

MORE THAN THIS is a cooperation project among 6 festivals and cultural organisations from 5 EU countries (France, Italy, Portugal, Spain, Estonia) with the collaboration of 5 associated partners from Palestine, Belgium, Spain and France, that involves **L'Officina – Festival Dansem** and the **Festival Parallèle – Productions Parallèle of Marseille, l'Universidad Carlos III de Madrid, Máterias Diversos of Lisbon, Kanuti Gildi SAAL of Tallin, Ramallah Contemporary Dance Festival and Short Theatre of Rome.**

MORE THAN THIS won the the **Creative Europe Call** as cooperation project **2018 – 2020** with the aim of share with a vast public the geographical complexity from which the partners come, giving form to a shared and vibrant space in the panorama of performing arts. **MORE THAN THIS** redefines the notion of “moving” as a change in our way of perceiving identity and customs, rethinking methods of hospitality, questioning our capacity to welcome others and moving towards them.

MORE THAN THIS rewrites geography and the methods of the systems of the theatre arts. New ways of producing, planning, sharing, receiving. and diversifying the audience, through a cultural reflection at international level among artist, cultural operators around the concepts of *complexity* and *hospitality*, by the “tool” of the performing arts; a network that wants to highlight the potential of the Mediterranean as a crucial space to redefine the challenges of identity for the future of the EU.

Over the last twenty years, the field of contemporary dance and theatre experienced an important improvement **in international touring and coproduction**, that offered artists crucial opportunities **to go beyond national borders**, to work with other networks and to share their language and practices with new communities and spectators. Even though international circulation is undoubtedly a value, in recent years some artists felt they fell into the trap of being unconsciously perceived as **ambassadors of their own countries**.

During a master class given in Brussels at Kunstenfestivaldesarts in May 2016, the Iranian artist **Amir Reza Kohestani** said: "I would like you, as an audience, to set your expectation of me as an artist, not as *the artist from Iran*". With these words, **Kohestani** discloses side effects of international networks: while being perceived as ambassadors, are artists really pushed to adhere to a given imaginary, to treat specific political questions (be it the civil war in Lebanon, the censorship in Iran, or religion in Italy)?

Artistic residencies, workshops, displacements of festivals, shared residencies, moments of reflection, publications: these are the activities through MORE THAN THIS works on three different scales: the scale of the artists, the festivals one and the macro-scale of the territories.

MORE THAN THIS in its two years of working will promote the creation and the circulation of performing arts projects across Europe and promote the knowledge of a new generation of artists through an ongoing program of mobility and exchange, but also capacitate performing arts-related organisations in the

development of new specific competences, rethinking the performing arts system's geography and methodologies

After the Kick Off Meeting occurred in September in Rome, during **Short Theatre** festival, MORE THAN THIS will be presented with a press conference in December, in occasion of the launch of the 22 edition of **Dansem** festival, in Marseille, project leader of MTT.

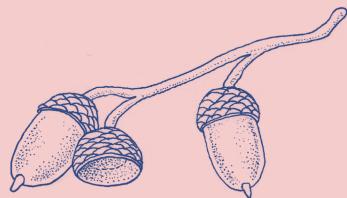
MORE THAN THIS aims to highlight and share with a wide audience the **complexity** and heterogeneity of the partners geographies, shaping a common and vibrant space.

MORE THAN THIS aims to question the notion of **displacement** as a shift in our way of perceiving identities and practices.

MORE THAN THIS aims to rethink the ways of **hospitality**, questioning our capacity to welcome others as well as to go towards them.

MORE THAN THIS rethinks the **performing arts** system's geography and methodologies. New ways of producing, programming, sharing and receiving.

MORE THAN THIS redefines the meaning of producing an artistic work nowadays. How the same piece can be shown in very different contexts and territories. How a program constitutes a temporary map, to be completed as we meet different territories and communities.



PARTNERS

L'Officina (Marseille, FRANCE)

Founded in 1996, L'Officina, atelier marseillais de production is a non-for-profit organisation dedicated to the production, creation and presentation of different forms of performing arts, mostly in the choreographic field. L'Officina works on the international stage, aiming to stimulate the emergence of different art forms and researches relating to the physical and symbolic space of the Mediterranean and to build bridges and dialogues between people, visions and disciplines. Since 1996 L'Officina produces each autumn Dansem - contemporary dance in the Mediterranean, a festival organized in partnership with many theatres and partners of Marseille and its surroundings. L'Officina has also developed several cooperation projects – such as Ciudades Que Danzan (1999 > 2001), MOS-AI-QUES (2006), Sites of Imagination (2007), Miniatures Officinae (2008-2013) - in partnership with several cultural operators across the Mediterranean.

KOMM'N'ACT / Parallèle (Marseille, FRANCE)

KOMM'N'ACT is a platform for young international creation. Since 2006, It works alongside young performing artists in the development of their professional project, and works with them on their artistic creations by drafting of a professional project in the medium term, reflexion around artistic projects and their drafting, feasibility study of their projects and optimal implementation, production development, research and networking, distribution support, tour executive production, weekly working meetings, sharing tools with artists. Every January, KOMM'N'ACT organizes festival Parallèle. This event is a window specially adapted to young creation, to give them and their work a great visibility. The festival is specially dedicated to the artists we are working with in accompanying their work all year long, and to artists from a new generation that we want to invite in our territory to share their work with a wide audience, in cooperation with valuable partners. Based in Marseille, KOMM'N'ACT wishes to turn Marseille and its Region into a pioneering and welcoming space to new artistic projects: a territory at the crossroads of collaborations, research for European, Mediterranean and Regional (Provence-Alpes-Côte d'Azur) artists; a territory which develops tools and dissemination for researching artists.

AREA06 / Short Theatre (Rome, ITALY)

AREA06 is a platform working both in Italy and Europe that produces, organizes and promotes various cultural projects: educational programmes, festivals, artistic careers.

AREA06 is both a resource for projects development and an idea of cultural policy. Several subjects from different generations and professions take part in AREA06: managers, artists, administrators, young trainees, moodboarders searching for new ways of producing and communicating, for a different approach to theatre and other areas. AREA06 is a member of the Associazione Scenario. AREA06 has been producing the festival Short Theatre since 2006.

Every year a community of artists, spectators and operators meet in a special time and space, Short Theatre. A community founded on words, views, contact and the right distance. Performances, meetings, training courses, dj sets and concerts, installations and open conversations are the main activities of the festival. Short Theatre is a chance for thinking and talking, for explaining a problem and investigating its consequences. Short Theatre does not represent generations or trends, but every year it tries to start a conversation and describe an idea of theatre-making, offering a chance to conquer new frontiers, once again and always conquerable.

MATERIAIS DIVERSOS (Lisbon, PORTUGAL)

Materiais Diversos (MD) is a not-for-profit cultural association that aims to support artistic development and experimentation, artistic exchange and diffusion and to engage communities in contemporary performing arts, particularly dance and hybrid forms, in the Portuguese context and in international context. It aims to develop and support creation and diffusion of performances; organize diverse forms of arts events; deepen artistic professional education; research, document and publish; produce and manage infrastructural means to support such activities.

UNIVERSIDAD CARLOS III de Madrid (Madrid, SPAIN)

Universidad Carlos III de Madrid is a public institution that has achieved a great reputation in academic and researching terms. The University offers a wide cultural programme through the service of Aula de las Artes, with which students complement their academic training through participation in workshops and theoretical courses of dance, theater and music taking part of artistic groups in which students can live creative processes from the inside; and also an Auditorium where they can assist as public. In addition, Aula de las Artes manages projects as "School of the Spectator" for the promotion of new audiences for the performing arts; projects of dance and theater in high school and with organizations of disabled people and other groups at risk of social exclusion; and festivals of performing arts in rural areas where the access to culture is more difficult. Aula de las Artes also leads a Cathedra of Performing Arts which main activity is a Theatrical Creation Posgraduate Degree.

NPO TEINE TANTS / Kanuti Gildi SAAL (Tallin, ESTONIA)

The aim of **NPO TEINE TANTS** is to promote culture ie contemporary dance, theatre, circus arts etc in a public and charitable way.

NPO is entitled to issue grants, organise seminars, festivals and other related events, present Estonian dance art outside of Estonian Republic, introduce dance art from abroad in Estonia or to promote mentioned fields in any other relevant way within the territory of Estonian Republic or outsides. **Kanuti Gildi SAAL** is a venue without company, mostly working with freelance artists and artistically responsible for its program. The season consists usually of co-producing local and international artists, providing residencies, inviting guest performances and hosting a variety of events ie improvised music concert series, open architecture lecture series etc. In January 2016 **Kanuti Gildi SAAL** celebrated the 15th season of the venue.

ASSOCIATED PARTNERS

Aleppo (Brussels, BELGIUM)

Aleppo (www.aleppo.eu) is a research centre based in Brussels, engaged in a program of reflections on performance and political philosophy. Aleppo opens every season an Imaginary School, a program of meetings about a specific political issue, and collaborates with art institutions. Aleppo conceives art not only as an object of reflection, but rather as an instrument of reflection on the world we live in. Aleppo collaborated with Homo Novus, Riga; Sursock, Beirut; Festival Dansem, Marseille; Santarcangelo Festival; Popposition, Brussels; Parallèle, Marseille. Within *More Than This*, Aleppo will dialogue with the partners and artists involved, curating the moments of reflection, being in charge of the public programs and editing the publication during the project.

<http://www.aleppo.eu/>

Sareyyet Ramallah / Ramallah Contemporary Dance Festival (Ramallah, PALESTINE)

Sareyyet Ramallah-First Ramallah Group (FRG) is a nongovernmental community-based organisation established in 1927. The organisation's work is based on its solid belief in humanitarian principles and equality regardless of gender, religion, race and special needs.

Sareyyet Ramallah provides its services to all social groups and categories in the Palestinian society through its multi activities.

Sareyyet Ramallah is a Palestinian pioneer civil organisation supporting empowered generations that contribute to community development.

Sareyyet Ramallah organises the Ramallah Contemporary Dance Festival.

<http://www.sareyyet.ps/>

University Carlos III - Madrid, SPAIN

The Universidad Carlos III de Madrid (UC3M) was founded in 1989 with the intention of being a top quality and innovative public university. The mission of this university is to serve as a contributing factor to the improvement of society through the offering of quality teaching and advanced analysis skills which are up to the standards of demanding international criteria. This university aspires to achieve excellence throughout all its activities.

<https://www.uc3m.es/Home>

NAVES MATADERO – Madrid, SPAIN

Matadero Madrid's mission is to promote creation in all its forms and expressions. With special attention to cross-sectorial proposals, it focuses on three main action areas: training, production and dissemination. Matadero Madrid is a vibrant and changing space at the service of creative processes, collaborative artistic formations and dialogue between the arts. It aims to contribute to a reflection about the contemporary socio-cultural environment, as well as to support the culture construction of today and tomorrow. Matadero Madrid and its institutional partners promote the training not only of artists but also of the audience. It encourages the production of artistic works and the diffusion of local culture at both national and international levels. Matadero's commitment to diversity is also reflected on its model of institutional cooperation between the private and the public sector. Such a model promotes people's participation in the project and grants plurality, independence and viability.

<https://naves.mataderomadrid.org/es>; <http://www.mataderomadrid.org/>

Camargo Foundation - Cassis, FRANCE

The Camargo Foundation, located in Cassis, France, and founded by artist and philanthropist Jerome Hill, is a residential centre offering programming in the humanities and the arts. It offers time and space in a contemplative environment to think, create, and connect. The Foundation encourages the visionary work of scholars, artists, and thought leaders in the arts and humanities.

<http://camargofoundation.org/>

ARTISTS

Radouan Mriziga (Morocco)



Born in Morocco in 1985, Radouan Mriziga started studying dance in Marrakech when he was 18. He continued his studies in Bordeaux and in 2006 joined CMDC (Mediterranean Center of Contemporary Dance) in Tunisia. He attends various courses and workshops in France and completed his studies at P.A.R.T.S (Performing Arts Research and Training Studios), the dance academy founded in Brussels by Anne Teresa De Keersmaeker. Afterwards, he moved to Brussels where he currently lives and works as dancer and choreographer. In 2014 he joined Moussem Nomadic Art Centre as artist-in-residence and at the end of that very year created his first work, 55. In 2016, 3600 followed.

<http://somethinggreat.de/filter/Artists/Radouan-Mriziga-MA-BE>

Maud Blandel (Switzerland)

Maud Blandel is a young Swiss-based choreographer. Centring her research since 2014 on “practices”, her work consists in giving up the modern habit to explain unfamiliar behaviours as many idols or strange cults, instead of understanding in a practical way what shared faiths can produce on social body (society). With TOUCH DOWN (2015), she questioned the political representation of women's body, its representation and its sacrifice, from the *Rite of Spring* to the cheerleader icon. Her next project, LIGNES DE CONDUITE, will work on the notion of superstition through the evolution of tarantism. It will investigate the power of such magic tricks and will question the audience with the sacred and secular collision in entertainment. <https://www.plateformeparallele.com/productions/maud-blandel>



Strasse (Italy)



Strasse is an Italian group of artists founded in Milan, Italy, in 2009. Strasse works in the fields of performance and cinema, investigating relationships between movement and urban landscape, using film language as a filter to understand and examine reality. Strasse aims at bringing performance into channels and spaces of the urban life, gaining backgrounds, signs, temperatures, without subverting their meanings but stealing them from the unflappable daily flow and carrying them, for a moment, elsewhere. Strasse's artistic research is mainly based on the practice of site-specific creation. It gives the audience the possibility to change their point of view, allowing them to see what already exists, in order to create new frames surrounding scenes and things.

<http://www.casastrasse.org/>

Karl Saks (Estonia)

Kanuti Gildi SAAL / SAAL Biennaal collaborates with Karl Saks - a freelance choreographer, dancer and musician from Estonia.

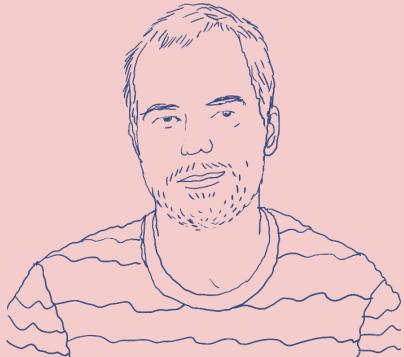
Karl is also appreciated as a dance teacher - he has been teaching at the University of Tartu Viljandi Culture Academy (Estonia), as a volunteer in Palestine (2012) and at the China-CEEC Summer Dance Camp in China (2016).

Karl participated in various group pieces in Estonia and works by other artists, most recently he was engaged in the creation of the new piece by Moroccan choreographer Radouan Mriziga, "3600" (2016).

Karl composes music under the name of Cubus Larvik, he has created music for several performances and films.

We believe, having witnessed his developments in the last few years, that his work reaches spectators regardless of the geographical context and that, as an artist, he is open to constant research and dialogue.

<https://www.saal.ee/en/performance/4371>



Teresa Silva (Portugal)



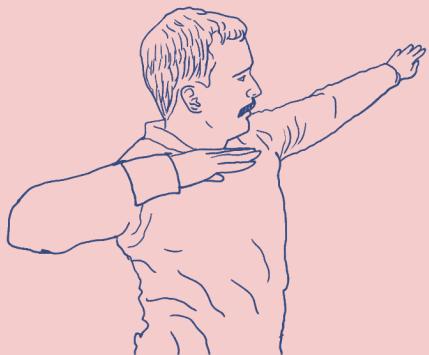
There is a long complicity between Teresa Silva and Materiais Diversos (she was an associated artist from 2011 to 2014). Her promising work travelled abroad very soon, but as a young artist Teresa felt the need to take a step back and dedicate herself to teaching and research. The possibility of producing and exchanging views outside the mainstream circuit and the will to work in a collaborative frame is pushing her in a new direction. As a creator, she wants to analyse the concept of spectatorship in her works and also to go further as a teacher that facilitates the acknowledgement of investigation tools for dancers.

<http://sylvateresa.weebly.com/>

Quim Bigas (Spain)

Quim Bigas Bassart was born in Barcelona. Artist working within the fields of choreography, performance arts, information and education. Since 2007 combines performing for other people, collaborations and his own work.

His interest in dance lies in the choreographical, the conversational, the practice and the encounter. He has a tendency towards working focus on movement research, social interactions and information procedures. His works are very diverse and are located around concerns and triggers on the gaze, the idea of experience, the



present, performativity and commitment in an artistic environment. He uses sources that comes from Popular Culture, Performative and Theater Essays, Sociology and Information Science.

Farah Saleh (Palestine)



Farah Saleh is a Palestinian dancer born in Syria, she has been dancing since the age of 7. Having developed a keen interest in languages, Farah studied linguistic and cultural mediation and earned a master's degree in literature translation (Arabic/Italian). In parallel, she studied contemporary dance in Palestine, Italy, France and the UK. In 2009, Farah participated in the Performing Arts Summer School in Palestine organised by Al Qattan Foundation, the Royal Flemish Theater and Les Ballets C de la B, and was recently granted a five-month-residency at La Cité Internationale des Arts in Paris. In the past 10 years, she worked with various companies and in different projects in Palestine, Italy, Belgium and Lebanon.

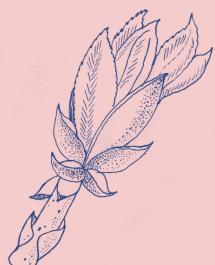
She's also a permanent member of Sareyyet Ramallah Group based in Ramallah, where she also works as a choreographer and dance teacher

<https://www.farahsaleh.com/>

ACTIVITIES

1. ARTISTIC RESIDENCIES

The Artistic Residencies are the important moment in which the artists, the production and organisation staff will have the opportunity of experiencing an important exchange and networking process. MORE THAN THIS allows the network to organise 14 residencies addressed to the 7 artists proposed by the partners of the project in order to develop a new project. Each artist will be offered two residencies, invited by two different partners, in two different territories. Each *Artistic Residence* will include a **meeting with local students** and will end with an "**open rehearsal**" dedicated to the audience. The aim of the Artistic Residencies is **to produce artistic projects on an international scale, with a strong relationship with the heterogeneity of territories, populations, partners and their specificities.**

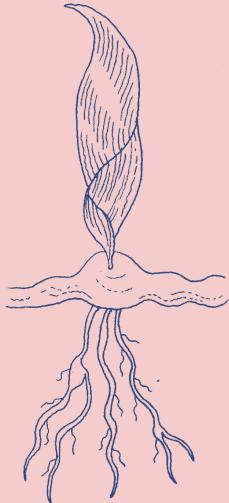


2. WORKSHOPS

Each artist will be asked to organise a workshop to launch the question of **complexity** and **displacement**, sharing his/her practice with amateurs or local inhabitants. Workshops are a way of enacting mobility in one's practice. Artists will consider their workshop as a laboratory of **complexity**: by sharing his/her project with non-professional groups, hosted by a new partner and in a new territory he/she can perceive his/her work differently and make his/her project progress.

3. DISPLACEMENTS OF FESTIVALS

Displacements of Festivals is the most innovative activity provided by MTT, working not only on the artist's mobility, but also on the cultural institutions one. For two years, each festival will either take place in its own city, including 3 days of hosting another festival and its program, or move to another territory, to be hosted by another festival for 3 days. Each travelling festival will program at least 3 performances and side activities within the programme of the hosting one, including at least one More Than This artist. Displacements of Festivals will provide sessions of Common Work, in which part of the staffs of the two festivals involved will experiment others approach to the work, sharing their know how and creating new tools and new way of working together.



4. SHARED RESIDENCIES

The *Shared Residencies* will be organised to create the framework for a meeting between all artists and cultural operators involved in the project, to share and nourish their research and reflexions, to share their questions about the project methods, and to implement their professional international network and open collectively the questions of the project. MTT will organise two collective residencies of 4 days gathering most people involved in the project: artists, cultural operators, researchers in human and social sciences, so that the project is based and starts every year on shared experiences and thoughts.

5. MOMENTS OF REFLECTION

The two-year project will be accompanied by a program of reflection. The question about the **reduction of complexity**, standing at the core of the shared interest among the different partners, will create a line developing itself as a visible continuum throughout the two years, and linking the activities of the whole project. At the same time one of the point of this moments of reflection is the articulation of a same question in the specificity of a context and a territory. Beside working on the content, these moments of reflection carry on an investigation on the forms, trying to **devise a new format for the audience to analyse theoretical aspects** in the context of performing arts, gathering spectators from different contexts, inviting

theoreticians and artists to share a reflection under different formats, testing the idea that art is not only an object to reflect on, but also an instrument of reflection on the present time.

6. PUBLICATIONS

Each *Moment of reflection* is also the occasion for an instant publication - a *zine* - retracing the debates and questions raised during the three emerging new-festivals and once in Madrid, at the middle of the project. Each publication will address the specific sub question of this reflection on hosting complexity and resisting reduction, organised in four practical questions (such as *How to narrate complexity? How to resist reduction?*), as if they were part of a field guide to preserve complexity. **Each zine is bilingual**, both in the language of the hosting city (French, Italian, Spanish, Estonian) and in English. This crucial choice trace back the living act of thinking in different contexts, in real time and in the different coexisting languages.

