

# Master Presentations

3-4 June

Asa Horvitz  
Tom Oliver Jacobson  
Mariana Senne  
Eli Steffen  
Pankaj Tiwari



**DAS**  
theatre

# What Theatre Can Do

Silvia Bottioli

We have curated the programme of this year at DAS Theatre around the question 'What Can Theatre Do?', inviting participants and guest artists to engage in a collective research aimed at exploring the performativity of theatre as a complex apparatus that stages bodies and gazes, organises space and time, and models the past, the present and the future.

While we formulated this as a question, aiming to state that the answers can only be multiple and idiosyncratic, the works made by the artists and curators who are currently studying at DAS emerged as possible articulations of the plural doings of the theatre.

As always, the Master Presentations of DAS Theatre are an undefinable collection, not a curated programme. We stand for a diversity of artistic practices and as a master programme aim at supporting participants in developing according to their learning goals and artistic desires. And as a school we commit to being an 'agonistic site'

and trust that art constitutes public spheres where current hegemonic narratives can be dismantled, and alternative narratives can be constructed that can shape not just our collective imagination, but also the world to come.

The works of the eight graduating students Andrej Nosov, Asa Horvitz, Eli Steffen, Juan Miranda, Mariana Senne, Mazlum Nergiz, Pankaj Tiwari and Tom Oliver Jacobson offer an encounter with strong voices of independent artists and curators, that are surely injecting change into the theatre field and engaging its complex geopolitical realities.

We hope you can enjoy these works, proudly presented live in Amsterdam for a small audience, and carefully documented by the artists and the school in order to support further dissemination afterwards.

*Silvia Bottioli  
and the DAS Theatre team*

Asa Horvitz

# A Dream That Belongs To No One



© Szymon Adamczak

#### COLLABORATORS

Szymon Adamczak, Nahuel Cano, Venuri Perera, Oneka von Schrader, Camille Verhaak

#### THANKS

Broedplaats Bogota, Scott Gibbons, Marta Keil & Grzegorz Reske, Jaxyn Randall

#### TUTOR

Andrea Božić

#### EXTERNAL ADVISORS

Anne Breure  
Joachim Robbrecht

#### DOCUMENTATION

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Sometimes a dream gets all over my body and won't leave me alone. It's sticky or rough or just a constant pressure on my chest, stomach, groin. The image and feeling linger for days and something, slowly, almost imperceptibly, changes in me. Then I think of Ibn 'Arabi, who wrote of the *Alam-al-Mithal*, a layer of reality in which dreams and images exist without us. The presences in the *Alam-al-Mithal* are not made up, but have their own desires and needs.

It's interesting that a dream is always *whatever image*. It's specific, absolutely exact in its details, but it doesn't matter what it is. What matters is that it arrived, it grabbed me, it came from somewhere, I can't say where, but I can feel that it needs attention.

*A Dream That Belongs To No One* opens up an in-between space for images and dreams to emerge. In an attic at the hour of sunset, long wires tuned to the resonant frequencies of the space are bowed and plucked, creating a sonic landscape in which the audience is invited to sink in and let the hours pass. Through a process (score) in which songs, gestures, and physical actions are re-arranged and looped, performers create an environment for *whatever images* to arrive, be listened to, argued with...

Asa Horvitz is a composer and performance maker whose work has been presented in the US and Europe. He studied composition with Alvin Lucier and Anthony Braxton, and spent seven years studying psychoanalysis and various ways of working with dreams. Recent work has been supported by Fondazione Prada Milano, ResKeil, Goethe Institut Hong Kong, and IMPOSSIBLE BODIES (NL). Asa lived in Poland and New York City before coming to DAS, and besides *A Dream That Belongs To No One*, is currently working on *BASEBALL*, a performance examining US mass shootings as an instance of possession by images, and *GHOST*, a staged concert using an AI system to think otherwise about archives and death.

# Dreaming in an isolated satellite

Anne Breure

We're sitting in a circle. 'Who has a dream?' he asks. Here and there a hand is raised. 'Okay. Now everyone close your eyes.' We open them. We are asked whose dream we want to hear. Our pointing hands are unanimous. She starts. Telling. The dream. All of us are writing down what we hear. We enter in her world. Our world. A world. It's being retold by another. And another. An hour later someone is dancing with a pillow. Or a pillow is dancing with someone.

It's the first rehearsal of Asa's that I step into. It's outside of DAS. In a studio somewhere, quite undefined for me. They work in a bubble as an isolated satellite from the mothership, from school. These are Corona times and here a remote space is created where new landscapes emerge. He works with four performers with very different backgrounds, but he has a way of creating a space – safe, full of confidence, with care – where their dreams are entry points to fluid worlds. It's a vulnerable process for the performers I imagine, but it doesn't feel that way – they are fully committed and firmly in their search.

I see the work grow and am amazed by the fullness of the atmosphere. Though they use their stories, their dreams, they don't become figures. It's not abstract, but exactly by using all the dreams it goes beyond the figurative. The work creates a place gone from the subject, beyond identifying with a character. Beyond real time consciousness. It's long and it's a lot, but crafted with care and attention, so it never feels as such. It doesn't matter if it is music or sound or physicality, it all comes from the same origin, bringing forth changing universes. Asa brings craft and long-time practice from several backgrounds. From music, from theatre, from working with dreams. One inevitably feels he is a composer. 'It's like the work is coming from a deep resource. Like a fermented wine.' one of the performers says.

They – Asa and the performers – are having dinner before the rehearsal starts at sunset. We sit at a picnic table. They update me and describe – as if it was a dream – how the journey to their performance location will be, how one will be welcomed, what their new satellite looks like. They describe what I should imagine in a moment. 'I hope people will come that will

enjoy it – for some this will be a nightmare.' I have never been enthusiastic about starting at sunset and having a performance that lasts for hours. I am the one for whom it would be a nightmare. But they have seduced me, guided me, and I am very much looking forward to actually going there and surrendering.

There is a magic as an advisor to see different sources, practices, backgrounds coming together and transcending themselves.

From an email from Asa to me: *Last (and maybe most important thing). Although I've been extremely fortunate to be able to work con-*

*sistently and professionally since I was in my early 20s, I spent a lot of the last decade studying dream-work and analysis, learning through working with people like Castellucci, various Polish artists and others. I think only now are many things coming together, these streams – sound/music, theatre, and dream-work/analytic thinking, and many years doing too many super long meditation retreats – are being synthesized into something that I really can't quite name yet but am extremely excited about :)*

I am too.

Tom Oliver Jacobson

# Porcelain



a crisis only brings to light what was already there: the fearful and anxious, the ones who wish to save themselves, the ones who preserve, condemn and moralise, the ones who self-loathe, the ones who hope, the ones who cease very fast to hope; they were already there all along.

and they were afraid that the tools of killing would one day be taken up in their vicinity – and from one day to the next: dry account, bad credit, bad breath, and a lot to lose: friends, career, property, even their life.

but they never feared that those same tools would be picked up and used, even with a certain pleasure, by themselves.

long after their time, and after their archives had been lost, what remained in memory was a cabaret, hosted by the ones who remained– a reenactment of their values, failures, joys and conversations, the acts they loved, and the acts they forced onto others. the guests are invited to temporarily sit in the chairs of the Immunes, to live out their forgotten pleasures, if only for a night.

As a theatre maker and curator, Tom Oliver creates immersive works to present temporary glimpses of worlds outside of the dichotomy of utopia and dystopia. As a strong critic of the notion of capitalist realism and its assumed universality, they believe that immersive theatre can offer ephemeral other worlds that serve as a multi-layered tool for an embodied imaginary.

Artistic director and co-founder of the performance collective *Tlön* (2015–2019), and the recurring performance conference *Human Life Center* (2017–2019). Recurring performer in the award winning performance company *Sisters Hope* (2015–). Co-conspirator for *Current: A Space* in Amsterdam together with Pankaj Tiwari. Currently active with the tentacular institute *DUST* (2020–).

#### COLLABORATORS

*Concept & ideation* Flavia Pinheiro, Tom Oliver Jacobson  
*Text* Flavia Pinheiro, Tom Oliver Jacobson, Carolina Bianchi  
*Performers* Flavia Bacteria, Tom Oliver Jacobson, Bondage Jane & Alexander, Pietro Elia Barcellonaa

*Costumes* Richard John Jones  
*Maquette design* Marie Panken  
*Music* Pietro Elia Barcellonaa  
*Technical Support* Paula Montecinos, Carolina Bianchi  
*Intern* Vicky Athanasiadou  
*Light Design* Udu Akemann, Harco Haagsma

#### TUTOR

Lara Staal

#### EXTERNAL ADVISORS

Flavia Pinheiro  
Julian Hetzel

# The micropolitics of the virus: the invisible justice and the vital shift

Flavia Pinheiro

The appearance of the virus and how we stayed alive because we chose not to act, how technologies were reaffirmed: of sovereignty and extinction of those considered nonhuman, inhuman, subhuman – these are the urgencies highlighted in *Porcelain*. The strings that support the unstable and catastrophic structures, the human verticality, the places that we call home, body, archives, heritage, and how they are faced with an unstable world where our strongest fears were materialised.

Certain things were suddenly dismantled from our imaginary: the illusion of security and property, the hallucination of freedom, and the right of the displacement gained with the dream of modernity: we listen, we can see, but in fact we cannot act, we cannot move. However, this “accidental” interruption of life as it was, brought out deep fears and the use of tools of oppression in an effort to save our comfort, pleasure, and sovereignty.

The modern European cosmology served to the constitution of a general model of cosmos: constant and regular, suddenly a hegem-

onic fractal repetition, forgetting (choosing to forget) that actually this isn't the only vision that exists. How far do we go to protect the fragile structure of the dollhouse that has been built?

Tom Oliver imagines strings that connect multiple beings in a meta-cabaret that imagines the extinction of the bourgeois values in the performance of a micro trial. The multi-temporal situatedness of *Porcelain* is necessary to understand the possible network of assemblages between archives, memory, staging, fiction, pain, and pleasure. Its storytelling and world-making serves as a fabulation of an irreversible cut of the ongoing hegemonic operations that were inherited.

The crack in the dollhouse proposed by Tom Oliver (who is also made of glass and mineral extortion) highlights the maintenance of a lifestyle and the preservation of class rights and cultural practices in a tenderness violence in the name of “care”.

The strings of the great marionette figures as a maintenance of the sovereignty of humanity, and the

miniature cabaret as a reenactment of the lack of agency in the theatre that cannot reckon with the past, cannot make other possible worlds and in its stillness, cannot do anything. We cannot find new words, new ways of life, or new mutations. The internal fold, the break, the gap in perception is enunciated through the echoes of the great women of Strindberg, Ibsen and Chekhov. From Miss Julie, Blanche and Nora, fulfilling and reactivating their social roles of maintenance in the ongoing pandemic. The spectrum of viral catastrophe announces the urgency of an epistemological change.

The dollhouse is the trial itself; an antibiotic weapon that slaughters the “multi-species becoming-with” in a cabaret for the IMMUNES. This harmful safe space is kept for its antiseptic passivity that the immunes have taken into account;

that which does does not interrupt production, which is more important than the general exclusion of unaccountable deaths, massacres, and epistemecides around the planet. The (other) humans are, in the logic of extermination, matter, and energy, to be extracted.

The human is in the process of revenge on the virus, a technology of distinction between nature from which we turn away to build civilisation. But the virus is not revenged, it is only a metaphor within the logic of the immune system: for the abject, invisible, unseeable — everything that had already been rejected.

The virus is not the one who is guilty. An immobile crowd that participates in the multiple forms of the ongoing colonising project is sitting at their tables, watching, having drinks and entertainment. We have disappeared.

Mariana Senne

# I love you but I need to kill you now



COLLABORATORS

Daniela Guse, Danilo Grangheia,  
Jan Brokof, Kathleen Kunath,  
Nadia Bekkers, Renan Marcondes,  
Rodrigo Batista, Thiago Antunes  
and Zé de Paiva.

TUTOR

Edit Kaldor

EXTERNAL ADVISORS

Anta Helena Recke  
Luise Meier  
Thais Di Marco

The audience is invited to a seat around the table. Down there an inside world: a chamber of wonders, the fear room, a cage, a membrane in which time and space run differently, the sea, a place where we can talk with the ghosts.

Down there a rebellion takes place. A kitchen rebellion. You say love, I say unwaged work. You say smile, I say pay for it. You say post-colonialism, I say colonialism is a deep wound that is always re-experienced in the present. You say peace, I say reparation.

Down there is a search for the inner motives of the rebellion of the wife, of the mother, of the sister, of the grandmother, of the daughter, of she.

The performance is both an exercise in unlearning patriarchy and a big mockery pull. Mocking the white man. More precisely, mocking white man's logic. Mocking as a strategy of rebellion. The performance is exaggerated, full of humour and irony. The performance offers to the audience different types of spectatorship and thinks through the different politics involved in those various modes. The performance is an invitation. An invitation to light the match.

Mariana Senne, born in São Paulo, Brazil, is a Berlin-based theatre maker and performer, who in her current research explores intercultural theatrical practices, developing new forms of staging, with a focus on feminist and postcolonial themes. She was a member and co-founder of one of the best-known and most innovative groups in São Paulo called Cia São Jorge de Variedades. Since 2013, she conceives her own authorial projects inviting collaborators to work with her. Mariana is a maker, a musician and a performer. She is at the same time an experienced, many sided artist and a thinker with a heart for activism.

# Through Struggle and Please

Luise Meier

Mariana Senne joins you as an accomplice. There is no teaching, no preaching from the elevated stage. She is not talking about you, not talking for you and not talking at you, but with you. Even lighting the cigarette of another performer on stage, she throws you a look, taking you with her into the interaction, sharing with you the smallest secrets of practicing friendship, knitting solidarity.

When I saw Marianna Senne on stage for the first time, I was already in conversation with her, already collaborating with her, already thinking with her, struggling with her, already occupying the stage, the audience space, the theatre, the city, the world with her. Even if your background, your perspective, your questions, your outlook is not the same, she opens up a space for a common struggle, to understand, to change, to challenge the status quo. Whether you join her as a spectator or as a collaborator, she draws you into a practice of solidarity, that is not just the content, but the mode of her performance.

The most important weapon Mariana Senne discovered, is laugh-

ter. It does not hit you straight on, it does not knock you out, but it does permeate your cells, infect you, seduce you. It is a laughter that originates in the grotesque joy of wrestling with the contradictions of a shared and often damaged life in capitalism. It is this shared joy, through which Mariana Senne seduces us to fore-feel and engage with a mode of togetherness beyond capitalism, commodity exchange, extraction and exploitation.

The practices of solidarity and togetherness, shared thinking, laughing, criticising and experiencing she evokes are not escapist strategies but strategies of occupation: reclaiming the time, spaces and relationships that are structured and alienated by capitalist, neocolonial and patriarchal order. Laughter does not just allow us to explore our own contradictions, complicities and weaknesses, but enables us to expose the delusions, ideological formations and vulnerabilities that the imperialist white supremacist capitalist patriarchy (Bell Hooks) mistakes for its strengths. Mariana Senne does not enter the stage as a commodity ready for consump-

tion but as a secret agent drawing you into the fight. Coming from Brazil this fight does not always seem winnable and undergoes moments of despair or temporary defeat but it teaches us to draw our strength and joy not from winning but from the practice of shared struggle. Being together, sharing in the here and now is already a win, recapturing a piece of life, thought, joy.

The shared struggle Mariana Senne evokes does not just bind us together globally in the here and now, but connects and brings us in conversation with history or

herstory for it is the rubble and repercussions of struggles won and lost by our comrades past and present that make up the bodies, theatres, factories and homes we inhabit. Out of shared laughter, critical examination, experimentation and spontaneous outbursts of thought and association Mariana Senne opens up possibilities for rearranging the rubble, the damaged bodies and expropriated living spaces into formations for pleasure, solidarity, political struggle and friendship.

Eli Steffen

# Ephemeral Archives



COLLABORATORS

Performers Agat Sharma,  
Ainhoa Hernández Escudero,  
Maria Mavridou  
Lights Vinny Jones  
Special thanks to Lewis Young

TUTOR

Andrea Božić

EXTERNAL ADVISORS

Tchelet Pearl Weisstub  
Robbi Meertens  
Ira Brand

*Ephemeral Archives* is a participatory, ritualistic performance which invites audiences to sit into what is and is no longer. In an unfolding environment of clay sculptures and moving bodies, a practice of contemplation and touch grows through observation and engagement with moist, wet clay and its varied temporalities. Clay offers its own clock through cycles of drying and rehydrating. It takes the outline of the sculptor's shape through movement but also pushes back, reshapes the human.

Drawing on lessons of New Materialism, *Ephemeral Archives* is a space of indeterminacies. The sculptures and movements serve as invitations for non-corporeal entities (ghosts, ancestors, divinities, etc.) to inhabit the space and the minds of the performers and audience alike. Rather than being preoccupied with what is real, *Ephemeral Archives* is a moment to sit with and expand into the questions, the uncertainties, maybe even the indeterminacies of the ghosts and hauntings we bring with us. To sit together with what is and what is no longer, what could be, what might have been, and what might still be.

*Ephemeral Archives* asks: How can we sit with the **past** that does not **pass**? How can we sit with this **now**, pregnant with what has been, as it stretches on? How can we be together with the losses and all that haunts this moment? And how can form, movement, and connection help us open together in ways we cannot alone?

You are invited to sit with us. What forms will you choose for yourself and which will you offer?

Eli Steffen (She/her) is a speculative artist working in the fields of performance, visual art, and curation. At the heart of Eli's artistic practice is the pursuit of a queer belonging, an effort to entangle with others and the world beyond the normative structures we have inherited. She seeks stories and visions of alternative possibilities and their monstrous others: faggots and sissies, chthulus and fairies, trash heaps and ghosts. Eli has been commissioned and produced by Gay City, On the Boards, Studio Current (Seattle), Risk/Reward (Portland), Dixon Place (New York), and Vashon Center for the Arts (Vashon Island), among others. Her curation has been featured in the Special Effects Festival (New York), and NW New Works Festival (Seattle, WA). This production is made possible through support from DOOResidency.

# Sitting with you

Isobel Dryburgh

*Art is a willing transfer of belief.*  
- Eileen Myles

Eli and I met each other for the first time, meaningfully, in three conversations in May 2021, to exchange and meet so I could write this text. Over three days we spoke for one hour a day, trying to understand the ‘village’ that raised this artwork. Eli notes that conversation is a more hidden part of her practice.

Eli is creating liminal zones, which invite; intentionally working in the abyss between *just about* or *just after*, where “Nothing is, things happen” to quote Carlo Rovelli. The work, *Ephemeral Archives*, is crafted in the “protracted now” as Walid Sadek speaks of. We spoke about what is named in the work versus what has informed the work, who or what have entered the work whether they are ‘present’ or not in the end. It seems there’s a lifetime lingering in the materiality, temporality, and experimentation of the piece. Haunting the artistic choices is a past of awkward group sleepovers, losses, theatre camps, grief, laughter, transformative artworks, journeys, and enquiries.

I asked Eli; how would you show me the work without telling me about the work? The question emerges from memes which propose to show not tell, that have spread over instagram recently.

“By imparting the emotions of certain moments,” Eli replied, noting “if reality wasn’t an issue”. I try to experience this imparting of emotions through a process of transmission purely based on the transfer of feelings, but it still requires the vehicle of language, reminding me of the ways words can’t achieve what an artwork sometimes can.

When asked what emotions from what moment she wants to impart, Eli describes being in a morgue, washing the body of a loved one. The way skin is cold and moist and how a body is not so malleable. Eli pivots to share a bit about the clay that is used in the piece: “Clay achieves all the things a dead body can’t. Clay makes a space that can be filled. Clay touches back. Clay can be entered.”

Encountering art is a permission structure; a giving and receiving of permission to enter the world of

another, to receive the ecosystem of their influences, the byproducts of their pain, the political potentiality, and to meet all the ghosts lurking in the spaces between.

This text forms a part of the transfer Eileen Myles refers to, an accomplice to the artwork and now included in the ecology of its existence. What

is received from an artwork might not entirely be what was given, but rather the residue of an intangible transfer across living thresholds; a movement from one life form to another, journeying through flesh, bones, histories, and memories. I invite you to sit with it.

Pankaj Tiwari

# TENT: A School of Performative Practices



## PROJECT TEAM

Pankaj Tiwari (*artist, creator*),  
Dimitri van den Wittenboer  
(*artist, co-creator*), Sarah Naqvi  
(*artist, collaborator, co-thinker*),  
Rinella Alfonso (*artist, visuals,*  
*collaborator*), Maria Magdalena  
Kozłowska (*artist, performer*),

Tom Oliver J (*conversation part-*  
*ner*), Agat Sharma (*conversation*  
*partner*), Arijit Laik (*text editing,*  
*collaborator*)

## TUTOR

Lara Staal

## EXTERNAL ADVISOR

Nan van Houte

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I grew up listening to a story from my father, about a mountain and a person. There was heavy rain, and people did not have anywhere to go. One person took courage and lifted up the mountain and everyone could come in. *TENT: A School of Performative Practices* is that mountain, a space of possibility and imagination, which invites all(most) to come in. It is temporary and creates a space of collective imagination.

When I see institutions around, I feel that they have strong buildings, technologies, resources, but they lack space for listening or most of the people do not feel represented by these institutions. These institutions become static. The air circulating in those buildings is too old and has started stinking.

*TENT* is an open space, body and structure, with fresh air. Being without a building, the air can circulate well. Space, where we can all imagine, try, converse, think and create, all the possibilities, which we can not do in other spaces/institutions. In front of the big buildings, the *TENT* can be seen as very weak. It can even fly just with the wind, but this is its strength. This is how *TENT* is accessible and gives space to others. We want the *TENT* to be a catalyst and do not want it to exist permanently.

On its opening, *TENT: A School of Performative Practices* invites artist Sarah Naqvi with their poetry (*There has been a Death*), Dimitri with their workshop on collective thinking and institution building, Rinella with her new visual works, and Pankaj with his negotiation conversation on the European dream. This is the opening and inauguration of a real school and its practices. *TENT* represents a collective manifesto of non-Europeans, living in Europe. *TENT* itself wants to be a learning subject and develop according to what it can learn while doing it.

Pankaj Tiwari is a theatre maker and curator from Balrampur India, currently based in Amsterdam. He currently works as co-curator with Zurich Gessnerallee, Switzerland. In January 2020, Pankaj initiated *Current: a Space, Amsterdam*, which curated performances and worked to build a new audience and a culture of intersectionality. Pankaj uses theatre, food and farming as a medium for community building. He is part of collective *Inquilab* with Sarah Naqvi and founded *Insquare foundation* with artist Dimitri van den Wittenboer, in Amsterdam. His selected work includes *Fireplace* (21), *We are Here* (21), *Less is More* (20), *The Art of Walking* (20), *Doing Time* (20), *Being Home* (2019).

# Performative practices, bare hands-on

Nan van Houte

While I am writing this text the Covid disaster in India is claiming headlines in the newspapers all over the world. Two million infected, over 200.000 deaths... are just the official numbers. Meanwhile in Amsterdam some people are far better informed than us, knowing it's their families that are under threat and little they can do. Apart from following the news, calling around and posting support to the local protests by students, by farmers, by migrant workers against a regime which is failing to protect its population. Or worse: putting the most vulnerable in the line of fire.

Pankaj Tiwari comes from a lower-class family. *My father's bicycle*, the first performance he made in DAS is about his family's only means of transport. It's one of the first things he tells you when you meet him: lower class, first child that went to college. Not as an invitation to box him in, but it helps to understand his journey in life and the way he deals with art. For him, art equals activism equals social encounter.

He and I first met when he participated in IETM's summer academy

Campus in Fuzine, Croatia, 2018. His first trip to Europe, paid by fraud: he financed his ticket to Zagreb with the grant from a prestigious college meant for touring to villages around the country. For Pankaj, brought up in the provinces in the North, such a tour was less relevant than for the affluent kids who were his fellow students. No need for him to get to know local people. By then he had studied and worked for over 12 years in different parts of the country, completing 3 masters. Just to be able to survive on college grants while making theatre and street performances. Hacking the system had become a habit.

Through his Campus-contacts Pankaj was introduced to DAS, so we met again a year later in Amsterdam, when he had frauded himself in to the programme by suggesting he had €15.000 in his bank account. He arrived with a bag of rice, a bag of lentils and a jar of homemade chutney. What do you do when there's nothing to fall back on and you have not a penny to spend? You trust your ability to create the most valuable of valuables: a network.

I remember his and my first eye-openers shared in the first weeks after arrival: 'I can only understand India now I am here.' This realisation soon turned into a mission to make us Europeans better understand Europe. He could sense the overall mood: 'I can never tell my parents that you in Europe all seem to live under a doom while you have everything they are striving for but will never reach.'

Unfortunately, Covid prevented two shifts of DAS students not only from fully benefiting from the school's facilities and potentials, but also from getting the full picture of the European arts world. It may have contributed to Pankaj's harsh comments on the school and on the European arts field as a whole, which to his opinion has sold its soul to a subsidy system and by doing so corrupted its independency, let alone its revolutionary pretensions.

Out of an urge to create a real independent (nomadic) space *Current, a space* is born. After three evening programmes with well prepared food and performances Covid hits in. While the Dutch art field is going into lockdown, Pankaj takes the lead in activities 'wherever' with a diverse group of fellow students and artists: gardening with communities in Amsterdam North, balcony performances, performances in public space, one-to-one walks with artists... there is always chai

and almost always a meal to share.

Meanwhile the pipeline with India is kept open. It leads to one of the most challenging projects: *The Art of Walking*. In eleven days artists Pankaj Tiwari and Abhishek Thapar walk from Amsterdam to Calais. A durational project which credits the families forced to walk home from the big cities to their hometowns in India as its co-creators and direct beneficiaries of the collected co-production funding.

I expect his graduation presentation will concentrate on the launch of his new and most ambitious project: *TENT: A School of Performative Practices*. It will most probably involve the provocation to a system he despises as well as the promise of a genuine alternative, based on a long term reflection on the revolutionary potentials of art and artists.

When Pankaj entered DAS he was accepted as a curator. He rejected this decision and wanted to be accepted as an artist, since he considers himself a barehand 'maker' not a guy in a suit who blablas about art. By now, the wider definition of the noun has landed and I guess he surrendered, while being offered several commissions in Europe. Pankaj Tiwari, more curator than an artist, but hands-on, bare hands-on.

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THANKS TO  
DAS Theatre first & second year participants  
& the DAS Graduate School team.

SPECIAL THANKS TO  
Dutch Performing Arts  
Anja Krans & Sarie Soewargana

Since 2019, the Dutch Performing Arts supports the DAS Theatre master presentations, with an International Visitors' Programme inviting programmers to attend the presentations and engage in conversations with the graduating artists and curators, or disseminating the documentation of their works. Dutch Performing Arts promotes Dutch music, theatre and dance on the international stage. The visitors' programme is made possible by the Ministry of Foreign Affairs of the Netherlands.

