

Press Release

Terschelling, May 20th 2011

Oerol 2011: 30 years of development, captured in 33 premieres

Celebratory festival announces its program

Oerol celebrates its 30th anniversary with an adventurous program that for the largest part is comprised of new creations. Creations by old hands as well as those by up and coming talents that will take visitors out of their comfort zone and will have them wrestle with “appropriate” behavior. No take away theatre and easy going pieces, but an active, mostly individual quest for a collective message that sticks, connects, surprises, acknowledges, chafes or engages.

The festival aims its microphones at the role sound plays in the creative process of the theatre makers and on the inner voices that drive the performances. Sweet Dreams by Alexandra Broeders explores the dusky territory between dream and reality, while the visitor lies on a strange bed in a dark forest and in the meantime, a crow is whispering in her ear. In another forest, the sounds of chattering sewing machines mingle with the violin music of the Ragazze string quartet in a moving story about female resilience during times of war by Via Berlin (Orkater/De Nieuwkomers). Using an enormous bellows that moves large amounts of air enables TUIG to research the raison d'être of concepts like harmony and nuance in a time in which mainly contradictions seem to prevail. The poetry of desire has been captured in a monologue by Johanna ter Steege in Hiroshima mon Amour by Karina Kroft. Using splashing water and crunching sand, the new co-production by The Lunatics and Out of Hand Theatre sends you on your way in an uncertain journey through the imagination.

Thibaud Delpout has us listen to a penetrating musical staging of Sarah Kane's entrancing and often humorous ode to the unbelievable power of love. The baying of deer takes us along for a surreal tale about the hidden link between animals and people in a vision through the eyes of the New Zealand based theatre maker Stephen Bain, based on a recent occurrence in our island history.

In the past thirty years of Oerol it has become apparent that the island is the perfect breeding ground for artists and theatre makers. That also goes for the current residents of Atelier Oerol. This year, seven theatre makers will show the final phase of their three year workshop cycle: a full-fledged performance in the island's landscape. Tjon Rockon will show the search for closure in Free Mason, while Klemens Patijn will explore the price of security and certainty through the prism of fear and self conservation in Gewapend Beton. The next location theatre debutants are now gearing up for a new series, they will be observers during this edition of the festival. “If Oerol's audience will embrace Atelier Oerol's mission through the newly initiated fund for this purpose even more, we'll hopefully be able to announce the initiation of a fully formed new workshop cycle during the course of the festival”, according to managing director Marelle van Rongen. “It's the ultimate birthday present”, creative director Joop Mulder chimes in, “because development is inextricably connected with the innovative location theater we stand for.”

It's in this context that artistic festival leader Kees Lesuis sees Harmonic Fields as the figurehead of this edition. It's a large scale land art project on Arjensdune, where visitors walk a route that's almost a kilometer in length, past fragile wind objects that produce a composition of mounting and receding sounds, depending on the power of the wind. The idea was developed and matured over a period of four years in co-operation with Lieux Publics.

“During these three decennia of pioneering, the audience has played an important role”, according to Kees Lesuis, “without an active and inquisitive attitude on the part of our visitors, there’s no audience feedback for our enterprising theatre makers. As an artist you should not only relate to the harsh environment and dance with the elements of nature, but also open up to those you perform for. A ceaselessly changing theatre, where nothing is sacred, but in the good sense of the word. It forces you as an artist to come to your essence: what do you want to share and how do you share it?” Joop Mulder chimes in with: “Location theatre is about that sense of being a pioneer, not being able to influence everything and being in control in that sense, but to enter into a game with the totality of the environment in which you can experiment, you allow yourself to trip sometimes, to regain your footing in the end. Besides the growing amount of applications to the small-scaled passport projects where artists think they can find such a place, more and more musicians seem to have received this message of a cultural free state. Take for instance the fact that Typhoon, besides performing with ZwartLicht XL will record a new album on Terschelling, or that Janne Schra will encourage visitors of a small church to sing a-capella with her to discover the power of their own voices together, or that Eklin front man Michiel Klein will try out different artistic disciplines to interweave those with his own individualistic music, or that the Cologne-based sound artist Andreas Hirsch will team up with the Frysian composer Sytze Pruiksmas to weave experimental soundscapes with using percussive and an instrument utilizing an electric palm leaf, not to mention the adventure that awaits Colin Benders with Kytopia.

Joop Mulder and Kees Lesuis once again repeat the somewhat poetic message: “Open up all your senses for this temporary, but intensely topical reality of the imagination in this island’s landscape.”

The celebratory festival will from this edition forward offer the audience a chance to connect with the artists through their content. In the “In Perspective” program, the audience will be able to let their own voices be heard in a series of debates and meetings with the artists. In search of broadening their perspective on the locations of the performances, lectures that delve into the common ground between science and art and inquiring conversations in search of the motivations of beginning artists. Visitors on the island can dial into Oerol Radio on 1602AM. Oerol will also report on the festival on the short band from the lightship of Radio Waddenzee. And the AVRO will report on Oerol on television from the 20th of June with Opium on Oerol. You can read about the festival or comment on it through the Leeuwarder Courant, one of Oerol’s new media partners.

Oerol, from the 17th until the 26th of June 2011, Terschelling | www.oerol.nl

Oerol’s main sponsors are Brand and Rederij Doeksen. The Forestry Commission is our partner in nature. Design by Dietwee. Radio Oerol is broadcast from the lightship of Radio Waddenzee, which is anchored in the harbor of Terschelling during the festival.

End of press release

Note for the editor: for more information and images, feel free to contact Ria Laanstra, head of marketing & communication, phone 0562-448448 / 06-48355976 / ria@oerol.nl

This press release and images can also be found on the press page of Oerol: <http://oerol.nl/nl/Profes-Pers/pers/beeldmateriaal-pers.aspx>

A PDF file containing the program booklet is attached. Furthermore, a number of promotional films of Oerol, made by Dietwee | Holland Centraal | Paul Cupido have also been attached.