

Daniel Aschwanden bei ImPulsTanz

Performances

2011

**Parcours II - urban
transmedia:
lab in performance**
Daniel Aschwanden &
Choreographers' Venture*
Group (Choreographer)

1997

**Einblicke II oder die Lust am
Zögern (Exzerpt)**
Bilderwerfer
(Choreographer)

Research Projects Workshops

2016

**Mobile Migration -
stories on the run**
Choreographers' Venture*

2011

**urban transmedia: lab in
performance**
Choreographers' Venture*

1998-1996

Körperintegration

1993

Körpertraining,
Video und Tanz

Credits

Konzept, Choreografie Daniel Aschwanden
Musik Goldberg Variationen BMV 998, Johann
Sebastian Bach / Glenn Gould / Liu Xinyue
Raummarker Stephanie Rauch
Overall LINIERT

Dauer 60-90 min

Ein Jahr lang hat der Choreograf, Performer und Stadtforscher täglich im Wiener Stadt-
raum zu Bach getanzt und seine Beobachtun-
gen protokolliert. Jetzt tut er es noch einmal,
und zwar an einem Ort, an dem nie etwas
verloren geht: dem 48-er Tandler, Altwaren-
markt der MA 48. *Goldberg 365* entstand
als eine Hommage an den „Real-Zeit“-
Choreografen und Tänzer Steve Paxton. Dieser
hatte die Improvisation als Kunstform unter
Verwendung der *Goldberg Variationen* im
Theater eingeführt. Aschwanden verlässt das
Theater und nimmt die Variationen mit, zusam-
men mit einem tragbaren Raummarker
der Bühnenbildnerin Stephanie Rauch.

IMPULSTANZ

Vienna International
Dance Festival 2017

Daniel Aschwanden
Goldberg 365

08. August, 18:30
48er-Tandler

Daniel Aschwanden AUSTRIA/SWITZERLAND

Goldberg 365

After a series of 365 performances in public spaces of various cities, Swiss-Austrian performer and choreographer Daniel Aschwanden is now stopping over at a second-hand shop. Whereas his performances remained sometimes nearly hidden and were just seen or overseen by the eye of people casually passing by, this setting creates a new variation.

Located between things collected by waste collectors looking for a second life, an impressive library of found books now frames the performance, new interfaces between the (art-)audience and between a performance and its unfolded traces and memories. A performance can never really be documented, it can be remembered.

The new edition becomes a palimpsest of memories. The present performance and its stream of actions rewrite, overwrite, and question past ones. "How does dance become language and language become dance?", arises as yet another question.

Inspired by and dedicated as a homage to choreographer, performer, "realtime composer" and improviser Steve Paxton, *Goldberg 365* started as a project of on-going improvisation in public space on a daily basis, dancing and performing, using the frame of the so called *Goldberg Variations* by baroque composer Johann Sebastian Bach. Yet Aschwanden's interests are more focused on adapting and performing the variations in public space than in theatres, related to, and within the textures of the urban, as a nonlinear mapping, taking along physical forms of thinking with the body. Measuring the spaces and locations, the not outspoken there, the defined as well as the undefined.

Stage designer Stephanie Rauch created a portable space marker which once unfolded intervenes in the everyday life, supports place making. The series lasting over a period of 365 days speaks about potential relations of art and life in the context of public and private space. *Goldberg 365* intends to vary the variation on all levels: sound, space, movement.

Aschwanden will also introduce excerpts of a soundtrack created especially by Beijing experimental musician Liu Xinyu relating to the original of Johann Sebastian Bach.

Biographies

Daniel Aschwanden

is a Swiss performer, choreographer, director and curator, living and working in Vienna at the intersection of art and the social: performative interventions in urban contexts, hybrid formats in public spaces in Europe, Asia, Africa, stressing the angle of cultural exchange and communication using a variety of art practices and formats reaching from public spaces to installations and performances in black boxes and white cubes.

His movement and dance biography includes a wide array of experiences starting out from movement based theatre (Grotowsky based methods) to Butoh Dance (working with Min Tanaka's Mai Juku) and Contact Improvisation (Mark Tompkins, Lisa Nelson, Nina Martin and others). He was founder and director of Vienna's Bilderwerfer project for dancers with and without special needs creating work and workshops on the base of danceability related methods. He is continuously practising Tai Chi and is also influenced by bodywork like Feldenkrais, Reiki, Authentic Movement. In recent years he worked in transdisciplinary collaborations on interventions in urban public space and finished his 365 days Solo-performance project *Goldberg 365* in March 2017.

Stephanie Rauch

graduated in stage and film design at the University of Applied Arts Vienna and at the Wimbledon School of Arts London. She developed works in the context of visual arts and for scenographic settings. She has worked with artists like Claudia Bosse, Ute Monika Engelhardt, Philipp Gehmacher, Lisa Hinterreithner, Ian Kaler, Corinna Tetzl, Andrea Maurer, Frans Poelstra and for the Frankfurt Opera. A selection of her works: space for *my shapes, your words, their grey* by Philipp Gehmacher, Tanzquartier Wien, 2013; installation *Gelände*, Galerie am Schillerplatz in co-production with Tanzquartier Wien, 2014; stage design for *An unserem Fluss* von Lior Navok, Oper Frankfurt, 2015; space for *o.T I (the emotionality of the jaw)*, *o.T I (gateways to movement)* and *o.T I (incipient futures)* by Ian Kaler, Tanzquartier Wien, HAU Berlin, 2015/2016; exhibition *Handlungsanweisungen zum ersten Kapitel* with Elena Peytchinska, im_flieger, 2015; installation for *Letting go of things* by Lisa Hinterreithner, Pneu Festival, Szene Salzburg, 2016; stage design for *Das schlaue Füchlein* by Leoš Janáček at Opera Frankfurt, 2016.

Liu Xinyu

born in Beijing, is regular participant in Beijing's Zoomin' Night and MIJI experimental music performance series. In 2008, he started a project of solo guitar performance. The first time he performed, due to his enthusiasm for feedback and resonance, he succeeded in expelling every single audience member from the room with 30 minutes of non-stop, earsplitting guitar noise. In recent years, Liu Xinyu has gradually shifted his attention from guitar to no-input mixer as a source of feedback. Instead of earsplitting noise, he pays more attention to subtle sound. Currently, he mainly uses no-input mixer feedback and self-made sound installations to explore micro sound worlds. He is also currently a member of Beijing bands Chui Wan and Deadly Cradle Death.