited—release them. When? Where?; ‘Host only two octopuses, where to meet several individuals?’ Let the animal define the play—it might well be that nothing happens during the show... Judith says:

You can’t control everything. You have to keep questioning. The questions have to remain alive.’ Stefan wonders what the octopuses will make of their encounters with humans when they return to the sea. How will they tell this story?

29 August 2020. Stefan and Katja decide to get off the train in Karlsruhe on their way back to Berlin to complete their week of rehearsals by meeting an octopus. The Naturkundemuseum (Museum of Natural History) in Karlsruhe has a huge aquarium. Alex MendozaWeber, the octopus’s keeper, tells them about his work. First physical contact between Stefan and an octopus. Its muscles push hard, and try to pull Stefan’s arm under water.

1 September 2020. ShanjuLabVidy meeting, record of decisions: the conditions are met for the arrival of the octopuses (finally!).

3 September 2020. The team agrees: we will retrieve two octopuses from a food market and release them after some time. Where will we find them? Naples seems too far for transport. In Marseille, they hunt them with harpoons. In Genoa, they kill them and freeze them. An article in a local newspaper

found on the internet talks about a fisherman in Sète who fishes using pots. We succeed in finding him.

6 September 2020. Nathalie and Judith go to Sète to collect the octopuses from the fisherman, who keeps them in his baskets to sell them to restaurants. In Sète, the local speciality is tielle, a kind of octopus and squid pie. The smaller octopuses are often used as bait. A few hours before Nathalie and Judith arrived, there were more octopuses, but the larger ones ate the smaller ones. One of the two survivors has a severed arm.

Arrival in Gimel after a sixhour journey in a car as cool as sea water. The transfer to their new environment takes more than five hours: mixing the created water with sea water, almost drop by drop, checking the parameters every ten minutes. The octopuses are given the names ‘Agde’ and ‘Sète’ (after coastal towns in the south of France). When one of them looks Judith in the eye, she exclaims, ‘The mirror held up by the animal!’

7 September 2020. They eat. Everyone is relieved. Judith and Nathalie sleep next door, in the blue tent, for a few nights. As soon as someone approaches the aquarium, the octopuses come and stick to the glass and watch the visitors with one eye. They move strangely. Sète is quite the builder: it moves the stones around the aquarium and fills its shelter with various objects. Sometimes Agde takes on a certain colour on one side (where it eats) and another colour on the other (where it seeks contact with Nathalie).

15 September 2020. Sète’s arm is growing back. Tiny suction cups appear... Stefan and Katja meet Sascha Tafelski, an anaesthetist, in Berlin. He tells them about phantom pains. Why is it that when an octopus loses an arm, it grows back, but not in humans? What happens in the brain when you lose a limb? Nina Wehnert, a Yoga and BodyMind Centering specialist in Berlin, tells Stefan and Katja

about her courses focusing on the nervous system. How can one become aware of one’s nervous system?

22 September 2020. The fisherman had told them that octopuses do not have a gender while they are still small. But when they press themselves against the glass of the aquarium, Judith and Nathalie see that they do not have an appendage under the third arm on the right. They deduce that they are females. We start referring to them as ‘she’.

27 September 2020 First day of the residency week: the team meets with Sète and Agde. First tests with Agde in the performance aquarium: camera in the water, projections in the aquarium... Stéphane (musician) improvises the music based on the movements of the octopuses. He tries out several sound atmospheres: dreamlike, futuristic, playful, funny... We also test a hydrophone—an aquatic microphone—but Agde likes its texture so much that she starts to bite it, and we are afraid that she will get a shock... so we take it out.

28 September 2020. Judith and Nathalie and the octopuses are in daily contact, the modalities of their interactions change very quickly but in unpredictable ways. For example, there is a move away from the predatory attitude of the first approaches—beak and arms forward—and tactile explorations develop in both directions; the octopuses even come to rest in the hollow of their hands underwater. A new type of relationship is being coconstructed between them, which suggests that trust is being established.

Professor François Ansermet, a child psychiatrist, comes to visit. Dialogue with Stefan in front of the octopuses. Ansermet talks about ‘the human being—this animal that has lost its instruction manual’. Once fed and satisfied, he/she is free to search for the meaning of his/her life. Stefan writes in his notebook: ‘Agde and Sète seem to be fed and satisfied—but this does not stop them

in their activities. They continue to explore their environment... like humans in search of meaning?’

1 October 2020. Jeanne (assistant director) continues to organize meetings with experts, today with researchers in the natural sciences: Stefan talks to Frederike Hanke, a biologist who specializes in the perception of time in seals. How do octopuses perceive time? Biologist Françoise Schenk speaks about the fact that octopuses seem to be constantly moving. How do we know we exist if we don’t move? Johannes Gräff, epigeneticist, explains that in mammals there are signs that what has been learned or experienced can be passed on from one generation to the next via DNA. Is this also the case in octopuses? Agde and Sète start spitting water at Judith and Nathalie. Once, Nathalie spits on one of them in return.

2 October 2020. Zoom with the philosopher Vinciane Despret and Caroline. Nicolas Gerlier and Oliver Vulliamy (video) film Stefan and the octopus. Vinciane Despret is writing Autobiographie d’un poulpe (Autobiography of an octopus), a speculative fiction based on scientific publications. She confronts her hypotheses with those of other ‘investigators’: Nathalie, Judith, Stefan and Katja. Stefan says: ‘Looking at the octopuses night after night, I’m starting to feel like I’m missing arms. I develop phantom feelings for arms that I don’t have (yet).’ Stefan and Katja ask Gerald Hess, lecturer in ethics and philosophy, about the other. What happens when we try to understand the other?

16 October 2020. Julie, Dominique and Michèle from République Éphémère visit. Nathalie is above the aquarium, she immerses the camera, the octopus takes it and films in turn. Julie thinks of the ethnographic films shot by the Navajos themselves, of ‘our inscription in this history where we have looked at the other, whoever they may be

—yesterday the Lakotas, today the octopuses—to perhaps finally move towards another form of relationship?’

18 October 2020. First tests with extracts from the audio interviews with the experts. The impression is that the human voice imposes itself too much on the animal and that this creates an effect of anthropomorphism that is too strong. We debate: How can we make the animal exist in its otherness? Would it be better to make a play without words? Or at least reduce the number of audio interviews with experts? Technical debriefing: How should the tour be organised? Judith and Nathalie ask themselves: ‘Will we be able to sleep in the theatre with the octopuses? We have to watch over them.’

19 October 2020. During the rehearsal, Nathalie puts her face in the water. Agde starts to explore her and the rest of the team holds their breath—if Agde were to use her beak, Nathalie could be bitten.

21 October 2020. Zoom meeting with Ludovic Dickel, biologist and cephalopod expert. Humans use their eyes a lot to understand their environment. In octopuses, it’s more about touch. Meeting with Laurent Keller, biologist and ant specialist. He talks about the difference between social animals (ants) and nonsocial animals (octopuses). Octopuses are highly individuated... This is also the opinion of Alice CroninGolomb, a psychobiologist, who says that octopuses resist a lot of scientific research because they do not systematically reproduce the same results in the same behavioural studies experiments. Stefan confirms: ‘A rehearsal with an octopus is never a literal rehearsal very few things are actually “repeated”...’

1 November 2020. Judith removes the screen between the two aquariums. Normally, octopuses are solitary and avoid each other, but now she wonders if it is not

absurd to keep them out of each other’s sight when they share the same water system, their aquariums are side by side, and they are evolving in parallel, sometimes developing the same behaviour a day apart. They are growing visibly; their suckers are getting bigger and stronger.

9 November 2020. In the evening, rehearsal with Sète: she is very calm and seems to think before each of her actions. We have the impression that we are experiencing her thoughts at the same time as her!

10 November 2020. In the evening, rehearsal with Agde: her presence is quite different from Sète’s. She is very enterprising in her interactions, even a little violent. We are far removed from the early attempts, we no longer feel any shyness in the relationship between her and Judith. It is the animal that is driving the show.

11 November 2020. Federal Council announcement: public places will remain closed until 22 January. The premiere of the show at the Théâtre de Vidy will not be able to take place in front of an audience, as it was scheduled for 8 January. But we can continue to rehearse.

14 November 2020. Pinch (Pierre Nicolas Moulin, stage manager) sets up the installation in the theatre for the final rehearsals. The pure water is manufactured during a whole week according to a precise protocol but, in the days leading up to the arrival of the octopuses, the ammonia level in the water is too high. The octopuses stay in Gimel, the rehearsals are postponed until the water parameters stabilize.

25 November 2020. After studying extensively in biology, law, anatomy and water chemistry, Judith and Nathalie are awarded the ‘Cephalopod Biology and Care’ certificate.

16 December 2020. First rehearsal at the Théâtre de Vidy. We carry out the first sound, light and video tests with Nathalie on stage and Judith writing the protocol. But without the protagonists it’s a bit like rehearsing a ballet without dancers.

We are waiting for the octopuses and the audience.

HERZLICHEN DANK AN MANY THANKS TO

die folgenden Expert*innen und Beteiligte
the Following Experts and Contributors

Michel AKSELROD, Wissenschaftler in der Abteilung für klinische Neurowissenschaften am Universitätsklinikum Lausanne; François ANSERMET, Honorarprofessor für Kinderpsychiatrie an der Universität Genf und der Universität Lausanne, stellvertretender Dekan der Fakultät für Biologie und Medizin an der Universität Lausanne, Chefarzt in der Abteilung für Kinder- und Jugendpsychiatrie am Universitätsklinikum Lausanne; Michel ANSERMET, Leiter des AQUATIS Aquarium-Vivarium, Lausanne; AQUABLUE, Aquarium Terrarium, Bex; Valentin BAGNOUD, Hospitant Oktopus-Betreuung, Gimel; Eric BELLONE, Fischer, Sète; Catherine BRANDNER, außerordentliche Professorin an der Fakultät für Sozial- und Politikwissenschaften der Universität Lausanne; Séverine CHAVE, ShanjuLab; Alice CRONIN-GOLOMB, Professorin am Fachbereich für Psychologie- und Hirnforschung und Direktorin des *Vision & Cognition Laboratory* an der Universität Boston; Vinciane DESPRET, Professorin an der Fakultät für Philosophie und Geisteswissenschaften der Universität Liège und Professorin an der Fakultät für Psychologie- und Erziehungswissenschaften der Freien Universität Brüssel; Ludovic DICKELE, Professor für Verhaltensbiologie an der Universität Caen; Oscar DI SANTO, Biologe und Hersteller von Panaque-Aquarien, Gênes; Brian FAVRE, ShanjuLab; Aline FUCHS, ShanjuLab; Dariouch GHAVAMI, ShanjuLab; Johannes GRÄFF, außerordentlicher Professor an der Eidgenössischen Technischen Hochschule Lausanne und Direktor des *Gräff Lab – Laboratory of Neuroepigenetics*; Marcel GYGER, wissenschaftlicher Mitarbeiter am Zentrum für Phänogenomik der Fakultät für Biowissenschaften der Eidgenössischen Technischen Hochschule Lausanne; José HABA-RUBIO, Neurologe am Schlafzentrum *Florimont*, Lausanne; Frederike HANKE, Professorin für Neuroethologie am Institut für Biologie der Universität Rostock; Gérald Hess, Lehr- und Forschungsbeauftragter für Umweltethik und -philosophie an der Fakultät für Geo- und Umweltwissenschaften der Universität Lausanne; Romain JEANNERET, Aquarianer, Gimel; Alain KAUFMANN, Direktor des *Collaboratoire* für partizipative und kooperative Forschung an der Universität Lausanne; Laurent KELLER, Professor an der Fakultät für Biologie und Medizin am Fachbereich für Ökologie und Evolution der Universität Lausanne; Johann KIRCHHAUSER, Leiter des Vivariums des Staatlichen Naturkundemuseums Karlsruhe; Pierre MAGISTRETTI, Professor für Physiologie an der Universität Lausanne, Direktor des *Brain Mind Institute* an der Eidgenössischen Technischen Hochschule Lausanne, Direktor des Zentrums für psychiatrische Neurowissenschaften am Universitätsklinikum Lausanne; Samuel MAILLARDET, Aquarium Club Lausanne; Virginia MARKUS, Autorin und Aktivistin Antispeziesismus, Genf; Alex MENDOZA-WEBER, Tierpfleger im Staatlichen Museum für Naturkunde Karlsruhe; Elisabeth PAEFGEN, Professorin a. D. am Institut für Deutsche und Niederländische Philologie der Freien Universität Berlin; Francesco PANESI, Professor für Sozial- und Politikwissenschaften und Professor am Labor für wissenschaftliche und technologische Studien der Universität Lausanne, außerordentlicher Professor am Institut für medizinische Geisteswissenschaften der Universität Lausanne; Claudine PONT und Jean-Daniel VERRET von der Organisation *La Main Tendue*, TelefonseelsorgerInnen; Romaine ROSSIER, ShanjuLab; Alexandre ROULIN, Professor am Fachbereich für Ökologie und Evolution der Universität Lausanne und Professor für Bioinformatik an der Universität Lausanne; Davide-Christelle SANVEE, Performerin, Genf; Françoise SCHENK, Professorin für Physiologie und Neurophysiologie an der Universität Lausanne und der Kantonsschule der Physiotherapeuten; SHANJU; SHANJULAB; WISSENSCHAFTLICHER BEIRAT von ShanjuLab; Catarina SÖDERSTROM, Tierärztin, Gimel; Sascha TAFELSKI, Oberarzt Anästhesiologie in der Schmerzambulanz der Universitätsklinik für Anästhesiologie, Charité-Universitätsmedizin Berlin; Patrik VUILLEMIER, Direktor des Labors für Neurologie und kognitive Bildgebung am Universitätsklinikum Genf; Nina WEHNERT, Tänzerin, Yogalehrerin, Body-Mind Centering Teacher, Berlin.

BIOGRAFIEN BIOGRAPHIES

Stefan Kaegi ist Theaterregisseur. Er studierte Kunst in Zürich und Angewandte Theaterwissenschaft in Gießen. Seine dokumentarischen Theaterstücke, Hörspiele und urbanen Projekte inszeniert er in verschiedenen Formaten. Gemeinsam mit Helgard Haug und Daniel Wetzel gehört Stefan Kaegi zum Theater-Label Rimini Protokoll, das die herkömmliche Wahrnehmung von Realität in Frage stellt, um sie in ihren vielfältigen Facetten und aus ungewohnten Perspektiven zu zeigen. Stefan Kaegi hat wiederholt mit Tieren im Theater gearbeitet, zum Beispiel mit Heuschrecken, Meerschweinchen oder Ameisen. Dabei sucht er immer die Zusammenarbeit mit entsprechenden Tierexpert*innen. Stefan Kaegi und Rimini Protokoll sind für ihre Arbeiten mehrfach ausgezeichnet worden, unter anderem mit dem Silbernen Löwen der Theaterbiennale Venedig.

EN

Stefan Kaegi is a theatre director. He studied art in Zurich and applied theatre in Giessen, Germany. He creates documentary theatre, radio plays and productions in urban spaces in a wide variety of forms. Together with Helgard Haug and Daniel Wetzel, Stefan Kaegi founded Rimini Protokoll. This collective works to break away from perceived reality and attempts to portray it in all its facets from unexpected perspectives. Since the beginning of his career, Stefan Kaegi has worked with animals in theatres, for example with grasshoppers, guinea pigs or ants. In all these projects, he has sought the collaboration of animal experts. Stefan Kaegi and Rimini Protokoll have received numerous awards for their work, including the Silver Lion at the Venice Biennale.

Nathalie Küttel begann ihre Ausbildung als Schauspielerin am Konservatorium in Genf und studierte später an der Schauspielschule „Teintureries“ in Lausanne. Als Tochter einer Tierpräparatorin wuchs sie zwischen ausgestopften Tieren auf, über geöffnete Tierkadaver gebeugt und ständig damit beschäftigt, wie diese Körper funktionierten, als sie noch lebten. Nathalie Küttel ist Mitglied von Shanju und ShanjuLab. 2015 begann ihre Zusammenarbeit mit Professor Graziano Fiorito an der Stazione Zoologica Anton Dohrn in Neapel und ihre Arbeit mit Oktopussen.

EN

Nathalie Küttel began her professional training as an actress at the Conservatoire de Genève, then at the Teintureries theatre school. As the daughter of a taxidermist, she grew up surrounded by stuffed animals, peering at open corpses, trying to glean information about how these bodies functioned when they were alive. She is a member of Shanju and ShanjuLab. In 2015, she entered into a collaboration with Professor Graziano Fiorito at the Stazione Zoologica Anton Dohrn in Naples and began working with octopuses.

Judith Zagury ist Schauspielerin und hat unter anderem mit Luc Bondy und Emmauelle Béart zusammengearbeitet. An der Universität Rennes und am Schweizerischen Nationalgestüt erhielt sie ihre Ausbildung in der Verhaltensforschung von Pferden. 2014 erwarb sie ihr Certificate of Advanced Studies (CAS) in Dramaturgie und Textperformanz an der Universität Lausanne; ihre Abschlussarbeit stand in Zusammenhang mit Fragen der Tierethik. Sie ist Mitbegründerin von Shanju und Leiterin von ShanjuLab. Die Beziehung zwischen Mensch und Tier steht im Zentrum der Arbeit von ShanjuLab, insbesondere bei ihrer Produktion *Paradoxes et Présences* („Paraden und Präsenzen“), 2016. 2018 entwickelte Judith Zagury gemeinsam mit Laetitia Dosch und Yuval Rozman das Theaterstück *HATE*, ein Duo mit einem Pferd.

EN

Judith Zagury trained as an actress and took part in productions with Luc Bondy and Emmanuelle Béart, among others. She trained in equine ethology at the University of Rennes and at the Haras national suisse. In 2014, she obtained her Certificate of Advanced Studies in Dramaturgy and Text Performance from the University of Lausanne. Her dissertation topic was related to animal ethics. She is the co-founder of Shanju and director of ShanjuLab. The human-animal relationship is at the centre of ShanjuLab's work, for example when it created Paradoxes et Présences (2016). In 2018, Judith co-created the show HATE, a duet with a horse, with Laetitia Dosch and Yuval Rozman.

SPIELPLAN / TIMETABLE

DO, 7. JULI

Tanztheater Wuppertal Pina Bausch
Vollmond. Ein Stück von Pina Bausch
 21:00, Burgtheater

FR, 8. JULI

Zusatzvorstellung
Tanztheater Wuppertal Pina Bausch
Vollmond. Ein Stück von Pina Bausch
 21:00, Burgtheater

Willi Dorner / Mani Obeya
ME – NMU – AMI
 21:00, Kasino am Schwarzenbergplatz

SA, 9. JULI

Choreographic Convention VII
Stefan Kaegi (Rimini Protokoll) in collaboration with Judith Zagury and Nathalie Küttel (ShanjuLab)
Temple du présent – Solo pour octopus: Film
 19:00, Volkstheater

Tanztheater Wuppertal Pina Bausch
Vollmond. Ein Stück von Pina Bausch
 21:00, Burgtheater

SO, 10. JULI

Choreographic Convention VII
Panel Discussions
What's Done / Undone
 11:00 – 17:30, MQ – Libelle

Workshop Opening Lecture
«impressions'22»
 16:00, Arsenal
 Eintritt frei

a tg STAN & a R.B. Jérôme Bel production

Dances for an actress (Jolente De Keersmaeker)
 19:00, Akademietheater

Tanztheater Wuppertal Pina Bausch

Vollmond. Ein Stück von Pina Bausch
 21:00, Burgtheater

Willi Dorner / Mani Obeya

ME – NMU – AMI
 21:00, Kasino am Schwarzenbergplatz

MO, 11. JULI

Geumhyung Jeong

Spa & Beauty
 17:00 + 21:00, mumok

Installationseröffnung

Geumhyung Jeong

Spa & Beauty
Zways
 18:00, mumok
 Eintritt frei

ImPulsTanz Classic

Simon Mayer / Kopf Hoch

SunBengSitting
 20:00, Akademietheater

Choreographic Convention VII

Claudia Bosse

ORACLE and SACRIFICE oder die evakuierung der gegenwart
 22:00, Odeon

Choreographic Convention VII

Geumhyung Jeong

Spa & Beauty
 18:00, mumok

[8:tension]

Sara Lanner

MINING MINDS
 19:00, Kasino am Schwarzenbergplatz

Anne Teresa De Keersmaeker, Amandine Beyer / Rosas, Gli Incogniti

Mystery Sonatas / for Rosa
 21:00, Volkstheater

MI, 13. JULI

Choreographic Convention VII

Dig Up Productions / Elisabeth Tambwe

SALON SOUTERRAIN: BODIES IN TRANSFORMATION
 17:00, MQ – Libelle

[8:tension]

Susanne Songi Griem with Pete Prison IV and Agnes Bakucz Canàro

Library of Unfinished Memories // Fisch und Schwan in Negligé
 19:00, Schauspielhaus

Zusatzvorstellung

Anne Teresa De Keersmaeker, Amandine Beyer / Rosas, Gli Incogniti

Mystery Sonatas / for Rosa
 21:00, Volkstheater

Cie. Mathilde Monnier

RECORDS
 21:00, Akademietheater

DO, 14. JULI

Musikvideoprogramm

Fokus auf Tanz und Choreografie

Alive
 14. Juli, 18:00
 Österreichisches Filmmuseum

SPIELPLAN / TIMETABLE

Geumhyung Jeong

Zways

19:00, mumok

[8:tension]

Sara Lanner

MINING MINDS
 19:00, Kasino am Schwarzenbergplatz

Musikvideoprogramm

International

Into the Groove
 14. Juli, 20:30
 Österreichisches Filmmuseum

Anne Teresa De Keersmaeker, Amandine Beyer / Rosas, Gli Incogniti

Mystery Sonatas / for Rosa
 21:00, Volkstheater

FR, 15. JULI

Cie. Mathilde Monnier

RECORDS
 21:00, Akademietheater

Zusatzvorstellung

Anne Teresa De Keersmaeker, Amandine Beyer / Rosas, Gli Incogniti

Mystery Sonatas / for Rosa
 21:00, Volkstheater

ImPulsTanz Party

A-Side
 22:00, Kasino am Schwarzenbergplatz

SA, 16. JULI

Geumhyung Jeong

Rehab Training
 18:00, mumok

MO, 18. JULI

[8:tension]

Tiran Willemse

blackmilk (melancholia)
 19:00, Schauspielhaus

Choreographic Convention VII

Sergiu Matis

Hopeless.
 21:00, Odeon

Tanz*Hotel

*TIME*SAILORS IV - The Return*
 21:00, Kasino am Schwarzenbergplatz

DI, 19. JULI

KURIER-Gespräch mit Jan Lauwers

Moderation: Peter Jarolin
 19. Juli, 19:00,
 Volkstheater – Rote Bar

Jan Lauwers / Needcompany

All the good
 21:00, Volkstheater

MI, 20. JULI

Grace Tjang (Grace Ellen Barkey) / Needcompany

MALAM / NIGHT
 17:00 + 19:00, mumok

Tanz*Hotel

*TIME*SAILORS IV - The Return*
 19:00, Kasino am Schwarzenbergplatz

Buchpräsentation

Johannes Odenthal

ISMAEL IVO. Ich glaube an den Körper
 Mit künstlerischen Beiträgen von Ultima Vez / Wim Vandekeybus & Dudu Tucci
 19:00, Volkstheater
 Eintritt frei mit Zählkarte

Philipp Gehmacher

In its Entirety
 21:00, Akademietheater

[8:tension]

Tiran Willemse

blackmilk (melancholia)
 21:00, Schauspielhaus

SPIELPLAN / TIMETABLE

DO, 21. JULI	SO, 24. JULI
Akemi Takeya <i>Schrei X⁸</i> 21:00, Odeon	[8:tension] Boglárka Börcsök & Andreas Bolm <i>Figuring Age</i> 16:00 + 18:00 + 20:00, mumok
FR, 22. JULI	
Grace Tjang (Grace Ellen Barkey) / Needcompany <i>MALAM / NIGHT</i> 17:00 + 19:00, mumok	[8:tension] Mikko Niemistö <i>Odd Meters</i> 19:00, Schauspielhaus
[8:tension] Mikko Niemistö <i>Odd Meters</i> 19:00, Schauspielhaus	Ultima Vez / Wim Vandekeybus <i>Hands do not touch your precious Me</i> 21:00, Volkstheater
MO, 25. JULI	
Ultima Vez / Wim Vandekeybus <i>Hands do not touch your precious Me</i> 21:00, Volkstheater	Eva-Maria Schaller <i>FEMENINE</i> 17:00, Goethehof in Kaisermühlen Eintritt frei
SA, 23. JULI	
Akemi Takeya <i>Schrei X⁸</i> 19:00, Odeon	Akram Khan Company <i>Jungle Book reimagined</i> 21:00, Burgtheater
Akram Khan Company <i>Jungle Book reimagined</i> 21:00, Burgtheater	[8:tension] Michael Turinsky <i>Precarious Moves</i> 19:00, Kasino am Schwarzenbergplatz
Zusatzvorstellung ImPulsTanz Classic Geumhyung Jeong <i>Oil Pressure Vibrator</i> 21:00, Kasino am Schwarzenbergplatz	LIBR'ARTS / Nadia Beugré <i>L'Homme rare</i> 19:00, Odeon
DI, 26. JULI	
	[8:tension] Boglárka Börcsök & Andreas Bolm <i>Figuring Age</i> 16:00 + 18:00 + 20:00, mumok
DO, 28. JULI	
	[8:tension] Maud Blandel feat. Maya Masse & Ensemble Contrechamps <i>Diverti Menti</i> 19:00, MuTh

SPIELPLAN / TIMETABLE

Anne Juren <i>Sensorial Transference</i> 19:00, Volkstheater – Dunkelkammer	ImPulsTanz Classic Dada Masilo / The Dance Factory <i>THE SACRIFICE</i> 21:00, Burgtheater	Philipp Gehmacher <i>The Slowest Urgency (an environment)</i> 18:00, mumok
ImPulsTanz Classic Dada Masilo / The Dance Factory <i>THE SACRIFICE</i> 21:00, Burgtheater	[8:tension] Djibril Sall <i>evening.haiku</i> 21:00, Schauspielhaus	Vernissage Félix-Antoine Morin <i>Asemic Sound Mappings</i> 18:00, Leopold Museum
SO, 31. JULI		Lenio Kaklea <i>Sonatas and Interludes</i> 19:00, MuTh
	Liquid Loft / Chris Haring <i>Modern Chimeras</i> 19:00, Odeon	Benoît Lachambre / Félix-Antoine Morin <i>Cathartic Quest</i> 19:30, Leopold Museum
	Ultima Vez / Wim Vandeybekus <i>Scattered Memories</i> 21:00, Volkstheater	Zusatzvorstellung Anne Juren <i>Sensorial Transference</i> 19:00, Volkstheater – Dunkelkammer
	Robyn Orlin – City Theatre & Dance Group <i>in a corner the sky surrenders – unplugging archival journeys ... # 1 (for nadia♥)...</i> 21:00, Kasino am Schwarzenbergplatz	Florentina Holzinger <i>TANZ. Eine sylphidische Träumerie in Stunts</i> 21:00, Volkstheater
FR, 29. JULI		Cie. Ivo Dimchev <i>In Hell with Jesus</i> 21:00, Akademietheater
	Robyn Orlin – City Theatre & Dance Group <i>in a corner the sky surrenders – unplugging archival journeys ... # 1 (for nadia♥)...</i> 21:00, Kasino am Schwarzenbergplatz	Geumhyung Jeong <i>Homemade RC Toys</i> 21:00, Akademie der bildenden Künste Wien – Säulenhalle
MI, 27. JULI		[8:tension] Djibril Sall <i>evening.haiku</i> 23:00, Schauspielhaus
SA, 30. JULI		DI, 2. AUGUST
	Lenio Kaklea <i>Sonatas and Interludes</i> 19:00, MuTh	
	Zusatzvorstellung Anne Juren <i>Sensorial Transference</i> 19:00, Volkstheater – Dunkelkammer	Alexander Gottfarb <i>Encounters #3</i> 16:00–22:00, Nelson-Mandela-Platz
	Freestyle Dance Contest <i>Rhythm is a Dancer</i> 20:15, Arsenal Pay what it's worth to you; First come, first served	Installationseröffnung Geumhyung Jeong <i>Homemade RC Toys</i> 17:00, Akademie der bildenden Künste Wien – Säulenhalle
MO, 1. AUGUST		Alexander Gottfarb <i>Encounters #3</i> 16:00–22:00, Nelson-Mandela-Platz
		Clara Furey <i>Dog Rising</i> 19:00, Odeon

Florentina Holzinger
TANZ. Eine sylphidische Träumerei in Stunts
 21:00, Volkstheater

[8:tension]
Ana Pi
The Divine Cypher
 21:00, Kasino am Schwarzenbergplatz

MI, 3. AUGUST

Alexander Gottfarb
Encounters #3
 16:00–22:00,
 Nelson-Mandela-Platz
 Eintritt frei

Philipp Gehmacher
The Slowest Urgency (an environment)
 18:30, mumok

Cie. Ivo Dimchev
In Hell with Jesus
 21:00, Akademietheater

DO, 4. AUGUST

Alexander Gottfarb
Encounters #3
 16:00–22:00,
 Nelson-Mandela-Platz
 Eintritt frei

[8:tension]
Ana Pi
The Divine Cypher
 19:00, Kasino am Schwarzenbergplatz

Clara Furey
Dog Rising
 21:00, Odeon

Geumhyung Jeong
Homemade RC Toys
 21:00, Akademie der bildenden Künste Wien – Säulenhalle

FR, 5. AUGUST

Alexander Gottfarb
Encounters #3
 16:00–22:00,
 Nelson-Mandela-Platz
 Eintritt frei

Israel Galván
Radio Concert
 19:00, ORF RadioKulturhaus

[8:tension]
Davi Pontes & Wallace Ferreira

Repertório N.2
 19:00, mumok

Filmvorführung

Damien Jalet

Mist

&

Buchpräsentation

Damien Jalet & Kohei Nawa
vessel/mist/planet [wanderer]
 20:30, Österreichisches Filmmuseum

Israel Galván

Radio Concert

21:00, ORF RadioKulturhaus

SO, 7. AUGUST

Award Ceremony

ImPulsTanz – Young Choreographers' Award
 16:00, MQ – Libelle

[8:tension]

Davi Pontes & Wallace Ferreira
Repertório N.2
 18:00, mumok

Israel Galván

Radio Concert

19:30, ORF RadioKulturhaus

SA, 6. AUGUST

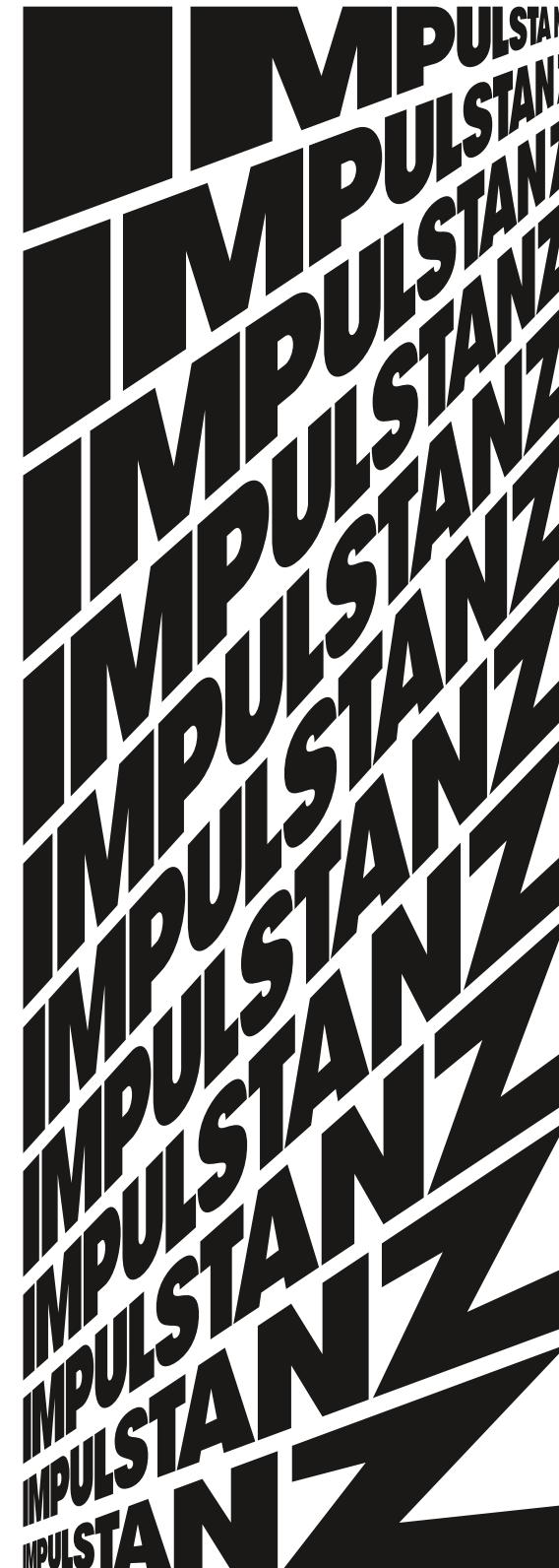
Final Workshop Showing
«expressions'22»
 16:00, Arsenal
 Eintritt frei

HipHop & House Battle

Flavourama Vienna
 18:00, Arsenal

Performance Situation Room
Life Long Burning: Creative Crossroads Artists, Cycle 2

Welcome to the pleasure...
 18:00–20:00, Leopold Museum



Social

7.7.–7.8.2022

ImPulsTanz Festival Lounge
 daily from 10 pm
 except 15 July & 5 August
 Burgtheater Vestibül

Featuring

W1ZE (live), Enesi M (live),
 Toby Whyle (live),
 Austrian Apparel (DJ Set),
 B.Visible (DJ Set) hosted by
 Affine Records, Malefiz,
 ImPulsTanz on Decks &
 FM4 Fridays with Trishes,
 DJ Phekt, Joja
 and many more

Full Line-up as of July 2022
impulstanz.com/social

In Cooperation with



BEGLEITPROGRAMM

AUSSTELLUNGEN & INSTALLATIONEN	SYMPOSIEN & TALKS	FILM	BUCHPRÄSENTATIONEN	WORKSHOPS & RESEARCH	SOCIAL
Geumhyung Jeong <i>Spa & Beauty</i> <i>7ways</i> Installationseröffnung: 11. Juli, 18:00 Eintritt frei Geöffnet von: 12.–14. Juli + 16. Juli, 10:00–16:00 mumok	Life Long Burning Choreographic Convention VII <i>In Other Words: A Future</i> 9.–17. Juli, diverse Orte Panel Discussions Choreographic Convention VII <i>What's Done / Undone</i> 10. Juli, 11:00–17:30 MQ – Libelle Eintritt frei	Damien Jalet <i>Mist</i> 6. August, 20:30, Österreichisches Filmmuseum MUSIKVIDEOPROGRAMME Musikvideoprogramm Fokus auf Tanz und Choreografie <i>Alive</i> 14. Juli, 18:00 Österreichisches Filmmuseum Musikvideoprogramm International <i>Into the Groove</i> 14. Juli, 20:30 Österreichisches Filmmuseum	Johannes Odenthal <i>ISMAEL IVO. Ich glaube</i> <i>an den Körper</i> Mit künstlerischen Beiträgen von Ultima Vez / Wim Vandekeybus & Dudu Tucci 20. Juli, 19:00, Volkstheater Damien Jalet & Kohei Nawa <i>vessel/mist/planet [wanderer]</i> 6. August, 20:30, Österreichisches Filmmuseum	Workshop Opening Lecture «impressions'22» 10. Juli, 16:00, Arsenal Eintritt frei Freestyle Dance Contest <i>Rhythm is a Dancer</i> 30. Juli, 20:15, Arsenal Pay what it's worth to you; First come, first served Final Workshop Showing «expressions'22» 6. August, 16:00, Arsenal Eintritt frei	ImPulsTanz Party <i>A-Side</i> Live: Mina & Bryte DJ-Support: DJ Johanna & Kristian Davidek 15. Juli, 22:00, Kasino am Schwarzenbergplatz ImPulsTanz Party <i>B-Side</i> Live: Sicaria Sound DJ-Support: Andaka & That Good Vibes Collective 5. August, 22:00, Kasino am Schwarzenbergplatz
Grace Tjang (Grace Ellen Barkey) / Needcompany <i>MALAM / NIGHT</i> 20.–22. Juli, 10:00–16:00 mumok					
Geumhyung Jeong <i>Homemade RC Toys</i> Installationseröffnung: 1. August, 17:00 Geöffnet von: 2.–5. August, 10:00–18:00 Akademie der bildenden Künste Wien – Säulenhalle Eintritt frei	KURIER-Gespräch mit Jan Lauwers Moderation: Peter Jarolin 19. Juli, 19:00, Volkstheater – Rote Bar Eintritt frei			HipHop & House Battle <i>Flavourama Vienna</i> 6. August, 18:00, Arsenal Eintritt frei	Programmänderungen vorbehalten / Programme subject to change (Stand 30. Juni 2022)
Félix-Antoine Morin <i>Asemic Sound Mappings</i> Vernissage: 1. August, 18:00 Eintritt frei Geöffnet von: 2., 3. + 5. August, 10:00–18:00 + 4. August, 10:00–21:00 Leopold Museum	IDOCDE Symposium on Contemporary Dance Education <i>The Rest of Art, a Manifesto</i> 23. + 24. Juli, online und offline im Arsenal				

Medieninhaber und Herausgeber:

ImPulsTanz – Vienna International Dance Festival; Museumstraße 5/21, 1070 Wien, Austria
T +43.1.523 55 58/F +43.1.523 55 58-9; info@impulstanz.com/impulstanz.com

Änderungen Vorbehalten

Preis: 4,80

Redaktion Abendprogramme: Victor Schlothauer & Chris Standfest; Satz (Kern): David Hampel; Art Direction: CIN CIN, cincin.at
– Stephan Göschl, Gerhard Jordan, Jasmin Roth; Print: Druckerei Walla; Bild am Cover: © Philippe Weissbrodt / *Temple du présent*

Intendant: Karl Regensburger; Geschäftsführung: Gabriel Schmidinger; Künstlerische Beratung: Rio Rutzinger, Chris Standfest;
Michael Stolhofer, Andrée Valentin; Dramaturgie & künstlerische Leitung [8:tension] Young Choreographers' Series: Chris Standfest;
Programm Museumskooperationen: Karl Regensburger, Chris Standfest; Special Projects: Michael Stolhofer; ImPulsTanz Sozial Programm:
Hanna Bauer; Programm Chorographic Convention & Performance Situation Room: Chris Standfest, Sean Pfeiffer; Musikvideoprogramme:
Christoph Etzlsdorfer (Vienna Shorts), Theresa Pointner; Künstlerische Leitung Workshops & Research: Rio Rutzinger, Marina (Fio) Losin;
Presse: Theresa Pointner, Anna Möslinger, Alexandra Glatz; Marketing: Theresa Pointner, Marlene Rosenthal; Social Media: Maja Preckel
Online Redaktion: Maja Preckel, Marina (Fio) Losin; Sponsoring: Andreas Barth, Hanna Bauer, Wolfgang Mayr – mayr & more;
Förderungen & Kooperationen: Hanna Bauer; Finanzen: Gabriele Parapatis, Katharina Binder; Kaufmännische Beratung: Andreas Barth –
Castellio Consulting GmbH; Festivalseorganisation & Publikumsdienst: Gabriel Schmidinger, Alissa Horngacher, Anna Bittermann, Timothy
Gundacker, Johanna Sares; Ticketing: Gabriel Schmidinger, Lisa Ertl Gästekarten & VIP-Betreuung: Laura Fischer, Patrizia V. Stiegler, Hannah
Glatz, Karim Elsewesi; EU Project Life Long Burning & danceWEB Programme: Hanna Bauer, Katharina Binder, Rio Rutzinger;
danceWEB–Präsidentin: Brigitte Bierlein; Koordination danceWEB & ATLAS: Sara Lanner, Oihana Azpillaga; Koordination ImPacT & Team up!:
Stefanie Tschom; Künstlerisches Betriebsbüro: Yasamin Nikseresht, Zorah Zellinger, Selin Baran, Laura Fischer; Produktionsleitung:
Johannes Maile; Technische Leitung Performances: Michael Mayerhofer & Michael Steinkellner; Koordination der Künstler*innenwohnungen:
Joseph Rudolf; Shake-the-Break-Programm: Marina (Fio) Losin, Corinne Eckenstein (Dschungel Wien); Workshop–Department:
Rio Rutzinger, Marina (Fio) Losin, Stefanie Tschom, Carine Carvalho Barbosa; Workshop Office: Stefanie Tschom, Katy Geertsen & Team;
Technische Leitung Workshops: Hannes Zellinger; ImPulsBringer – Freunde des ImPulsTanz Festival: Josef Ostermayer (Präsident),
Laura Fischer (Organisation); IT: Hannes Zellinger, Zimmel + Partner; Website Programming & Maintenance: Bernhard Nemec – nemec.cc;
Creative Consultancy & Design – Art Direction, Kampagne, Website: CIN CIN, cincin.at – Stephan Göschl, Gerhard Jordan, Jasmin Roth;
Video: Maximilian Pramatarov; Fotografie: yako.one / Karolina Miernik & Emilia Milewska; Spielstättengestaltung: Maximilian Pramatarov &
Team; ImPulsTanz Maître de Plaisir: francophil



Einfach gut leben – einfach gut feiern! Das ist das Motto unseres diesjährigen BioHof-Fests, zu dem wir dich und deine Lieben am 3. und 4. September wieder herzlich zu uns an den Hof einladen. Lasst uns das Leben feiern und gemeinsam genießen, entdecken, erleben und tanzen.

www.adamah.at/biohoffest

AK KUNSTPROJEKTE

Foto © Klaus Pichler



Siegfried Zaworka, Knochenjob, AK Kunstprojekte 2021/22



kultur.arbeiterkammer.at

