

ATELIER NO. 68 – UNDER WAY

PLATFORM FOR NEW ART AND CHOREOGRAPHY



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PLATFORM FOR NEW ART AND CHOREOGRAPHY

WITH PERFORMANCES, INSTALLATIONS,
FILM SCREENINGS AND LIVE MUSIC AT
PACT ZOLLVEREIN

With contributions by

ROTTERDAM PRESENTA

LILLIAN CANRIGHT

HUANG JIEYUAN

ELPIDA ORFANIDOU

MARIA SAVVA

ELENI TONGIDOU & PHILLIP STAFFA

TONI STEFFENS

DECLAN WHITAKER

ARKADI ZAIDES

DE NE DE

Since 2002, PACT has been the scene of a series of very special take-overs widely known under the title ATELIER. The ongoing format invites artists from all disciplines to present their current projects, finished works or works in progress. The first ATELIER edition in 2023, is all about what constitutes a construction site. As spaces of in-betweenness, of transition and transformation, construction sites are emblematic of human impact on the environment but can equally stand for states of thought and being. Construction sites call for temporary adaptations and exist somewhere between meticulous planning, improvisational ingenuity and enactment. For ›ATELIER No. 68 – Under Ways‹, PACT invited artistic contributions that deal with speculative and open processes, shaping spaces for participation, inclusion, imagination and the generation of new ideas.

In the striking rooms of the former pithead baths, visitors can experience wide-ranging programmes of performance, contemporary art, installation, music and video art. Until late into the night The SVITLOGRAD Music Night invites you to dance to rhythmic beats and techno music.

#PACTatelier

PROGRAMME

Installations

continuous from 18 to 22.30 h

Rotterdam Presenta

›The Studio‹

Performance / Installation

1

Eleni Tongidou & Phillip Staffa

›IM/MOBILE STATE‹

Performance / Installation

2

Lillian Canright

›2020‹

Video

3

HUANG Jieyuan

›My Mind As/Is Your Memory,
My Body As/Is Your Substance‹

Video / Installation

4

›**SVITLOGRAD 2.0** –
Museum During The War‹

A project by **DE NE DE**

5

21:30 – 22:15 h

**Zhenia Moliar, Tasia Zhyvkova,
Alina Yakubenko, Lubov Malikova**

Lecture, Film Screening

5

22:30 – 01:00 h

**Dasha Veshtak (Sirakusy),
Alina Yakubenko**

Live Music



PROGRAMME

Performances

19.00 – 22.00 h

6

Toni Steffens

›Orange Rest / The Sacrifice‹

Performance / Installation / Workshop

19.30 – 19.50 h | 21.00 – 21.20 h

7

Elpida Orfanidou

›Songtellers by Heart‹

Performance / Dance / Music

20.30 – 20.45 h

8

Maria Savva

›SHUT UP AND SWIM‹

Performance

20.45 – 21.00 h

8

Declan Whitaker

›Good Things Come‹

Dance

21.00 – 21.30 h

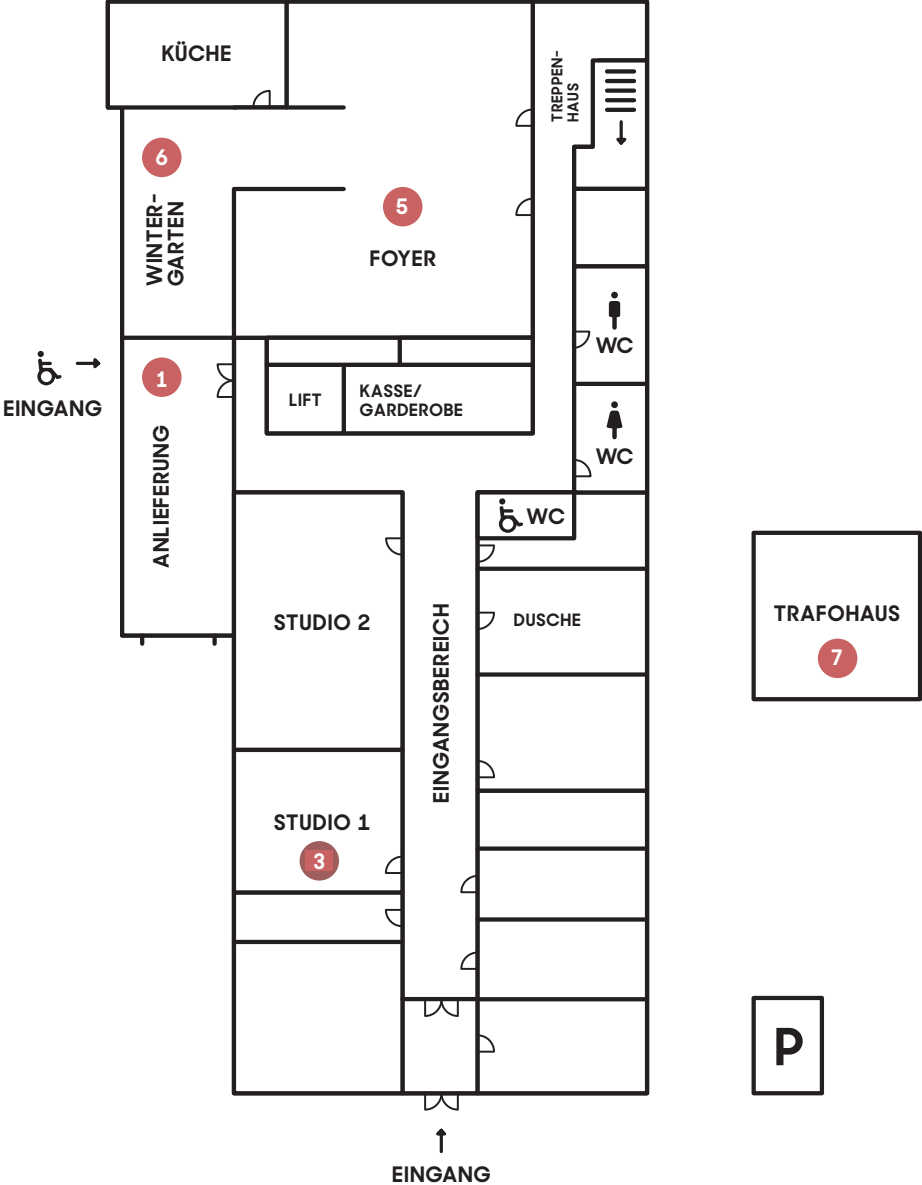
9

Arkadi Zaides

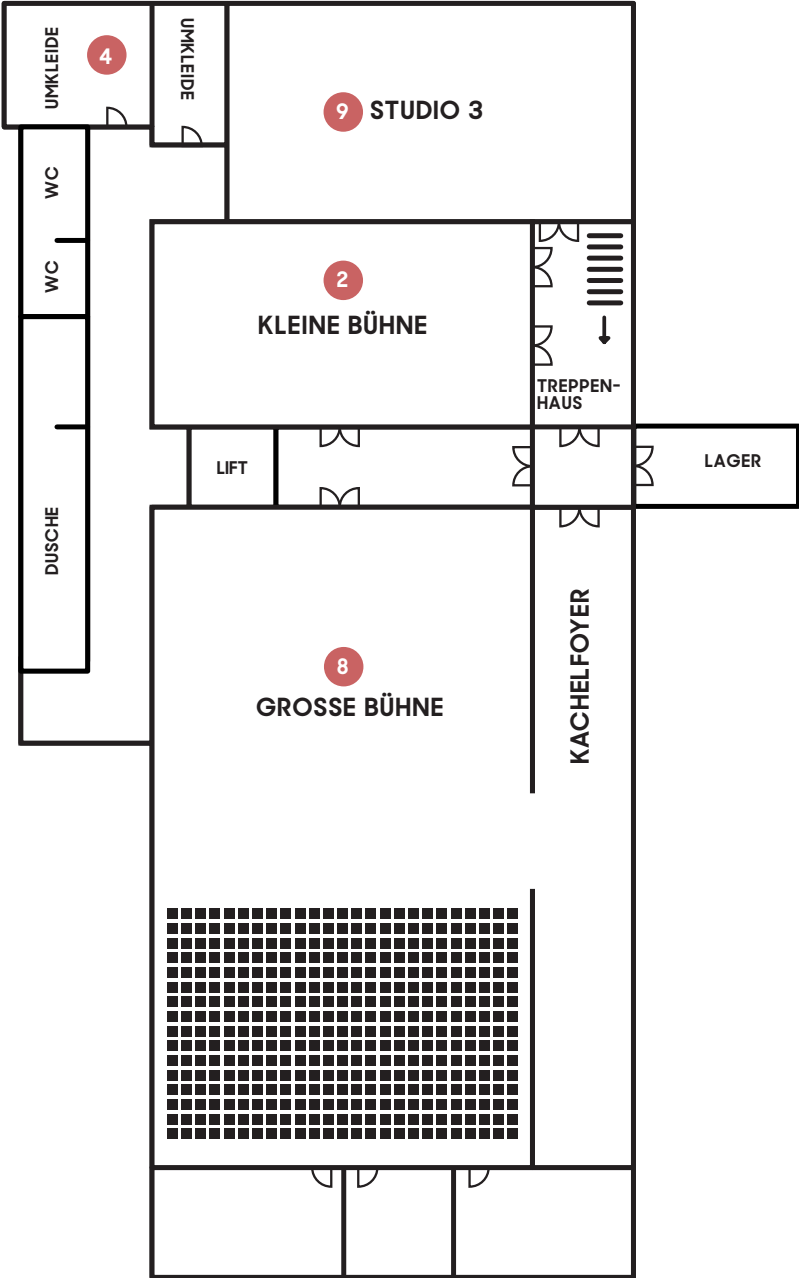
›The Cloud‹

Project presentation

PACT: GROUND FLOOR



PACT: FIRST FLOOR



STARTING AT 18 H
ANLIEFERUNG

20 h
Construction site chat
and a bowl of soup

1

ROTTERDAM PRESENTA

›The Studio‹

Performance / Installation

›The Studio‹ is a temporary rehearsal space by Rotterdam Presenta, it is a reflection of theatre as a work- and connective area and is collaboratively designing a self-determined space for artistic practice and encounters. An extension of the ongoing large construction site, the storage expansion, will be moved to the ATELIER. The plan is to build a shelf that will be designed and planned in a joined effort. The blueprints will be public and open for discussion. The construction of the rehearsal stage ›The Studio‹ will also be accessible and buildable via open source. ›The Studio‹ is developed by an interdisciplinary community of performance artists, musicians, technicians, playwrights and architects. Together, they oppose general expectations of a theatre space and its usual planning and work processes with a construction site. It interrupts the expected rhythm of production and presentation and allows us to ask each other and the audience fundamental questions. This will take place in public and in regular »construction site chats«.

Duration: Continuous

Language: English and German

BIO

Who can appear as a protagonist at the theatre? Which protagonists are able to question the dominance of the human species? Who gets to tell the story? The performance platform **Rotterdam Presenta** is developing questions with artists from different artistic areas to investigate forms of living together as well as a diversification of perspectives on the present. They question the familiar power structures between people and their environments and are interested in the destabilization of human performers on stage. The work and its aesthetics remain visible and the dominance of human performers questionable. Their studio and rehearsal stage are set in a former car dealership in Düsseldorf and make up an essential element of their work. At present, it is a construction site for a temporary constructed rehearsal stage. The independence gained by the rehearsal space makes it possible to set up structures and constantly keep on developing their work practice and aesthetics.

Production: Carina Graf **Performance:** Stine Hertel **Dramaturgy:** Johanna-Yasirra Kluhs **Choreography:** Jan Rohwedder **Photography:** Emre Abut **Architecture:** Thomas Widera **Promotion:** Ministerium für Kultur und Wissenschaft des Landes Nordrhein-Westfalen, Kulturamt der Stadt Düsseldorf, Fonds Darstellende Künste aus Mitteln der Beauftragten der Bundesregierung für Kultur und Medien im Rahmen von NEUSTART KULTUR.

STARTING AT 18 H
KLEINE BÜHNE

2

ELENI TONGIDOU & PHILLIP STAFFA

›IM/MOBILE STATE‹

Installation / Performance

IM/MOBILE STATES, a hybrid choreography of objects in space, starts with an installation and evolves in a durational performance. Eleni Tongidou and Phillip Staffa create a site-specific, room-filling mobile, made from objects and materials found in PACT Zollverein and its surroundings. Parallel, the objects are 3D scanned, establishing a digital archive. The viewers are invited to contribute to the construction process by collecting, selecting or adding objects and materials – these can be organic materials, found objects, a jacket, a lipstick, an apple or a chair. At the conclusion of the performance, all objects will be returned to their previous physical location. The virtualised mobile will remain open to digital participation.

Duration: Continuous

BIO

Eleni Tongidou (she/her) creates sculptures and installations of dialectic relationships. Her works explore the interplay among fragility, tension and continuity while at the same time react to their particular spatial environment. Often with a playful approach, the practice of the Berlin-based, Cypriot artist seeks fluidity or fragmentation in time and space and observes how our perception of the three-dimensional world may be manipulated.

Phillip Staffa's (he/him) work combines visual art, sound and sculpture. Dealing with gradual processes, time-based, repetitive practices and the use of controlled chance as a creative element he is striving to make the perception of time, space and sound tangible. Based in Berlin, his work includes sound installations, environments and objects, with an emphasis on their spatial aspect and physical presence.

STARTING AT 18 H
STUDIO 1

3

LILLIAN CANRIGHT

›2020‹

Video

Structured as a series of stream of consciousness musings stemming from a construction site discovered by two women taking a walk – and framed within brief, interwoven analyses of Nicholas of Cusa's ›Vision of God‹, Jacques Rivette's ›Le pont du nord‹, Sigmund Freud's ›The Uncanny‹, and the conspiracy theories of fringe Flat Earther Eric Dubay – ›2020‹ styles itself as a frenetic, sometimes paranoid exploration of mysticism and urban experience, centered on the cities of Tokyo and Atlantis. Pieced together by sometimes unintuitive associations, the video stubbornly shies away from revealing its true intentions. It is, however, unable to help continually pointing to some hidden project, the ethics of which are again and again drawn into question through a generalized critique of rhetoric and the cinematic image.

Duration: 30 minutes in loops

Language: English

BIO

Formally and thematically drawing on both video art and classic cinema, **Lillian Canright's (she/her)** work most often takes the form of semi-fictional video essays that collage together a variety of sources unified by an unreliable and unstable »|« voice. With a background in literature and philosophy as well as video production and cinema history, her primary interests lie in performance, persona, and the degradation, distortion, and replication of images.

Text, visuals: Lillian Canright **Narration:** Gwendolyn **Walking partners:** Misako Tago, Alex T. Thomas **Translation support:** Kanoko Tamura, Yukari Sakata
Special thanks: Sylvia Gorelick

STARTING AT 18 H
UMKLEIDE

4

HUANG JIEYUAN

›My Mind As/Is Your Memory, My Body As/Is Your Substance ‹

Video / Installation

The work depicts the humanoid robot reflecting on its relationship with humans in the context of a post-human wasteland. It revolves around the question of the composition of the life of a humanoid robot and the anthropological archaeology of robotic appearance. Using a humanoid robot nearing the end of its 'life' as a clue, the artist explores propositions such as the existence and life of robots, the creation of a robot's mind and body, and the politics associated with the death of a robot.

Duration: 2.30 minutes, in loops

Language: English

BIO

HUANG Jieyuan (he/him), born 1992 in China, works in Berlin, Linz and the online space. He is an interdisciplinary new media and video artist, project-based researcher, and he is the initiator of the ongoing project Image Field. In recent works he develops research programs in the fields of technical imagery, media art infrastructure, virtual space, his projects also involve Internet-based projects, artist curatorial practice, etc. His work has been exhibited in many national and international art institutions and exhibitions, including Ars Electronica, Ars Electronica Center, Chengdu Biennale, PACT Zollverein, Beijing Times Art Museum, CAFA Art Museum, Chengdu A4 Art Museum, and many others. He holds an MFA in Art in Context from the University of the Arts Berlin. He is the PhD candidate at University of Art Linz, and established the artistic research project BOTI. In addition, he also explores the field of digital art under the virtual identity of easyJet©Wong.

21.30 - 01.00 H
FOYER

5

DE NE DE

›SVITLOGRAD 2.0 – Museum During The War‹

Lecture / Film Screening / Live Musik

The ›SVITLOGRAD Museum‹ was created in 2017 in Lysychansk, Luhansk Oblast. This city once determined the development of Ukrainian mining, as it was here that coal was first found in the 18th century. The history of Svitlohrad is the life of three small towns and large enterprises in Donbas. Now all these cities are occupied and actually destroyed. The industrial and cultural history of Ruhrgebiet and Svitlohrad has many similarities, namely the post-industrial life of small towns among large industrial enterprises.

After being forced to evacuate from Ukraine last year, artist Lyuba Malikova joined an art-residency in Essen and initiated a series of Svitlohrad events in the Ruhr area. Among them is the presentation SVITLOGRAD 2.0 with film screening and a party showcasing Ukrainian electronic musicians.

21.30 - 22.15 Lecture, Film Screening **22.00-01.00** Live Music

Language: English

BIO

The self-organised artistic initiative **DE NE DE** unites artists, musicians, architects and historians around the idea of preserving an obscure and non-obvious cultural heritage. DE NE DE explores cultural change caused by ideological shifts, especially the processes of decolonisation and decommunisation, and promotes a critical rethinking of Soviet heritage. DE NE DE pays special attention to the public spaces and objects of the 20th century cultural infrastructure in Ukraine, attributing new meanings and values to them.

Lecture: Zhenia Moliar, Tasia Zhyvkova **Film screening:** Alina Yakubenko **Live Music:** Dasha Veshtak (Sirakusy), Alina Yakubenko, Oleksii Podat **Organizers:** Max Poberezhskyi, Natalka Diachenko, Natalia Martynenko, Lubov Malikova

19.00 - 22.00 H
WINTERGARTEN

6

TONI STEFFENS

›Orange Rest / The Sacrifice‹

One-on-one-Performance / Installation / Workshop

›The Orange Rest / Sacrifice‹ offers a Vitamin Boost and the possibility to rest and rejuvenate. Facilitated as a simple station to take a break from hectic life, oranges get prepared to be juiced by a curious visitor, resting on them. The Oranges may choose amongst themselves which one will be sacrificed (the ones that crack open). Accompanied by softly performed whistling, a present guide imitates bird sound to help the oranges to move about, as in many cultures the bird is a psychopomp helping to overcome thresholds, from life into death. Meanwhile the rest, a juice will be prepared for the visitor. ›The Orange Rest / Sacrifice‹ is a former form, originally designed by Toni Steffens and Sigrid Stigsdatter for their work ›Spinner‹. Reflecting on the economy and after lives of performance materials, former forms acts as a recycling and reanimation method for practices, thoughts, such as concrete materials and staged scenes.

Duration: One-on-one-Performance, 7-15 minutes

Language: German and English

BIO

Toni Steffens (they/them, she/her) studied dance in Cologne and Choreography in Amsterdam. Their work explores queer eco feminism, new materialism, emotions and chaos. In 2018 Toni's Graduation work ›Metamotion for 270degrees‹ was nominated for the Moving Futures Trajectory. 2019, Toni co-organised ›Unfamiliarities‹, an initiative for non-funded, works of all medias in need of audience. With Keerthi Basavarajaiah, they curated a 10 days event, on the larger understanding of the term ›Movement‹ at Veem House for Performance. Since 2020 Toni Steffens is represented by New Fears, Gallery for Dance and Performance, Berlin. Their latest works ›Spinner‹ (2021) and ›An Attendee‹ (2020) have been shown at Flam Festival Amsterdam, Veem House for Performance, Come Together Festival Frascati, Batard Festival Brussels, Les Urbaines Festival, Lausanne, New Fears Gallery Berlin and Mandala Festival Wroclav. Toni Steffens has worked as a performer, advisor and dramaturge for numerous artists.

Concept development: Toni Steffens, Sigrid Stigdatter **Performance:** Toni Steffens

Production and support: Pionio Pavillon Venice, QRU Amsterdam, Fraslabb Frascati Amsterdam, Dansmakers Amsterdam 2019, PACT Zollverein Atelier 2023

19.30 - 19.50 | 21.00 - 21.20 H
TRAFHOHAUS

7

ELPIDA ORFANIDOU

›Songtellers by Heart‹

Performance / Dance / Music

›People call me a philosopher or a scientist or an anthropologist. I am none of those things. I am an anamnesiologist. I study what has been forgotten. I divine what has disappeared utterly. I work with absences, with silences, with curious gaps between things. I am really more of a magician than anything else.« (Laurence Arne - Sayles, interview in The Secret Garden, May 1976)

›Songtellers by Heart‹ is a development of my ongoing practice of songtelling. At this point of the journey I am cultivating the seeds inside a creative garden which fosters text anamnesis, voice explorations and the magics of fascia.

Language: English and Greek lyrics

BIO

Elpida Orfanidou (she/her) is a choreographer with a professional background in pharmacy & piano repertory. Elpida has been based in Berlin since 2009 working in the contemporary dance field both choreographing & performing. In her projects so far she triggered unconventional relationships with choreography, ones that are constantly nurtured by her biographical journey as well as diverse fields of arts & science. Her works alchemise crafts, ethnography, music & film with a choreographic approach: ›Songtellers‹ at far festival Nyon, ›Manufactured Series #3 - The Artisan is Present‹ by & with Fabrice Mazliah/ Marialena Marouda, ›Life As It Is Lived‹ together with Igor Dobricic. Currently Elpida researches the neuroscience of text memory as a choreographic tool with the support of Tanzpraxis Berlin ›Hippocampus Move‹ and the connection between fascia, voice, movement and water in the frame of the Take Heart residency at PACT Zollverein ›Fish Fascia Vox‹.

Idea, Performance: Elpida Orfanidou **Sound montages:** Thomas Proksch **Voice:** Fascia
Coaching exchanges: Johanna Peine, Joséphine Evrard, Ignacio Jarquin, Francisco Cuerva

20.30 – 20.45 UHR
GROSSE BÜHNE

8

MARIA SAVVA

›SHUT UP AND SWIM‹

Performance

If I teach you how to swim all over again, would you clean the water, change the ocean, walk on sand or try to fly in the air?

Shut up and swim is what you tell someone when you want to discourage them from speaking up their thoughts, opinions or needs and keep swimming in the dirty polluted water. What if I don't want to shut up and don't know how to swim? What if I don't want to swim anymore? What if I never learnt how to swim before? After you have drowned enough, you finally rebirth through the water, you learn how to swim again and discover new oceans or even decide that swimming was never for you. Every and each one of us exists in their own individual personality inside the portrait of the piece: a fishbowl where every „fish“ is trying to survive.

BIO

Maria Savva (she/her) born in 2000 in Cyprus, is a dance artist, performer and movement explorer currently based in Essen, Germany. She is completing her studies at Folkwang University of the Arts this summer. Her project called ›Bite Me!‹ was recently performed at Ruhrfestspiele In Germany and at Juxtapose Festival in Cyprus. She is currently working with Lutz Theater Hagen on the production ›Burak oder das rote Rauschen‹. In her artistic work, Maria is mainly interested in interdisciplinary and collective movement approaches. In her performative explorations she is not afraid to be sociopolitical, to risk or provoke.

Choreography: Maria Savva **Performance:** Emmi Osenberg, Brunella Sabatino, Fiammetta Ruggiero, Alegria Lubeigt, Wie-Cheng Shao, Maria Savva **Music:** ›Sanotus‹ von Indecorum **Edited by:** Maria Savva

20.45 - 21.00 UHR
GROSSE BÜHNE

8

DECLAN WHITAKER

›Good Things Come‹

Dance

For this year's Atelier, Declan shares elements from his upcoming solo work *Good Things Come*, a work which lingers in the setting of a rehearsal – a site of prolonged speculation, construction and decision making. In *Good Things Come*, an almost-human figure called 'The Dancer' finds itself trapped in a perpetual rehearsal. 'The Dancer' has many ideas, many things it would like to express. It tests some of them out, sometimes with success and at other times becoming overwhelmed by the sheer number of possibilities. Wishing to emerge from a quagmire of good intentions, 'The Dancer' tries to gather the force to be decisive and consequent, but it seems there are other things to be done on the road to nowhere ... *Good Things Come* springs from a feeling of helplessness that may seem familiar to us all these days. Occasionally lucid, yet mostly mushy, the work expresses what it can; a collage of indecipherable and overwhelming scenarios which give up as quickly as they appear.

BIO

Declan Whitaker (he/him) is a dancer and choreographer based in Basel. As a performer he has worked with Meg Stuart, Frédéric Gies, Isabel Lewis, Simone Aughterlony, and Martin Forsberg. His artistic interest lies with aesthetic conventions and their effects and the border between fantasy and reality. His work has been shown at Tanzhaus Zürich, TanzPlan Ost (Switzerland), Kunsthal Charlottenborg, Den Frie Udstilling (Denmark), The Place (London) and Birmingham International Dance Festival, amongst others. Declan holds a Master's degree from London Contemporary Dance School and has completed further education courses at SKH, Stockholm. Declan is a member of The Field, the associated collective at Tanzhaus Zürich, whose work ranges from stage productions, to research and dance within communities. In 2019, he received the danceWEB scholarship at Impulstanz.

Concept development: Elliot Reed **Outside Eye:** Riccardo Tarocco **Dramaturgy support:** Tanzhaus Zürich, Lea Moro **Production:** Catalina Schriber **Supported by:** Ernst Göhner Stiftung, Schweizerische Interpretenstiftung SIS, Stanley Thomas Johnson Stiftung, LANDIS & GYR STIFTUNG, Elisabeth Weber-Stiftung, Stiftung Corymbo **Co-produced by:** Theater Roxy (Birsfelden), Tanzhaus Zürich

21.00 – 21.30 H
STUDIO 3

9

ARKADI ZAIDES

›The Cloud‹

Projektpräsentation

On April 26 1986, Chernobyl Nuclear Power Plants Reactor No. 4 exploded after tests were improperly carried out and the operators lost control. The burning graphite cloud initially travelled in a northwest direction toward Sweden, Finland, and Eastern Europe, exposing the public to levels up to one hundred times the normal background radiation. In this performance, Zaides wishes to put the Chernobyl catastrophe into the limelight. The concept of the cloud is evoked in it through several material and conceptual references. It is evoked through the investigation and observation of the actual movement performed by the cloud of radioactive waste following the Chernobyl catastrophe. It is also approached as a web of different pieces of information and misinformations, a cloud of data that leads collective consciousness towards a state of paranoia and panic, that evokes doomsday narratives and touches upon the most primary fears of humanity's extinction. Finally, it is envisioned as a „hyperobject“, which Timothy Morton defines as an element that is „massively distributed in time and space relative to humans“ leading humanity to a total ecological collapse.

Language: Russian, English with English subtitles

BIO

Arkadi Zaides (he/him) (b. 1979, Belorussia) is an independent choreographer based in France. He holds a Master's degree from the AHK Academy of Theater and Dance in Amsterdam, and is presently pursuing a joint practice-based PhD degree at Antwerp University and Ghent University. He is a member of CORPoREAL research group at the Royal Conservatoire Antwerp and a member of S:PAM (Studies in Performing Arts & Media) at Ghent University. Zaides' work examines the ways in which political and social contexts effect the physical body and constitute choreography. He is a recipient of numerous prizes, among them a prize for demonstrating engagement in human-rights issues, awarded to Zaides by The Emile Zola Chair for Interdisciplinary Human Rights Dialogue (IL).

Choreography, Director: Arkadi Zaides **Dramaturgy:** Igor Dobricic **Production:** Simge Gücük (Institut des Croisements)

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Choreographisches Zentrum
NRW Betriebs-GmbH wird
gefördert durch das Ministerium
für Kultur und Wissenschaft
des Landes NRW und der Stadt
Essen.

Tanzlandschaft Ruhr ist ein
Projekt der Kultur Ruhr GmbH
und wird gefördert vom Minis-
terium für Kultur und Wissen-
schaft des Landes NRW.

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Maja Zimmermann (Programm &
Projektentwicklung)

SOON AT PACT

Fri 28.04. 20 h
Sat 29.04. 20 h

Alice Ripoll / Cia REC
·LAVAGEM·

Co-production

Dance / Performance

VVK 15€ erm. / 10€
AK 20€ erm. / 15€
tickets.pact-zollverein.de

Sat 06.05. - Sun 14.05.

tanz nrw
Festival for contemporary
dance

For the ninth time, the biennial festival
tanz nrw offers comprehensive insights
into recent developments in dance
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-14.05, works by over 20 choreo-
graphers and collectives from NRW
can be seen in nine cities and via the
festival's online portal.

Programme & tickets:
www.tanz-nrw-aktuell.de

Fri 02.06. 20 h
Sat 03.06. 20 h

Michael Turinsky
·SOILED·

Co-production

Performance / Music

VVK 15€ erm. / 10€
AK 20€ erm. / 15€
tickets.pact-zollverein.de