

## **“ALL OVER” FOR THE CHOREOGRAPHIC PLATFORM AUSTRIA 2011**

**Owing to the negative subsidy decision by the Cultural Department of the City of Vienna, the autumn 2011 Choreographic Platform Austria cannot take place. The CPA partners – brut Wien, CORPUS, ImPulsTanz, steirischer herbst, SZENE Salzburg and Tanzquartier Wien – are continuing to fight for its realisation.**

In recent years the Austrian dance and performance scene has become an unmistakeable international brand, which is followed with great interest by the public, events organisers, producers and the media. In 2004, with the ‘Choreographic Platform Austria’, for the first time a joint and professional presentation platform was created in order to strengthen this positive development and decisively to promote the internationalisation of the scene. After the last Vienna ‘Tanzplattform Österreich’, in 2002, the Salzburg (2004), Linz (2006) and 2009 Graz choreographic platforms were successfully held. This year it would have been Vienna’s turn again. As a direct result of the presentation of the works of the artists in the framework of the 2009 CPA, which was attended by 149 accredited international dance events organisers from 22 countries, there were over 30 resulting international invitations.

Owing to the rejection of the application for support by the Cultural Department of the City of Vienna, the CPA cannot take place in autumn 2011 as planned. The co-funding from the government thereby also lapses and the group of organisers of the CPA 2011 is not in a position to assume the total funding of this large-scale event on its own.

From an artistic, structural and economic perspective, it is incomprehensible for the CPA partners as well as the artists that such an important measure for the internationalisation of the Austrian scene is not categorised as worthy of support. The strengthening and establishing of domestic artists and choreographers at international level would lead to a more effective utilisation of support funds, which in previous years have been granted for artistic productions, above all by the City of Vienna. Precisely in times of increasingly scarce public funding, the CPA should be supported, because it is the most important instrument for introducing artists from Austria to the international production and guest-performance network. Through the CPA, the artists gain access to additional funding and thereby reduce the domestic funding pressure – a fact that has for years been used artistically as well as structurally efficiently by events organisers throughout Europe (e.g. Germany, Switzerland, Hungary). Only Austria is now turning its back on this form of international networking.

Also in view of the fact that it is increasingly difficult for the domestic dance and performance scene to work with stagnating budgets and falling production funds, it is even more incumbent upon the City Councillor for Culture, Dr Mailath-Pokorny, to ensure the future realisation of the CPA.

The CPA partners will continue to campaign for the necessary funding to realise an independent ‘Choreographic Platform Austria’.

The CPA partners  
brut Wien  
CORPUS  
ImPulsTanz  
steirischer herbst  
SZENE Salzburg  
Tanzquartier Wien

#### ++++ Statements:

Well-known protagonists of the Austrian dance and performance scene, such as Christine Gaigg, Philipp Gehmacher, Chris Haring, Doris UHlich and Philipp Rièra / Superamas emphasise the importance of the CPA – as an independent presentation platform where international events organisers, curators and the audience can meet – and describe it as “a matter of survival” for their work.

**Christine Gaigg:** “During the Pop Fest it became clear that if a scene presents itself in a bundled way it can have an incredible effect. In the media, for the confidence of the scene, for future projects, internationally and locally. Against this background it is even more difficult for me to even begin to understand the cultural policy decision of the domestic contemporary dance scene to cancel the biennial Choreographic Platform. In recent years the Austrian dance scene has made an international name for itself, standing for radical new choreographic developments – nothing would me more obvious than to use this tide to stage the CPA accordingly. One can complain about the festivalisation of our culture, but actually such focused events are the rites of initiation of contemporary art. For artists such as us, the concentrated contact with the audience, with international events organisers (who would not come to Vienna for individual performances), with curators, organisers and in a shared action, together as the domestic dance scene, are essential and a matter of survival.”

**Philipp Gehmacher:** “It is extremely regrettable that this year, too, no CPA will take place. The last platform that took place in Vienna was nine years ago! For many years, artists across Europe in the branch of dance/choreography and performance have been profiting from national platforms in their own countries and beyond. Introduced as a unique format, the CPA offers the opportunity to bring together events organisers, artists, sponsors and cultural policy-makers in a compressed way – in just a few days and thus at low cost. It would have been a chance to look at the growing Austrian dance and performance landscape again and to discuss these observations with the international and national events organisers. The harm is done to the artists in Vienna and Austria.”

**Chris Haring:** “The Austrian dance platform is needed as an independent, neutral format in order to present the remarkable potential of the resident dance and performance scene in all its scope and diversity to an international specialist audience. All-year-round operations or individual festivals usually have other tasks and can thus hardly guarantee the neutral character of this form of presentation. Numerous countries have successfully arranged this kind of event for years and have thus decisively strengthened their freelance scene. In Austria, too, the holding of the previous platforms has proved that there are outstanding artists to be presented, who are able to position their works in an appropriately targeted way. Our dance scene has an outstanding reputation abroad; this, too, was why the CPA in Graz had such an enormous flood of visitors, which led to further important appearances for the participating artists, including Liquid Loft. Not only international events organisers but also many of the domestic audience who attended were thus able to admire the remarkable diversity and multiplicity of contemporary dance productions. For me, the necessary financial support for the Austrian dance platform also means a high regard for the domestic dance scene on the part of the City of Vienna, the government and the organisers, and thereby an enhancement of the status of the creative, freelance scene.”

**Superamas:** “The CPA has always been a wonderful platform for us. There are some good reasons for this:

1. A super opportunity to meet international events organisers. Alongside public and local support, these contacts are responsible for our work being shown and “living longer”, both here in Austria and abroad. This kind of meeting is a matter of necessity for groups like ours. Every serious artist’s aim is to be able to survive from one’s own art. International support completes the important but limited local support. What we would like to say by this is that the CPA does not cost money but generates money for the field.

2. The works that are shown during the CPA are usually subsidised works, and we find it absolutely legitimate to give this public investment back to the people. In Austria, the opportunities to show works are limited. The CPA is an indispensable encounter with society, so that these works are not buried again after one performance.

3. We increase our activities through these regular CPA meetings. How often have projects come about during or out of the CPA?! The artists have driven forward their new projects in the knowledge that there will soon be a new CPA. This way of planning creations long in advance is not the choice of the artists, but the only opportunity to adapt to the deadlines of our partner organisations, both of festivals and theatres as well as public funds. The CPA is a natural extension of cultural policy.

4. The selection of works during the CPA is made by a team, and thereby ensures that a wide variety of works will be shown, beyond personal taste and interests. The CPA represents a mature and democratic specialist knowledge in this field.”

**Doris Uhlich:** “After a project has been premièred, you are happy for the opportunities to show the project again. You create something through the work, it achieves a higher stage quality, further spectators and events organisers have the opportunity to see it. When I showed my *Spitze* project at the CPA three years ago, many events organisers from all over the world were there, more than I had ever seen before. I asked an organiser from New York why she was here, travelling so far; her answer: “I only come to Austria when I can see many good pieces in a short time.” I understood then that the Austrian dance and performance scene acquires a different public and visibility as a result of the platform. It is often the case that events organisers do not have time for the premières – 90 per cent of them come to the CPA. I would be very pleased if the chance to make international contacts and take the works abroad were to be supported.”

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