

REAL



FEAR

THU APRIL 21 – SUN APRIL 24
in TQW / Studios and TQW / Halle G

ARCHIVES TO COME

**SCORES N°11 //
ATELIER EDN —
EUROPEAN DANCEHOUSE
NETWORK**

(c) Dan Perjovschi

CALENDAR

MON 18 – SAT 23 APRIL

10.45 h – 12.30 h in TQW / Studios

SHANNON COONEY

TRAINING *Legible Archive*

THU 21 – SAT 23 APRIL

13.00 h – 15.30 h in TQW / Studios

CLAUDIA BOSSE + GUESTS

WORKSHOP *The archive as a body, the body as an archive*

THU 21 APRIL

16.00 h – 21.00 h in TQW / Studios

PENELOPE WEHRLI +

DETLEV SCHNEIDER

Transforming Acts

17.00 h in TQW / Studios

DISCOURSIVE OPENING with

ANDREA AMORT,
SCOTT DELAHUNTA,
WALTER HEUN + LEJLA MEHANOVIĆ
and MARTINA HOCHMUTH

21.00 h in TQW / Halle G

RÉMY HÉRITIER +

LAURENT PICHAUD with
PHILIPP GEHMACHER,
NICOLE HAITZINGER, SASKIA
HÖLBLING and ANNE JUREN
Choreographic Games

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14.00 h – 17.30 h in Leopold Museum /

unteres Atrium

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INSTALLATION OPENING

Mobil[e]_migration

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PENELOPE WEHRLI +

DETLEV SCHNEIDER

Transforming Acts

17.00 h in TQW / Studios

CHRISTINE GAIGG +

CLAUS PHILIPP

REDEN [Talking]

18.00 h in TQW / Studios

CHRISTINA THURNER

*Traces between the Times. Archive|archi-
ving and writing (dance) hi|stories*

19.00 h in TQW / Studios

DANIEL ASCHWANDEN +

CONNY ZENK

PERFORMANCE *Mobil[e]_migration*

21.00 h in TQW / Halle G

MILLI BITTERLI

*Der Tausendfüßler Was bleibt? [Millipede
What Remains?] a livelong project*

23.00 h in TQW / Studios

BORIS ONDREIČKA

LWTUA

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PENELOPE WEHRLI +

DETLEV SCHNEIDER

Transforming Acts

17.00 h in TQW / Studios

CLAUDIA BOSSE

The archive as a body, the body is an archive

18.00 h in TQW / Studios

LIA PERJOVSCHI

*survival strategies (the Contemporary Art
Archive and the Knowledge Museum)
1985 today*

19.00 h in TQW / Studios

OLAF NICOLAI

Rewind-Forward

21.00 h in TQW / Halle G

ARKADI ZAIDES

Archive

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FAHRENHEIT 451

FILM SCREENING
(D: François Truffaut | 1966)

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FUTURE ARCHIVES

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SCOTT DELAHUNTA, PENELOPE
WEHRLI and a film screening of
SANDRA ICHÉ

16.00 h – 21.00 h in TQW / Studios

PENELOPE WEHRLI +

DETLEV SCHNEIDER

Transforming Acts

SCORES N°11 //
ATELIER EDN – EUROPEAN DANCEHOUSE NETWORK
ARCHIVES TO COME

A co-operation of Tanzquartier Wien and EDN – European Dancehouse Network

This edition of SCORES seeks to investigate the diverse practices and strategies of potential and constantly actualized archiving, the archives of the future, continuously arriving, the *archives to come*. SCORES N°11 thereby searches to distinguish tendencies, possibilities and means offered by contemporary choreographic practice in comparison to and in alliance with other disciplines.

Through the activity of archiving a potentially concrete presence invents itself anew constantly, a present tense in which an individual or collective subject re-orientates and re-locates, relates itself to. Via the tracing, collecting, arranging of objects and materials the past simultaneously formulates as a future, and the future as a past – as that which could have been, as that which will have been.

In this 11th edition of SCORES we look into questions as about the desire and agency of collecting and archiving in front of constantly changing artistic and political situations, under moving conditions, in states of transition. Or further: in which critical situations the need or even necessity of undertaking an inventory (of a presence) emerges, in order to relocate and establish new relationships towards the existing master narratives – as in many archives from below, where through changing the grammars of the past new paths and possible continuities get established? Which affects and desires are inscribed into such acting?

Within this thematic field especially the parts and aspects of archive, which are out of sight, that which withdraw/distract from a possible meta-level of reflection and to which we don't easily have access, play a role. They often speak to us only in traces and symptoms from the different stores and layers (body, space, time) they reside in and make themselves perceivable and visible mainly in non-controllable situations. How can the discourses that inform us be unmasked, our blind spots revealed and where do we carry »our« culture(s)? Jacques Rancière wrote, that identity is only a question of space and that we have to travel, to move in order to disclose it.

In this notion of archive objects and materials cannot simply claim or get rid of their causality through the contexts they are set into, but simultaneously bear and tell »their own« (hi)stories independently from the projections of the archiver. In a practice of active archaeology objects and materials themselves experience subject status, archivers and their bodies themselves get part of the object of investigation, since they themselves also have to be examined in relation to their inscriptions, ascriptions and overscriptions. Per se they can register/record and be registered/recorded only in the process, temporarily and situationally: Also in a sense that they unresistingly set themselves into relation with (their) memory spaces, »places of refuge«, that do not exist any longer, that are left behind and still are taken with, which can be archived/activated, as spaces to be, as *archives to come*.



THU 21 – SUN 24 APRIL,
16.00 h – 21.00 h in TQW / Studios

PENELOPE WEHRLI + DETLEV SCHNEIDER INSTALLATION
Transforming Acts

Since the 1980ies, dance has been providing impulses for artists who were looking for future-oriented means of expression and therefore crossed the borders between genres and categories; dance thus deeply influenced the theatre avant-garde.

At the same time, in Middle Europe, the synergies of dance, sound and image spaces were developed based on the work that Cage, Cunningham and the New York Judson Church protagonists had been working on since the 1960s. Lucinda Child's influence reached us, for example, in Robert Wilson's pieces. Also, the early choreographies by Anne Teresa de Keersmaeker, Jan Fabre and other activists of the Flemish/ Netherlands scene of the time were artistically stimulated by these roots. Then they themselves became a source of inspiration for younger choreographers and directors.

These processes of inspiration and transformation in the last three decades of the last century are what our media installation project would like to show in impressive pieces by exemplary protagonists:

Pina Bausch, Laurent Chétouane, Jo Fabian, Jan Fabre, Johann Kresnik, Thomas Lehmen, Heiner Müller, NEUER TANZ/VA Wölfl, Einar Schleef, Meg Stuart, Robert Wilson, The Wooster Group, – in alphabetical order.

PENELOPE WEHRLI born in Zürich, currently lives in Berlin. Since 1980, she developed performance installations, films and videos, which were shown in New York, Belgrade and Bangalore. Since 1996, she defines her enactments and walk-in media spaces as »space scores«. They were shown i.a. at The Festspielhaus Hellerau in Dresden; the Palace of Republic in Berlin and at the Staatsoper Saarbrücken. She worked as a scenographer with Johann Kresnik (1990 – 1998), Jossie Wieler, Dimiter Gottscheff, Robert Schuster, Reinhild Hoffmann, Barbara Frey and recently with Christiane Pohle, including the Schauspielhäuser Hamburg and Zurich, the Basel Opera and the Volksbühne am Rosa -Luxemburg Platz in Berlin. From 2004 to 2009 she was professor for scenography at the Hochschule für Gestaltung in Karlsruhe.

DETLEV SCHNEIDER is a theatre and cultural studies scholar and curator. He completed his degree in Leipzig and Berlin, after which he worked in theatre journalism with the focus on scenography and theatrical border zones. In 1989 he was the co-initiator of the revival of the Festspielhaus Hellerau in Dresden, from 1990 to 2000 president of its international operating company, and artistic director until 2002. From 2004 to 2007 he was a member of the artistic management of the Medien-Kunst-Labor Tesla. Currently he is carrying out studies and projects at the intersection of media performance and music theatre. Detlev Schneider lives in Berlin.

ARTISTIC DIRECTION / CONCEPT / SPACE / COMPOSITION / INTERVIEWS:

Penelope Wehrli

ARTISTIC DIRECTION / IDEA / CONCEPT / DRAMATURGY: Detlev Schneider

PROJECT MANAGEMENT / CONCEPT / ORGANISATION: Michael Freundt

TECHNICAL MANAGEMENT: Thomas Koch

ARCHIVE RESEARCH / DIGITALISATION:

Thilo Wittenbecher (Mime Centrum Berlin)

RESEARCH ASSISTANCE: Christopher Langer

SYSTEM ARCHITECTUR / ARTISTIC ASSISTANCE: Joa Glasstetter

VIDEO PORTRAITS / ARTISTIC ASSISTANCE: Sirko Knüpfer

VIDEO EDITING: Constanze Altmann, Beate Kunath

SOUND DESIGN: Christian Obermaier

CONSTRUCTION: Eik Döring

The texts of Heiner Müller are recited by Blanche Kommerell

ASSISTANCE OF RESEARCH / ORGANISATION / MATERIAL WORK /

RIGHTS CLARIFICATION: Annette Doffin, Ellen Gutovsky, Olaf Helbing, Joy Kristin

Kalu, Iris Mohwinkel, Rebekka Richter, Jasmin Sauer, Andrea Specht,

Maxim Wittenbecher, Julia Zirn

Guest performance supported by TANZFONDS ERBE

Dachverband Tanz Deutschland

Eine Stimme für den Tanz!

THU 21 APRIL, 17.00 h in TQW / Studios

**ANDREA AMORT / SCOTT DELAHUNTA / WALTER HEUN +
LEJLA MEHANOVIC / MARTINA HOCHMUTH**
DISCOURSIIVE OPENING

ANDREA AMORT

The Worlds of Rosalia Chladek

In her lecture the Vienna dance scholar Andrea Amort talks about the opening up and research into the extensive estate of Rosalia Chladek (Brno 1905 – Vienna 1995), one of the most important pioneers of free dance in the 20th century. The long-term project is a cooperation between the International Rosalia Chladek Society with the Music and Arts University of Vienna and the Vienna Theatre Museum. PERFORMANCE: Martina Haager (Dancer, Choreographer, Dance Pedagogue), trained in the Chladek ®-dance system.

ANDREA AMORT, Univ. Prof., Dr. (MUK Music and Arts University of the City of Vienna), dance historian, dramaturg, critic. Curatorial activities: i.a. *Tanz im Exil, Hanna Berger: Retouchings*, Grete Wiesenthal research-project. Books: *österreich tanzt. Geschichte und Gegenwart* (2001); *Nurejew und Wien. Ein leidenschaftliches Verhältnis* (2003); *Hanna Berger. Spuren einer Tänzerin im Widerstand* (2010). Artistic director of *Berührungen. Tanz vor 1938 – Tanz von heute* (Wien, 2008). From 2009 to 2013 curator on behalf of the city of Vienna for theater, dance, performance. Currently i.a.: Disclosure and investigation of the estate of Rosalia Chladek at MUK.
www.muk.ac.at

SCOTT DE LAHUNTA

DRAWING, THINKING, OBJECTS AND CODE

In the last decade a number of artist-initiated research projects have emerged from the field of choreographic practice that embraced the idea of digital media offering something special to the process of recording, annotating and publishing dance. *Motion Bank* has been one such project, in part claiming a new status for dance documentation and through this a means of contributing to its preservation. We have had the opportunity now to study results of these projects and engage them critically. Key insights emerging relate to a necessary lack of insight, process consumption, scores that cannot be read and artworks spawning artworks. Dance still holds to its unstable fluid components, but it appears to be more generative than before and more »researchable«. What might this mean for the theme of this conference, *archives to come?* This short presentation will share examples, analysis and proposals to provoke discussion on this question.

SCOTT DELAHUNTA has worked as writer, researcher and organiser on a range of international projects bringing performing arts with a focus on choreography into conjunction with other disciplines and practices. He is currently a Senior Research Fellow at the Centre for Dance Research, Coventry University (UK) and Deakin Motion Lab, Deakin University (AUS). He is co-directing the Motion Bank Institute based in Frankfurt. www.sdela.dds.nl

WALTER HEUN + LEJLA MEHANOVIC

On challenges of institutional archiving

With the launch of its Online Mediathek Tanzquartier Wien enabled the access to a unique cultural heritage, which has been made available to the public after several years of digitalization. In the framework of their presentation Walter Heun and Lejla Mehanovic will talk about the concept and the realization of the Online Mediathek and furthermore deal with the issues of responsibility as well as the challenges regarding the archiving of one artistic institution's activities.

2009/10 WALTER HEUN was entrusted with the artistic direction of Tanzquartier Wien. Heun studied theatre studies, German literature and philosophy and is involved since 1984 in the field of dance. With his production company Joint Adventures, he carried out various national and international projects, such as the Tanz Werkstatt Europa in Munich and the National Performance Network (NPN). Heun was the founding Manager at Tanztendenz München. He initiated and managed the choreographic center of the expanded dance department at Lucerne City Theatre luzerntanz in luzernertheater from 1999 until 2004. In 2016 he was announced as the new president of the European Dancehouse Network. Since 2016 and after his function as »Secretary« in the board of EDN – European Dancehouse Network, he now holds the position as the new president.

LEJLA MEHANOVIC completed her studies of German Philology, Theater, Film and Media Studies at the University of Vienna. Since 2010 she has worked in the dramaturgy and theory department of Tanzquartier Wien, is the editor of the publication SCORES, is in charge of the Media Center and the realization of the TQW ONLINE Mediathek since 2014. Together with Sandra Noeth she organized, in the context of the Dance Congress' 2013, the research project *dé-position* in Beirut and Dusseldorf.

MARTINA HOCHMUTH
The Witness: screening and talk

»People are trapped in history and history is trapped in them.« James Baldwin

Martina Hochmuth introduces the film by Ruti Sela *The Witness* (2012, 10'54", colour, HD), which was commissioned by Musée de la danse in the context of *Moments: A History of Performance in 10 Acts*, curated by Boris Charmatz, Sigrid Gareis, Georg Schöllhammer am ZKM Karlsruhe.

The venue for the film by the Israeli artist Ruti Sela is the exhibition *Moments* itself; its theme is the multiple approach to performance history in it.

BORIS CHARMATZ: ... *actually we were there to make a new work: namely as a result of the fact that we are adding a contemporary film to the existing archive ... for me the priority is the film.*

RUTI SELA: *I don't think that there is just one truth. There is no genuine document. You can always cut out a particular shot, you can determine what is to be seen in a picture, what you want to show ... I don't believe in documents and I don't believe in documentaries. I think they contain a part of the truth, a part of something. But there are no proper witnesses, there is only someone who sees parts of a situation.*

MARTINA HOCHMUTH Dr.Phil., is a curator, dramaturge and producer in the context of contemporary dance and performance. Since July 2009 she has been directing productions by Musée de la danse / Centre Chorégraphique National de Rennes et de Bretagne (Manager Boris Charmatz); curatorial cooperation with Boris Charmatz, among others for expo zéro, *brouillon, session poster, Une école d'art pour le Festival d'Avignon* (2011); *Petit Musée de la danse and Moments: A History of Performance in 10 Acts* (ZKM Karlsruhe 2012); *Musée de la danse: Three Collective Gestures* (MoMA New York, 2013). *If Tate Modern was Musée de la danse?* (London, 2015) From 2001 to 2009 she was dramaturge and director of research at Tanzquartier Wien. She is a co-editor of *It takes place when it doesn't: On dance and performance since 1989* (with Krassimira Kruschkova and Georg Schöllhammer) and the *expo zéro online catalogue* (2011 with Gilles Amalvi).

THU 21 APRIL , 21.00 h in TQW / Halle G
RÉMY HÉRITIER + LAURENT PICHAUD PERFORMANCE
Choreographic Games

Austrian première | TQW co-production

Choreographic Games situates itself right at the heart of what we conceive as the discourses of and about »contemporary dance«, playfully exploring its vocabulary and testing the very grammar it is constructed upon. Questioning existing master narratives of art and dance history, anticipated patterns, styles or aesthetics within an excerpt of a dance piece or text, a group of »experts« Rémy Hérítier and Laurent Pichaud have asked (trans)local choreographers and theorists as well as collaborators Philipp Gehmacher, Nicole Haitzinger, Saskia Hölbling and Anne Juren to join them for an evening of choreographic games. The idea is not so much to »hit the nail on the head« but to expose processes of memory and (inbound as well as outbound) discourse production as we all find ourselves re-orienting and re-locating, relating us to what we see and/or already know.

Can we rely on our (subjective or collective) knowledge, on our analytical tools? Or will they fail us in favour of collective contemplation, of invoking us to question views, discourses and postulates on and of contemporary dance?

CONCEPTION: Rémy Hérítier + Laurent Pichaud
PERFORMANCE: Philipp Gehmacher, Nicole Haitzinger, Rémy Hérítier, Saskia Hölbling, Anne Juren
TECHNIC + LIGHT: Ludovic Rivière
PRODUCTION: x-sud
CO-PRODUCTION: Conseil général du Gard and Uzès danse – CDC
WITH SUPPORT OF: CND and la Ménagerie de Verre (Studiolabs)

RÉMY HÉRITIER is a French dancer and choreographer who lives in Paris and Lille. Since 2005 he has created successively solos, a duet, quartets, quintets and a sextet for example *Arnold versus Pablo, Archives or Chevreuil*. His work was shown in France, Europe and the USA. Among the venues Centre Pompidou, Fondation Cartier, Montpellier Danse, ImpulsTanz, Tanzquartier Wien, Pact Zollverein, Tempe Art Museum at Combine Studio, Kadist Art Foundation ... Since 1999 he has been performing or collaborating with artists such as Philipp Gehmacher, Mathilde Monnier, Jennifer Lacey, Loïc Touzé, Laurent Pichaud, Christophe Fiat, Sylvain Prunnec, Matthieu Kavyrchine, Guillaume Robert, Laurent Chétouane... He was an associate artist to Les Laboratoires d'Aubervilliers- France in 2008-2009. He was awarded a IASPIS Grant (The Swedish Arts Grants Committee) together with Marcelline Delbecq for the creation of *Here, then*. In these different pieces, Rémy Hérítier involves in his choreographic writing the reoccurrence of temporal, spatial strata in places, developing the depth of the past to reach the present. This archaeological excavation in a given context, his personal history of dance as well as that of his collaborators, enables him to shift towards notions linked to other disciplines such as intertextuality, reenactment or the Third landscape, and thereby to convoke a new poetics of gesture.

remyheritier.net/en/remy-heritier

LAURENT PICHAUD studied contemporary dance and contemporary art history. Up to now he has presented about fifteen pieces including specific performances related to museum exhibitions. He's used to focusing his practice on perception experiences, through which the presence of the performer is emphasized not only as an artist but also as a singular man or woman and where he tends to collapse the idea of a total professional self control. He practices and presents his work in areas specifically chosen according to the project's purpose. Works such as *fer terre, a picture of a place, mon nom, for war memorials* are all related to typological sites. Invariably, he's taken into account the whole visual place (not only the performer's arena) to establish connections with site-related art. Performer in his own pieces, he also performs for other choreographers. He has recently worked with Martine Pisani, the Carnets Bagouet, Deborah Hay, Boris Charmatz, Anne Collod / Anna Halprin.

remyheritier.net/en/laurent-pichaud

FRI 22 APRIL 14.00 h – 17.30 h / SAT 23 APRIL 12.00 h – 17.30 h /
SUN 24 APRIL 10.30 h – 15.00h in Leopold Museum / unteres Atrium

SIOBHAN DAVIES DANCE INSTALLATION / PERFORMANCE

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Austrian première | in co-operation with Leopold Museum

Using the archive of Siobhan Davies Dance as an initial but not exclusive starting point, *Table of Contents* explores what archival dance material could look like and how it could be experienced. In a live movement installation co-created by Siobhan Davies, Andrea Buckley, Helka Kaski, Rachel Krische, Charlie Morrissey and Matthias Sperling, each artist uses their own history as a choreographer and performer to question how dance is archived. Resembling a form of movement laboratory, a series of evolving choreographic situations take place in a shared space between performers and the audience. The work offers the possibility of a live dialogue to experience and consider how the past reveals itself in our present action.

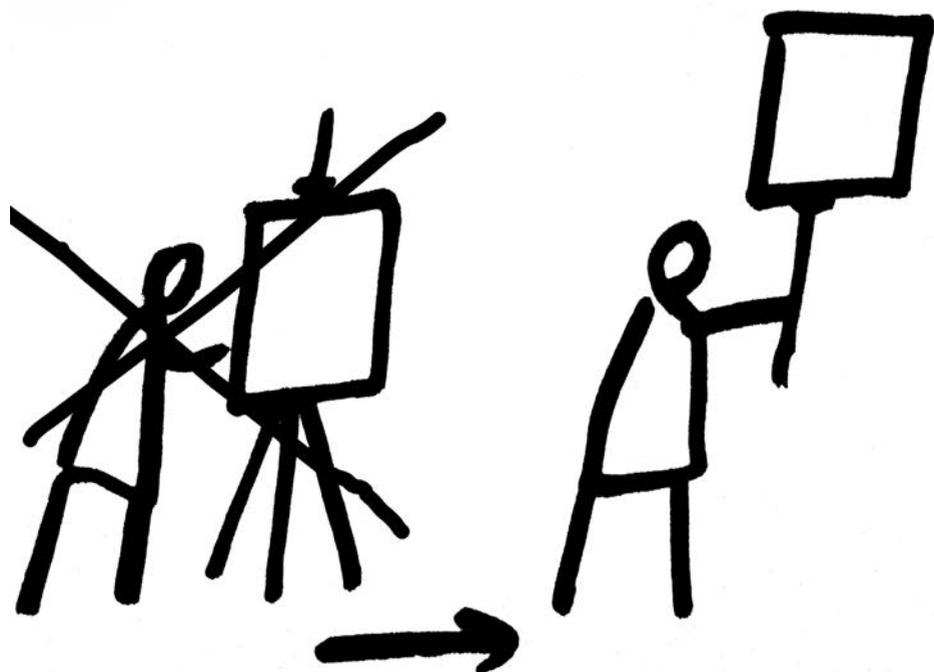
CHOREOGRAPHY + PERFORMANCE: Siobhan Davies, Andrea Buckley, Helka Kaski, Rachel Krische, Charlie Morrissey and Matthias Sperling

PRODUCED BY: Siobhan Davies Dance in collaboration with ICA (London, UK), Tramway (Glasgow, UK) and Arnolfini (Bristol, UK)

FUNDED BY: Arts Council England and the Siobhan Davies Commissioning Fund

SIOBHAN DAVIES is a renowned British choreographer who rose to prominence in the 1970s. Davies was a founding member of London Contemporary Dance Theatre and in 1982 joined forces with Richard Alston and Ian Spink to create independent dance company Second Stride. Founding Siobhan Davies Dance in 1988, she works closely with collaborating artists to ensure that their own artistic enquiry is part of the creative process. By 2002 she moved away from the traditional theatre circuit and started making work for gallery spaces. Davies applies choreography across a wide range of creative disciplines including visual arts and film. Her artistic practice involves bringing together a collective of artists and choreographers to create within an environment that supports them to share common investigative concerns alongside their own work. Recent choreographic works have been presented at some of the most prestigious art institutions in the UK and Europe, including Lenbachhaus (Munich), Whitechapel Gallery (London) and Turner Contemporary (Margate).

www.siobhandavies.com



FRI 22 APRIL 15.00 h in TQW / Studios Passage
ongoing till SUN 24 APRIL

DAN PERJOVSCHI DRAWING PERFORMANCE

Black Belt Drawing

In co-operation with Museumsquartier



Dan Perjovschi works with the very basic and simple means of drawing, deriving ideas from mass media political and social analysis and from personal observations on daily life. He is known for drawing directly on the walls of institutions, most commonly museums, often in-situ and whilst the exhibition is ongoing. His motivation is to transform the space of the museum into a databank of actuality reflecting what is going on in the world at the moment the exhibition – and here the events of *archives to come* – is taking place. The artist's drawings are a mix between cartoon, graffiti and press drawings.

DAN PERJOVSCHI, born 1961 Sibiu, living and working in Bucharest, Romania, is a visual artist mixing drawing, cartoon and graffiti in artistic pieces drawn directly on the walls of museums and contemporary art spaces all over the world. His drawings comment on current political, social or cultural issues. He has played an active role in the development of the civil society in Romania, through his editorial activity with *Revista 22* cultural magazine in Bucharest, and has stimulated exchange between the Romanian and international contemporary artistic scenes.

www.perjovschi.ro

WALLS

(c) Dan Perjovschi

FRI 22 APRIL 17.00 h in TQW / Studios

CHRISTINE GAIGG + CLAUS PHILIPP DISCUSSION IN GERMAN

REDEN [Talking]

Christine Gaigg and Claus Philipp discuss

Karl Ove Knausgård's MIN KAMP

Possibly a dry thesis: with his monumental, six-volume autobiography *Min Kamp* the Norwegian Karl Ove Knausgård gives something back to literature that one regards as having been sold out to zeitgeist columns and initiative applications: an interest in the serpentine paths of private life, which one commonly describes as the »curriculum vitae«. If this is now treated as »state of the art«, then a glance at it possibly obscures the fact that Knausgård is moving in the context of a long novel and memoir tradition, following Flaubert, Balzac and Proust, for example. What have we lost since then, what would there now be to win back? In a brief, entertaining discussion Christine Gaigg and Claus Philipp want to concentrate on *STERBEN, LIEBEN, SPIELEN, LEBEN, TRÄUMEN* (as the five volumes are titled in the German edition): *REDEN [Talking]*.

CHRISTINE GAIGG, freelance choreographer (2nd nature), Vienna. International co-productions and collaborations. Stage essays, most recently *DeSacre! Pussy Riot meets Vaslav Nijinsky* (2013), *Maybe the way you made love twenty years ago is the answer?* (2014) and *untitled (look, look, come closer) about war pictures* (2015).
www.2ndnature.at

CLAUS PHILIPP, born 1966, previously head of the cultural department of Der Standard, now business manager of Vienna's Stadtkino, has published i.a. books on Christoph Schlingensiefel, Alexander Kluge and Ulrich Seidl.

FRI 22 APRIL 18.00 h in TQW / Studios
CHRISTINA THURNER LECTURE IN GERMAN

Traces between the Times.
Archive|archiving and writing (dance) hi|stories

Anyone who puts »materials« into an archive, anyone who archives, lays down traces. These again (perhaps) are followed by others, so that in their present they lend a future to the past by writing hi/stories. The »archive« as an institution and »archiving« as a practice are booming (both scientifically and artistically). But what do these shimmering terms »contain«? They designate a historical corpus as much as the movements that open it up, insofar as they (also) start from the body of the user. They thereby have concrete, metaphorical and in both senses a corporeal meaning. This talk aims to address both a terminological discussion as well as a positioning of the archive/archiving between subject and object, between times and classification of times, between constancy and process; it aims to address questions of power and status, and, finally, the dance specifics on this debate as well as visions from the perspective of dance studies.

CHRISTINA THURNER is a professor of dance studies at the Institute for Theatre Studies of the University of Berne. Her research focus is on: dance aesthetics and discourses from the 18th to 21st century, and dance historiography and criticism. She is i.a. a member of the foundation board of the Swiss Dance Archive, chair of the programme management of the MAS Dance / Performing Arts further education course, member of the IFN Commission (Interdisciplinary Research and Young Talent Network) at the Walter Benjamin College of the University of Berne. Latest book publication: *Tanzkritik: Materialien (1997-2014)*, Zürich: Chronos 2015.

FRI 22 APRIL + SAT 23 APRIL 16.00 h – 21.00 h in TQW / Studios

**DANIEL ASCHWANDEN + CONNY ZENK +
VERONIKA MAYER** INSTALLATION

Mobil[e]_migration

Admission free

FRI 22 APRIL 19.00 h in TQW / Studios

**DANIEL ASCHWANDEN + CONNY ZENK +
VERONIKA MAYER** PERFORMANCE

Mobil[e]_migration

Through the encounter with images from the archives of refugees and Viennese residents a dialogue with various residents of the city is initiated, a dialogue that challenges all the participants and playfully negotiates values, situations and attitudes between similarity and difference. In the performance and installation format *Mobil[e]_migration* by Daniel Aschwanden, Conny Zenk and Veronika Mayer, storytelling, performative self-portraits, dances, projections are the media elements of a transdisciplinary practice that aims to bring new impulses to current discourses about issues of integration.

»Every narration celebrates a public anonymity which, through the temporal extension in video and sound, becomes the vivid moment of intimate attention. The superimposition of real stories and videos, coupled with audio material condensed into composition, the archive material from mobile phones and the portrayal of digital data-flows that are not perceptible to the human eye come into the audio-visual installation. Personal data saved in the participants' smartphones as well as the results of performatively staged discussions are the material for artistic analysis that use deconstructions to explore increasingly fluid identities. A mobile phone can tell stories. What stories can your mobile phone tell? There are collections of images, videos and sounds in chat and social media apps that represent personal descriptions of the users, and formulate identities. Sounds and images form the landscapes of personal memory that are translated into narrated maps. »Key agendas« are the family, occupation, spare time, travel and sudden upheavals that have triggered radical changes in living conditions. But also individual objects, such as tools or a passport, play extraordinary roles. Differences become obvious; what is self-evident for one person may be the absolute object of desire for another. The public portrayal and its attestation by a present collective opens spaces for self-empowerment, supported as a shared artistic ritual; the work of grieving just as much as the exploration of new social environments.«

Choreographer, performer and »urban practitioner« DANIEL ASCHWANDEN experiments with transdisciplinary methods in urban contexts departing from body related agendas applying a choreographic gaze to urban surroundings. His works articulate themselves in a wide range of formats reaching from interventions in public spaces to installations and performances in gallery spaces and theatres and relating social with art agendas. Lecturer at the University of Applied Arts Vienna, since 2013 at the Social Design Studio. Collaborations with media artist Conny Zenk since 2009.
art-urban.org

CONNZY ZENK is media artist with the focus on generative video art, installation and performance. She explores hybrid contexts between projection, digital gadgets, bodies and urban environments. Active as a live visual improviser she works chiefly with software that allows her to investigate digital processes and to translate them into videos of abstract landscapes. Collaboration with Daniel Aschwanden since 2009.
gaffaa.net

VERONIKA MAYER is a composer, musician and sound artist from Vienna, Austria. In her compositions, sound installations and in free electronic improvisation, she is engaged in most subtle nuances of sound modulation and in phenomena of focused auditive perception, observing the slightest differences and variations during these processes of manipulation. Her works are presented in international festivals for contemporary music and sound art.
veronikamayer.com

Conny Zenk (visuals) and Veronika Mayer (electronics) are performing as a duo since 2012 – developing their audio-visual language and compositions in an ongoing collaborating research. Digital distortion of noise generates oscillations of sound, deep colours and linear movements – constantly changing, sampling and rescanning.

Veronika Mayer and Conny Zenk are realising their installative works with a site-specific and improvisational approach. All of their works, improvised live-performances as well as audio-visual installations, have a strong focus on temporality, which is created by their audio-visual layers themselves.

FRI 22 APRIL 21.00 h in TQW / Halle G

MILLI BITTERLI PERFORMANCE

*Der Tausendfüßler (Was bleibt?) [Millipede (What Remains?)]
a lifelong project*

The feeling of having to get away from this place, to go further, to leave things behind, without getting stuck, and again to arrive somewhere sets the body into a never-ending dance. Arms and legs are travelling and gather, pile up what they encounter. And although there is no succession and no sequence, nevertheless in this unrest a conservation and saving takes place: not at one place but at all places, not on a journey, but in the adventure of leaving without coming back. And if you have already been under way so long swaying on the high sea then it may indeed happen that you no longer know whether your are still dancing or have long been dreaming.

Accompanied by Jack Hauser, Milli Bitterli has been travelling the world with the same abstract movement sequences for 13 years. In this period almost everything in her life has changed, but nevertheless it is the abstract movements that have remained and to which she holds firm. The claim is to be able to dance through life. Between the spontaneity that has been fixed on film, choreography danced live and talking about dreams and desires, a space opens up that expresses the desire for the limitless length of movement and emotional portrayal. Something starts, forms itself anew and is constantly under way, always searching.

TANZ + VIDEOSCHNITT: Milli Bitterli

KAMERA: Jack Hauser

ZUSÄTZLICHES FILLMATERIAL: Frans Poelstra, Christine Martinelli, Bettina Hein

MUSIK: Songs von Bob Dylan

MILLI BITTERLI founded the Artificial Horizon company in 2000. Since then there have been numerous collective, cooperative and choreographic projects with Christine de Smedt, Wendy Houston, Superamas, Christine Gaigg, Markus Schinwald, Robert Steijn, Jack Hauser, Lisa May Post, the Theater im Bahnhof and Jennifer Lacey. Milli Bitterli was artist in residence at T Junction Gegenwartstanz, with Dietheater Künstlerhaus Wien, in Danse in Kortrijk, and at the Tanzquartier Wien. From 2001 to 2003 she was the artistic curator for the training and workshop area at the Tanzquartier Wien. As a dancer she has worked together with Meg Stuart, Lloyd Newson, Nigel Charnock and many others. She graduated in classical dance from the Vienna State Opera and from the Vienna Conservatory. This was followed by travel through Europe and further training as a contemporary dancer.

RESIST
EXIST

FRI 22 APRIL 23.00 h in TQW / Studios

BORIS ONDREIČKA SOUND PERFORMANCE

LWTUA

Admission free

LWTUA is a collection of tunes of one content in hundreds of forms. It demonstrates how the form wins over the content. It performs how sweet turns to bitter, intelligent to stupid, sad to funny just because of the interpretation of it. It shows the transformative dominance of pronunciation over the source domain.

BORIS ONDREIČKA is an artist, curator and singer based in Bratislava, SK and Vienna, AT. He has been working as project coordinator at Soros centre for contemporary arts, Bratislava, SK, director of art-initiative tranzit.sk, Bratislava, SK, and since 2012 curator at Thyssen-Bornemisza Art Contemporary, Vienna, AT. He has (co-)curated *Rare Earth*, *Supper Club*, *Tomorrow Morning Line*, *Ephemeropteræ* (ongoing since 2012) and recently Olafur Eliasson *Green light – An Artistic Workshop*, all at TBA21, and Manifesta 8, Murcia and Cartagena, ES, *Being The Future*, Palast der Republik, Berlin, DE, Symposium at The Event, Birmingham, UK, Auditorium, Stage, Backstage, Frankfurter Kunstverein, DE, and individual projects of Lois & Franziska Weinberger, Stano Filko, Andreas Neumeister, Julius Koller, Denisa Lehocka, Zbynek Baladrán, and other projects all at tranzit Bratislava. In 2010 he has co-founded the Julius Koller Society. His artistic projects were exhibited at Manifesta 2, Luxembourg, L, Venice- (Czechoslovak & Roma pavilions), Prague-, Gyumri-, Torino-, Anzengruber-, Tai-Pei-, Athens-, Kyiv-, Jakarta-biennales; PS1 NYC, USA, BAK Utrecht, NL, W139 and De Appel, Amsterdam, NL, Smak, Gent, BE, Kunsthalle Loppem, BE, Marres, Maastricht, NL, Tramway Glasgow UK, Fondazione Sandretto Regaudengo Turin, IT, Le Plateau, and Galerie Jocelyn Wolff, both Paris, F, Frankfurter-, Kölnischer-, Badischer-, Münchener-, Stuttgarter Kunstvereins, DE, Kiasma, Helsinki, FI, HKW, Berlin, DE, ACAF, Alexandria, EG, Slovak and Czech national galleries, Secession, Mumok, Kunsthalle, Tanzquartier Wien, all Vienna, AT, Donaufestival, Krems, AT, Magazin 4, Bregenz, AT, KJUBH Cologne DE, and elsewhere. His HI! lo. was published at jrp Ringier, Zurich, CH. Since 1987 is a lead-singer and lyrics writer of the band Kosa z nosa, Bratislava, SK.

SAT 23 APRIL, 17.00 h in TQW / Studios

CLAUDIA BOSSE LECTURE

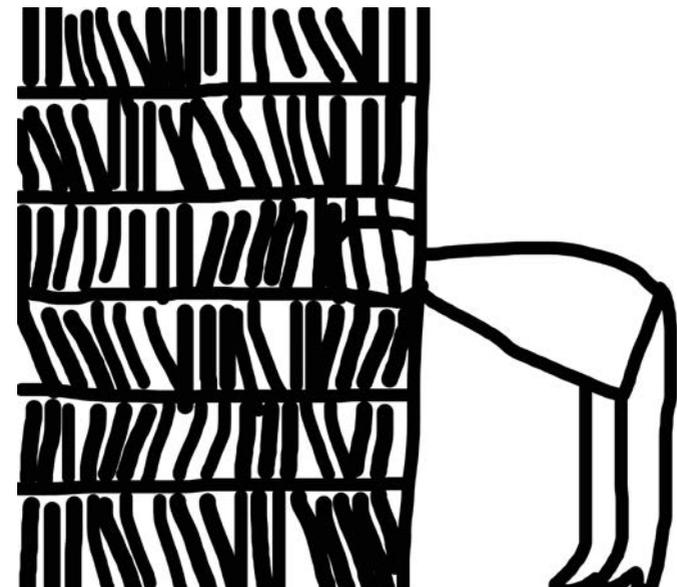
The archive as a body, the body is an archive

Admission free

What memory do archives and bodies have? How do archives construct reality and history? How does the body construct its past and present? What documents become part of archives? How are cultural identities and ideological boundaries designed in archives? What are the (ethical) taboos and resistances of the archives and the body?

CLAUDIA BOSSE is a choreographer, artist and the artistic director of theatercombinat. After studying theatre directing at the Hochschule für Schauspielkunst Ernst Busch Berlin, she worked in the field of experimental theatre between (spatial) choreography, (choral) theatre and urban intervention. She generates »political hybrids« as site-specific settings with particular arrangements for different audiences. Claudia Bosse develops international installations and works for museums, architectures, theatres, and urban spaces. She teaches, delivers lectures, publishes, initiates and participates in research projects and continuously collaborates with artists and theorists of different genres.

www.theatercombinat.com



SAT 23 APRIL 18.00 h in TQW / Studios

LIA PERJOVSCHI LECTURE

survival strategies (the Contemporary Art Archive and the Knowledge Museum) 1985 today

Admission free

CAA/CAA (*Contemporary Art Archive/Center for Art Analysis*) is a contemporary art museum in files focusing on art and its context, art theory and practice, cultural studies and critical theory. A comprehensive (international) database »a voice-activated« capsule of knowledge. A frame and platform for ideas, dialogue, communication and empowerment focusing on issues that reflect the current debate in the art field and new cultural theories — about the social and political relevance of art, its autonomy and its changes.

Under different names, the CAA has been active since 1985 in Lia and Dan Perjovschi's home in Oradea, in the frame of the experimental studio at Art Academy Bucharest, in Lia and Dan Perjovschi's artist studio in Bucharest, in national and international museums, galleries, non-profit or artist-run spaces and in the mass media. CAA has been initiated and is maintained by Lia Perjovschi with the help of Dan Perjovschi and supported by various people, institutions and NGOs from all over the world. CAA is currently working with an investigative method, searching for sense, hidden and lost ideas, relevant works and authors — normalcy as exception — and preserving a dizzy (from dizzy) critical attitude in a context of consumerism and intellectual stagnation.

Knowledge Museum — a project in which I recycle all my other projects, I present »like an architect« the model — on a table, on the walls, or in a space, using diagrams from my interdisciplinary research — from books, reviews, the internet and objects both mainly in museums stores around the globe from 1999-until today (used for educational purposes). The museum comprises seven departments: Earth, Body, Art, Culture, Knowledge, Science, and Universe.

It is not *The Museum*—it is a basic starting point.

Knowledge is surviving (doing the best you can out of what you have).

LIA PERJOVSCHI was born in 1961 in Sibiu, Romania. She studied at the Art Academy Bucharest 1987-1993 and currently lives in Bucharest and Sibiu. Her activity can be summarised as a journey from her body to the body of knowledge and was shown in more than 500 exhibitions, lectures, workshops around the world.

SAT 23 APRIL 19.00 h in TQW / Studios

OLAF NICOLAI LECTURE

Rewind-Forward

Admission free

Olaf Nicolai questions the archive on its (own) capacity to produce, as a means of production. Via his work *Szondi/Eden* he shows, that documents and materials of an archive are not to be understood as static; rather as subjects they oscillate between their ascribed reference status and their potential to relocate themselves within communications, when their sources are understood as versatile.

OLAF NICOLAI currently lives and works in Berlin and completed a PHD in comparative literature and linguistics at the Karl-Marx-University, Leipzig on the theme of *The Vienna Group. Gesture Between Calculation and Expression* (1992). He has exhibited in an international context since the early 1990s and in 1997 was invited to take part in documenta X. He develops diverse interdisciplinary projects which thematise the fundamental experiences of space, time and physicality. His latest works include, among others, *Speculation About Two Unidentified Objects*, Fondation Lafayette (2014), *Le pigment de la lumière*, designs for the interiors of the new Gropius and Moholy-Nagy Masters' Houses, Bauhaus Dessau (2014) and *Escalier du Chant*, Musée du Louvre, Paris (2013). In 2015 he was invited to contribute to the German Pavilion at the Biennale di Venezia with his project *GIRO*. Since 2011 he is Professor of Sculpture and Fundamentals of Three-Dimensional Design at the Academy of Fine Arts, Munich.

His works have received awards from, among others, the Art Prize of the City of Wolfsburg (2002), the Villa Aurora Grant in Los Angeles (2008), IASPIS (Stockholm, 2000), PS1 (New York, 1998), Villa Massimo (1997/98) and the German Academic Scholarship Foundation at the Study Centre for Art and Science in Venice (1993).

Artistic works and projects have been shown in numerous international solo presentations including, among others: *GIRO*, German Pavilion, 56th Venice Biennale (2015), *Le pigment de la lumière*, Masters' Houses Gropius and Moholy-Nagy, Bauhaus Dessau (permanent since 2014), Fondation Lafayette, Paris (2014), Musée de Louvre, Paris (2013), Museum Angewandte Kunst, Frankfurt/ Main (2013), Kunsthalle Münster (solo exhibition, 2012), Pinakothek der Moderne, Munich (2011), Museum Boijmans van Beuningen, Rotterdam (2008), Haus Konstruktiv, Zürich (2008), Kunstverein Hamburg (2007), Kunstraum Dornbirn (2006), Kunstmuseum Thun (2004), Casino Luxembourg (2003), Migros Museum für Gegenwartskunst, Zürich (2001), Watari-Um Museum, Tokyo (1998). Group and institutional exhibitions in which he has taken part include, among others: Berlin Biennale 8 (2014), *Zeichen und Wunder*, Museum für angewandte Kunst, Vienna (2013), Busan Biennale (2012), Hayward Gallery, London (2012), Neues Museum, Nuremberg (2012), Biennale Curitiba (2011), the 3rd Thessaloniki Biennale of Contemporary Art (2011), Kunsthalle Fridericianum (2011), Kunsthalle Hamburg (2011), Royal Academy, London (2008), Athens Biennial (2007), the 51st Venice Biennial (2005), the 4th Gwangju Biennale (2002), Biennale Sydney (2002), the 49th Venice Biennale (2001), *etre nature*, Fondation Cartier (Paris, 1998) and documenta X (Kassel, 1997).

SAT 23 APRIL 21.00 h in TQW / Halle G

ARKADI ZAIDES PERFORMANCE

ARCHIVE

Austrian première

The artistic exploration of the conflict between Israel and Palestine by Arkadi Zaidés uses film material from B'Tselem (The Israeli Information Center for Human Rights in the Occupied Territories). The footage was filmed by Palestinian volunteers in high-conflict areas, showing Israelis, settlers and soldiers, in various confrontational situations. The Palestinians remain behind the camera. Nevertheless, their movement, voice and point of view are highly present, determining the spectator's perspective. Zaidés involves his own body with the moving-material of his community. He reenacts gestures, voices and moving-sequences to develop a living-archive and questions the potential for violence embedded in each individual human body.

ARCHIVE MATERIALS: volunteers of the *Camera Project* of B'Tselem – The Israeli Center for Human Rights in the Occupied Territories: Iman Sufan, Mu'az Sufan, Bilal Tamimi, Udai 'Aqel, Awani D'ana, Bassam J'abri, Abu 'Ayesha, Qassem Saleh, Mustafa Elkam, Raed Abu Ermeileh, Abd al-Karim J'abri, Issa 'Amro, Ahmad Jundiye, Nasser Harizat, Abu Sa'ifan, Oren Yakobovich, Nayel Najjar

CONCEPT / CHOREOGRAPHY: Arkadi Zaidés

VIDEO CONSULTING: Effi Weiss und Amir Borenstein

SOUND / VOICE DRAMATURGY: Tom Tlalim

ARTISTIC COUNSELLING: Katerina Bakatsaki

CHOREOGRAPHIC ASSISTENCE: Ofir Yudilevitch

LIGHT: Thalie Lurault

REMOTE CONTROL INTERFACE: Pierre-Olivier Boulant

PRODUCTION: Yael Bechor

TECHNICAL DIRECTOR: Etienne Exbrayat

SOUND TECHNICIAN: Cyril Communal

SPECIAL THANKS TO: Myriam Van Imschoot

PRODUCED BY: Arkadi Zaidés

CO-PRODUCED BY: Festival D'Avignon, CDC Toulouse,

Theatre National De Chaillot, CNDC Angers.

RESIDENCIES: CDC Toulouse, CNDC Angers, STUK Leuven,

Theatre National De Chaillot, WP Zimmer

INTERNATIONAL DISTRIBUTION: Key Performance

For this project Zaidés has received a prize from The Emile Zola Chair for Human Rights (IL).

ARKADI ZAIDES was born in 1979 in the Soviet Union, immigrated to Israel in 1990. Currently spends his time between Europe and Israel while working internationally. Since 2004, Arkadi has been working as a free-lance choreographer. His works have been shown in numerous international festivals in Israel, Switzerland, Italy, the Czech Republic, India, Hungary, Poland, Spain, Sweden, Romania, Germany, China, Taiwan, USA, Canada, The Netherlands and Japan amongst others.

Embedded in Arkadi's work is a belief that the role of art is to challenge and inspire viewers, while simultaneously it has a larger universal role to reach out and bring together different communities and different sectors of society. Arkadi is increasingly working in diverse communities, focusing primarily on the Arab sector in Israel. Among the activities he has initiated is a project with the theatre group »Oyounk« in Magd-El-Shams, a Druze village which is situated in the golan heights, as well as a project in Rabeah Morkus's Dance Studio in Yasif village in the north of Israel. Arkadi also teaches a group of orthodox Jewish males as part of the *Other Move Project* in Jerusalem.

In 1999 Arkadi completed his studies in art and dance in Misgav and joined Noa Dar's Dance Company. In the same year he joined the Batsheva Ensemble and in 2001 he joined the Batsheva Dance Company as a dancer and choreographer, where he stayed until 2004. He also danced in works choreographed by Mats Ek, Sharon Eyal, Paul Norton, Yasmeen Godder, Matanicola, and with the Berlin based group of artists Bridge On A Wall.

www.arkadizaidés.com

FREEDOM OF EXPRESSION

DEMOCRACIES

OTHERS

SAT 23 APRIL 23.00 h in TQW / Studios

FRANÇOIS TRUFFAUT FILM SCREENING

Fahrenheit 451 (1966)

Admission free

The screen adaptation of Roman Bradburys sci-fi novel leads into a dystopia, evoking visions of the future as well as dark pasts. A state, in which the possession of books or reading itself, is believed to be a crime. The citizens »cleansed« of independent thought are dependant, illiberal, sedated. Information is »spoon fed« only, in strive to achieve a compliant society. Books, vessels of archives of a future-oriented utopia – are the main target of a system in which the fire brigade has turned into a fire setting force. Though, not even Fahrenheit 451 is able to silence all books: an anarchic resistance forms against the muteness – the archives detached from paper, being internalised.

DIRECTION: François Truffaut

SCREENPLAY: Truffaut, Jean-Louis Richard nach dem Roman von Ray Bradbury

CAMERA: Nicolas Roeg

MUSIC: Bernard Herrmann

ACTORS: Oskar Werner, Julie Christie, Cyril Cusack, Bee Duffell

Farbe, 112 min

SUN 24 APRIL 12.00 h in TQW / Studios

**FUTURE ARCHIVES
DISCOURSIIVE DETOUR**

Admission free

In this discursive detour ARKADI ZAIDES, DAN PERJOVSCHI, SIOBHAN DAVIES with SCOTT DELAHUNTA PENELOPE WEHRLI a.o. through artist talks, lectures, work presentations and a screening of SANDRA ICHÉ' s film will open the space for reflections on the proposed archives to come.

What will the archives be that describe our presence in the future; what will remain and how do we inscribe ourselves already into (our) future memories or even project a future through concrete acts – a potential grammar of an archive to be? Through which practices can we already rewrite our multiple and multi-layered (hi)stories from a present tense and relocate ourselves in the surrounding of ever-changing environments to negotiate and claim the presence of the oftentimes ephemeral manifestations of our (individual or collective) subjectivities?

**YOUR MONEY
IN THE BANK
YOUR DATA IN
THE CLOUD
YOUR FUTURE...**

EUROPEAN DANCEHOUSE NETWORK

EDN – European Dancehouse Network is a network of trust and collaboration between 36 European dancehouses from 22 countries sharing a common vision regarding the development of dance art across borders.

Dancehouses have facilities for dance production, research and presentation, supporting systems for professional choreographers and dancers and have a public mandate under independent artistic management. Parallel to an ongoing annual programme they organize activities for learning and participation and regularly engage in dance and similar fields both locally and internationally.

Since its foundation in 2009, EDN has been an umbrella for different cooperation projects, such as modul-dance, Léim and Communicating Dance.

Maintaining individualities and differences and working horizontally in methods and practice, all the members collaborate to promote the idea of a diverse Europe, secure a sustainable future for the dance sector and strengthen its relevance.

Since September 2014 EDN has the support of the EU Creative Europe programme. The network became a funded project until July 2017 with a particular focus on the sustainability and relevance for dance. Both concepts are present in all the activities organized in this framework.

www.ednetwork.eu

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EUROPEAN DANCEHOUSE NETWORK MEMBER'S LIST

Art Stations Foundation Poznań^(PL)
Association pour la danse contemporaine Genève (CH)
CDC – Centre de Développement Chorégraphique Toulouse (FR)
Centro per la Scena Contemporanea Bassano del Grappa^(IT)
CND – Centre National de la Danse Paris^(FR)
Dampfzentrale Bern^(CH)
DanceEast – Jerwood DanceHouse Ipswich^(UK)
Dance Base – National Centre for Dance Edinburgh^(UK)
Dance City Newcastle^(UK)
Dance Gate Lefkosa Cyprus^(CY)
Dance House Lemesos^(CY)
Dance Ireland Dublin^(IE)
Dansateliers Rotterdam^(NL)
Dansehallerne Copenhagen^(DK)
Dansens Hus Oslo^(NO)
Dansens Hus Stockholm^(SE)
Dansmakers Amsterdam^(NL)
DeVIR/CAPa Faro^(PT)
Hrvatski institut za pokret i ples / Zagreb Dance Centre^(HR)
HELLERAU – Europäisches Zentrum der Künste Dresden^(DE)
K3 – Zentrum für Choreographie | Tanzplan Hamburg at Kampnagel^(DE)
Kino Šiška, Centre for Urban Culture Ljubljana^(SI)
KLAP Maison pour la danse Marseille^(FR)
Maison de la Danse Lyon^(FR)
Mercat de les Flors Barcelona^(ES)
O Espaço do Tempo Montemor-o-Novo^(PT)
Sadler's Wells London^(UK)
STUK Kunstencentrum Leuven^(BE)
Tanec Praha^(CZ)
Tanssin talo / Dance House Helsinki^(FI)
Tanzhaus NRW Düsseldorf^(DE)
Tanzhaus Zürich^(CH)
Tanzquartier Wien^(AT)
The Isadora & Raymond Duncan Dance Research Center Athens^(GR)
The Place London^(UK)
Trafó – House of Contemporary Arts Budapest^(HU)



European
Dancehouse
Network



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14 August 2016

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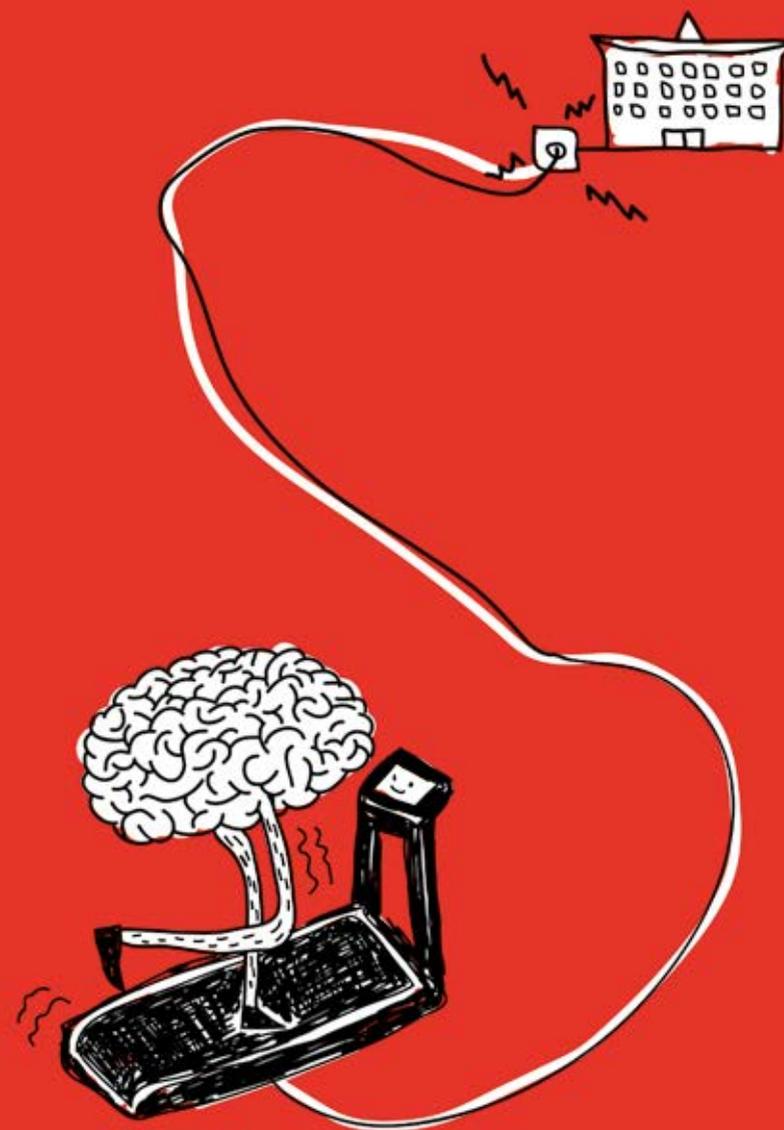
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Photo © Justin F. Kennedy

Lineup subject to change as of April 2016



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IN KOOPERATION MIT
IMPULSTANZ
Vienna International
Dance Festival

10 JUNI 2016
**ALAIN PLATEL/
FRANK VAN LAECKE**
En avant, marche!

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**INTERNATIONAL
FILM FESTIVAL
ROTTERDAM**
2016

Illustration: Toni Halonen

KINOSTART 1. APRIL 2016

A EUROPEAN FILM CONSPIRACY DIRECTED BY DANIEL HOESL
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PREVIEW

**MEG STUART /
DAMAGED GOODS**
UNTIL OUR HEARTS STOP
Österreichische Erstaufführung
FR 29. APRIL + SA 30. APRIL
19.30 h in TQW / Halle G

**ANDREA MAURER /
FRANS POELSTRA**
The Scattered Series
SURE I AM NOT
Uraufführung | TQW Koproduktion
FR 13. MAI + SA 14. MAI
jeweils 19.30 h + 21.30 h
in TQW / Studios

ELISABETH B. TAMBWE
Las Meninas
Uraufführung | TQW Koproduktion
DO 19. MAI + FR 20. MAI
19.30 h in TQW / Studios

MICHAEL TURINSKY
Second Skin – Turn the beat around
Uraufführung | TQW Koproduktion
MI 25. MAI + DO 26. MAI
19.30 h in TQW / Studios

BARBARA KRAUS
Out there is a field
Uraufführung | TQW Koproduktion
DO 2. JUNI – SA 4. JUNI
19.30 h in TQW / Studios

DIE LUST AM TEXT
Eine diskursive Ménage-à-trois
ANN COTTEN mit
LEE MÉIR und
MARCUS STEINWEG
Eintritt frei
FR 3. JUNI
17.30 h in TQW / Studios

**LAURA UNGER
EVANDRO PEDRONI
JASMIN HOFFER**
Werkstück
Uraufführungen | TQW Koproduktion
DO 9. JUNI – SA 11. JUNI
19.30 h in TQW / Studios

KÄTHE KOPF
mach dir einen kopf.
Uraufführung | TQW Koproduktion
FR 17. JUNI + SA 18. JUNI
19.30 h in TQW / Studios

MALIKA FANKHA
More Issues Than Vogue
Uraufführung | TQW Koproduktion
FR 17. JUNI + SA 18. JUNI
21.00 h in TQW / Studios

(COUNTER)TROPICAL
Season Ending
DO 23. JUNI + FR 24. JUNI
ab 16.00 h in TQW / Studios

Bitte schalten Sie Ihre Mobiltelefone während der Vorstellung ab. Fotografieren und Filmen ist während der Vorstellung aus urheberrechtlichen Gründen nicht erlaubt. Das Tanzquartier Wien filmt zu Dokumentationszwecken und für seine Mediathek Vorführungen mit. Im Falle von Aufzeichnungen, Foto oder Filmaufnahmen erklärt sich der/die BesucherIn damit einverstanden, dass die Aufnahmen entschädigungslos verwendet werden dürfen.

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