

Christine Gaigg / 2nd nature bei ImPulsTanz

Performances

2017

CLASH

(Choreographer, Performer)

2015

untitled

(look, look, come closer)

Christine Gaigg / 2nd nature
& netzzeit / Klaus Schedl
(Choreographer)

**Maybe the way we made
love twenty years ago is the
answer?**
(Choreographer, Performer)

Charged Documents
Christine Gaigg & Group
(Conception)

2013

DeSacre!

(Choreographer, Performer)

2011

Seven Cuts

2nd nature / Christine Gaigg
& Bernhard Gander /
Klangforum Wien
(Choreographer, Performer)

Credits

Konzept Christine Gaigg

Mit Max Fossati, Christine Gaigg, Radek Hewelt, Anna Prokopová

Licht Philipp Harnoncourt

Sound Peter Plessas

Dramaturgische Unterstützung Wolfgang Reiter

Produktionsleitung Eva Trötzmüller

2004

TRIKE summer

Christine Gaigg / 2nd nature
& Bernhard Lang
(Choreographer)

2002

How to be tool

Solo for Milli Bitterli
(Choreographer)

2001

ImPulsTanz Eröffnung -

MuseumsQuartier

Sacre Material
(Choreographer)

2000

Sacre Material

(Choreographer)

1999

one plus one

Christine Gaigg - TTW
& Max Nagl
(Choreographer)

1998

**The Time Falling Bodies Take
to Light**

(Choreographer)

Specials

2013

**Prix Jardin d'Europe
(Jurorin)**

2012, 2010, 2009

ttt Teach the teachers

2006

Dance Austria AT Brussels

IMPULSTANZ

Vienna International
Dance Festival 2017



**Christine Gaigg
fickt euch doch ins kne**

07. August, 19:00

Zusatzvorstellung: 06. August, 20:00

mumok
Uraufführung

mumok

Eine Kooperation von ImPulsTanz und
mumok - Museum moderner Kunst Stiftung Ludwig Wien

Christine Gaigg / 2nd nature

fickt euch doch ins knie

Barbara T. Smith (geb. 1931) ist eine der führenden Vertreterinnen der feministischen Kunst im Kalifornien der 1950er Jahre. Im Zentrum ihrer Arbeiten, in denen es immer um die direkten Interaktionen mit dem Publikum ging, standen Körper, Nahrung, weibliche Sehnsüchte, heterosexuelle Beziehungen, Liebe, Tod und Religion. In einer ihrer berühmtesten Performances (*Feed Me*, 1973) saß sie nackt auf einer Matratze im Vorraum der Toilette eines Performance-Festivals, umgeben von einem Sortiment an Lebensmitteln, Getränken, Marihuana und Massageölen, das die Zuschauer_innen, die sie einzeln in diesem Raum empfing, zur Interaktion mit ihr animieren sollte. Christine Gaigg nimmt mit ihrer, für diesen Abend im Rahmen der Ausstellung *Woman* konzipierten Performance *Meet Me* direkten Bezug auf Smith's Arbeit und fordert damit auch zur aktuellen Reflexion über frühe feministische Kunst zwischen individueller Befreiung und (hetero)sexuellen Stereotypen auf.

Korrespondierend dazu stellt Gaigg mit Max Fossatis Reenactment von Ron Vawters Solo-Performance *Roy Cohn / Jack Smith* aus dem Jahre 1993, in dem Vawter den experimentellen Filmemacher und Performer Jack Smith, eine schwule New Yorker Ikone der 1960er Jahre und Vorreiter der zeitgenössischen queeren Kultur, verkörpert, einen Ausschnitt aus ihrer jüngsten Produktion *CLASH* vor.

Beide Performances mit historischen Referenzen werden von Anna Prokopová und Radek Hewelt durch kurze Reenactments des Pussy Riot-Kunstskandals vom 21. Februar 2012 kontrastiert, den Gaigg noch im selben Jahr zum Ausgangspunkt ihrer Performance *DeSacred!* machte, in dem sie den Auftritt der russischen Punk-Band in der Christ-Erlöser-Kirche in Moskau mit Szenen aus *Le Sacre du Printemps*, das 1913 von Igor Strawinsky und Vaslav Nijinsky in Paris uraufgeführt wurde, verschrankte, um die Frage zu stellen, wieweit künstlerische Aktionen und Interventionen über reine Provokation hinausweisen.

Barbara T. Smith (b. 1931) is one of the leading representatives of feminist art in 1950s California. At the heart of her work, which was always centered around direct interaction with the audience, are bodies, food, female desires, heterosexual relationships, love, death and religion. In one of her most famous performances (*Feed Me*, 1973), she sat on a mattress, naked, in the anteroom of the toilet of a performance festival, surrounded by an assortment of groceries, drinks, marihuana and massage oils that were supposed to encourage the spectators – who she received in that space one by one – to interact with her. Christine Gaigg's performance *Meet Me*, which takes place this evening as part of the exhibition *Woman*, uses this work by Smith as a direct reference, thereby inviting to the present reflection on early feminist art between individual liberation and (hetero)sexual stereotypes.

Corresponding to this, Gaigg presents an excerpt of her most recent production *CLASH* through Max Fossati's reenactment of Ron Vawter's solo performance *Roy Cohn / Jack Smith* from 1993, in which Vawter embodies the experimental filmmaker and performer Jack Smith, a gay New Yorker icon of the 1960s and trailblazer of the contemporary queer culture.

Both performances include historical references and are contrasted by Anna Prokopová and Radek Hewelt through short reenactments of the Pussy Riot scandal of the 21 February 2012, which Gaigg used as a starting point for her performance *DeSacred!* in the very same year. Here, she interspersed the performance by the Russian Punk-band in Moscow's Cathedral of Christ the Saviour with scenes from *Le Sacre du Printemps*, which was first performed by Igor Strawinsky and Vaslav Nijinsky in Paris in 1913, in order to question in how far artistic actions and interventions go beyond pure provocation.

Wolfgang Reiter

Biographies

Christine Gaigg

is a freelance choreographer (2nd nature), director and author based in Vienna. She studied philosophy and linguistics at the University of Vienna and dance and choreography at SNDO Amsterdam. She developed numerous pieces in collaboration with composers, such as Max Nagl, Bernhard Lang, Bernhard Gander, Klaus Schedl. The collective Gaigg/Harnoncourt/Lang/Ritsch realized the opening of steirischer herbst 2010 with *Maschinenhalle#1*; Theatre: *Über Tiere* by Elfriede Jelinek (2007) Theater am Neumarkt Zürich and Tanzquartier Wien; *Wenn die Kinder Steine ins Wasser werfen* by Xaver Bayer (2012) Schauspielhaus Wien Stage essays: *DeSacred! Pussy Riot meets Vaslav Nijinsky* (2013) Tanzquartier Wien, Josephskapelle. Maybe the way you made love twenty years ago is the answer? (2014), steirischer herbst and Tanzquartier Wien, *untitled (look, look, come closer)* ImpulsTanz Festival 2015 and Impulse Theater Festival Düsseldorf 2016. *CLASH* (2016) Tanzquartier Wien, ImpulsTanz Festival (2017)

www.2ndnature.at

Max Fossati

After completing a state degree in dance pedagogy, Max Fossati also trained at the Centre National de Danse in Angers (CNDC) and at the Centre Choréographique National in Montpellier (CCN). In Paris, he met Alban Richard, with whom he has been collaborating as an assistant and performer since 2002. Since 2008 he has been contributing creations and performances to Rosalind Crisp's danse project. He also works with numerous other choreographers, such as Odile Duboc, Lionel Hoche, Olivia Granville and Gabriel Hernández.

Anna Prokopová

works as a choreographer, performer and teacher. In Austria she has worked with Liz King and Christine Gaigg / 2nd nature. Her works have been shown at venues and festivals in Vienna, Linz, Brno and Bratislava. In 2014 she cofounded the teamwork Maggie Palms (Corpse of a dance piece, brut imagetanz 2015, It beats soft in the veins, WUK 2017)

Radek Hewelt

choreographer, dancer and performer based in Vienna; studied dance and choreography at P.A.R.T.S. in Brussels; as a dancer and performer he cooperated with artists from different fields including dance productions, performance art, theatre, video installations, film, opera and cross-disciplinary projects; worked with artists like: Lynda Gaudreau, Elio Gervasi, Katarzyna Kozyra, Thierry de Mey, Daniel Aschwanden, Andrea Bold, Oleg Soulimenko, Georg Blaschke, Elisabeth Tambwe, Christine Gaigg; since 2005 he creates his own performances; in 2012, together with Filip Szatarski, he formed Clever Team and is currently touring their last 2 production: *Instant Opera. AdultCrying Inventory* and *Clever Dreamland*.

radekhewelt.blogspot.com
cleverproject.net