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21 June - 1 July 2012
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Ciudades Paralelas

Parallel Cities

Irish Premiere

Curated by
Lola Arias
(Buenos Aires) /
Stefan Kaegi
(Berlin)

Co-curator Cork edition:
Jörg Karrenbauer
Project management:
Katja Timmerberg



Hotel rooms, shopping centres, factories... these are functional places, not usually thought of as interesting to the outside eye. But without them life in the city would be uninhabitable. Their parallel existences the world over mean these places are instantly recognisable, each modelled on similar rules but displaying a local face.

For *Ciudades Paralelas*, Lola Arias and Stefan Kaegi have invited a group of internationally acclaimed artists to create unique projects for these kind of spaces. Eight artists have each chosen a location in the city as an observation station for urban life. The pieces vary: you can listen to some of them, others you can read or touch. Some are for one person, others for a crowd of 100. Some of the performers are singers, others are writers, passers-by or even the audience themselves.

Ciudades Paralelas offers eight perspectives on one city. It doesn't transport stage sets or companies of actors but ideas. In different cities all over the world, the projects are re-contextualized and staged with performers from these city. The projects make theatre out of public spaces used every day, and seduce you into staying long enough for your perception to change. They invite you to personally experience places built for anonymous crowds.

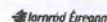
Each of the *Ciudades Paralelas* works is a unique and intimate theatrical event in itself, but the real way to engage with them is by experiencing them all — build your own tour of the city and see it in a whole new light.

Ciudades Paralelas is a coproduction between HAU Berlin and Schauspielhaus Zürich, in collaboration with Goethe-Institut Warschau, Teatr Nowy and the foundation of Teatr Nowy. Commissioned by Kulturstiftung des Bundes, the Swiss Cultural foundation Pro Helvetia and Goethe Institut Buenos Aires.

OUR DIRECTOR SAYS I travelled to Zurich last summer to experience this intimate and thought-provoking series of performances. As a tourist in a city I had never been to before, I didn't visit cathedrals, museums or parks, but rather had a unique and memorable backstage tour of the city. I thought this would be a remarkable gift, to visitors to Cork and to people who live here, to get to see the city in many new ways.

Various locations
21 June – 1 July
Individual shows
€10, €8 concession
See all eight shows for
€60 / €48 concession

HEADLINE EVENT SPONSOR





Gerardo Naumann
(Buenos Aires)
Factory
La Fábrica

Meet at Bus Station, Parnell Place
Please check website for dates and times
2 hrs 30 mins including bus journey
€10, €8 concession
Please arrive 15 minutes before start time

In the old days, cities were built around factories. Today, the factories are built far outside the city boundaries. The laws of modern labour were once dictated by the factory; now the laws of the market stipulate the products as well as the production rates and values.

For *La Fábrica*, we travel to the fringes of the city, to look at a factory that might be a stage set. Like a product going from one person to the next, we travel along the assembly line, and get a glimpse into the minds of different workers during working hours. Do they see and hear the same things every day? Are their thoughts also identical, day in, day out? What is the factory of today, and what does it represent?



Christian Garcia
(Lausanne/Berlin)
Court
In the Name of the People

Meet at Cork Courthouse,
Washington Street
26 – 29 June
7pm / 45mins
€10, €8 concession

The entrance halls of court buildings are often among the most impressive examples of a city's architecture. The stonework and ornamentation create an intimidating backdrop that makes the accused feel small and guilty even before they enter the courtroom.

For *In The Name Of The People*, we encounter a choir in the imposing entrance hall of the court house, who move through the space and sing an a capella rendition of a Renaissance liturgy as well as texts from judgements laid down in this building. It brings a spiritual tradition of choral singing into a secular institution, where the law is re-interpreted every day, and where hundreds of defendants, lawyers, prosecutors, judges and visitors hurry to their appointments.



Ligna (Hamburg/Berlin)
Shopping Centre
The First International
of Shopping Malls

Meet at Bus Station, Parnell Place
23 June – 1 July (not 25–28 June)
3pm (23, 24, 30 June, 1 July)
7pm (29 June)
2 hrs including bus journey
€10, €8 concession
Please arrive 15 minutes before start time

The shopping mall is a utopian place. It's like a whole city is assembled in an idealised form below a glass roof. The goods displayed in shop windows sit there and patiently await their future owners. We imagine they possess no more life of their own than the mall as such. The architecture and the merchandise alike seem mute. And yet, they do possess a voice. Imagine the stories they could tell if they wanted to!

Ligna have spent the last ten years creating radio-ballets: interactive radio-plays where the audience listen through headphones and are given a series of instructions on how to behave in public space. *The First International of Shopping Malls* creates one of these theatrical expeditions for a shopping mall, inviting us to look at it as a form of parallel city.

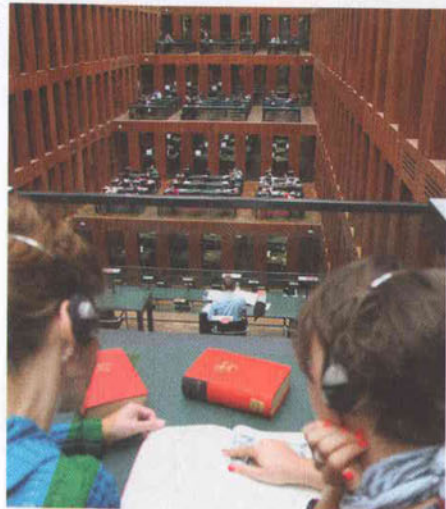


Dominic Huber/
blendwerk (Zurich)
House
Prime Time

Meeting Point to be confirmed
21 – 29 June (not 24–27 June)
Continuously from 10pm to midnight
€10, €8 concession
Please book a time slot to obtain headphones
Security deposit required (ID, credit card)

In *Prime Time*, we visit an apartment block. Standing outside and wearing headphones, we watch what happens on several floors of the building: as well as listen in. Like detectives investigating a crime never committed, we can spy on the residents and hear their conversations.

The separate activities are more closely connected than it seems at first – as links, reflections and duplications unfold, the residents' evening rituals begin to look like they are coordinated, almost as if the after-work activities are part of a large-scale conspiratorial choreography. In this way, the piece becomes an acoustic magnifier for an entire building, each window a peep-hole revealing what lies behind the facade of a small social unit: the apartment block.



**Ant Hampton (London)
& Tim Etchells (Sheffield)**
Library
The Quiet Volume

**Meet at Boole Library, University College Cork
21 – 30 June (not 24 June)**

Every 20 mins from 10.30am to 3.30pm
(Saturdays 10.30am to 11.30 am)
60mins / €10, €8 concession

**This performance is for two people at a time.
Please arrive 15 minutes before start time.**

Sitting side-by-side. Via headphones, Ant Hampton and Tim Etchells whisper to us over the silence of a library reading-room. Taking cues from words both written and whispered, we find ourselves burrowing an unlikely path through a pile of books.

The Quiet Volume exploits the combination of silence and concentration common to any library worldwide within which different peoples' experiences of reading unfold. It exposes the strange magic at the heart of the library, allowing aspects of it we think of as deeply internal to reach out, leaking from one reader's space into another's.

Next Door Neighbours; a partnership programme between British Council and the Arts Council in association with the Department for Arts, Heritage and the Gaeltacht



Lola Arias (Buenos Aires)
Hotel
Chamber Maids

**Meet at Maldron Hotel, 1 John Redmond Street
21 June – 1 July**

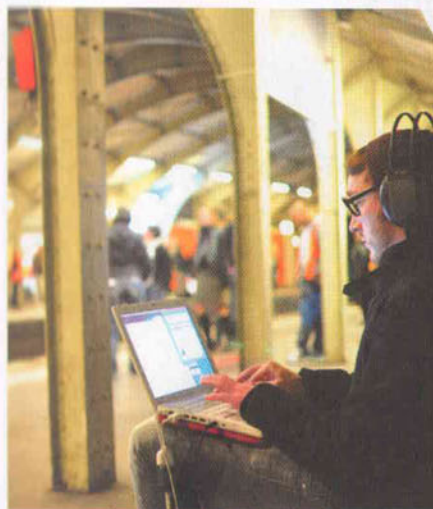
Every 10 minutes from 1pm to 9pm
1st July every 10 minutes from 1pm to 5pm
60mins / €10, €8 concession

**This performance is for one audience
member at a time**

Please arrive 15 minutes before start time.

Hotels are the same the world over. Guests spend the night in anonymous rooms where anonymous beings make our beds, clean our baths, change our sheets. Most of them are foreigners. And we too are foreigners in the hands of other foreigners who look after us.

In this piece, you adopt the role of a chambermaid responsible for five rooms per hour. Instead of cleaning, you will discover portraits of the cleaning staff: films, original voice recordings and photographs that shed light on the 'invisible' beings who clean up after others. Who are these people who go into your room when you're not there?



Mariano Pensotti (Buenos Aires)
Station
Sometimes I Think I
Can See You

**Meet at Kent Station, Lower Glanmire Road
22 – 30 June (not 24–27 June)**
Continuously from 6pm to 8pm
FREE

A train station. Three authors observe the space from various perspectives. Typing into their laptops, they write, live, about what they see in the railway station and other things, too: private observations, things they make up, or historical information. Every word they type is projected onto a large screen, a separate one for each author.

Like surveillance cameras recording anonymous individuals' every movement in the station, each writer transforms the spontaneous journeys through a public space into what is going on – or might be going on – inside people's heads. The viewers and chance passers-by become part of their narratives. Over the space and the time they share with the authors, the viewers are able to influence the writers' work, and participate in a collective story.



Stefan Kaegi (Berlin)
Rooftop
Review

**Meet at Cork City Hall, Civic Offices
entrance, Anglesea Street
21 – 30 June (not 24, 25 June)**
10pm, 11pm, midnight / 45 mins
€10, €8 concession

Please arrive 15 minutes before start time.

On summer nights rooftops become living spaces. Halfway between the distant street noise and the thick urban glow above, the audience meets somebody who spent his day in the city without seeing. The visually impaired rely particularly on sounds and smells to move about a city. What the audience has seen during the festival is reviewed and mapped onto the acoustic image of an invisible city. What kind of day was that? What did we see?

On the rooftop of the city hall, this place of representation and political decisions, will you see the city through new eyes after a blind musician shares his life and experiences? Will you be able to remember it from his point of view?