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## Hanover, 19.1.2017 – Press Release

With music-theatre, concerts, performances and light installations, the KunstFestSpiele Herrenhausen are occupying new spaces. Today their director Ingo Metzmacher introduces the varied programme of this international festival of contemporary arts. Around 50 events can be seen from 5–21 May 2017 in Hanover's famous gardens and the city itself.

Advance booking for all events begins today, 19 January, online, by telephone, at the Künstlerhaus Hannover and all well-known booking offices.

In his second KunstFestSpiele Herrenhausen, director and conductor Ingo Metzmacher continues the successful re-positioning and opening of the festival. A total of 18 productions from various artistic genres such as opera, performance, music and installation, including six German first performances and re-stagings for Herrenhausen, will be presented during the festival's two weeks. In the Spiegelzelt, the centre of the KunstFestSpiele, there will again be a meeting of club programme, art and cuisine.

At the centre of the KunstFestSpiele are the impressive spaces in Herrenhausen – the Galerie and the Orangerie, the Baroque Großer Garten and the freshly renovated Arne-Jacobsen-Foyer. The spectrum is widened by new venues in the city, including the English-style public Georgengarten, the train shed of Volkswagen Commercial Vehicles, the Capitol and the Pavillon Kulturzentrum.

Ingo Metzmacher, director of the KunstFestSpiele Herrenhausen: *'We are opening up new spaces with the KunstFestSpiele – purely geographically, but also and above all in our imaginary and experiential worlds. We warmly invite the public to take part in an artistic expedition whose keynote is given by music but also leads to the visual, to movement and play. And we will all experience the grand finale together with Surrogate Cities in the train shed of Volkswagen Commercial Vehicles.'*

Stefan Schostok, mayor of Hanover: *'With his fervour and artistic competence, Ingo Metzmacher inspires a large audience. We were able to experience this many times in his first festival last year. In May we once again await a unique programme of remarkable performances. We are very excited about the meeting of art, culture and industry in the concert Surrogate Cities in the train shed of Volkswagen Commercial Vehicles, or the performance project Maibaum in the Georgengarten, which all the city's residents will be able to experience for free. The Großer Garten, with its Orangerie and Galerie, has made much history of nationwide significance, and the KunstFestSpiele are part of it. They are the KunstFestSpiele of all Hanoverians, and as a nationwide event they will also bring people to the city from far and wide.'*

The highpoint of this year's festival, already announced in November, will be the *Konzert im Werk* on 21 May. In the 2,900 square-metre train shed of Volkswagen Commercial Vehicles, Ingo Metzmacher and the Ensemble Modern Orchestra perform the symphonic cycle *Surrogate Cities*, by Heiner Goebbels. This Grammy-nominated, seven-part orchestral work (first performed in 1994) is coming to Hanover for the first time. The train shed, where until Friday

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19 January 2017

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afternoon goods trains, trucks and forklifts deliver material for the production line, will be transformed for one weekend into an unusual concert venue with more than 1,400 seats.

The opening concert of the KunstFestSpiele 2017, with Mark-Anthony Turnage's composition *Blood on the Floor*, will take place for the first time in the Kulturzentrum Pavillon. Conducted by Ingo Metzmacher, the Ensemble Musikfabrik and a high-ranking quartet of British jazz musicians play the work, which was inspired by the painting of Francis Bacon. Its jazzy lyricism and shrill outbursts reflect urban subcultures and milieus, so Raschplatz, as one of the city's social hubs, is an appropriate venue.

The KunstFestSpiele begin beforehand with a three-day prologue starting on the May day holiday in the freely accessible Georgengarten. The public can watch the Spanish choreographer Jordi Galí realise his performance *Maibaum*, in which a temporary, walk-in, twelve-metre-high sculpture is set up over three hours.

Another big event outside Herrenhausen follows on the opening weekend. Under the musical directorship of André de Ridder, the KunstFestSpiele stage *stargaze presents: spitting chamber music*, a crossover concert in which hip-hop artists like Käptn Peng respond in real time to contemporary classical music.

An unusual festival double can also be experienced on the opening weekend in the Galerie and Orangerie. Immediately after the music-theatre installation *Das Stereoskop der Einzelgänger*, with the Kammerensemble Neue Musik Berlin in the Galerie Herrenhausen, Marcus Schmickler and Corinna Belz present the musical-cinematic *Richters Patterns*, after an idea by Gerhard Richter, which can be seen for the first time at the KunstFestSpiele as a site-specific installation. Both formats come close to visual art, and give the audience the possibility of changing their positions and points of view, as in a museum.

The programme for 2017 includes three concerts by internationally renowned soloists: the prize-winning Russian pianist Alexander Melnikov plays a rarely heard Shostakovich cycle; the Catalan viol player and conductor Jordi Savall presents music of the English Renaissance with his ensemble Hespèrion XXI; and the French cellist Jean-Guihen Queyras plays all six Cello Suites by Johann Sebastian Bach in a single evening, each one introduced by a new, specially commissioned piece.

The globally successful composer, librettist, film-maker and director Michel van der Aa brings his most recent chamber opera, *Blank Out*, which earned rave reviews in the British press, to the Orangerie for its German premiere. The solo tour de force by the soprano Katherine Manley is accompanied by an interactive 3D film with a male counterpart and live electronics.

In the area of theatre/performance the programme also includes three productions with a political accent which, like the festival double and the installation, redefine the place of the audience. The Berlin theatre collective machina eX translates computer games from the virtual into the physical world of the theatre. In their new piece, *Lessons of Leaking*,

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the audience has to decide whether the Federal Republic should leave the European Union or not. In *hiding piece* Hofmann&Lindholm challenge the audience to hide in cupboards for their own safety, and in *Perhaps all the Dragons*, which is given a number of performances, the Antwerp theatre group BERLIN enables an audience of thirty to enter into a dialogue with various virtual story-tellers on several occasions.

The Greek dancer and choreographer Lia Tsolaki looks at gender roles in her dance performance *Flux*, and separates her male and female audience at the outset. The highly musical dance piece *Gold*, by the French choreographer Emanuel Gat is a homage to Glenn Gould. Here Gat takes Gould's 1981 recording of Bach's Goldberg Variations as a starting point and montages it with the musician's radio piece *The Quiet in the Land*.

Two large-format light installations shine out for the entire duration of the festival: *Painting the Night*, by Victoria Coeln, in the Großer Garten, and *Revolving Realities Redux*, by Marcus Schmickler & Carsten Goertz in the Arne-Jacobsen-Foyer, where it fills the glass space with sound and light. It is inspired by Gottfried Wilhelm Leibniz's avid interest concave mirrors, which had recently been invented and which he wanted to use for illuminations in the Großer Garten.

Following its great success in 2016, the Spiegelzelt between the Ehrenhof and the Orangerie will again become a lively festival centre. Here the festival's actors and audience can meet in a relaxed atmosphere. Openness and variety are the principle of the Spiegelzelt. Frankfurt's freitagsküche once again provide a culinary and artistic accompaniment for festival staff, visitors and garden lovers. After selected performances they extend an invitation to a freitagsküche dinner together with the artistic team.

Feinkost Lampe, the spatial sound specialists from Hanover-Linden, are also curating the 2017 club and concert programme. Appearing to free admission are Qeaux Qeaux Joans, the Weilheim trio Saroos, Manu Delago and Marina Baranova with Damian Marhulets, among others.

Children and young people from the age of ten become cultural confederates at the Akademie der Spiele. Six workshops led by artists and aimed at different age groups and interests are directly related to the festival's events. On 21 May all the participants attend the performance of *Surrogate Cities* (for enrolment details see [www.kunstfestspiele.de/akademie](http://www.kunstfestspiele.de/akademie)).

The Herrenhäuser Gespräch during the KunstFestSpiele in the auditorium of Schloss Herrenhausen, organised in cooperation with the VolkswagenStiftung and NDR Kultur, is devoted to art in the digital and the digital in art.

New in 2017 is the allocation by draw of thirty FlatrateFestival Passes (FF-Passes), which give students, trainees or social volunteers free admission to all available events of the KunstFestSpiele. The 50% reduction for young people still applies (for details see [www.kunstfestspiele.de/FlatrateFestival](http://www.kunstfestspiele.de/FlatrateFestival)).

You will find visual material and further information on our homepage [www.kunstfestspiele.de](http://www.kunstfestspiele.de).

Presented by the city of Hanover



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