

April 2010

Austrian première

**FABIAN BARBA (EC/BE) / BUSY ROCKS**

*A Mary Wigman Dance Evening*

Fri. 9 April / Sat. 10 April 20.30 in TQW / Hall G

**SCORES#1: touché**

*An artistic-theoretical parcours at the threshold of touching in dance and performance*

Fri. 16. April – Sun. 25. April

in TQW Studios, TQW / Hall G, Leopold Museum and TQW / Künstlerwohnung

Guest performance

**SUPERAMAS (A/F)**

*Empire (Art & Politics)*

Thu. 29 April / Fri. 30 April 21.00 in TQW / Hall G

May 2010

Lecture

**DEBORAH HAY (USA)**

*Lecture on the Performance of Beauty*

Wed. 5 May 18.30 in TQW / Studios

Austrian première

**DEBORAH HAY (USA)**

*No Time To Fly*

Thu. 6 May / Fri. 7 May 20.30 in TQW / Studios

Lecture by **Peter Stamer (D)**

*Taken at one's word. The promise of the announcement.*

Fri. 7 May 18.30 TQW / Studios

Artistic Research

**SUPERAMAS (A/F)**

*Join the Game! – Test*

Wed. 12 May 18.00 in TQW / Studios

Première

**ANNA MENDELSSOHN (A)**

*Cry Me A River*

Fri. 2 May / Sat. 22 May 20.30 in TQW / Studios

Guided Walks

**DAVID BERGÉ (D/BE) / SATU HERRALA (A/FIN)**

*Vienna Footnotes*

Wed. 26 May – Fri. 28 May um 5.30, 14.30 und 17.30

The starting points for the walks will be communicated by email or SMS.

**MEDIA INFORMATION**

April – June 2010



June 2010

**MICHIKAZU MATSUNE (J/A)**

**YES AND NO**

*A group-intervention in public space*

**Sat. 5 June between 11.00 and 16.00**

Première

**STÜCKWERK**

**Thu. 10 June – Sat. 12 June 20.30 in TQW / Studios**

With: **Deborah Hazler (A), Jan Jakubal (CZ), Helene Salomon (A) / Regine Picker (A), Kerstin Olivia Schellander (A) / Anna Maria Nowak (PL/A) und Slava Seniugov (RUS/A)**

Presidential Rally

**ION DUMITRESCU / FLORIN FLUERAS / MANUEL PELMUS (RO)**

*The Presidential Candidacy*

**Tue. 15 June 14.00 – 18.00 MuseumsQuartier and other venues**

Artistic Research

**VALERIE OBERLEITHNER (A)**

**Open rehearsal on the production *Splendid Isolation***

**Thu. 24 June 18.00 in TQW / Studios**

Artistic Research

**DEUFERT + PLISCHKE (D)**

*Open moment of the lab workshop*

**Fri. 25 June 18.00 in TQW / Studios**

Lecture Performance

**ALICE CHAUCHAT (F)**

*Collective Sensations / lecture performance*

**Fri. 25 June / Sat. 26 June 20.30 in TQW / Studios**

For more details on the program and the events at Tanzquartier Wien please see [www.tqw.at](http://www.tqw.at)

**Tickets and Information**

Daily box-office / TQW Studios Mon. – Sat. 9.00 – 20.00 (closed on holidays)

Phone: +43-1-581 35 91, Email: [tanzquartier@tqw.at](mailto:tanzquartier@tqw.at), [abo@tqw.at](mailto:abo@tqw.at), [www.tqw.at](http://www.tqw.at)

## MEDIA INFORMATION

April 2010



Austrian première

**FABIAN BARBA (EC/BE)**

***A Mary Wigman Dance Evening***

**Fri. 9. April / Sat. 10 April 20.30 in Hall / G**

Concept and dance: **Fabian Barba** / **Busy Rocks** costumes: **Sarah-Christine Reuleke** music for Anruf, Pastorale, Seraphisches Lied, Sturmlied and Sommerlicher Tanz composed by **Hanns Hasting** music for Raumgestalt, Zeremonielle Gestalt and Drehmonotonie composed by **Sascha Demand**

*A Mary Wigman Dance Evening* is the staging of a 1930s-style dance evening. The model is the programme of Wigman's first US tour, in which she presented nine solo dances from various dance cycles. The dancer and choreographer Fabian Barba approaches this heritage of the German expressionist dancer and pioneer of modern dance through reconstructions. With surprising freshness and intensity, he searches for connections and breaks between early modern dance, his own dance culture in Ecuador and western-influenced contemporary dance. The interest on this 'act of translating' lies in transforming the inevitable modifications of the original into the specific expression of the work and to locate our present-day understanding of dance against the background of dance history.

**A production by:** K3 – Centre for Choreography / Tanzplan Hamburg **Co-production:** WP Zimmer Antwerp, Kaaitheter Brussels, P.A.R.T.S., and Fabrik Potsdam in the framework of Tanzplan Potsdam: Artists-in-Residence **With the support of:** PACT Zollverein Essen and the Mary Wigman Society

**SCORES#1: touché**

*An artistic-theoretical parcours at the threshold of touching in dance and performance*

**Fri. 16. April – Sun. 25. April**

**in TQW Studios, TQW / Hall G, Leopold Museum and TQW / Künstlerwohnung**

touché: touching and being touched – hit, challenged, made to echo, questioned. The concept of touching in the context of dance and performance raises the most varied levels of dance technique and theoretical questions. Beyond the physical and kinaesthetic contact of the bodies, touching describes markings that formulate themselves in the field of tension of art, civil society and the audience, and which are material and non-material, medial and direct, active and passive encounters, contagion and contamination.

In the concentrated curation *Scores #1: touché* – part of an intensive analysis of the choreographic at the Tanzquartier Wien – in their choreographic works, discursive formats and sketches, in training and workshops, artists and theoreticians concern themselves with the multifaceted layers of contact: contacts of proximity and distance, of recognition and responsibility of (one's own, artistic) life histories and influences, of the fictional and the documentary, of a personal inscription and further inscription of the body in the choreographies – and beyond.

**With, amongst others:** Alexandr Andriyashkin (RU), Patricia Aperi (GR), Paula Caspão (P/F), corpusKollektiv (A), Jefta van Dinther (NL/SE), Florin Flueraș (RO) / Brynjar Bandlien (N), Philipp Gehmacher (A) / Vladimir Miller (D), Raimonda Gudaviciute (LT), Ingrid Hörlezeder (A), Mette Ingvarsen (DK), Anne Juren (A/F), An Kaler (A), Eva Karczag (H/NL), Jurij Konjar (SLO), Barbara Kraus (A), Jennifer Lacey (USA/F), Mylène Lauzon (F) / Noémie Solomon (AK), Ephraim Meier (IL), L'A. / Rachid Ouramdane (F), Amanda Piña (RCH/A), Willi Prager (BG), Felix Ruckert (D), Manon Santkin (B), Friedrich Tietjen (D), Katherina Zakravska (A) / Brigitte Wilfing (A)

**MEDIA INFORMATION**

April 2010 / SCORES#1: touché

**Sat. 17 April**

19.00 **BARBARA KRAUS: *What my friends Pippi and Robin...*** TQW / Studios  
20.30 **JEFTA VAN DINTHER: *Kneeding*** TQW / Studios  
from 22.00 **corpusKollektiv: *The Zimmer*** TQW / Künstlerwohnung open end

**Mon. 19 April**

10.45 – 12.30 **Training Ingrid Hörlezeder** TQW / Studios

**Tue. 20 April**

10.45 – 12.30 **Training Ingrid Hörlezeder** TQW / Studios  
18.30 **Trainingslecture Jennifer Lacey: *The Class Situation*** TQW / Studios

**Wed. 21 April**

10.45 – 12.30 **Training Ingrid Hörlezeder** TQW / Studios  
13.00 – 16.30 **A Touch of Something / Workshop** TQW / Studios  
15.00 – 18.00 **P. GEHMACHER / V. MILLER: *at arm's length*** Leopold Museum  
18.30 – 19.30 **Künstlergespräch mit P. Gehmacher/ V. Miller / F. Tietjen** TQW / Studios  
20.30 **RACHID OURAMDANE: *Loin...*** TQW / Hall G

**Thu. 22 April**

10.45 – 12.30 **Training Eva Karczag** TQW / Studios  
13.00 – 16.30 **A Touch of Something / Workshop** TQW / Studios  
15.00 – 21.00 **P. GEHMACHER / V. MILLER: *at arm's length*** Leopold Museum  
17.00 – 18.30 **Vortrag und Gespräch E. Meir und R. Ouramdane** TQW / Studios  
19.00 **AMANDA PIÑA: *socialmovement*** TQW / Studios  
20.30 **PAULA CASPÃO: *It happened in the Isles ...*** TQW / Studios  
21.30 **F. FLUERAS / B. BANDLIEN: *hammer without a master*** TQW / Studios

**Fri. 23 April**

10.45 – 12.30 **Training Eva Karczag** TQW / Studios  
13.00 – 16.30 **A Touch of Something / Workshop** TQW / Studios  
17.00 – 19.00 **FELIX RUCKERT: *Secret Service*** TQW / Studios  
19.00 **Trainingslecture Eva Karczag: *Creating a Body*** TQW / Studios  
20.30 **METTE INGVARTSEN: *GIANT CITY*** TQW / Hall G  
22.00 **K. ZAKRAVSKY / B. WILFING: *Quod Erat Demonstrandum*** TQW / Studios

**Sat. 24 April**

10.45 – 12.30 **Training Eva Karczag** TQW / Studios  
13.00 – 16.30 **A Touch of Something / Workshop** TQW / Studios  
17.00 – 19.00 **FELIX RUCKERT: *Secret Service*** TQW / Studios  
17.00 **Final Opening** TQW / Studios  
18.30 **MYLÈNE LAUZON / NOÈMIE SOLOMON: *Eye contacts*** TQW / Studios  
19.30 **JURIJ KONJAR: *G.V.*** TQW / Studios  
20.30 **Residenz-KünstlerInnen am TQW: *donated nations*** TQW / Hall G

**Sun. 25 April**

13.00 – 16.30 **A Touch of Something / Workshop** TQW / Studios

Première

**BARBARA KRAUS (A)**

***What my friends Pippi and Robin have to do with the Commons, or why it is necessary to listen to the earth crying***

A lecture performance by Barbara Kraus, in which in dialogue with Michaela Moser she goes into the question of being touched as the motivation for artistic action.

**Fri. 16 April / Sat. 17 April 19.00 in TQW / Studios**

Concept / performance: **Barbara Kraus** in cooperation with **Michaela Moser** digitalisation /  
Powerpoint: **fishy** project coaching / archive project: **Martin Leitner** project management: **das  
Schaufenster**

This performance is an attempt to approach what actually touches me, incautiously – cautiously – thinking aloud, and to share this process with the audience. What actually touches and moves me is the question of how a good life might be possible for everyone. On the question of what actually makes a good life the poverty conference and Michaela Moser I came across the thoughts of the American philosopher Martha Nussbaum. Together with the heroes of my childhood – Pippi Langstrumpf and Robin Hood – her analysis of the foundations and conditions for a good life form the starting point for the outline of an artistic utopia that opposes an awareness of wealth to the prevailing societal discourse of shortage and outlines a world view in which enough is there for everyone if only it is distributed fairly.

**MEDIA INFORMATION****May 2010**

Austrian première

**JEFTA VAN DINTHER (NL/SE)*****KNEEDING*****Fri. 16 April / Sat. 17 April 20.30 in TQW / Studios**Concept: **Jefta van Dinther** creation: **Jefta van Dinther, Frédéric Gies, Thiago Granato**performance: **Jefta van Dinther, Frédéric Gies, Rodrigo Sobarzo** sound: **David Kiers**

*KNEEDING* is a choreography for three men. In his performative study of the centrifugal forces of body and mind, Jefta van Dinther dedicates himself to the organisation of choreography itself and explores the relations of inner processes in the body and how these processes show themselves and become evident – and the reverse. Is it the movements that are staid or the actual emotions? Is it about an obvious exterior or the immaterial reality of the imagination? Can one separate this, and is the human body responsible for its movements at all? Or is it our environment that presses our bodies into what we are? In short, how do the interior and exterior mutually condition each other? *KNEEDING* operates in this field of tension between physicality and psychology, between immediacy and distance, between *kneading* and *needing*.

**Production:** Frascati Productions, Amsterdam. **With the support of:** 6M1L, Estúdio Nave Sao Paulo

**MEDIA INFORMATION**

**May 2010**

**corpusKollektiv**

***CORPUS – The Zimmer***

**Sat. 17 April from 22.00 – open end in TQW / Künstlerwohnung, Wien VII, Westbahnstr. 21/2/9**



After an idea by: **Jack Hauser** curated by: **Jack Hauser, Helmut Ploebst** and **Margit Moisl**

A room is reserved for one night under the name *CORPUS – The Zimmer*. The night after the performances of *The Zimmer* [*The Room*], corpus makes the room available as an installation, as a lounge, as a meeting point – with room service, music and ashtrays. And perhaps a very minimal shift or a subtle madness. No one will live or sleep in this room. In this room corpus is waiting for you! If you finally want to get home. If you want to go out again. When the events of the day are to be shaken up in the night, then *The Zimmer* opens up to you. You come without registration. As you want to. A coming, a going. A movement, a mixing up. Where do these shouts, these rays, these streams come from? And who knows KinesDaisy?

**Presented by corpus. In co-operation with TQW.**

**MEDIA INFORMATION****May 2010**

Trainings-Lecture

**Jennifer Lacey (F)*****The Class Situation*****Tue. 20 April 18.30 in TQW / Studios**

What is it about the phenomenon of class that lets us touch each other? I don't like the word training (personal tastes) and I don't consider myself a teacher (authority issues) but I like to give and take class. One of the pleasures and curiosities of the dance class is that it offers a room full of people who will touch each other in order to give and get information. This space/action of touch in class is a specific place of work, of attention, of permission and of thought, a suspension not just of politeness but of habitual communication methods. Magic! *The Class Situation* might be a lecture, it might be a class or maybe no talking at all. For sure it will not be scary. Please come.

**Jennifer Lacey** lives in Paris. She is a devoted dancer, choreographer and situation maker. She gives class rather often.

***Research-Workshop*****METTE INGVARSEN (DK)****A Touch of Something*****Wed. 21 April - Sun 25 April 13.00 - 16.30 in TQW / Studios***

*A Touch of Something* is conceived as a research workshop guided by Mette Ingvarsen in collaboration with Sandra Noeth that investigates different ways of practicing and thinking about touch, infection and contamination in the context of dance and performance. During the workshop and with the practical and theoretical input of invited guests we propose to tackle different starting points such as... touch and gesture... touch and the five senses... touch and synaesthetic experiences... touch and visibility... touch and spectatorship

With, amongst others **Arno Böhler, Anne Juren, Vladimir Miller, Rachid Ouramdane, Manon Santkin, Friedrich Tietjen.**

Please note: **Registration needed.** The single sessions of the workshop cannot be attended separately.

## MEDIA INFORMATION

May 2010

Première

**PHILIPP GEHMACHER (A) / VLADIMIR MILLER (D)**

*at arm's length*

**Wed. 21 April 15.00 – 18.00 in Leopold Museum**

**Thu. 22 April 15.00 – 21.00 in Leopold Museum**



Video installation

Concept, video and installation: **Philipp Gehmacher, Vladimir Miller** choreography: **Philipp Gehmacher** performers: **Philipp Gehmacher, Yannick Guédon, An Kaler, Sabile Rasiti, Venke Sortland** camera and lighting: **Leena Koppe** camera assistance: **Judith Benedikt** electricians: **Günther Bernhard** production management: **Petra Herglotz, Katharina Hager von Strobele** assistance: **Martina Knoll** construction: **Gonzalez Haase / AAS** projection: **4youreye**

In *at arm's length* Philipp Gehmacher and Vladimir Miller interweave the themes of affection and control, independence and dependence in a large-scale video installation. In a room constructed for the camera, five people are choreographed who need and take one another in the experience of mutual cooperation in order to get from one side of the room to the other. In his stage work Philipp Gehmacher has repeatedly concerned himself with the interpersonal space and the distance between two or more bodies. How can my arm reach out to the other and a possible contact with the other body take place? How much distance from each other must two bodies maintain in order not to permit the friendly proximity to become personal? The performers move to the edge of the picture, as if the stage ended there, and mark the future absence of the space in the portrayal. Their gestures show the picture as a transparent boundary of contact. They are aware of their diagrammatic placing in the room-picture, in which two reference structures of the bodies overlap and complete one another, and through the camera-eye reach into the future of their perception into the presence of the spectators. In the break with the format, *at arm's length* is a further study in the cooperation between Philipp Gehmacher and Vladimir Miller to make the incomprehensibility of the image physically experienceable for the spectator.

**Production:** Philipp Gehmacher / Mumbling Fish **co-production:** Tanzquartier Wien. Philipp Gehmacher / Mumbling Fish **is supported by** the Cultural Department of the City of Vienna.

What does the contact between two bodies in the picture mean? The positioning between surrender to the camera and negotiating with it?

**On Wed. 21 April at 18.30 in the TQW / Studios** there will be an **artists' discussion** with Philipp Gehmacher, Vladimir Miller and Friedrich Tietjen (professor of the theory and the history of photography at the Leipzig University for Graphic Arts and Printing) (admission free).

## MEDIA INFORMATION

May 2010

Austrian première

L'A. / RACHID OURAMDANE (F)

*Loin...*

Wed. 21 April 20.30 in TQW / Hall G



Konzept / Performance: **Rachid Ouramdane** Musik: **Alexandre Meyer** Video: **Aldo Lee** Licht: **Pierre Leblanc** Kostüm / Make-Up: **La Bourette** Set: **Sylvain Giraudeau** Projekt-Assistenz: **Erell Melscoët** Stage-Manager: **Sylvain Giraudeau** Video-Manager: **Jacques Hoepffner** Licht-Manager: **Stéphane Grailot**

*A journey is also a possibility, it is also a moment of taking stock of one's own identity, or rather of one's own identities. Those we have inherited, that we embody in the eyes of others, that we project onto ourselves, and those we are trying to emancipate ourselves from... In this negotiation of the legacy of the past and the present the feeling of being a stranger often arises. From our assumed difference and our limited understanding of elsewhere, a place emerges from which we can examine our perceptions. These intersections are axes along which I have constructed this choreographic project. (Rachid Ouramdane)*

In his solo *Loin...* Rachid Ouramdane presents an unusual autoportrait. During a three-month journey through Vietnam the choreographer explored the places on the route taken by his dead father, who had been a soldier in France's former colony of French Indochina. In the course of a discussion it became clear to the son of Algerian immigrants that from their point of view he was regarded as the "son of a colonialist". He recorded his discussions and encounters that took place there in a documentary. *Loin...* is not a reportage but an artistic process intended to locate his own identity in the tension between post-colonial realities and continuous redefinitions. An aesthetics of witnessing in which Rachid Ouramdane works personally and poetically on the construction of a mode of listening.

**Production:** L'A. **Co-production:** Théâtre de la Ville à Paris, Bonlieu, Scène Nationale d'Annecy, Biennale de la Danse de Lyon. **With the support of:** Le Fanal, Scène Nationale de Saint-Nazaire (Produktions-Residenz), Cultures France, the Wonderful district Ho Chi Minh City – Vietnam, the French Embassy to Vietnam – L'Espace, Centre Culturel Hanoi, the Service de Coopération et d'Action Culturelle, Ho Chi Minh City, and Théâtre 2 Gennevilliers.

**Special thanks to:** Fatima Ouramdane, Tuan Andrew Nguyen, Tam Vo Phi, Tiffany Chung, Anna Tuyen Tran, Chong Dai Vo, Richard Streitmatter-Tran, Sandrine Llouquet, Tran Cong, Tran Luong, Dinh Q. Lê and Zoé Butt for their reminiscences, their words and their silence, Bertrand Peret for his hospitality, Armando Menicacci, Jacques Hoepffner and Benjamin Furbacco for their valuable advice, and Sylvaine Van Den Esch and Vanina Sopsaisana for their support.

Brief lecture and discussion

**EPHRAIM MEIR (IL)**

***Relationship and Animation in Dance Culture***

Wed. 21 April 17.00 in TQW / Studios

Ephraim Meir is professor of philosophy at the University of Ramat-Gan in Israel. In the context of Scores#1: touché and echoing the performance *Loin...* by Rachid Ouramdane, in his brief lecture, Relationship and Animation in Dance Culture, he will approach the ethical dimension of aesthetics. Afterwards there will be a discussion between **Ephraim Meir** and **Rachid Ouramdane**.

**MEDIA INFORMATION****May 2010**

Research Phase – Insights

**AMANDA PIÑA (RCH/A)*****socialmovement – dance of movements and meaning*****Thu. 22 April 19.00 in TQW / Studios**

Concept: **Amanda Piña** dramaturgy: **Daniel Zimmermann** performance: **Valentina Desideri, Satu Herrala, Amanda Piña** in collaboration with: **Ewa Bankowska, Florin Flueraș** head of production: **Katharina Bernard**

*It should come as no surprise to anyone that our concepts of space – up, down, forward, back, on, in – are deeply tied to our bodily orientation and to our physical movement in space... Every domain which maps onto these basic spatial concepts... thereby inherits a kind of reasoning – a sense of how concepts connect and flow – which has its origin in, and retains structure of, our bodily coping with space. (Michael L. Anderson, Embodied Cognition)*

The starting point for the artistic process of work on socialmovement is movements and gestures that have arisen or arise in social and political spheres. In their analysis of individual gesture and movement material and elements of self-organisation in a group as well as in the search for strategies to generate these dynamics in a more or less set choreography, Amanda Piña and Daniel Zimmermann work on multifaceted relationships of reciprocity and their embodiment. That is, on what gives meaning to a movement at the intersections of seeing, naming and doing and is deeply connected with our being in the world, our physical orientation and our approach to space. The performance sketch gives an insight into the artists' research phase in April and a view of the following performance project, which can be seen in autumn 2010 in the Tanzquartier Wien.

**Production:** nadaproductions **Co-production:** Tanzquartier Wien. **With the support of** Kulturabteilung der Stadt Wien MA and Bundesministerium für Unterricht Kunst und Kultur bmukk.

**MEDIA INFORMATION****May 2010**

A voiced-over video screening

**PAULA CASPÃO (P/F)*****It happened in the Isles of Scilly, around 6 pm (es war im August an einem ziemlich heißen Tag)*****Thu. 22 April 20.30 h in TQW / Studios**

Concept, text, dramaturgy and voice over: **Paula Caspão**, deeply contaminated by the sound fragments of: **Marco António (the crocodile)**, *Chewing Hard Candies*; **Beirut**, *Guyamas Sonora und Sunday Smile*; **Bollywood-Funk**; **Cake**, *Palm of your hand y End of the Movie*; **Audio-CD Pasaporte. Español como lengua extranjera. Edelsa/Grupo Didascalia, S. A., Coco Rosie**, *Tahiti Rain song*; **Nick Cave**, *Watching Alice*; **Paolo Conte**, *Max*; **Reines Prochaines**, *I hate Diets*; **Sushi 4004**; **Yann Tiersen**, *Le meridiem* Thanks to: Jérôme Dupraz With the kind participation of: *Ixeuticus socialis*, a species of spiders that builds webs measuring about 1.2 metres wide and 3.7 metres long, somewhere in Australia

A device between page and screen, writing and telling, this videographic object will be projected in interference with a voice over. A form of writing among many others, it literally mimes a certain kind of cinema that happens all the time in our perception, while delving into a certain kind of choreographic imagination that is quite familiar to writing practices, literature and language at large. As such, it explores the amazing associative power of images, not only visual, but also auditory, textual and any multi-sensorial images. For they all move in permanent contamination within our mental cinema. All in all, this work is more about generating sensations of narrativity and story-making utterances, than about telling stories. At the same time, it can be taken as a sort of guided tour across sociable movements that can happen between supposedly incompatible instances – be they words, plants, sounds, times, images, landscapes, voices, noises, songs, whole or partial situations, and many other matters yet to be imagined.

## MEDIA INFORMATION

May 2010

Austrian première

**FLORIN FLUERAS (RO) / BRYNJAR BANDLIEN (N)**

*hammer without a master*

**Thu. 22 April 21.30 in TQW / Studios**



By and with **Brynjar Bandlien** and **Florin Flueras**. With special thanks to: **Antonija Livingstone** and **Stere Popescu** (Manuel Pelmus)

After years of censorship, Stere Popescu, a Romanian choreographer, decided to bring his view of life and his whole artistic work together in a choreography – *the hammer without a master*. Forty-five years later, Brynjar Bandlien, Florin Flueras and Antonja Livingstone are taking this work up again. In the process of their work, on the basis of interviews with the protagonists, their interest shifted from the reconstruction of the "object's" performance to playing with the way in which existing recollections function and the performativity of the interviews at the intersections of reality and fiction, present and past. At the centre of this approach are the processes, working methods and concepts that were there at the start of the original work and which made it possible. *hammer without a master* is an artistic encounter that attempts to think together past intentions and our present-day understanding of art, society and human action – as far as just such a passionate approach as Stere Popescu had, to the same courage, to deal with the great themes and concepts such as love, affectivity, art, time, society, transcendence and death.

**Production:** Bandlien/Pelmus **co-production:** CNDB Bucharest. **With the support of:** Norwegian Arts Council and Fond for utovende kunstnere.

**MEDIA INFORMATION****May 2010**

Austrian première

**CIE FELIX RUCKERT (D)*****SECRET SERVICE*****Fri. 23 April / Sat. 24 April 17.00 – 19.00 in TQW / Studios**

Concept and choreography: **Felix Ruckert**; dance: **Vidal Bini, David Bloom, Jorgos Fokianos, Modjgan Hashemian, Mo Herzinger, Ralph Christian Leiser, Lara Martelli, delta RA'i, Kathryn Rave, Juli Reinartz, Marika Rizzi, Felix Ruckert, Laura Weiss**; masters of ceremonies: **Ina Stockem, Eva Priyanka Wegener**; reception and management: **Isabelle Fuchs**

It is the extremes of physical sensitivity and the direct perception of dance and bodies by the spectators that Felix Ruckert explores in his work. *Secret Service* is applied, interactive anthropology, in which the individual completely submits to the work. The spectators' bodies become the centre of the activity. As it were, an object of study and a field of experience, they are surrendered to the performers and given the choice to enter the action or to stop it. Oscillating between sensual body therapy and kinaesthetic experience, *Secret Service* focuses the senses and in a multi-layered staging outlines a choreography of one's own feelings. The performance offers two stages: in the first stage visitors are blindfolded. With the removal of sight, radically different concepts of time and space and a range of different sensations open up. Protected by anonymity, he or she is moved, manipulated, enticed and challenged. Movements are carried out on the skin of the participants, feelings triggered by direct contact. After a break there is the chance to go on to the second stage.

**Production:** Companie Felix Ruckert e.V / Schwelle7 Berlin

**MEDIA INFORMATION****May 2010**

Trainings-Lecture

**Eva Karczag (H/NL)*****Creating a Body*****Thu. 22 April – Sat. 24. April 19.00 in TQW / Studios**

My most immediate aims in teaching are to encourage each student to explore their unique physicality, and to develop a working knowledge of effective and safe procedures they can use when crafting their own personal dance practice. I present a body-based training rooted in sensation and touch, that reflects attentive curiosity, intellectual involvement, creativity and imagination, and trains students to be able to access richly textured, articulate and fully-physicalized dancing. In the lecture *Creating a Body*, I will introduce the influences that shaped my work, speak about my teaching methodology and show videos of some of my most influential teachers.

## MEDIA INFORMATION

May 2010

**METTE INGVARSTEN (DK)**

**GIANT CITY**

**Fri. 23 April 20.30 in TQW / Hall G**



Concept / choreography: **Mette Ingvarsten** dance: **Sirah Foighel Brutmann, Dolores Hulan, Mette Ingvarsten** (replaces Chrysa Parkinson in Vienna), **Sidney Leoni, Guillem Mont De Palol, Manon Santkin, Andros Zins-Browne** lighting design: **Minna Tiikkainen** sound design / dramaturgy: **Gérald Kurdian** production management: **Kerstin Schroth**

*GIANT CITY* is a physical exploration of the mobility, change and transformations that bodies are confronted with in mega-cities today. Cities do not consist just of immobile buildings but rather of a flux of immaterial currents: flows of information and people, flows of air, money and desires. Non-material architectures create sceneries in which people move, stages on which bodies act. Actions and interactions as components of a constructed space in which bodies relate to their surroundings. *GIANT CITY* is a speculation on the effects that non-material movements and virtual spaces have on our bodies today: Mette Ingvarsten combines the challenging tradition of conceptual dance with the playful curiosity of contemporary culture in an unusual way and in her choreographic science-fiction *GIANT CITY* she shows dancers who are not looking for a place where they can settle but for an opportunity to endure and to integrate the numerous changes that their bodies go through. They do not know where they will end, but explore what happens to their bodies when they move. The choreography is a transforming sequence of rhythmic pulsing. While the dancers are constantly moving they present urban spaces, environments and situations in order to discover how feeling, intensity, tempo and expression can affect their bodies.

**Co-production:** steirischer herbst festival (Graz), Festival Baltoscandal (Rakvere), PACT Zollverein (Essen), Hebbel am Ufer (Berlin), Kaaitheater (Brussels). **Supported by:** Hauptstadtkulturfonds (Berlin, Germany) and Kunstrådet (Denmark). **Research-phase support:** Tanzquartier Wien and Le Centrequartre (Paris). **Co-produced by:** NXTSTP, **with the support of** the Cultural Programme of the European Union **A production by** Mette Ingvarsten / Great Investment

## MEDIA INFORMATION

May 2010

Lecture Performance

**KATHERINA ZAKRAVSKY (A) / BRIGITTE WILFING (A)**

***Quod Erat Demonstrandum: Parasites Kiss***

**Fri. 23 April 22.00 in TQW / Studios**



Concept / performance: **Katherina Zakravsky, Brigitte Wilfling with Aiko (Kasuko Kurosaki)**

*What we're interested in, you see, are modes of individuation beyond those of things, persons or subjects: the individuation, say, of a time of day, of a region, a climate, a river or a wind, of an event. And maybe it's a mistake to believe in the existence of things, persons, or subjects. (Gilles Deleuze, Negotiations)*

Recent years have seen the return of the affect; only it has not returned as an cosy inner feeling but as an uncanny one, as an external power afflicting the subject. The new landscape of the affect is viral, parasite, multiple, fragmentary and vampirish. The new affects permeate various media and short-cut them with precarious subjects. Under favourable conditions they lead to living connections and form new artificial individuals, which, however, rapidly decay again.

On the paths of the strict geometric methods of Baruch de Spinoza's major work *Ethica* (1677), *Quod Erat Demonstrandum* attempts a contemporary ethical instruction in dealing with the monstrous new affects. However, the power of the affect also afflicts the logical subject that struggles to control it. Furthermore, the audience listening to the instruction will be surprised by the teaching of the written lesson. The new ethics, as in the pathos of the old rhetoric, wants to touch the audience by using affect-charged speech, because of course it must – as Peter Sloterdijk has already said – change its life. But an untouchable is giving the lesson. And the oracle of ethics sometimes falls against the ropes like a prize fighter in order to recharge itself through healing contact.

*Parasites Kiss* leads the easy touch obligatorily through the boundary of the skin, deep into the inside and begins to burrow its way, tearing apart surfaces and textures, in order to turn the secret inside out. Referring among other things to Claire Denis's film *Trouble Every Day*, which elevates the tear in the skin to a governing iconography, the lecture performance tries its hand at the inner life of an infected community that consumes itself after the kiss that turns into a bite. A mysterious portrayal presents the bloom of the blood on the skin. Finally the virus mutates into a contagious idea; in a close partnership of desire and contagious logic the seed of the horrific pleasure proliferates.

## MEDIA INFORMATION

May 2010

Final Opening

Sat. 24. April 17.00 in TQW / Studios



Final Opening instead of Closing Remarks: following the mode of the unfinished in the choreographic, we invite the audience as well as everyone involved in *SCORES#1: touché* to bundle their experiences, put their thoughts together, outline perspectives and take-up points – and at the end of the artistic-theoretical parcours to dig deeply into the rhizome of touching.

Performance Dialogue

**MYLÈNE LAUZON (F) / NOÉMIE SOLOMON (UK)**

*Eye contacts*

Sat. 24. April 18.30 in TQW / Studios

Drawing on touch as a relational impulse, Mylène Lauzon and Noémie Solomon stage a series of encounters between movement and writing, dance and poetry, words and gestures. This conversation crosses different narratives, methods and practices, exploring the choreographic as a dense site for the connection and reinvention of forms, meanings and bodies.

work-in-progress / Insight

**JURIJ KONJAR (SLO)**

*G.V.*

Sat. 24. April 19.30 h in TQW / Studios

*Why is it hard to write of this project at this point... The elements are there and I've been making some progress; but now the process has now taken off and the layers are mixing and interacting in a blur. Steve from the video. His work and training that I have been practicing. The improvising and what it brings daily. The landscape of music and the effort of analyzing, thinking/writing about... all through this body ininteraction; in a situation where this body itself is in a new, foreign environment, demanding decisions, choices, answers. This is not the time to reduce anything to words. Better do. (Jurij Konjar)*

In his current project, Slovenian dancer Jurij Konjar deals with one of the prominent works in the recent history of contemporary dance: Steve Paxton`s interpretation of Goldberg Variations. In this work-in-progress presentation and in between contamination and demarcation, analysis and improvisation, Jurij Konjar will open up and share his working process, experiences and exchange with Paxton with the audience.

## MEDIA INFORMATION

May 2010

Performance-chain

**Residence artists at the Tanzquartier Wien in the frame of the Accumulation project  
*donated nations***

Sat. 24 April 21.00 in TQW / Hall G



By and with: **Patricia Apergi (GR), Alexandr Andriyashkin (RUS), Raimonda Gudaviciute (LT), An Kaler (A) and Willy Prager (BG)**

*Five people meeting, exchanging outcomes and circulating and shifting and falling and leaning and dissipating. Five non-solos, five groups, five times five, five choreographers accumulating lights and spaces. Accumulating, overlapping, bouncing from one gaze to the other. On / off. There is a waiting zone. Being a memory of others. Circulation. Looking and listening. All this went away. I had a lot of gifts. Moments and material. But I don't know what to do with them. Instant. The dark zone of memory needs more emptiness - is there a technique to help us to fail? A river is going from the west to the east. I enter the space. I want you to see me. I want you to dance your own dance. The memory box. Again and again. The questions remains of building a mobile of fragments of practice. Building a movement. Super fast. You have to imagine everything yourself.*

The concept and practice of accumulation – piling up, over-layering, building on one another, overwriting and inscribing – were at the start of the three-month working process of the choreographers-in-residence. Going beyond questions of movement composition and in the analysis of choreographic inputs of various works shown in the Tanzquartier Wien during the residency, they confront their individual practice with a critical questioning of authorship and signature, of joint and individual historiography, of influencing and recollection. In their presentation they intervene in this process, its breaks and proliferations, and draft a performative texture of their work. *The last day of a three-month project.*

**In cooperation with:** Milli Bitterli und Sandra Noeth The residency programme at the Tanzquartier Wien is a **cooperation** with KulturKontakt Austria. **With the support** of the Embassy of the Republic of Lithuania.

## MEDIA INFORMATION

April 2010



Guest performance

**SUPERAMAS (A/F)**

*Empire (Art & Politics)*

**Thu. 29 April / Fri. 30 April 21.00 in TQW / Hall G**

**With: Roch Baumert, Alix Eynaudi, Davis Freeman, Magda Loitzenbauer, Ariane Loze, Jamal Mataan, Anna Mendelssohn, Diederik Peeters, Faris Endris Rahoma, Rachid Sayet und Superamas.**

In May 1809 the troops of the Emperor Napoleon crossed the Danube in front of the gates of Vienna in order to annihilate the forces of the Archduke Karl. 40,000 died in two days. Superamas takes this historic battle, in which both armies claimed victory and in which all the contradictions of the modern age resurface, as a starting point for Empire (Art & Politics). Skilfully, confusingly and charmingly they involve the audience in a debate on power and art, and in their performance they scrutinise the ghostly power structures of modern capitalist democracy and its presentation mechanisms between appearance and reality. Alternating between film production, small talk and self-portrayal, spectacle and documentary, in the performance by the Austro-French collective the battle becomes an allegory on the media communication of reality and truth on the basis of their social and political markings.

**Direction and production: SUPERAMAS co-production / by order of:** Parc de la Vilette dans le cadre des artistes en residences 2008 Paris, Buda Kunstencentrum Kortrijk Belgien, Kaaithheater Brüssel, Linz 2009 Kulturhauptstadt Europas und Workspace Brüssel. **In co-operation with:** Choreographic Centre CCL Linz, Centre Chorégraphique National de Montpellier, programme hors-série, CNEAI Paris, wp zimmer Antwerpen und Le Cru 100% CHAMPAGNE Österreich. **Supported by:** Stadt Wien Kultur, bmukk, Direction Nationale des Affaires Culturelles Ile-de-France und Ministère de la Culture et de la Communication, Frankreich.

### ***Introductions to the performances***

**Thu. 29 April / Fri. 30 April each at 20.15 in TQW / Studios (Eintritt frei)**

Lecture by **Helmut Ploebst (A)** in context of the performance:

***It's obvious!***

***The language, the representation, the metaphor, the process and the dance***

**Fri 30. April 18.30 TQW / Studios (admission free)**

**Austrian Première**

**DEBORAH HAY (USA)**

***No Time to Fly***

**Thu. 6 May / Fri. 7 May 20.30 in the TQW / Studios**

Choreography / **performance: Deborah Hay lighting: Jennifer Tipton productionsmanager:  
Laura Mroczkowski costumes: Susan Norwood project director: Michèle Steinwald**

Deborah Hay's works are not about naturalness and athleticism or the abstraction of movement. After 50 years of outstanding choreographic activity, which she started as a member of the legendary Judson Dance Theatre under the influence of John Cage and Merce Cunningham in the 1960s, her understanding of dance is marked rather by seeing as such. She invites the audience to define their experience of and with movement not through the actions of the dancers but to follow the shiftings in one's own perception and one's own changing and adapting reactions.

After Deborah Hay has spent recent years primarily choreographing for groups, *No Time to Fly* is a rare opportunity to experience the exceptional artist as a performer again. "No Time to Fly attempts to truly admit and celebrate the ephemeral nature of dance by learning to notice, and consciously embody, time passing", she says of her new solo, in which she seeks alternatives to conventional and linear images of the body in space and time.

**The creation** of *No Time To Fly* was realized by Danspace Project 2009-10 Commissioning Initiative.

**Supported by:** The Andrew W. Mellon Foundation **Special thanks to:** Juliette Mapp, Judy Hussie-Taylor und Danspace Project, Sumi Komo, Joanne Trubitt for the design of the dance score book *No Time To Fly*, Rino Pizzi, Kim Hall, Kent Cole, Susan Heinzelman and Jennifer Tipton.

Lecture

**DEBORAH HAY (USA)**

***Lecture on the Performance of Beauty***

**Wed. 5 May 20.30 in TQW / Studios**

Deborah Hay makes her understanding of dance as a form of political activism in the context of her own artistic practice the theme of her lecture performance: As a choreographer my question at the time I created the *Lecture on the Performance of Beauty* was: "Can a formal and stimulating adherence to a prescribed set of spatial and hypothetical conditions be seen as choreography even if there is no learned movement?" As a person suffering the consequences of the Bush administration, I wanted my voice to be heard. (Deborah Hay)

From **Mon. 3 – Fri. 7 May** Deborah Hay is giving a **workshop** on the relationship between perception and performance practice (see [www.tqw.at](http://www.tqw.at)).

**MEDIA INFORMATION**  
**May 2010**



Première

**ANNA MENDELSSOHN (A)**

*Cry Me A River*

**Fri. 21 May / Sat. 22 May 20.30 in TQW / Studios**

Concept / performance: **Anna Mendelssohn** artistic collaboration: **Yosi Wanunu** music: **Jorge Sanchez-Chiong** light: **Jan Maertens**

*Everything is so much more complicated than you think.*

*There are a million little strings attached to every choice you make. At some point I just began to cry.*

*And that went on for many months. Because how do you refreeze the ice up there?*

*It just can't be done.*

*Cry Me A River* is a solo-climate-summit. Seated at a long conference table, a woman talks about the melting of the glaciers and the polar ice caps. She cries. Her monologue consists of a variety of public statements on global warming, which are woven together to form a single, shifting and self-disintegrating, polyphonic text-montage. Featured talking heads range from politicians, scientists, activists, surgeons, poets, city planners, deep ecologists, architects, through to a surplusenergy club owner. The discourse of these multiple voices is occasionally interspersed with the performer's reflections on her own personal life. As the topic comes with many feelings, such as anger, hope, despair, these emotions are, whenever necessary, chemically reproduced and bio-engineered. *Cry Me A River* walks the thin ice between sense and senselessness, inner and outer worlds, the personal and the political.

**In co-operation with:** Tanzquartier Wien. **Supported by:** the cultural department of the city of Vienna and bmukk. **With the support of:** PACT Zollverein. **Thanks to:** toxic dreams

## MEDIA INFORMATION

May 2010



Guided walks

**DAVID BERGÉ (D/BE) / SATU HERRALA (A/FIN)**

***Vienna Footnotes***

**Wed. 26 May – Fri. 28 May at 5.30, 14.30 and 17.30**

Photographer David Bergé and performer/choreographer Satu Herrala have created a walking practice in which they invite participants to join them for a guided walk. Small groups of people move in silence through public, semi-public and private locations, observing and discovering the familiar and hidden paths, not only as ways to places but as places themselves. The dramaturgy of the routes has been chosen with specific focuses and viewpoints in mind such as light, architecture and question about ownership of the urban space; to whom do these paths belong?

They will trace the various features of urban landscape: historical and contemporary, functional and aesthetic, banal and dramatic, fixed and fluid. The guided walks invite us to remap our individual topography of the town and to witness the urban environment itself becoming the performer.

**Duration approx. 60 min, location in the central Vienna.**

Please register and get your tickets in advance at Tanzquartier Wien. The starting points for the walks will be communicated by email or SMS.

Lecture by **Peter Stamer (D)**

***Taken at one's word. The promise of the announcement***

**Fri. 7 May 18.30 TQW / Studios**

A visitor to a contemporary dance performance in Ireland a few years ago sued the organiser. The grounds for his action: the announcement for the work had nothing to do with what was shown on stage. The spectator who demanded his money back had just taken the press release literally. What will probably go down in legal history as a judicial anecdote represents a real problem for many organisers, producers and choreographers: how are contemporary dance performances to announce themselves without either compromising the artists or putting off the spectators? The lecture takes some programme texts literally and analyses the involuntary metaphors of dance that shimmer through between the sales jargon and intellectuality.

Peter Stamer works as a freelance author, director, curator and performer in the field of performing arts.

**MICHIKAZU MATSUNE (J/A)**

**YES AND NO**

***A group-intervention in public space***

**Sat. 5 June between 11.00 and 16.00**

Inspired by movement terms from demonstration such as march-in, sit-in, dead-in and dance-in, a group of people appears in various public spaces in Vienna. Each participant states her/his own manifestation to issues that are personally important. With both humour and serious engagement, each manifestation is formulated as “yes to...” and “no to...” and varies from political, non-political to private matter. Unlike usual demonstrations, this group carries different or even controversial statements within itself. *YES AND NO* is a movement, a group-choreography through our cityscape, as well as topographic mapping in our mindscape.

Join! We welcome people who want to contribute their own creativity in this project. Anyone can join – no technique in any particular artistic practise necessary.

Looking forward to seeing you there! Please see more info about Open Call at: [www.tqw.at](http://www.tqw.at)

**A production of** Tanzquartier Wien and Tanz die Toleranz.

Première

**STÜCKWERK 2010**

**Thu. 10 June – Sat. 12 June 20.30 in TQW / Studios**

With choreographies of: **Deborah Hazler (A), Jan Jakubal (CZ), Helene Salomon (A) & Regine Picker (A), Kerstin Olivia Schellander (A) & Anna Maria Nowak (PL/A) and Slava Senugov (RUS/A)** coach: **Oleg Soulimenko (RUS/A)**

In a creation and production process over several months at the Tanzquartier Wien the Stückwerk project offers up-and-coming choreographers the opportunity to develop new works. The choreographies, which are developed under the mentoring of Oleg Soulimenko as coach, will be performed on a shared evening.

In her solo *Deborah Does Male* Deborah Hazler uses her own body to explore various ideals and states of masculinity in the western world. Jan Jakubal develops his work *Lullaby* in the field of tension of moments and descriptions of consolation and leave-taking. In *Vor-fahren bitte?* Helene Salomon and Regine Picker promise the very best of performative genealogy and historiography. In *Studio Noir* Kerstin Olivia Schellander and Anna Maria Nowak experiment with themes, figures and elements of Film Noir and the possibilities of translating the cinematographic into the choreographic genre. Slava Senugov dedicates *Dlia Eleny Lvovny* to his grandmother and recalls his own and others' images and stories of dance.

**Production:** Tanzquartier Wien

**MEDIA INFORMATION**  
**June 2010**



Presidential Rally

**ION DUMITRESCU / FLORIN FLUERAS / MANUEL PELMUS (RO)**

***The Presidential Candidacy***

**Tue. 15 June 14.00 – 18.00 MuseumsQuartier and other venues**

#postactivism, #postcapitalism, #postart, #posthope, #postspectator

The presidential candidacy is real, an authentic political campaign. Also, it is the third part of the Post-Spectacle trilogy, which deals with the status of dance and theatre performance in the world of generalised spectacle. This follows a research into different artistic practices that juxtaposes art and activism, critical to both of these activities. Post-spectacle practice means bringing spectacles into the theatre from "outside" and going into the "exterior" (bigger scene) with performative practices: deconstruction as a reflex and mistrust towards the instruments of manipulation of perception. Analysis of the power of the spectacle and the spectacle of power.

For more texts and documents see:

<http://postspectacle.blogspot.com/>

[twitter.com/florinflueras](https://twitter.com/florinflueras)

[twitter.com/IonD](https://twitter.com/IonD)

[twitter.com/manuelpel](https://twitter.com/manuelpel)

**ALICE CHAUCHAT (F)**  
***Collective Sensations / lecture performance (Première)***  
**Fri. 25 June / Sat. 25 June 20.30 in TQW / Studios**

Concept: **Alice Chauchat** With: **Frédéric de Carlo, Alice Chauchat** and **Litó Walkey**

How to create a group without unifying? How to set up a dance practice as a model of political modelling? Since 2007 Alice Chauchat has been working in many contexts and with various groups on a complex dance practice in which artists would share their dance knowledge and diverse experience without classification and hierarchy. This turned out to be the starting point for a research that is still going on: What is the role of imagination in the act of dancing? Can we feel imaginary bodies? Can we trick our proprioceptive system and experience fictive sensations as real? The practice that emerged is a horizontally organised group activity that brings together the sensations and imagination of all participants, taking individual experience as the material input common for the making of a collective dance.

In her lecture performance, Alice Chauchat takes up some of these threads and interests and witnesses manifold acts of translation and reformulation: between the individual and the group, between movement and thought, between what is said and what is done, and the understanding of reality when we work on the artificial production of experience.

**Collective Sensations in practice: Both days at 19.30** all those interested are invited to share the movement practice for a short session as a hands-on introduction to the topics that will be addressed in the lecture performance.

No dance knowledge is needed. Please bring comfortable clothes.

**ARTISTIC RESEARCH**

An integral component of the work at the Tanzquartier Wien is artistic research at the intersection of training, project development and theory and in its different forms and phases. The artists invite all those interested to an exchange in various formats.

**SUPERAMAS (A/F)**

***Joint the Game! – Test***

**Wed. 12 May 18.00 in TQW / Studios**

In May, the French-Austrian artist's collective SUPERAMAS is preparing their new production Youdream that will be premiered in December 2010, in the frame of a two weeks residency at Tanzquartier. And: they need you! On Wednesday, 12 May at 6pm you can join a test and get some insights in their research and working methods by actively stepping into parts of the process. The numbers of participants being limited, reservation at [tanzquartier@tqw.at](mailto:tanzquartier@tqw.at) or phone 01-581-35-91 is necessary! (*admission free*)

**VALERIE OBERLEITHNER (A)**

**Open rehearsal on the production *Splendid Isolation***

**Thu. 24 June 18.00 in TQW / Studios**

Choreographer Valerie Oberleithner is a guest in the framework of a residency at the Tanzquartier Wien in June in which, in co-authorship with the sound designer Olivier Tirmarche and the choreographer Jennifer Lacey, she will be working on the further development of her solo performance Splendid Isolation. In an open rehearsal on 24 June the artists will open their process, which deals with questions of originality and authorship, collaborative working strategies and the relationship of the product and the process, to the public. (*admission free*)

**DEUFERT + PLISCHKE (D)**

**Open moment of the lab workshop**

**Fri. 25 June 18.00 in TQW / Studios**

In their lab workshop at the Tanzquartier Wien, deufert+plischke will give an introduction both into their training research as well into as their choreographic practice. The starting point of their work is the thesis that every artistic project that deals with physical movement must learn to develop and apply its own specific training. The aim is for all the participants to combine their choreographic project with a training sequence they have developed themselves. On 25 June the artistwin gives insights in the workshop at an open moment. (*admission free*)