

IMPULSTANZ

Vienna International
Dance Festival

14 July —
14 August 2016

visual arts  dance

a workshop series
for art & dance students
artists & choreographers
curators & theorists

programmed by

TINO SEHGAL
LOUISE HÖJER
RIO RUTZINGER

A MEETING OF THE ARTS AT IMPULSTANZ 2016

In 2016, ImPulsTanz – Vienna International Dance Festival invites greats of and newcomers to the world of contemporary dance as well as over forty visual artists. Golden Lion winner Tino Sehgal and collaborators have conceived a series of workshops and research projects. Additionally, outstanding spaces of encounter between choreography and the visual arts are being created in Leopold Museum and mumok as part of the festival's performance programme.

One of the highlights among the many artistic encounters initiated by ImPulsTanz has been specially devised for Vienna: the **visual arts x dance** project by **Tino Sehgal**, who may be considered the most important proponent of art at the interface of choreography and the visual arts at present.

In a five-week series of workshops and research projects (open level and advanced), Sehgal invites artists from both fields to exchange ideas and experiences. A debate between French choreographer **Jérôme Bel** and art historian and curator **Dorothea von Hantelmann** on the opening day of the festival (14th July) in Leopold Museum marks the beginning of a series of highly diverse artistic formats, which continues until 14th August both in Leopold Museum and Vienna Arsenal. New York choreographer **Maria Hassabi** and Brussels-based gallery owner **Jan Mot**, for example, start off their project, which will extend over several days, with a leisurely stroll through the garden of Belvedere Palace. Exceptional performer **Justin F. Kennedy** meets Canadian artist **Jeremy Shaw**, a "researcher of intoxication": they call their five-day laboratory *Wormhole Through Your Brain*, during which they will experiment with various states of trance.

Other artistic pairings in the scope of visual arts x dance include Koo Jeong A x Jennifer Lacey, Thomas Oberender x Hans Ulrich Obrist, Trajal Harrell x Anri Sala, Jason Dodge x Krööt Juurak, Christine de Smedt x Emma Cocker & Nikolaus Gansterer, Andros Zins-Brown x Phil Collins, Alix Eynaudi x Raimundas Malašauskas, Goran Sergej Pristas x Georg Schöllhammer, Kareth Schaffer x Christian Falsnaes, Louise Höjer, Ligia Lewis x Joachim Koester, and many others.

The exciting exchange between art forms also features in the ImPulsTanz performance programme. Leopold Museum even devotes an entire floor to contemporary dance. Artists such as **Simone Aughtertony, Berlinde De Bruyckere & Romeu Runa, Georg Blaschke, Magdalena Chowanec, Ivo Dimchev, Chris Haring / Liquid Loft, Trajal Harrell, Benoît Lachambre, Xavier Le Roy, Ian Kaler, Michikazu Matsune and Akemi Takeya** use the rooms of the museum for choreographic experiments and installations. Some develop alternative museum versions of their stage pieces, which will be shown e.g. at Akademietheater. A special coup: **Tino Sehgal** himself will present three of his works in Leopold Museum. Another high point in this dialogue is a collaboration with mumok – Museum moderner Kunst Stiftung Ludwig Wien. Creating a dialogue with exhibition *Painting 2.0.: Expression in the Information Age* ImPulsTanz presents the series *How's My Dancing – Expression in the Information Age* with performances by **Mårten Spångberg, Peter Stamer and Alice Chauchat**, among others.

In recent years there has been a resurgence of interest in the live event in the field of visual art, and at the same time the dance field increasingly situates what it does within theoretical discourses coming out of visual art history.

On a level of study however there is very little possibility for students of visual art to learn about composing in time and directing, and dancers and choreographers usually have little access to the operational procedures and embodied thought-styles of the art world other than reading art history and visiting exhibitions.

Our workshop programme pairs artists from both fields to allow for an exchange of craft and techniques for dance as well as visual art practitioners to participate in.

Tino Sehgal

VISUAL ARTS X DANCE TEACHERS

Paweł Althamer, Artur Zmijewski × Meg Stuart
Alex Arteaga × Lilia Mestre, Mariella Greil
James Beckett × Renée Copraij
Marcus Bergner × Myriam van Imschoot
Klaus Biesenbach × Tom Stromberg
David Bloom
Nikolaus Gansterer, Emma Cocker × Christine de Smedt
Phil Collins × Andros Zins-Browne
Tacita Dean × Eszter Salamon
Jason Dodge × Krööt Juurak
Christian Falsnaes × Kareth Schaffer
Wolfgang Gantner (Gelatin), Julia Rublow (Strand)
Mario García Torres × Maria Francesca Scaroni
Aldo Giannotti × Philippe Riéra / Superamas
Calla Henkel, Max Pitegoff × Angela Schubot
Louise Höjer
Koo Jeong A × Jennifer Lacey
Christian Kobald × Astrid Kaminski
Joachim Koester × Ligia Lewis
Sonia Leimer × Anne Juren
Raimundas Malašauskas × Alix Eynaudi
Claudia Maté × Florentina Holzinger
Ari Benjamin Meyers with Sandhya Daemgen
Jan Mot × Maria Hassabi
Shelly Nadashi × Alexandre Achour
Hans Ulrich Obrist × Thomas Oberender
Philippe Parreno × Xavier Le Roy
× Michele Rizzo
Jimmy Robert Sebastian Matthias
Judith Rohmoser × Moriah Evans
× Simone Aughterlony, Jen Rosenblit
Anri Sala Trajal Harrell
Georg Schöllhammer × Goran Sergej Pristaš
Jeremy Shaw × Justin F. Kennedy
Rirkrit Tiravanija × Peter Stamer
Adrian Villar Rojas, Asad Raza × Mårten Spångberg
Jordan Wolfson × Vincent Riebeek
Tino Sehgal

With an introductory conversation by
Dorothea von Hantelmann × Jérôme Bel
on 17th July, 18:30, Leopold Museum
Entrance free

SCHEDULE

WEEK 1
18.-22.07.2016

10:00–16:00 Calla Henkel & Max Pitegoff × Angela Schubot <i>Intimacy and Scale</i>			
	13:50–16:20 Louise Höjer <i>Tino Repertoire Adv</i>	13:00–19:00 Jen Rosenblit × Simone Aughter- long <i>Everything fits in the room</i>	12:30–18:30 Jeremy Shaw × Justin F. Kenne- dy <i>Wormhole Through Your Brain</i>
	17:00–20:00 Georg Schöll- hammer × Goran Sergej Pristaš <i>The Obstacle Open Level</i>		

INTENSIVE 1
23. + 24.07.2016

			10:00–17:00 Alex Arteaga × Lilia Mestre, Mariella Greil <i>Shifts of Atten- tion: vigilance, engagement and translati- onal processes Advanced</i>	
12:00–18:00 Phil Collins × Andros Zins- Browne <i>Chronicle of Failures Open Level</i>	11:00–17:00 Jordan Wolf- son × Vincent Riebeek <i>The desire to create some- thing that alrea- dy exists/how I learned that hate wasn't the opposite of love Open Level</i>	13:00–19:00 Claudia Maté × Florentina Holzinger <i>1k ways to dance Open Level</i>		12:00–18:00 Philippe Parreno × Xavier Le Roy

WEEK 2
25.-29.07.2016

			10:00–16:00 Christian Falsnaes × Kareth Schaffer <i>Liquid Contents</i>		
10:30–13:30 Raimundas Malašauskas × Alix Eynaudi 17 Open Level	11:45–13:15 Tino Sehgal <i>Contemporary Intermediate</i>			11:00–17:00 Koo Jeong A × Jennifer Lacey NOSE	
		13:00–19:00 Jason Dodge × Krõõt Juurak <i>Autodomestication / We are the Meeting</i>			13:00–19:00 Paweł Althamer, Artur Zmijewski × Meg Stuart <i>Love is the Agreement</i>
14:30–17:30 Mario García Torres × Maria Francesca Scaroni <i>this is how we kill time</i> Open Level	14:15–18:15 Wolfgang Gantner (Gelitin), Julia Rublow (Strand) <i>Amputationstanz</i> Open Level				

INTENSIVE 2
30. + 31.07.2016

			10:00–17:00 Nikolaus Gansterer, Emma Cocker × Christine De Smedt <i>Modes of Languages: words as material</i> Advanced
13:00–19:00 Anri Sala × Trajal Harrell <i>Beginning Again</i> Advanced	11:00–17:00 Ari Benjamin Meyers with Sandhya Daemgen <i>Serious Immobilities (Workshop Version)</i> Advanced	11:00–17:00 James Beckett × Renée Copraij <i>Efficiency Complex</i> Open Level	

WEEK 3
01.-05.08.2016

		10:00–16:00 Tacita Dean × Eszter Salamon Note: Only on 4 th & 5 th August!	10:00–16:00 Jan Mot × Maria Hassabi <i>With Maria and Jan</i>
13:50–17:50 Marcus Bergner × Myriam Van Imschoot <i>Total Poetry Advanced</i>	11:40–17:40 Christian Kobald × Astrid Kaminski <i>Critique and the Event</i>		
	18:00–20:00 Michele Rizzo <i>HIGHER</i> Open Level	17:30–20:00 David Bloom <i>Sex and Space</i> Advanced	

INTENSIVE 3
06. + 07.08.2016

11:00–17:00 Jimmy Robert × Sebastian Matthias <i>notnightclub- bing</i> Open Level	11:00–17:00 Shelly Nadashi × Alexander Achour <i>I've Got You</i> Open Level		11:00–17:00 Aldo Giannotti × Philippe Riéra / Superamas <i>a space con- taining people containing... (to read as a loop)</i> Open Level
		06 th August 15:00–07 th Au- gust 20:00 Sonia Leimer × Anne Juren <i>BLINDER FLECK</i> Open Level	

WEEK 4
08.-12.08.2016

09:30–12:00 Joachim Koester × Ligia Lewis <i>HOLOGRAM – diffract, diffuse, display</i> Advanced	
	13:00–17:00 Rirkrit Tiravanija × Peter Stamer
14:30–17:30 Judith Rohrmoser × Moriah Evans <i>THE LIKENESS OF A LIKENESS</i> Open Level	

INTENSIVE 4
13. + 14.08.2016

11:00–17:00 Adrian Villar Rojas, Asad Raza × Mårten Spångberg	11:00–17:00 Klaus Biesenbach × Tom Stromberg Advanced
20:00–06:00 Hans Ulrich Obrist × Thomas Oberender <i>Formate</i> Open Level	

WORKSHOP REGISTRATION

www.impulstanz.com
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T +43.676.843 206 500

Discounts on all visual arts X dance workshops for art & dance students,
professional dancers, theoreticians, researchers, dramaturges and groups!

CALLA HENKEL & MAX PITEGOFF × ANGELA SCHUBOT
Intimacy and Scale

18.-22.07.2016

10:00–16:00

Arsenal

The Field Project *Intimacy and Scale* will take place in two related parts; Angela Schubot will lead a physical practice focused on building intimacy, while Calla Henkel and Max Pitegoff will develop a conversation on the production of space for performance, particularly the construction of collective space. In the workshop, we will work through the connection between body, performance and location, and how we can build an intimate space that is shared, bigger than ourselves.

Angela Schubot's physical practice works to enter and live within places of deep intimacy and beyond. In the workshop, we will practice a deep listening to autonomous forces and energies inside and outside the body, which will move you (us), breathe you (us), think you (us), dream you (us), create you (us), dance you (us). This space of true listening before clobbering what is there with our principals and desires will lead us to an unconditional togetherness and a body which neither loses itself in others nor imposes its power over others; a body which gives its exuberance away and thereby becomes the most exuberant thing itself.

Calla Henkel and Max Pitegoff will expand on the ideas presented by Angela, working through how these ideas can be scaled up from the body into the construction of spaces for performing. Focusing particularly on Vienna's various performance spaces and theaters, we will look at how architecture and its hierarchies can affect the body and create shared spaces of intimacy. Ultimately, we will aim to create spaces of and for the work developed with Angela.

CALLA HENKEL & MAX PITEGOFF

Calla Henkel and Max Pitegoff are artists living in Berlin. Since 2011 they've ran various spaces including New Theater in Berlin, a theatre and performance space where they produced amateur plays with writers, musicians and visual artists. Their work encompasses performance as well as its framing and afterlife -- hosting, documentation, writing, and its social and economic conditions. They are currently running a series of concerts in a temporary space within the Schinkel Pavillon in Berlin. Their work has been shown most recently at the 9th Berlin Biennale; Witte de With, Rotterdam; Galerie für Zeitgenössische Kunst, Leipzig; Index, Stockholm; Kunsthalle Wien; and the Whitney Museum, New York. They have taught workshops at HfG, Karlsruhe; the Gerrit Rietveld Academie, Amsterdam; and the ZHDK Post-Graduate Programme in Curating Zurich.

ANGELA SCHUBOT

Angela Schubot is co-founder of Two Fish [2000-2012] with Martin Clausen. Since 2009 she works with Jared Gradinger, developing pieces about the topic of debordering of the body, which tour successfully. Since 2011 she is working with and for Margret Sara Gudjonsdottir. Besides she works and has collaborated with theater-combinat Wien, Dorky Park/Constanza Macras, pictoplasma, Rahel de Joode and Jefta van Dinther among others. In addition her most continuous collaboration partners Martin Clausen, Margret Sara Gudjonsdottir and Jared Gradinger she is deeply influenced by the artists Rosalind Crisp and Benoît Lachambre. In 2016 Robert Steijn and Angela Schubot plan to premiere their first collaboration duet-work. Angela Schubot is still interested in Solo works based on intensive phases of movement research, which are the core of her collaborations. In 2015 her Solo „Körper ohne Macht“ will premiere in Hebbel am Ufer, Berlin. Schubot is teaching movement research and is coaching a.o. at DOCH/University of Dance and Circus in Stockholm, ImpulsTanz Wien, HZT-Berlin and SMASH Berlin. In 2013 she started her education in fascia-therapy according to the method of Danis Bois and will be working as a healer/ health practitioner soon.

LOUISE HÖJER***Tino Repertoire***

18.-22.07.2016

13:50-16:20

Arsenal C

Advanced

In this class we will learn, deconstruct and discuss different elements that make up Tino Sehgal's oeuvre from one of his closest collaborators. It will involve dancing, singing, conversations low and high as well as exploring different types of game structures. As Tino's practice avoids all types of traditional archiving – no notes, photos, videos – his archive exists only in the bodies and minds of people who have previously interpreted his work. Having travelled the world teaching and interpreting Tino's pieces for over ten years, Louise embodies the artist's archive. She will happily share her knowledge of the basic movement techniques that underscore several of Tino's works, the overall philosophy of the dramaturgical structures of the work as well as means and ways of manoeuvring these dramaturgical structures as an interpreter inside the work.

The class will be useful to dancers wanting to improve their improvisational and collaborative skills as well as choreographers and artists looking to learn from the structures and methods that Tino employs.

LOUISE HÖJER

Louise Höjer is a director, theorist/dancer who has worked with Tino Sehgal for over 10 years. Together they have shown Sehgal's work all over the world. Starting off in philosophy Louise initially began working with Sehgal's more theoretical pieces and slowly found herself becoming more and more of a dancer and singer. She has taught at DOCH, Norwegian Theatre Academy and Udk.

GEORG SCHÖLLHAMMER × GORAN SERGEJ PRISTAŠ**The Obstacle**

18.-22.07.2016

17:00-20:00

Arsenal C

Open Level

The workshop will consider a fundamental rupture between performance in visual arts and dance. Visual art performances are normally thought of as events and processes of creative duration in one. How might one think of these two different (but inseparable) conceptions of temporality – event and duration – and what forces might they carry in terms of their distinct cultural impact?

For the concept of temporality, of presence and absence in the field of dance performance one of the core questions is: what does an event activate in its singularity? In order to approach this fundamental distinction the workshop will try to think through and speculate on the nature of performance transformation in time in both genres. What is left of 'the proper' on which the notion of appropriation is founded, in the passage of a visual arts performance through its many and various lives from the concept to the act and its later musealization. And how – in dance performance – actuality and absence resonance within the bodies of performers and in their audiences as much as in the artistic gestures involved? This is particularly interesting concerning the transfer of methodologies between the two disciplines often fails in transformative translation and transmission. The process of presenting dance in theatre is a performance of translation and negotiations of chronologies between the contacting problematics, coordinate systems, referential frameworks, contexts, discursive universes, regimes of tension and modes of existence. Understanding theatre as a mediator instead of a mere intermediary implies that it is not a mechanism transferring the interpretation of an external author or authority. Its mode of functioning is interpretation, if interpretation is understood as translation as well as agency (interprets - agent, translator), as refraction rather than mere reflection. Translation from one to another dispositive is marked by a particular gap in the configurations and histories of the two disciplines.

GEORG SCHÖLLHAMMER

Georg Schöllhammer is an editor, writer and curator based in Vienna. He is founding editor of *springerin* and head of *tranzit.at*.

Schöllhammer has worked internationally on cultural projects including *documenta*, *Manifesta*, the *Biennales of Venice*, *São Paulo*, *Gumry* and *The School of Kiev 2015*, *Sweet Sixties*, *L'internationale*, *Former West*, the *Vienna Festival* or the *Vienna Fair*. He is chairman of „The Július Koller Society“. From 2004 to 2007 Schöllhammer has been editor-in-chief of *Documenta 12* and conceived and directed *documenta 12* magazines. He is an international advisor to the *Garage Museum Moscow*. Forthcoming exhibitions and projects Schöllhammer (co-)curates include: „Július Koller“, *Museum of Modern Art Warsaw*, *MuMoK Vienna*, 2016.

Recent exhibitions: „The School of Kyiv“ *Kyiv Biennial 2015*, *The Armenian Pavilion at the Venice Biennale of Architecture 2014*, „A Parallel Modernity“ in the framework of *São Paulo Biennale 2014*, „Report on the Construction of a Spaceship Model“ (*New Museum NY*, 2014, *Gdansk*, 2014), „Unrest of Form“ (*Vienna Festival 2013 – Secession*, *Akademie der bildenden Künste*), „Changing the Image“ (*mumok Vienna*, 2013), „Trespassing Modernities“ (*SALTGalata*, *Istanbul 2013*), „Sweet Sixties“ (*Galeria Nova*, *Zagreb*, 2013), „Sovjet Modernism“ (*AZW*, *Vienna 2012*), „Moments“ (*ZKM*, *Karlsruhe 2012*), *Manifesta 8* (*Murcia*, 2010, together with *tranzit.org*), *KwieKulik* (*Wroclaw*, *PL*, 2009).

Recent publications: „Ion Grigorescu, Diaries 1970-1974“ (*Sternberg*), „KwieKulik“ (*jrp ringier*, *Basel 2013*), „Moments – A history of performance in 10 acts“ (*Hatje Cantz*, *ZKM 2013* –co-edited with *Sigrid Gareis* and *Peter Weibel*). In 2013: „Sweet Sixties“ (*Sternberg Berlin/New York*).

www.tranzit.org | www.springerin.at

GORAN SERGEJ PRISTAŠ

Goran Sergej Pristaš is a dramaturge, co-founder and member of *BADco*, performing arts collective and Associate Professor at the *Academy of Dramatic Arts of the University of Zagreb*. He worked as programme coordi-

nator in the Centre for Drama Art (CDU) from 1995 until 2007 and as first editor-in-chief (1996-2007) of *Frakcija*, a magazine for the performing arts. Together with Bojana Cvejić he co-edited *Parallel Slalom, A Lexicon Of Non-aligned Poetics* Tkh Beograd / CDU Zagreb, 2013 and with Tomislav Medak he co-edited *Time and (In)Completion: Images And Performances Of Time In Late Capitalism*, BADco., Zagreb 2014. He is one of the initiators of the project *Zagreb - Cultural Kapital of Europe 3000*. With his projects and collaborations (BADco., *Frakcija*) he participated at Venice Biennale 2011, Documenta 12, ARCO and numerous festivals and conferences.
www.badco.hr

JEN ROSENBLIT * SIMONE AUGHTERLONY***Everything fits in the room***

18.-22.07.2016

13:00-19:00

Arsenal

The fundamentals are there. There is a window only it won't be accessible in quite the same way or we simply won't see the view through it in this configuration.

There are doors still, of course, and they sit in the walls for the most part. The walls no longer just support the structure but enact their own participation. We will do the thing we always do of adjusting across the room, bringing all parts with us. The fit is good somehow, no matter the quantity or persuasion.

Don't worry; we will still fuck over there in the corner. Although it might be called something else entirely, we will potentially foster other resemblances of lovemaking that might be now known as feeding, bathing or recycling. The roof is still the roof. It functions as it did only we imagine seeing small apertures, spots of deterioration where the light seeps through and takes volume. It is no longer important if this light is artificial or natural.

This workshop proposes a practice, an inclusive methodology that locates ways in which we begin to navigate the un-governability of all elements and potentially disruptive information associated with the room. Interrogating the phenomenology of manifesto solicits the inherent polemic: the fear that all things won't fit to succeed in the imagined dominant path. The room offers an expanded sight for the horizon, no longer obliged to rid oneself of the things that supposedly delay and suspend progress.

Taking to task the integration of each new entrance or person to the room as the thing itself. There exists a curiosity of how each thing fits. Participants are invited to bring companion materials and engage with accumulative labour, things to be worked and offered raw materials. There is an interest in labour acts engaging intimacy, sexuality and economies of exchange; the female body as a site that speaks to reproduction, abundance and disorder; unpacking the nearness of erotic practices of shame and pleasure. Within this temporary dwelling there is work to be done alongside manifestos, bricks and mortar, a chair, a ladder, witches, skins, spices, wall fixtures - like hooks, rope, chain, and clamps.

JEN ROSENBLIT

Jen Rosenblit has been making performance based out of New York City since 2005. Recent works focus on an improvisational approach to choreographic thought, locating possibilities for being together amidst impossible spaces. Rosenblit is a recipient of a 2014 New York Dance and Performance Bessie Award for Emerging Choreographer for a „Natural dance“. Rosenblit was included in MoMA PS1's Greater New York exhibition in October 2015, and has received commissions from The Kitchen, The Invisible Dog, New York Live Arts, Danspace Project, and Issue Project Room. Rosenblit's newest project with Geo Wyeth, „Swivel Spot“, premieres at The Kitchen (NYC) Spring 2017. Rosenblit has collaborated with artists including Simone Aughterylony, Young Jean Lee, Ryan McNamara, Yvonne Meier, Sasa Asentic, Anne Imhof, Miguel Gutierrez, A.K. Burns and Kerry Downey.

www.jenrosenblit.net

SIMONE AUGHTERLONY

Simone Aughterylony is an independent artist based and supported in Zurich and Berlin, working predominantly in dance and performance contexts. Her practice is committed to qualities that affirm the transformative potential of bodies and all things engaged in choreographic thought. Over more than a decade, Simone has been devising and making choreographic works that have been presented in diverse venues and festivals such as HAU Hebbel am Ufer, Gessnerallee Zurich, Kunsten festival des Arts, American Realness, ImPulsTanz amongst many others. She is currently touring „Supernatural“ the third work of her „Biofiction Trilogy“ which is a collaboration with artists, Antonija Livingstone and Hahn Rowe. Together with filmmaker Jorge León, Simone devised the project „Uni * Form“ which through the guise of police uniforms, playfully composes with the dominance of desire, the ubiquity of power and the nature of being bound. „Uni * Form“ premiered at Zuercher Theater Spektakel and is currently touring. Simone has collaborated with makers such as Meg Stuart/Damaged Goods, Forced Entertainment and Jorge León, Jen Rosenblit and Phil Hayes amongst others.

www.aughterylony.com

JEREMY SHAW × JUSTIN F. KENNEDY***Wormhole Through Your Brain******Trance Forms: Affect and Analysis***

18.–22.07.2016

12:30–18:30

Studio Tanzquartier Wien

The attempt to both achieve and analyse various trance states is at the core of Justin Francis Kennedy and Jeremy Shaw's experiment. Incorporating a wide palate of physical, mental, and research-based exercises and observations, *Wormhole Through Your Brain* will encourage dialogue around areas of trance dancing/transcendental experience and their explanation/translation.

In a pseudo-laboratory style, we will engage in physical and mental exercises that attempt to incite various forms of trance. These exercises may include Osho, Irregular Eights, Internal Wave Energy, hypnosis, soft moshing and voice & movement techniques. In addition to entering altered states, we will also take critical distance. Through recollections, automatic response, screenings, readings and journaling, the Field Project will engage in a discourse around analytical aspects of trance forms and the challenges faced with documenting and translating profound experiences. Our experiments with trance will be chronicled into an index of personal experience that will be compiled to exist beyond the workshop.

Wormhole Through Your Brain proposes an arena in which the engagement, affect and analysis of trance forms are treated with equitable rigour and regard.

JEREMY SHAW

Jeremy Shaw works in a variety of media to explore altered states and the cultural and scientific practices that aspire to map transcendental experience. Often combining and amplifying strategies from the realms of conceptual art, ethnographic film, music video, mystical and scientific research, Shaw proposes a post-documentary space in which disparate ideals, belief-systems and narration are put into crisis. He has had solo exhibitions at MoMA PS1 (US), Schinkel Pavillon (DE), and MOCCA (CA), and been featured in group exhibitions at Stedelijk Museum (NL), Palais de Tokyo (FR), and KW Institute (DE). Work by Shaw is held in public collections worldwide including the Museum of Modern Art, New York, and the National Gallery of Canada.

JUSTIN F. KENNEDY

Justin F. Kennedy is a Berlin-based dance artist/teacher originally from St. Croix, US Virgin Islands. In 2006, he earned a BA in Dance and Ethnic Studies from Wesleyan University in Connecticut and in 2013, an MA in Choreography from HZT Berlin. After receiving additional dance knowledge from the Alvin Ailey School in NYC and the LINES Ballet School & Ensemble in San Francisco, just in moved to Berlin in 2008. He has performed with and for Tino Sehgal (DE/UK), Dani Brown (DE/US), Jeremy Wade (DE/US), Peaches (DE/CA), Faustin Linyekula (CD), Ivo Dimchev (BG), Anna Nowicka (DE/PL), Ayman Harper (DE/US), Staatsoper Berlin and Deutsches Theater Göttingen.

He received the danceWEB scholarship in 2011. He has also taught company class for Meg Stuart/Damaged Goods (DE/US). While completing his MA, just in choreographed „Flitter, Flutter, Glitter, Gutter...“ as well as „fernsehensüchtig“, which have been performed internationally. just in's current projects include: „BOYZ in the WOODS“, an art boyband co-founded by Gael Cleinow (BE), Balz Isler (DE,CH), Thomas Proksch (DE/BE), Tino Sehgal's „This Variation“ and „Yet Untitled“, Adam Linder's „Some Proximity“ and „Auto Ficto Reflexo“, and Liz Kinoshita's „Volcano“. just in's latest work is „ANTI-CAB“, a performative taxi service in Berlin (April 2016) and a new public performance with Tino Sehgal in the streets of Marrakech (May 2016).

PHIL COLLINS × ANDROS ZINS-BROWNE
Chronicle of Failures

23. + 24.07.2016

12:00–18:00

Arsenal A

Open Level

In this workshop, choreographer Andros Zins-Browne and artist Phil Collins will work together with a group to explore the affective realms of failure and shame as strategies to encounter memory, performing our own dark histories: those attempts and ideas that never saw the light of day or were crushed, ignored or slipped and fell on their way out the door.

PHIL COLLINS

„Collins doesn't do much, and he does that badly.“ The Guardian

Less an adventure than a litany of missteps— from being kicked off the altar for bad behaviour to being asked to leave the art class at high school when his Flora margarine and Vim inspired syringe melted all over the other students' examination works to having been the only person to miss Kate Bush's comeback concert whilst actually being in possession of a ticket—an undefined sense of just having missed the last bus to nowhere backwards pervades the work of artist and filmmaker Phil Collins.

ANDROS ZINS-BROWNE

Andros Zins-Browne is an American choreographer living in Brussels where he has repeatedly tried and failed to be presented in the Kunstenfestivaldesarts. A little slow to get the hint, he will likely try again next year. In 2007, The Guardian in London wrote that his performance „Limewire*“ took „...a long time to achieve very little...“. The performance lasted 26 minutes. Writing a short biography for a workshop he would give at the ImPulsTanz Festival in Vienna, took him roughly 30 minutes.

JORDAN WOLFSON × VINCENT RIEBEEK***The desire to create something that already exists/how I learned that hate wasn't the opposite of love***

23. + 24.07.2016

11:00–17:00

Leopold Museum

I'M TIRED OF YOUR WORK AND YOUR EYES AND FACE. LET'S FORGET THIS UGLY PACK OF SCAMS AND MAKE SOME MAGIC.

Jordan Wolfson and Vincent Riebeek are both known to take elements from popular culture and place them directly into their work. They both describe themselves as observers of their creations as much as their audiences are. The workshop will deal with intuition, form and the ability to be transgressive without putting anyone in real danger.

JORDAN WOLFSON

Over the past decade, Jordan Wolfson has become known for his thought-provoking works in a wide range of media, including video, sculpture, installation, photography, and performance. He pulls intuitively from the world of advertising, the Internet, and the technology industries to produce ambitious and enigmatic narratives. However, instead of simply appropriating found material, the artist creates his own unique content, which frequently revolves around a series of invented, animated characters.

Wolfson was born in 1980 in New York. In 2003, he received his B.F.A. in sculpture from the Rhode Island School of Design. In 2013, the artist joined David Zwirner. His first solo exhibition was presented at the gallery in New York in 2014. On view May 5 through June 25, 2016, David Zwirner in New York presents a solo show of the artist's new work.

In 2015, the Cleveland Museum of Art in Ohio held a solo show featuring two early videos by Wolfson.

In 2014, a selection of Wolfson's video work was shown at the McLellan Galleries in Glasgow as part of the 6th Glasgow International. Also in 2014, the artist participated in „14 Rooms“, which was curated by Klaus Biesenbach and Hans Ulrich Obrist and presented during Art Basel. The exhibition was a collaboration between Fondation Beyeler, Art Basel, and Theater Basel. In 2013, „Jordan Wolfson: Ecce Homo/le Poseur“ marked the most comprehensive survey of his work to date, organised by the Stedelijk Museum voor Actuele Kunst (S.M.A.K.) in Ghent. Also in 2013 was his first solo exhibition in the United Kingdom presented at the Chisenhale Gallery in London. Other institutions which have previously hosted solo shows include the Kunsthalle Wien, Vienna; RED-CAT, Los Angeles (both 2012); Kunstsammlung Nordrhein-Westfalen, Düsseldorf (2011); CCA Wattis Institute for Contemporary Arts, San Francisco (2009); Swiss Institute of Contemporary Art, New York (2008); Galleria d'Arte Moderna e Contemporanea di Bergamo, Italy (2007); and the Kunsthalle Zürich (2004).

In 2009, he received the prestigious Cartier Award from the Frieze Foundation, which helps an artist from outside the United Kingdom realize a major project at Frieze Art Fair in London.

Work by Wolfson is held in public collections worldwide, including Fondazione Sandretto Re Rebaudengo, Turin; Galleria d'Arte Moderna e Contemporanea di Bergamo, Italy; Magasin 3 Stockholm Konsthall; Museum of Contemporary Art Chicago; Museum Ludwig, Cologne; Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent; and the Whitney Museum of American Art, New York. He lives and works in New York and Los Angeles.

VINCENT RIEBEEK

Vincent Riebeek got first introduced to the international performance scene with his collaborator Florentina Holzinger. They made their duet „Kein Applaus für Scheisse“ while still studying at the SNDO in Amsterdam and was called one of the revelations of Batârd festival, Brussels in 2010. The show is currently touring under guidance of arts centre CAMPO, who also produced their following three works „Spirit“ (2012) „Wellness“ (2013) and „Schönheitsabend“ (2015), the last being shown at ImpulsTanz Vienna in 2015.

Since his graduation from SNDO in 2013, Vincent has been involved in several projects. The most recent is a solo called „Flaming Lamborghini“ produced and presented by Sophiensaele, Berlin. Next to his work in theatre, there is also his work in galleries and exhibition spaces like the collaboration he initiated between a flexible group of artists linked to Amsterdam called YoungBoysDancingGroup with presentations under the title 4ULTIMATE.

With some pre-premiere showings, both at last years Berliner Festspiele's Foreign Affairs and Art Basel's Liste Vincent premiered a group collaboration with Florentina Holzinger, Nils Lange, Annina Machaz and Manuel Schiwiller titled „Jungle“ at Tanzhaus Zurich last fall that will be presented at this years ImPulsTanz Festival under the title „Body + Freedom“.

CLAUDIA MATÉ × FLORENTINA HOLZINGER**1k ways to dance**

23. + 24.07.2016

13:00–19:00

Volx / Margareten

Open Level

OR THE DESIRE TO HAVE MORE VIEWS THAN A THEATRE AUDIENCE

In this workshop we will investigate what the body in live performance can do for the animated body and vice versa.

How can the digital help us to achieve the ultimate transformation that we always longed for as performers? Let's assume that in animation your end result is only limited by your imagination – what does that mean for the creation of the perfect dance? And as its opposite- live action being constrained by the boundaries of reality, which means you can't actually do a pas de deux with a unicorn under rainbows. How can both partner up to make a future dance?

Claudia is a London based digital artist working across programming, 3D, video, video games, VR, gifs and sound. Alongside her personal art practice Claudia has clocked up an impressive client list including Adult Swim, MTV, Gucci and ShowStudio. Her work manages to blend the familiar with the odd, and the futuristic with strange retro tropes. She has realised her ambition to fuse the internet and interactive 3D technology into an aesthetic that is non-ideological and defines a never-ending new aesthetic – into a surreal and pixelated world where anything is possible, and nothing is as it seems.

Florentina's work has always explored different modes of representation. It was an endeavour to find a more liberating space to give expression to the full potential of human physicality. How to transform the ordinary into something decisively not?

The workshop will be a casual, easy-going and very experimental meditation on ideas of dualism: fake vs. real, banal vs. sublime, hologram vs. live subject, artificial vs. authentic, avatar vs. human, etc.

The workshop aims to open up a space in which to explore issues of alienation and individual identity in relationship to perfection and beauty.

The perfect dancer – what does s/he want?

PS: That we work around digital issues doesn't mean we won't move!! Bring your dancing gear.

CLAUDIA MATÉ

Claudia Maté lives and works in London in a large area of new media and online based works. They come from a variety of formats including programming, 3D, video, videogames, VR, GIF and sound. She is co-founder and curator at cloaque.org. Mate's works have been exhibited internationally in NYC, Madrid, Paris, Canada, Croatia, Italy, Berlin, Chile, Buenos Aires, Switzerland, Venezuela, Lima, Miami, Iran, Peru, Lithuania, London and online.

FLORENTINA HOLZINGER

Florentina Holzinger studied choreography at the School for New Dance Development (SNDO) in the Amsterdamse Hogeschool voor de Kunsten. She received the danceWEB Scholarship in 2008 and in 2011 at ImPulsTanz Vienna. Her Diploma Solo work „Silk“ got awarded the Prix Jardin d'Europe at the ImPulsTanz Festival 2012. Her collaboration with Vincent Riebeek resulted in a trilogy of pieces – „Kein Applaus für Scheisse“, „Spirit“, and „Wellness“ – that are touring at various international performance festivals. Holzinger's latest work „Agon“ had its first showing last summer at ImPulsTanz and „Recovery“ is its continuation. And in 2015 she premiered the performance „Schönheitsabend“ at ImPulsTanz, Vienna.

floholzinger.wordpress.com

ALEX ARTEAGA × LILIA MESTRE, MARIELLA GREIL**Shifts of Attention: vigilance, engagement and translational processes**

23. + 24.07.2016

10:00–17:00

Angewandte Innovation Laboratory

Advanced

This Intensive seeks out the choreo-graphic traces of translational processes, exploring the dynamics and shifts of attention, modes of engagement and relational intensities happening at the passage from one medium - writing-drawing-choreography - to the other. Evolving previous research around radical scores of attention, notation and embodied diagrams, the project's focus now turns towards the liminal spaces emerging through crossing fields of practice, through the textualisation of performance matters and experimental forms of translation.

The embodiment of ideas and concepts is explored through rigorous commitment to thinking-in-action. This Intensive focuses on the particularity of expanded art forms through the development of cross-modal perceptive scores, where the question of „how-ness“ overwrites and challenges the notion of disciplinary boundaries. We investigate somatic practices with special care for cultivating alertness to compositional decision-making within a collaborative creative process, and the development of an expanded system of notation based on vitality gestures as embodied diagrammatics.

The *CHOREO-GRAPHIC FIGURES* Summer Lab will take place over two interconnected workshops: *Shifts of Attention: vigilance, engagement and translational processes* (Intensive1) and *Modes of Languages: words as material* (Intensive2). Participation in both sessions is suggested but not mandatory.

Choreo-graphic Figures (2014–2017) is funded by the Austrian Science Fund FWF/PEEK.

www.choreo-graphic-figures.net

ALEX ARTEAGA

Alex Arteaga integrates aesthetic and philosophical practices into the exploration of his research foci – production of knowledge, emerging of notions, architecture and aesthetic practice – in phenomenological and enactivistic context.

He studied Piano, Music Theory, Electro-acoustic Music and Architecture in Barcelona and Berlin and received his PhD at the Humboldt-University in Berlin.

Between 2008 and 2012 he had Postdoctoral Fellowship with the College Research Group Bildakt und Verkörperung at the Humboldt University in Berlin and was guest professor at the MA programme for choreography at the Hochschulübergreifenden Zentrums Tanz (University of the Arts Berlin). After that he researched for the project Visuelle und Auditive Wahrnehmungsdispositive zur Erweiterung der Evaluationsmethodologie von Stadtentwicklungskonzepte in collaboration with the Academy for the Arts in Zurich.

He is funded through Einstein Stiftung and Einstein Junior Fellowship realising the three-year-long research project Architektur der Verkörperung since fall 2013 at the University of the Arts in Berlin where he runs the Auditory Architecture Research Unit and is lecturer for Aural Architecture within the MA programme Sound Studies.

www.architecture-embodiment.org

LILIA MESTRE

Lilia Mestre is a Portuguese performing artist and researcher living and working in Brussels. Since 1994 she has been a freelance dancer and performer, has developed a number of collaborations with several artists and has created her own work. She was one of the founding members of Bains Connective Art Laboratory in Brussels where she took the role of project dramaturge in 2006 and artistic coordinator in 2009. She has been working at a.pass (advanced performance and scenography studies in Brussels) as curator, mentor and workshop leader, and is currently Associate Program Curator (2013-2016). Along with this she has been a dramaturge for several projects, teaches workshops on choreographic composition and also mentors occasionally in other education

institutions, such as P.A.R.T.S. and Master of Choreography Amsterdam. In all her professional variants she is interested in choreographic systems where the relational becomes an active social and political tool. She believes shared experience is a 'must' on the process of individuation. In her research on the social body she gives special attention to the agency of all things and has been working with assemblages, scores and inter-subjective set ups as an artist, curator and teacher.

www.bains.be | www.apass.be

MARIELLA GREIL

Mariella Greil is a performer, choreographer and researcher living in Vienna. 2014-2017 she is Key Researcher in the research project „Choreo-graphic Figures. Deviations from the Line“ where she examines the choreographic means in its expansion. Previously, she was Associate Researcher in the artistic research project „performance matters“ (2009-2013) and senior editor for the e-journal „activate“. Since 2002 she has worked on various research and laboratory projects and has taught at universities in UK, US, Mexico and Austria. Currently, Mariella Greil is a PhD fellow at the University Roehampton in London in the field of dance / performance. In the years 2006 and 2007 she received the danceWEB scholarship and 2008 and 2010, the foreign scholarship for dance of the Austrian Ministry for Education, Arts and Culture. She is involved in the artists' initiative Sweet and Tender Collaborations and in collaborations with Lisa Hinterreithner, Werner Moebius, Doris Stelzer, Martina Ruhsam, Emily Sweeney, Emma Cocker and Nikolaus Gansterer.

www.mariellagreil.net

PHILIPPE PARRENO × XAVIER LE ROY

23.+24.07.2016
12:00–18:00
Leopold Museum

The workshop will be structured around the presentation of Xavier Le Roy's work *Untitled (2012)*. Conversations and exchanges will take place in preparation of the presentation of the work. Part of the workshop will take place during the set-up of Xavier's piece at the Leopold Museum. Both, Philippe and Xavier share a love for the interplay between the live and the machinistic. Philippe's exhibitions are like giant machines that live and breath, almost as if they have a life of their own while Xavier plays with the integration of the machinistic into the human body questioning the difference between living and non-living matter. In order to allow their work a certain liveness, they have both explored using the institutional frame itself as part of the work and thus continually question the limits of the theatre and exhibition space.

PHILIPPE PARRENO

Philippe Parreno has been widely shown internationally; Park Avenue Armory, New York, Palais de Tokyo, Paris, the Philadelphia Museum of Modern Art, and the Barbican and Serpentine Gallery in London. This year he has been invited to undertake the Tate Modern Turbine Hall commission. In 2007, he co-directed *Il Tempo del Postino* (Postman Time) with Hans Ulrich Obrist which invited visual artists to work with time rather than space and presented them on the theatre stage.

XAVIER LE ROY

Xavier Le Roy has been a long standing teacher and artist at ImpulsTanz. His work has been shown widely at theatres all over the world and he has more recently begun to create work specifically for the exhibition format, having solo exhibitions in places such as at MoMAPS1 in New York, Centre Pompidou in Paris, CA2M in Madrid, Fundacio Antoni Tapies in Barcelona, and Museo de Arte do Rio in Rio de Janeiro.

RAIMUNDAS MALAŠAUSKAS × ALIX EYNAUDI**17**

25.–29.07.2016

10:30–13:30

Arsenal F

Open Level

We will work on dance and poetry.

We will write and dance and make fictions.

We will use the page 17 from various books and other things that number 17 entails.

From one to seven and beyond.

We will be inspired ah!

We will bring a few favourite books, or just one.

Each day will be different.

We will say yes to everything.

And everything will be an excuse for something else.

Ethical purposes are not necessary to produce good work, unless they are?

We will proliferate before analysing.

And we will give an advice to each other's predecessors,
when choosing our future parents from books that look like hair,
or small things around you now.

We will protect the balance between tenderness and violence
(and hide dances behind words).

RAIMUNDAS MALAŠAUSKAS

According to friends Raimundas Malašauskas wasn't the best yoga teacher. He had a voice worth the membership fee, but he improvised all his Asanas on the spot. Sometimes his arms and legs would tangle up during a class and he'd fall flat on his face.

He was so far ahead of everyone. Well before we realised that scents can be coded he was already working on a machine that could take random pages from google books and convert them into custom perfumes. Page 21 from François Jacob's *Logic of Life* was his first experiment. An instant classic.

His curating? A joke. He couldn't tell a Rembrandt apart from a Rimbaud.

Recent curatorial projects: *In My Previous Life I Wanted to be a Tablet*, Instituto de Vision, Bogota (2015), *_Tomorrow night I walked into a dark black_ star*, Universidad Di Tella, Buenos Aires (2014), and *_Oo_*, Lithuanian and Cyprus pavilions at the 55th Venice Biennale (2013).

ALIX EYNAUDI

Alix Eynaudi lives and works in Vienna. She was trained as a ballet dancer at the Opéra of Paris and worked in various ballet companies before entering P.A.R.T.S. when the school first opened. In 1996, Alix joined Anne Teresa De Keersmaeker's company Rosas where she worked for 7 years.

Since 2005 Alix has been creating her own pieces: „Crystall“, in collaboration with Alice Chauchat (2005), „Supernaturel“ (2007), „Long Long Short Long Short“ (2009), in collaboration with Agata Maszkiewicz. In 2011, she lead together with Kris Verdonck, a research on the benefits of sleep and rest, which turned into „Exit“, a solo in which she puts the audience to sleep. In 2012 she created the dance duet „Monique“ with Mark Lorimer, which found its inspiration in bondage. In 2015 Alix premiered the group piece „Edelweiss“, a danced rebus that oscillates between abstract and figurative art. She is currently developing two projects for 2017.

Besides creating her own work, Alix makes a point of continuing to develop projects with other artists, both as a collaborator and a performer. She took part in pieces by a.o.: Superamas, Kris Verdonck, Anne Juren, Boris Charmatz, Jennifer Lacey and Noé Soulier.

Alix's artistic practice also involves teaching workshops a.o. in P.A.R.T.S. (Brussels), ImPulsTanz (Vienna), Reykjavik, Panetta Movement Center (New York), Skolen for Moderne Dans / The Danish National School of Contemporary Dance and SEAD (Salzburg).

TINO SEHGAL
Contemporary

25.-29.07.2016

11:45-13:15

Arsenal 1

Intermediate

Tino Sehgal is calling you out to dance. Neatly situated between two ballet classes of his former teacher, he will seemingly give you joyous 90min every noon of this week while still learning more about you than you yourself knew just minutes before. He is a bit Sherlock that way, but without the arrogant demeanour...Tino is your accomplice. In your mind trip and on the dance floor. And he will pick only the finest tunes (he's a sound connoisseur) to accompany and drive this beatistic barefoot journey. Rather "The Blacker the Berry" than "Time of My Life", and yet pure butter. (Rio Rutzinger)

TINO SEHGAL

The dancer, choreographer and prominent visual artist Tino Sehgal studied dance and political economy, his works are live situations that can be encountered during the entire opening hours of galleries and museums. These constructed situations can develop differently depending on the comportment of the visitor, thereby integrating an element of participation into the works own structure. In 2005 he represented Germany at the German Pavillon in Venice, recent monographic exhibitions include the Guggenheim Museum, New York in 2010, Tate Modern in 2012, Ullens Center, Beijing in 2013, CCBB, Rio de Janeiro in 2014, Martin Gropius Bau, Berlin and Stedelijk Museum, Amsterdam both in 2015. In 2013 he was awarded the Golden Lion at the Venice Biennale.

MARIO GARCÍA TORRES × MARIA FRANCESCA SCARONI
this is how we kill time

25.–29.07.2016

14:30–17:30

Arsenal 4

Open Level

To take care

To be late

To hesitate

To be confused

To host and to be hosted

How much can we assimilate on arrival? How much of our past do our bodies carry? And how much of that is shared with a new group encounter? What is a beginning anyways? How to settle in the border zone of a new encounter? These are some of the questions we will try to respond to in this workshop – by seeing, by experimenting, by refusing.

How do we embody lateness? How do we postpone an embodiment? Can we come back to our bodies, even if we were never there? What about time travelling? And investigation, divination, occupation? These are some of the questions we will try to raise and speculate on in this workshop – by doing, by being, by acknowledging. What are the politics involved in hosting? How does one's body behave in someone else's space? Would you help clean the kitchen or rather bring flowers? What does taking care really mean? These are some of the questions we will try to hack and camouflage in this workshop – by thinking, by talking, by being together.

An Arrival Tale (at exhibition by Mario García Torres at Thyssen-Boernemiza Art Contemporary, tba21, Vienna) will be a departure for this set of speculations.

MARIO GARCÍA TORRES

Mario García Torres is an artist currently living in Mexico City. Solo exhibitions of his work have taken place at Museo Rufino Tamayo, Mexico City (2016); The Museum of Modern Art, Fort Worth (2015); Perez Art Museum Miami (2015); Hammer Museum, Los Angeles (2014); Museo Nacional Centro de Arte Reina Sofía, Madrid (2010); Kunsthalle Zürich (2008); and Stedelijk Museum, Amsterdam (2007). He has also participated in such international exhibitions as Manifesta 11, Zurich (2016); the Berlin Biennale (2014); the Mercosul Biennial, Porto Alegre, Brazil (2013); Documenta 13, Kassel, Germany (2012); the São Paulo Bienal (2010); and the Venice Biennale (2007). His work is currently on view at the Museo Rufino Tamayo, and Jan Mot, Brussels.

MARIA FRANCESCA SCARONI

From Italian TV dance productions to release-based and post-modern dance techniques, from Contact Improvisation to literature studies and theoretical engagement, Maria Francesca Scaroni is moving through the complex network of learning and making dances since 1996. Scaroni's works focus on the process of collaboration, play with durational experiences and are featured by a crossbreeding between performance, choreography and installation. Recently Maria is involved in researching dance as a possible divination form or Oracle. She created theatrical/installative/durational events with Jess Curtis („The Symmetry Project“), with Vania Rovisco (within AADK, „The State of Things“) and since 2014 meets Frank Willens in „Towards Another Miraculous“. Since 2011 Maria is creating and touring works with Meg Stuart/Damaged Goods, („Until Our Hearts Stop“, „Sketches/Notebook“, „Built To Last“) and shares with Meg Stuart and the Berlin dance community the commitment to Improvisation as a performance event. She interprets works by Tino Sehgal and collaborated as dancer/creator in many Berlin based independent productions (Jeremy Wade, Wilhelm Groener, Hanna Hegenscheidt to mention a few). She teaches at Berlin's University HZT and is actively involved in forging other independent training programs (P.O.R.C.H. and Smash) where she is developing methodologies focusing on the body as material. With Peter Pleyer she facilitates laboratories around tracking one's own dance lineage, weaving histories and practicing works from the Judson and Post Judson era. She holds a Master's degree in Italian Modern Literature, with a focus on Media and Communication and a thesis on education and dance.

MARIO GARCÍA TORRES × MARIA FRANCESCA SCARONI
this is how we kill time

25.–29.07.2016

14:30–17:30

Arsenal 4

Open Level

To take care

To be late

To hesitate

To be confused

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JASON DODGE * KRÖÖT JUURAK
Autodomestication / We are the Meeting

25.-29.07.2016

13:00-19:00

Studio Tanzquartier Wien

Incorporating aspects of Eurythmy, soma(tic) rituals, dog training, trash collecting, observing patterns of bird migrations, reading the lines of the movements of bats like palms, grocery shopping, and thinking together without speaking, Krööt Juurak's and Jason Dodge's Field Project will find a multitude of transitory parallels to common thought.

This Field Project will include the invention and exercise of discipline, being (various) students and being workshop hosts. This is the first level of the performative condition, which will extend beyond workshop hours. Exercises where one is not fully aware of what they are good for, time-based ways of being, spaces of attention, insurrection of experience and emotions, and non-causal reasoning. This Field Project will focus on how we are as opposed to what we are. And the question – Can you shrug anything else than your shoulders?

JASON DODGE

Jason Dodge is a sculptor, poetry editor and publisher of Fivehundredplaces poetry press. His exhibitions that are simultaneous with this year's ImPulsTanz are a solo exhibition at Mercer Union in Toronto (CA) and the Liverpool Biennial – upcoming exhibitions include a solo exhibition at IAC in Villeurbanne / Rhone-Alpes (FR) in September.

With Fivehundred places he has published over 20 books by major contemporary poets, the recent series include new books by Eileen Myles and Roger Reeves.

KRÖÖT JUURAK

Krööt Juurak is an artist and performer whose work comprises of performances for human and non-human audiences, presentations, texts, workshops, mood shifts and conflicts. She graduated in dance and choreography from ArtEZ, Arnhem and obtained an MA in Fine Arts from Sandberg Institute, Amsterdam. She has presented her work in a variety of forms at venues in Europe and elsewhere.

krööt.wordpress.com

CHRISTIAN FALSNAES × KARETH SCHAFFER**Liquid Contents**

25.–29.07.2016

10:00–16:00

Studio Tanzquartier Wien

This Field Project is a practical workshop in performance-making, whereby participants are invited to make and share performance work tailored to a variety of contexts – i.e. for the theatre stage, the exhibition space, public space, or video works. In a daily practice of developing, trying out and discussing work with each other, we will particularly focus on how audience members are addressed in these various situations, how ideas and gestures become transposed, and the use of different elements within the performance – speaking, moving, singing, dancing, objects, costumes, music, participation, and different bodies.

In so doing we look forward to engaging in an on-going conversation on the relations between different fields of art, how performance is engaged with and talked about, and differing economies of time and attention. People of all backgrounds and abilities are welcome.

CHRISTIAN FALSNAES

Christian Falsnaes is an artist who lives and works in Berlin. The relationship between art and audience plays a central role in his works. The collective human body is the most important subject of his surprising, often un-announced performances, which are documented through film. The artist takes on the role of a director, who, through his instructions to the interactive viewers, dissolves the aesthetic boundary between the stage and the audience. His works have recently been exhibited a.o. at Kunsthalle Wien, Hamburger Bahnhof (Berlin), Centre Pompidou (Paris), ZKM (Karlsruhe) and Kestner Gesellschaft (Hannover).

Since 2014 Christian Falsnaes has collaborated with Kareth Schaffer in showing different versions of his performance works. He furthermore produced the music for her 2016 production „An Animal Went Out“.

KARETH SCHAFFER

Kareth Schaffer is a choreographer and performer who lives and works in Berlin. In her pieces Schaffer investigates how dance and the stage can point to places beyond themselves, critically examining the conditions under which art is produced and how it can build its relevance through analogy. Her choreographic work has been shown in numerous European venues, and includes a piece about a story she won't tell you „An Animal Went Out“ (2016); an exhaustive examination of foley as a choreographic tool „Unheard Of“, (2016); a very short dance piece „As Easy As 1, 2, 3“ (2013); and a conceptual mudwrestling tournament with a dubious 100,000 views on Youtube, „Dirty Money Mudwrestling“. Kareth Schaffer is a founding member of the choreography collective temporary archipelago with Ana Laura Lozza, Lee Meir, and Claudia Tomasi, and (co-)initiator of the Artist's Pledge. She has worked with and for artists such as deufert&plischke, Tino Sehgal, Stefanie Wener, Alexandre Achour, and Kyla Kegler.

Kareth Schaffer first began appearing in works by Christian Falsnaes in 2014. Since then, they have also written a number of songs they will share with the world on their debut album, appearing in late 2016.

KOO JEONG A × JENNIFER LACEY NOSE

25.-29.07.2016
11:00-17:00
Leopold Museum

A Nose is an expert in translating an idea/feeling into an odor. This is her job. Her expertise is a skill but a very, very subjective one. Some smells make us nostalgic and others make us nauseous. We could say that designing a smell is a minor art but it is sneaky because it is difficult to avoid a smell once it is around even though also unlikely that a smell, good or bad, will last forever.

A smell is maybe similar to excess- that which overflows and evades understanding and yet is still undeniably present. Excess is a very important part of art that is any good at all. It is also sneaky and subjective.

Drawing is a practice like dancing; spending time within something that is almost boring in its relationship to technique and history but is also creating something fragile and never to be seen again at the same time – Dancing and drawing are confusing that way

Dancing and Drawing are things for humans to do that produce (elliptically) something as well as just themselves. Dances and drawings also produce a smell, an excess. This is sometimes easier for other people to identify – just like it is difficult to smell our own body odor. We propose this working time to be noses for each other, experts each in our own manner, translating someone's excess into something like scent.

On a very basic level we will probably start with something simple: a physical practice to produce an autonomous (i.e. unpeopled) thing and the production of things that produce a performative event (i.e. unstable in time).

The truth is we are doing this workshop to be together and also to be together with you. We will make something and we would like to make it with you.

KOO JEONG A

Koo Jeong A is working mainly on the invention of spaces. The major intention of her interventions is to put the soul in that space. The work always includes architectural elements, big circle of drawings, fictions, poetics, publications, installations, sculptures, interventions in urban spaces, films, audio works and architecture projects. Koo's most recent project is a skatepark pavilion in collaboration with l'escalut which is the first version of many others to be realised in elsewhere another part of the world.

[the selected work list]

floating houses

armoire du pullover *

snowy sunny day

oslo

a den ****

flammariouss***

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* : the exhibitions

** : outdoor public project

*** : publications

**** : audio visual works

JENNIFER LACEY

Jennifer Lacey is an American choreographer now based in Paris. During the 90's in New York City Lacey was a member of the Randy Warshaw Dance Company as well as a dancer with Jennifer Monson, DD Dorvillier, John Jasperse, Yvonne Meier and Ellen Fisher among others. At the same time she began developing her own work, which was presented at PS 122, Movement Research Danspace St Marks, the Kitchen as well as at many European venues and Festivals notably the Kaaitheater, Beaubourg/Centre Georges Pompidou, Festival d'Automn, Wiener Festwochen, the Tate Modern and Montpellier Danse.

In 2000 Lacey moved to Paris, founded Megagloss with Carole Bodin and began what became a longstanding collaboration with artist Nadia Lauro. Their collaboration has produced many works including „\$Shot“, „Chateaux of France“, „Mhmmmm“ and „Les Assistantes“. A monograph of their work was published in 2007. In addition to her work with Lauro, Lacey has founded a number of projects with ambiguous borders: „Projet Bonbonnière“ - a research and living project designed to rehabilitate Italianate theatres; „Prodwheel“ - a disposable series of performances using the dance residency as currency; „Robinhood“ - a mythic and invisible performance with artist Cerith Wyn Evans; „Robinhood - The Tour“ - an act of theft perpetuated with composer/musician Hecker, presented recently at the Tate Modern; and „Transmanistan“ - a work commissioned for „a choreographed exhibition“ at the Kunsthalle, St. Gallen. She has also produced several solos: „Two Discussions of an Anterior Event“ (2004), „Tall“ (2007) and „Ouch“ (2007) (a tap version of Carolee Scheeman's Internal Scroll). In 2009 she presented „Culture & Administration“, a duet in collaboration with Antonija Livingstone. For the past two years she has been in residence at the Laboratoires d'Aubervilliers in Paris. During this time she has produced two projects, „Ma premiere fois avec un dramaturge“, and „I heart Lygia Clark“. These projects are performative but fall outside the standard modes of dance production and spectacle. In 2011 Lacey premiered a collaboration with American choreographer Wally Cardona and Jonathan Bepler, „Tool Is Loot“. This group is currently engaged in a 4 year 8 part project, „The Set-Up“ based in meetings with international dance „masters“. She is also currently presenting „Culture Administration and Trembling“ a work made with Antonija Livingstone, Steven Thompson and Dominique Petrin.

As far afield from traditional dance performance as the work often goes, Lacey is committed to her essential point of view as a dancer and strives to produce a thinking body of work in which poetics transcend a conceptual basis.

She has taught technique, improvisation, composition etc. all over the globe for the last 15 years in institutions, studios and festivals. As a teacher Lacey has been influenced by her continuing studies with Release Technique pioneer, Joan Skinner. Over the past 10 years her teaching has expanded into her artistic practice. The form of the workshops is taken as performative and capable of producing content rather than just transmitting it. Consequently, she has been developmental in designing and running a project at the ImpulsTanz Festival in Vienna for artists who also teach. This program is in its 6th year and will function as danceWEB scholarship coach this year.

Jennifer received a Doris Duke Impact Award in 2014 and a Guggenheim fellowship in 2015.

PAWEŁ ALTHAMER, ARTUR ZMIJEWSKI * MEG STUART**Love is the Agreement**

25.-29.07.2016

13:00-19:00

Volx / Margareten

This Field Project is fully booked! We regret that we can not revise any more applications!

„Meeting Paweł Althamer in Berlin, I see many shared points of interest in our artistic and choreographic work, exploring altered states and cosmic visions, collective situations to improvise and play, art as potential for healing and constructing social sculptures.

In this workshop, Artur Zmijewski will join us and together we will devise a rigorous series of exercises, agreements and experiences in the intimacy of the studio setting and in public space.

We will look at everyday life as a school for dance and consider that contemporary movement demands existing structures to shift. We will reflect on internal and external spaces that require new modes of perception.

We will begin by drawing together.“

(Meg Stuart, June 2016, Berlin)

PAWEŁ ALTHAMER

Sculptor and performance artist working in video, installation and action art. Born on May 12, 1967 in Warsaw and resides in Warsaw

In his art Polish artist Paweł Althamer combines the visual experience with suggestive socially-minded messages. His artistic practice is based on a participative approach to art, founded on the belief that art can impart change. Since Althamer's focus is on the communicative and community-forming power of art, some of his works leave hardly any material trace, based on the live sculptural and performative traditions.

He studied at the Warsaw Academy of Fine Arts between 1988-1993, earning a degree in sculpture under Prof Grzegorz Kowalski. In 1991, he began exhibiting his works, along with colleagues from the Kowalski studio, including Katarzyna Kozyra, Jacek Markiewicz and Jacek Adamas. He was a co-founder of the Kowalnia („Smithy“) group, a leading collective of young Polish artists in the 1990s. In 2004, Althamer received the prestigious Vincent Van Gogh Biannual Award, founded by the Broere Charitable Foundation of the Netherlands.

ARTUR ZMIJEWSKI

Visual artist, born on the 26th of May, 1966 in Warsaw. His works make reference to [displaced] individuals and societal trauma. At first glance, his images appear to be strictly documentary photographs and video, yet the artist's analytical staging becomes clearly recognizable through the selection of images during the editing process.

Zmijewski does not shy away from putting the generally accepted rules of Political Correctness into question. His works on the mentally and physically handicapped has drawn significant public attention. He appears to be an artist always in constant search of the next modality of artistic expression, ever striving to amplify the impact of his art on its subjects, enlarging its territory beyond its conventional borders.

Having studied sculpture at first, he went on to continue in film and photography, a medium he found more suitable to represent the contemporary world around him and its accompanying challenges. During the 1990s, Zmijewski was a leading force in the realm of critical art, his point of departure being the problems of body and The Other. He summed up this period in his manifesto, Applied Social Arts, developing a fresh attitude of social activism. Zmijewski's more recent works continue to manifest this new approach.

MEG STUART

Meg Stuart is an American choreographer and dancer living and working in Berlin and Brussels. After completing her studies in New York City and following an invitation from the Klapstuk festival in Leuven, she created her first evening-length piece, „Disfigure Study“ (1991), which launched her choreographic career in Europe. She founded her own company, Damaged Goods, in 1994, through which she has realised more than 30 productions. These range from solos to large-scale choreographies, site-specific creations and improvisation

projects.

Stuart strives to develop a new language for every piece in collaboration with artists from different creative disciplines and navigates the tension between dance and theatre. The use of theatrical devices, in addition to the dialogue between movement and narrative, are recurrent themes in her choreographies. Stuart's work revolves around the idea of an uncertain body, one that is vulnerable and self-reflexive. Through improvisation, Stuart explores physical and emotional states or the memories of them. Her artistic work is analogous to a constantly shifting identity. It constantly redefines itself while searching for new presentation contexts and territories for dance.

Damaged Goods has an on-going collaboration with Kaaitheater in Brussels and HAU Hebbel am Ufer in Berlin. Invited by intendant Johan Simons, 2015-2017 Meg Stuart/Damaged Goods will be collaborating with Ruhrtriennale. In 2016-2017, Meg Stuart/Damaged Goods is touring „BLESSED“ (2007), „VIOLET“ (2011), „An evening of solo works“ (2013), „Hunter“ (2014), „UNTIL OUR HEARTS STOP“ (2015) and „Shown and Told“ (2016).

www.damagedgoods.be

ANRI SALA × TRAJAL HARRELL
Beginning Again

30. + 31.07.2016

13:00–19:00

Arsenal C

Advanced

Bridges

Dirty Hands

Pleasure and No Pleasure

Scores/extended drawings

Space as a continuous present

Un-tooling

Learning a new language fast

ANRI SALA

Anri Sala is a contemporary artist based in Berlin who came to prominence for video works and installations that drew from personal experience to reflect on social and political changes taking place in his native Albania. In recent years, Sala has attached a growing importance to sound, in particular exploring sound's relationship to image, and linked to this development is Sala's long-standing interest in performance and music. In 2013, he was selected to represent France at the 55th Venice Biennial with „Ravel Ravel Unravel“ and, most recently, Sala was the recipient of the Vincent Award, Den Haag (The Netherlands, 2014). Other awards include: the Prix Gilles Dusein in 2000, the Young Artist Prize at the Venice Biennale in 2001 and the Absolut Art Award (Stockholm, Sweden) in 2011.

Recent solo exhibitions include „The Present Moment (in D)“, Haus der Kunst (Munich, Germany, 2014); „Anri Sala: Two Films“, Museum of Contemporary Art, (Detroit, MI, 2012), Louisiana Museum of Modern Art (Humlebaek, Denmark, 2012); Centre Pompidou (Paris, France, 2012); „1395 Days Without Red“, Irish Museum of Modern Art (Dublin, Ireland, 2012); National Museum of Art (Osaka, Japan, 2011) Serpentine Gallery (London, England, 2011) and Musée d'Art Contemporain de Montréal (Quebec, 2011).

TRAJAL HARRELL

Trajal Harrell lives and works between New York, Vienna, and Athens. He is considered one of the most important choreographers to emerge from a new generation. He became well-known for the „Twenty Looks or Paris is Burning at The Judson Church“ series of works which theoretically juxtaposed the Voguing dance tradition with the early postmodern dance tradition.

Harrell's works have been seen internationally at a number of theatres and festivals, and he also regularly shows performance work in visual art contexts. His work „Judson Church is Ringing in Harlem (Made-to-Measure)/Twenty Looks or Paris is Burning at The Judson Church (M2M)“, has the distinction of being the first dance commission of MoMA PS1.

Currently engaged in a two-year Annenberg Residency at MoMA, he is turning his attention to the work of the Japanese founder of Butoh dance, Tatsumi Hijikata. By looking at Butoh through Voguing's theoretical lens of „realness,“ Harrell is creating a number of works, which combine a speculative view of history and the archive with contemporary dance practice.

„CAEN AMOUR“, premiering in July 2016 at Festival Avignon will be the latest creation in this new artistic period of his work, following „Used Abused and Hung Out to Dry“, premiered in MoMA in February 2013; „The Ghost of Montpellier Meets the Samurai“ premiered in Montpellier Danse Festival in July 2015; „The Return of La Argentina“ premiered in Paris' Centre National de la Danse; and „In the Mood for Frankie“ premiering at MoMA in May 2016.

ARI BENJAMIN MEYERS WITH SANDHYA DAEMGEN
Serious Immobilities (Workshop Version)

30. + 31.07.2016
11:00–17:00
Leopold Museum
Advanced

The workshop uses Meyers' durational performance *Serious Immobilities* (2013) and his own music compositions as a jumping off point. There will be a focus on both learning set vocal material and improvising as a group, moving in space and exploring relations between performer and public in a durational performative context. The first day will be spent working together as a group. The second day will be open to the public as a performance, who may join in the movement, voice work and improvisation. This workshop favours doing over discussing and deals with durational vocal-body work, playing with set and improvised material and deconstructing the rehearsal-performance dynamic. An attempt will be made to create a workshop as a group installation performance, with all activities taking place in the Leopold Museum.

Advanced performers of all kinds are welcome; no musical experience is necessary but a willingness to sing and move are essential.

ARI BENJAMIN MEYERS

Ari Benjamin Meyers, born 1972 in New York, lives and works in Berlin. In his work Meyers, who trained as a composer and conductor at The Juilliard School, Yale University, and Peabody Institute, explores structures and processes that redefine the performative, social, and ephemeral nature of music. Solo exhibitions and projects include „Black Thoughts“, Esther Schipper (2013); „Chamber Music (Vestibule)“, Berlinische Galerie (2013-2014); „Mutual Life Company“, Theater der Welt, Mannheim (2014), „Symphony X (installation version)“, KW Berlin and K21 Dusseldorf (2014); „Just in Time, Just in Sequence“, Schauspielhaus Bochum, This is Not Detroit Festival, Bochum (2014); „The Verismo Project (Franz Hartwig, A Most Wanted Man)“ Kino International (2015); „Beating Time“, Martin-Gropius-Bau Berlin (2015); „The Name of This Band is The Art“, RaebvornStengin Zurich (2016). Meyers has worked and performed with various bands including The Residents, Einstürzende Neubauten, and Chicks on Speed. Selected collaborations include: 55th Venice Biennale with Anri Sala (2013); dOCUMENTA 13 with Tino Sehgal (2012); „To the Moon via the Beach“, LUMA Foundation, Arles (2012); T.451 for Tensta Konsthall (2012); K.62/K.85, Performa ,09, New York (2009); NY.2022, Solomon R. Guggenheim Museum, New York (2008) all with Dominique Gonzalez- Foerster. Meyers was Music Director for the staged group show „Il Tempo del Postino“ curated by Hans Ulrich Obrist and Philippe Parreno (Manchester International Festival, 2007 and Art Basel, 2009). The book „Music on Display“ chronicling his recent work and practice has just been released by the publisher Walther König.

SANDHYA DAEMGEN

Sandhya Daemgen is a performer and choreographer based in Berlin. She is interested in ideas exploring the multi-dimensional reality of the everyday, especially through the use of music and new modes of personal and societal interaction. Her pieces include: „Alter Ego“ (Uferstudios), „The Listening Party Experiment“ (Uferstudios, KuLe), „Is It My Body?“ (Theatre du Fil de l'Eau in Paris) and „Age of Beyond“ (Uferstudios, ada Studio). Since 2011 she has worked closely with Tino Sehgal and also performs for Ari Benjamin Meyers, Alexandra Pirici, Kareth Schaffer, Julian Weber and Arcade Fire, amongst others. She is currently performing in Alexandra Pirici's piece „Signals“ in the Berlin Biennale. She holds degrees in both, Cultural Theory from Wesleyan University and also in Dance, Context and Choreography from HZT, Universität der Künste in Berlin.

JAMES BECKETT × RENÉE COPRAIJ
Efficiency Complex

30. + 31.07.2016
11:00–17:00
Leopold Museum
Open Level

Within the body and in the world around us many patterns are intimately linked. In the mind's eye however, they remain separated – almost as if a distinct division of labour.

Early motion study akin to Eadweard Muybridge obsessed with the recording then optimisation of motoric patterns. Aside from photography, physical models were also developed for the recording of motion, and with it potential for the recollection of movement. An application of such studies was greatly effecting the sensibility and design of production lines of a steadily industrialising world. Motion-efficiency resulted in accelerated means of production, and with it a growth in consumption tied to a shifting lifestyle.

In our workshop we address this supposed efficiency, in the sense of mindfulness and consequence. What does it mean to be efficient, for who and how? Will the neoliberal appropriate our efficient selves, or is there a sovereignty to be preserved? We will entertain this history of applied kinetics for its potential sculptural forms, and in turn, these forms potential for generating and recalling „scores“.

Formal properties, such as tempo, reversal and amplification of movement will be implemented, always referring to and building an instructive form, either two-dimensional or solid. In this sense our aim is to enhance an awareness about the connection between motion and the production of artefacts.

We start the morning with perceiving the body from within. We observe some basic processes of breath and mind – using rooting, elongation, opening and closing to gradually start moving. We will make something - we will make it mindfully. We will record and repeat it. We will make it backwards. We will make it all day.

JAMES BECKETT

Visual artist James Beckett explores a variety of interests of a historical nature – most notably the development (and subsequent demise) of European industry, chemistry, and dentistry – as well as the more metaphysical aspects of dowsing and voodoo. Museological display mechanisms are key in Beckett's presentations, with craft-like assembly placing the work uncomfortably between a bourgeois decorative art and a crude social reality. The outcomes of these investigations entertain the peculiarity of human behaviour. Recent shows include: 56th Venice Biennale, Belgian Pavilion (IT); 5th Thessaloniki Biennale (GR); Hospice, Markus Lüttgen Galerie (DE); KaVo, Wilfried Lentz (NL); Dowsing Schools, Artspace, Auckland/Physics Room (NZ); Khevsurvite Derivative (potential dwellers in ravines), T293 (IT); Beyond Imagination, Stedelijk Museum (NL); Passionate Advocate for a Poisoned Earth, TWAA (US); Liquid Assets, steirischer herbst (AT); When Attitudes Became Form Become Attitudes, Wattis (US) und Dak'art, African Biennale (SG).

www.jamesbeckett.tk

RENÉE COPRAIJ

Renée Copraij studied dance and art-history and is a certified vijnana yoga teacher.

She worked in the nineties as a dancer with Jan Fabre and later as his assistant and dramaturg for several productions. Copraij taught choreography workshops at the SNDO (School for New Dance Development) in Amsterdam and is still an advisor for students. She was curator for Festival a/d Werf in Utrecht where she produced work on the verge of visual arts and theatre and did a.o the programme for PSI#17, Camillo 2.0: Technology, Memory, Experience.

The last years she is curating the guest artists for ICKamsterdam (International Choreographic Arts Center) and performing in „Wellness“ by Florentina Holzinger and Vincent Riebeek and in „Mount Olympus“ by Jan Fabre. Since 2001 she has a daily yoga practice which functions for her as tool for observation for the different processes she is involved in.

NIKOLAUS GANSTERER, EMMA COCKER × CHRISTINE DE SMEDT
Modes as Languages: words as material

30. + 31.07.2016

10:00–17:00

Angewandte Innovation Laboratory
Advanced

This Intensive turns towards experimental forms of publication, focusing on the notion of words as material, and the liberation of language from the regime of signification and informational exchange towards an embodied poetics. Evolving previous research around the reverberation of speech and voice and the embodiment of text, we continue our investigation around the aesthetic-epistemological gesture of artistic (re)searching, explored through the transformation of words, the act of rolling language around in the mouth as a physical practice.

The starting point for this field of experimentation are conversational transcripts from our three-year artistic research project, approached as live material for playful appropriation and reworking. Our emphasis is on activating language through rhythmic, relational speech acts: through the affect of breath and air bringing qualities of lightness and aeration, the babble of overlapping voices reading together, echoes and translations, stutters and repetitions, whispered conversations assembled from dislocated fragments of text.

The *CHOREO-GRAPHIC FIGURES* Summer Lab will take place over two interconnected workshops: *Shifts of Attention: vigilance, engagement and translational processes* (Intensive1) and *Modes of Languages: words as material* (Intensive2). Participation in both sessions is suggested but not mandatory.

Choreo-graphic Figures (2014–2017) is funded by the Austrian Science Fund FWF/PEEK.
www.choreo-graphic-figures.net

NIKOLAUS GANSTERER

Nikolaus Gansterer studied art at the University of Applied Arts in Vienna and completed his post-academic studies at the Jan van Eyck Academie at Maastricht in The Netherlands. He is co-founder of the Institute for Transacoustic Research and the sound collective „The Vegetable Orchestra“. He is Lecturer at the Institute for Transmedia Art at the University of Applied Arts in Vienna, Austria. Since 2016 he is guest professor at the Center Research Focus, Vienna. Nikolaus Gansterer is deeply interested in the links between drawing, thinking and action unfolding their immanent structures of interconnectedness. By rejecting a strict differentiation of these areas, and through a consequent recombination of methods and settings from both fields, he arrives at distinct lines of connection and division, questioning the imaginary threshold between nature and culture, art and philosophy. Nikolaus Gansterer's fascination with the complex character of diagrammatic figures has led to the book „Drawing a Hypothesis – Figures of Thought“ (Springer, 2011) on the ontology of shapes of visualisations, the diagrammatic perspective and its use in contemporary art, science and theory.

www.gansterer.org

EMMA COCKER

Emma Cocker is a writer-artist based in Sheffield, and Reader in Fine Art at Nottingham Trent University. Operating under the title Not Yet There, her research addresses the endeavour of creative labour, focusing on models of (art) practice and subjectivity that resist the pressure of a single, stable position by remaining wilfully unresolved. Cocker's approach unfolds as an interdisciplinary, hybridised enquiry that operates restlessly along the threshold of writing/art, involving performative, collaborative and creative prose approaches to writing about, parallel to and as art practice. Her recent writing has been published in *Failure*, 2010; *Stillness in a Mobile World*, 2011; *Drawing a Hypothesis: Figures of Thought*, 2011; *Hyperdrawing: Beyond the Lines of Contemporary Art*, 2012; *On Not Knowing: How Artists Think*, 2013; *Reading/Feeling*, 2013, *Cartographies of Exile*, 2016. *The Yes of the No* is her first published collection of creative prose, Site Gallery 2016. Cocker began her studies in Fine Art, followed by research within Visual Culture and Contemporary Art Theory at Goldsmiths College, London.

www.not-yet-there.blogspot.co.uk

CHRISTINE DE SMEDT

The artistic work of Christine De Smedt is situated between dancing / performing, choreographing, coordinating, organising and curating artistic projects. Being a member of the company Les Ballets C. de la B. (Gent, Belgium) from 1991 until 2012, she created her own work since 1993, a solo „La force fait l'union, fait la force“; a travelling project in the Balkans, „Escape Velocity“ (1998) and a large scale mass choreography, „9×9“ (2000-2005). In 2012 she premiered a series of performed portraits of different artists, titled „Four Choreographic Portraits“ („I would leave a signature“, „The son of a priest“,

„A woman with a diamond“ and „Self-reliance“). She collaborated for several years with Meg Stuart/Damaged Goods (1995-1999) and for the last 10 years, had various artistic collaborations with

Mårten Spångberg, Mette Edvardsen, Philipp Gehmacher, Vladimir Miller, Jan Ritsema and Xavier Le Roy. Between 2005 and 2008 she was engaged in projects with Eszter Salamon, creating „Nvsbl, dance#1/driftworks“ and the group project „Transformers“. De Smedt was the curator of the artist residency project Summer Intensive in Gent. She is also performing in Xavier Le Roy's „Low Pieces“ and the choreography by Mette Ingvartsen „Artificial Nature Project“.

www.parts.be

MARCUS BERGNER × MYRIAM VAN IMSCHOOT**Total Poetry****Composition/sound poetry workshop**

01.-05.08.2016

13:50-17:50

Arsenal 4

Advanced

Total Poetry proposes a workshop framework that allows us to switch between different disciplines, and, in so doing access more fluid and poetic strategies for engaging with manifestations of 'sound poetry' and voice art across a range of different artistic practices and life excursions.

For *Total Poetry* is a term polemically coined by the Italian poet Adriano Spatola in his ground-breaking book *Toward Total Poetry*, „as he was looking for a total medium, in escape of the limitations of poetry, so that it could include theatre, photography, music, painting, typography, cinematic techniques and every other aspect of culture which may serve an utopian ambition to revitalise and reformulate art.“ For us it offers a two-way street. If Spatola looked from within poetry to the other arts, one can equally commute from the other arts to poetry as a resource to experiment with the in/comprehensible, sensical, nonsensical, perceptive potential of language and its performative capacities.

Two artists coming from quite different generations/fields/cultures work in tandem. It's here that the fluidity starts, opening up this incongruent synergy for further over-lapping and opening within terms of the involvement of workshop participants. Van Imschoot has a background in choreography and is a maker of performance and sound art with the voice as main vehicle. After being presented in the Kiasma Museum of Helsinki, her last piece *What Nature Says* was selected by *Esitys*, Performance magazine for contemporary performance, as one of the best performances in 2015. Bergner is an experimental filmmaker, performer and writer. Both hone into language as an infinite resource to compose and perform beyond normative usages or expectations. In 2017 they will receive a film grant by MFG (Medien- und Filmgesellschaft Baden-Württemberg) to create three films in residence at the Akademie Schloss Solitude.

Total Poetry would be a permanent invitation to engage with the workshop participants, including case studies, artist talks, screenings (Holis Frampton, Saul Levine, etc.), reading and discussing resource materials. At the core of it all we will practice 'sound poetry' and vocal performance, with scores (from us and from the participants) as our essential tools and resources. We invite the participants to merge this with their own specific interests, while encouraging collaborative forms of working concretely on proposals for the small group presentation as a final pull or showcase.

MARCUS BERGNER

A reoccurring focus to much of Marcus Bergner's artworks and related research has been in shifting and rethinking points of intersection (as well as points of contradiction or difference) that operate between/within the worlds of visual art, literature, art history, film, and performance. As part of these investigations he has made over 25 experimental films that have been exhibited in solo and group exhibitions/screenings in museums, galleries and cinemas across Australia, Europe and North America. These films are divided into three distinct lines of production: language/poetry, spatial/performance, and visual art areas. They are distributed by the German Film Archives, Berlin; Light Cone, Paris; The National Library of Australia, Canberra. Between 1985 and 2000 as a member of the Australian sound poetry group Arf Arf, Bergner performed extensively throughout Australia and Europe (see: <http://oralsite.be/pages/Clanguage>). In 2010 he completed a PhD research project (University of Melbourne) that considers experimental film in light of changing approaches to the discipline of art history. Since 2009 he has conducted on-going experimental film and performance workshops at the Czech Film Academy in Prague (FAMU), as well as lecturing on media history at the University of New York, also in Prague. In 2013 he was invited to take part in the unique exhibition/performance event 'Words Live' in Amsterdam and Rotterdam. He will premiere a major new film and performance work commissioned by the Akademie Schloss Solitude in Stuttgart early 2017. Presently he lives and works between Australia and Europe and is completing a series of essayistic pieces that demonstrate and explore the noetic and conspiratorial necessity of instigating forms of

'incomprehensible art criticism.'

www.oralsite.be/pages/Clanguage

MYRIAM VAN IMSCHOOT

Myriam Van Imschoot (1969) is a Brussels-based artist who has been active in the fields of contemporary dance and performance for more than two decades under various and often mistaken identities. After her engagement with dance theory, criticism and history and a devoted career as an artistic collaborator and dramaturge to many a choreographer, she shifted to making her own artistic work in 2006, using the voice as her main medium in video, performance and sound installation. She's interested in the cracks in modernity as a failed project, often revealed by ghost practices, remnants of folklore and/or marginalised voices. Mostly she shows a stubborn desire to communicate even when acts of transmission seem doomed. From 2006-2011 she worked in a first cycle (Archive) on the performative potential of archival documents for the construction of alternative dance-historiographies. Since 2011 she has worked on vocal techniques, gestures and popular crying practices that bridge distance, like yodeling, ululations, waves and whistles.

In her last piece „What Nature Says“, the calls of nature were the point of departure of a radio-phonetic performance piece with 5 vocalists and a sound engineer, who execute an a cappella of the murmurs of a world in crisis. Awarded as one of the best pieces in 2015 by the magazine Esitys, this work triggered an international breakthrough. In addition, Myriam Van Imschoot is a founding member of Sarma, and runs within this organisation a publishing house for digital artist publications (oralsite.be). She is the missing half of a sound poetry duo with Marcus Bergner (Arf Arf). In 2016 she premièrés on 27 August 2016 „HELfel“, a site specific piece for a Brussels park, with 30 women from local communities who practice a cry common to those who want to express joy with a trill. Across the world the cry is known under various names and techniques, like Kel, Kululu, youyou, irrintzi, zaghareet, etc. Also in 2016 she will make two films in residence at the Akademie Schloss Solitude, Stuttgart with a fellowship by Medien- und Filmgesellschaft Baden-Württemberg. For 2017, she prepares the musical theatre-piece „IN KOOR!“ at Campo, co-directed with Willem De Wolf from De Koe, staging a rehearsal of a choir with a fair portion of singing out of key.

www.oralsite.be/pages/Bio_Myriam_Van_Imschoot

CHRISTIAN KOBALD × ASTRID KAMINSKI***Critique and the Event***

01.–05.08.2016

11:40–17:40

Arsenal

Three kinds of events – Models of (critical) writing – The chain and the score: Event-based curating – The transition into practice – Return to foreign lands: back to the text.

Starting out from an analysis of three heterogeneous events – a performance, an exhibition, a scene from everyday life – *Critique and the Event* leads participants through different forms of writing on dance (the review – the profile – the essay – the interview) into the labyrinth of event-based curating (exhibiting considered as one of the performing arts – the exhibition as a chain of events – altered forms: what then is the point of doing a show? – does this also work with »theory«? – the exhibition as score); then out of this labyrinth into practice (how to design an event-based show? – how to approach an exhibition as score? – and that's what we'll actually do) and in the end out of what has been made and back into (critical) writing (which frame to choose? – and what form of writing? – who is my reader? – and what is my position in the field? – in short: how to write about an event-based show).

The Field Project encourages an engaged approach to questions of contemporary writing on dance and post-performative curating.

CHRISTIAN KOBALD

Christian Kobald (*1969) is a curator, editor at Spike Art Quarterly, and runs the non-profit exhibition space Yvonne Lambert in Berlin. He studied philosophy at the University of Vienna and the history of art, culture and ideas at the University of Applied Arts, Vienna, where he also teaches in the fine arts programme. He lives in Berlin.

www.yvonnelambert.de | www.christiankobald.at

ASTRID KAMINSKI

Astrid Kaminski works as journalist and speech writer. She writes about dance, performance, literature and social politics for newspapers, magazines and web-publications as well as in non-fiction literature. She gained experience in curating with the reading-series „Lyrik 3 – Am Unbenannten stranden“ that she founded. Currently she is developing a symposium on future models of care together with Jeremy Wade. She continues to fail at poeticising life and oftentimes even at writing poems. In 2008 her cycle „& wer übersetzt ariadne“ and in 2012 her translation of Tracy K Smith's „Life on Mars“ was published. (as of May 2016).

MICHELE RIZZO**HIGHER****Trance/Techno Dance Practice**

01.-05.08.2016

18:00-20:00

Arsenal D

Open Level

By displacing trance and techno dance from the club environment into the dance studio, the *HIGHER* workshop offers the opportunity to experience and analyse dance in a hybrid formula between recreational and technical.

The participants are guided with very specific focus into simple yet accurate activities such as dancing on the beat, dancing alone and dancing with others attempting to reach a state of flow. Part of the workshop is dedicated to learning sequences of clubbing-like movements, inspired by Post-Gabber footwork.

Good coordination, stamina, musicality, and curiosity towards techno and trance dancing are required for this workshop. Sneakers are obligatory!

MICHELE RIZZO

Michele Rizzo graduated in 2011 at the SNDO (School for New Dance Development, Amsterdam), where he is now a guest teacher in choreography and movement research. In 2015 he has graduated at Sandberg Institute of Amsterdam, completing the Dirty Art Department master program.

He is supported by the International Choreographic Art Centre (ICKamsterdam), Frascati Theatre Amsterdam, and the AFK Amsterdam Fonds vor de Kunst.

His artistic practice touches various disciplines, including performance, music and visual art. Throughout the past two years his research in the field of trance and techno dancing has unfolded in the project *HIGHER* which exists as a performance and a workshop.

TACITA DEAN × ESZTER SALAMON

04. + 05.08.2016
10:00–16:00
Tanzquartier Wien
Open Level

Detailed workshop description soon.

TACITA DEAN

Tacita Dean was born in 1965 in Canterbury, UK. She studied at Falmouth School of Art and the Slade School of Fine Art before moving to live and work in Berlin in 2000.

Her solo exhibitions include Tate Britain, London (2001); Schaulager, Basel (2006); Solomon R. Guggenheim Museum, New York (2007); Nicola Trussardi Foundation, Milan (2009); MUMOK, Vienna (2011); New Museum, New York (2012); Instituto Moreira Salles, Rio de Janeiro (2013) and Fundación Botín, Santander (2013). Dean was nominated for the Turner Prize in 1998, and was awarded the Hugo Boss Prize in 2006 and the Kurt Schwitters Prize in 2009. In 2011, she made „FILM“ as part of the Unilever Series of commissions in Tate Modern’s Turbine Hall, which marked the beginning of her campaign to protect the medium of photochemical film (www.savefilm.org). Other recent group exhibitions include dOCUMENTA (13) (2012), Venice Biennale (2013), Berlin Biennale and Biennale of Sydney (2014).

In 2014/15 she was artist in residence at The Getty Research Institute in Los Angeles.

ESZTER SALAMON

Eszter Salamon is a choreographer, dancer and performer.

She is the author of solos „What A Body You Have, Honey“ (2001) and „Giszelle“ (2001) in collaboration with Xavier Le Roy, „Reproduction“ (2004), a piece for eight dancers, „Magyar Tàncok“ (2005) with Hungarian folk dancers and musicians, „Nvsbl“ (2006), a film-choreography in collaboration with Bojana Cvejic „AND THEN“ (2007) and together with Arantxa Martinez, the concert-performance „Without You I Am Nothing“ (2007) starring Lukas Minkus and Ramon Pozo, „Dance#1/Driftworks“ (2008), in collaboration with Christine De Smedt, „Voice Over“ (2009), a piece commissioned and interpreted by Cristina Rizzo, „Dance for Nothing“ (2010) and with Peter Böhm, Bojana Cvejic and Cédric Dambrain „TALES OF THE BODILESS“ (2011).

Her work has been widely presented in Europe and Asia. As a dancer, she collaborated with Sidonie Rochon, Mathilde Monnier and François Verret. Her work in music theatre includes assistance to the opera „Theater der Wiederholungen“ (2003) by Bernhard Lang staged by Xavier Le Roy at Steirischer Herbst Festival, Graz and staging the music of Karim Haddad in the frame of the project „Seven attempted escapes from Silence“ (2005) at Staatsoper Unter den Linden, Berlin. In 2008, she participates in 6Month1Location, an artistic research project based on self-organisation and self-education at the CCN, Montpellier. In 2009, together with the same group of artists, she co-curates and takes part in the festival In-Presentable09, Madrid.

In 2009, Eszter Salamon develops with Christine De Smedt „Transformers“, a research project for a group choreography through workshops and artist residencies in Brussels, Madrid, PAF-St. Erme, Mexico City, Vienna, Tokyo and Stockholm. Following up „Transformers“, Salamon and De Smedt presented during ImpulsTanz 2011 in Vienna their duet piece „Dance#2“. „Melodrama“, is a solo ‘documentary performance’, premiered in June 2012 in the context of Berlin Documentary Forum 2 at Haus der Kulturen der Welt, Berlin.

DAVID BLOOM**Sex and Space****A workshop on dance, desire, and performing the erotic body**

01.-05.08.2016

17:30-20:00

Arsenal 3

Advanced

A dance consists of Bodies in Time and Space. Traditional dance training and artistic research often set limits as to how much sexuality is allowed into a „serious artistic process“. BDSM and tantric practices often focus on the body, its emotions and sensations, and pay less attention to structures of time and especially space.?? However, a group ritual or play party has all the makings of a performance, one where the roles of performer and audience member are constantly shifting.

In this Workshop, David brings together his professional background as a dancer/choreographer/teacher with his experience of practicing conscious sexuality to bridge the gap between artistic and personal process. His film *Quintet – a choreopornographic experiment*, which explored the connection between sex and art, premiered at the Berlin Pornfilmfestival in 2013, followed by *Sonata* in 2015.?? Being a Performer with a capital “P” (to borrow a term from Grotowski) is not (only) about entertaining people or representing stories or images, it is about developing a global embodied awareness of situations. The greatest performers are capable of simultaneously being completely lost in trance and analysing the situation from the outside.

We will work with simple solo and group improvisation exercises that expand our consciousness to perceive temporal and spatial relations in a variety of ways. We will then deal with desire and erotic energy to generate material and work with these heightened states consciously as parts of a composition. We will work not only on actions but also on the spaces between observing and listening. We will negotiate scenes not only from personal taste, but also according to artistic and aesthetic criteria.

The idea is not to constrict freedom and spontaneity, but to allow new possibilities to emerge through structure, that can eventually lead to another level of subtlety and beauty in our play. An expanded consciousness of how we perceive time and space can create an enhanced understanding of each other and the world we live and play in.

DAVID BLOOM

David Bloom was born in Heidelberg, Germany, to a family from New York, NY.

He has been playing the piano professionally since he was 16 years old, including a brief stint at the bar Marie’s Crisis in New York.

He received his dance training mainly at the Academy of Music and Performing Arts in Frankfurt, Germany and also studied with William Forsythe, Kirstie Simson and Benoît Lachambre.

He was a member of the dance ensemble at Staatstheater Darmstadt, and has collaborated on projects by Marco Santi, Michaël d’Auzon, Nir de Volff/Total Brutal, Micha Purucker, Ingo Reulecke, Canan Ere, Friederike Plafki, Felix Ruckert & Tino Sehgal. He has taught contemporary dance in a variety of contexts, and is also a graduate of Barbara Carellas’ Urban Tantra Professional Training Program. He has also studied BDSM and Tantra with teachers such as Joseph Kramer, Felix Ruckert, Osada Steve & Midori.

Since graduating from the M.A. Choreography at the Inter-University Center for Dance (HZT) Berlin, he has been focusing mainly on his own choreographic work, including „Die Heilige und die Hure“, a solo for Felix Ruckert, and „enemy“, an interactive sauna dance piece. He also regularly curated the Berlin play party/choreographic installation „Friends & Lovers“, which inspired a short film, „Quintet“, that premiered at the Pornfilmfestival Berlin in October 2013. David is a recipient of a 2012 danceWEB Scholarship.

www.davidbloom.info

JAN MOT × MARIA HASSABI ***With Maria and Jan***

01.–05.08.2016
10:00–16:00
Leopold Museum

JM: Maria, would you join me to the Belvédère?

MH: Of course!

Would you be into taking a stroll in the gardens for a bit as well?

JM: Of course! I love those gardens.

MH: Cool. We have a date ;)

I keep thinking that I'd like to walk through the Belvédère in a very slow manner. Not in slow-motion, yet a slower pace than usual. How would that effect our viewing, how does that effect the space in general and do we end up creating a „situation“ immediately just because we will be walking with a pre-conceived intention? Would you be into trying this, or would you rather walk, talk and look in our “regular” behaviour?

JM: Let's just try and we'll see!

JAN MOT

Jan Mot (born in Brussels) studied art history and museology in Leuven (BE) and Amsterdam (NL). In 1996 he opened his gallery in Brussels. He represents artists like Francis Alÿs, Manon de Boer, Mario García Torres, Joachim Koester, Tino Sehgal and Ian Wilson.

MARIA HASSABI

Maria Hassabi (geboren in Zypern) lebt in New York und arbeitet als Künstlerin und Choreografin. Ihre Arbeiten werden international in den Theatern, Festivals, Museen, Galerien und öffentlichen Räumen präsentiert, darunter das Museum of Modern Art (New York), Artsonje (Seoul), Serralves Museum (Porto), Stedelijk Museum (Amsterdam), Hammer Museum (Los Angeles), Australian Center for Contemporary Art (Melbourne), Kunstfestival des arts (Brüssel), steirischer herbst (Graz), CentrePasquArt (Biel), Kunsthalle Oslo (2014), The Kitchen (New York), Performa (New York), Kaaitheater (Brüssel), ImpulsTanz (Wien), Centre d'Art Contemporain (Genf), Panorama-Festival (Rio de Janeiro), Festival Contemporâneo de Dança (São Paulo), u.v.m. Maria Hassabi erhielt 2015 den Herb Alpert Award, 2012 den President's Award für darstellende Kunst vom Lower Manhattan Cultural Council, 2011 ein Guggenheim-Stipendium und 2009 den Grants to Artists Award von der Stiftung für zeitgenössische Kunst. Im Jahr 2013 vertrat sie Zypern am Zypern und Litauen Pavillon auf der 55. Biennale in Venedig. Hassabi hat einen BFA vom California Institute of the Arts.

www.mariahassabi.com

JIMMY ROBERT * SEBASTIAN MATTHIAS
notnightclubbing

06. + 07.08.2016

11:00–17:00

Arsenal 2

Open Level

A workshop which gathers people in a space where several things can be questioned: the role of the viewer, the performer, as well as the choreographer...who are you dancing for, with and how? How is context affecting your moves? Can the club be a reference point from which one could question performance. Clubbing offers a new line of inquiry into its creation as well as presentation. Through movement and conversations we would like to share your vision of a playful space where exchange and resistance both act as reminders of the way we position ourselves in the world.

JIMMY ROBERT

Jimmy Robert born 1975 in Guadeloupe (France), lives and works in Bucharest.

In recent years, Jimmy Robert has exhibited at 8th Berlin Biennale of Contemporary Art (Berlin), Tate Britain (London), WIELS (Brussels), CCA Kitakyushu Project Gallery (Japan), Cubitt Gallery (London), Neuer Aachen Kunstverein (Germany), CAC Bretigny (France). Jimmy Robert was the 2009 laureate of the Follow Fluxus-After Fluxus grant. In 2012 he had two solo shows one at gallery du Jeu de Paume in Paris and one at the Museum of Contemporary Art (MCA) in Chicago and in June 2013 a solo show at the Power Plant in Toronto. He performed at MoMA New-York in 2014 and is now preparing a solo show at the synagogue de Delme in France. He is also a guest professor in media and performance at UdK in Berlin since 2014.

Jimmy Robert works with diverse media including photography, collages, objects, art books, short films and performance art. In his explorations into the relationship between images and objects, Robert draws attention to the dynamics of different surfaces. Questions of identity and its representation are his main interest, and he uses a variety of references to literature, art and music to emphasise the fragility of the materials he uses. In some performances Robert's body becomes a projection surface, where the tension between the portrayal and the content reveal the relationship between appropriation and alienation.

SEBASTIAN MATTHIAS

Sebastian Matthias lives and works in Berlin. Sebastian Matthias studied dance at the Juilliard School in New York and dance studies at the Free University in Berlin (MA). He has danced at the Nuremberg State Theater (DE), Hubbard Street Dance Chicago (US). He concentrates on modular improvisation systems in his choreographic work, developing them in cooperation with the dancers Isaac Spencer, Lisanne Goodhue and Deborah Hofstetter in independent productions and as a resident choreographer at Tanzhaus NRW or institutions such as the Cullberg Ballet. From 2012-2015, he has been deepening his approach to artistic research on groove and club dancing with a doctorate grant at the 'Assemblies and Participation' postgraduate college of the Hafen-City University Hamburg and is expanding it to include participative processes in the performing arts. In this context the performance series / groove space was developed which researches groove within different cities such as Berlin, Zurich, Jakarta and Tokyo.

SHELLY NADASHI × ALEXANDRE ACHOUR**I've Got You**

06. + 07.08.2016

11:00–17:00

Arsenal E

Open Level

How its audience is being treated is how a work of art positions itself socially and intellectually. Taking this statement as a starting point, this two days' workshop will evolve around questions of spectatorship and audience participation. Looking at these issues both historically and from our own living experience, we would aim to engage participants both practically and theoretically in questions concerning the nature of audience involvement, whether in the theatre, the museum, or elsewhere. Alexandre's recent project was a research into a number of subversive participatory performances from the 20th century, their choreographic principles and concepts of the audience, as well as the state of mind they originally produced in the public space where they were shown. He will share some of the materials from the research and performance. Shelly will introduce two artworks that relate to the connection between the act of consuming culture and the social context in which this „culture“ is placed. Namely, Marcel Duchamp's *Étant Donnés* and Elaine Sturtevant's *The House of Horror*.

SHELLY NADASHI

Shelly Nadashi's work juxtaposes video, sculpture, writing and performance. It can be conceived as a comment on the social role of the artist, hierarchies of values, the relationship between performer, artwork and audience, and the mechanism through which it is assigned. Or rather, as she pompously once announced herself: „my condition is somewhere between clown and hermit“.

After having completed her studies at The School for Visual Theatre in Jerusalem Nadashi moved to Glasgow in 2007 in order to undertake a Master of Fine Art degree at The Glasgow School of Art. Her work has recently been presented at the New Museum Triennial, New York (2015); Gallery Christian Andersen, Copenhagen (2015); Etablissement d'en Face, Brussels (2014); Centre for Contemporary Art, Glasgow (2013), Sotoso, Brussels (2013); and Transmission Gallery, Glasgow (2011). This year she will present a new work as part of Manifesta 11 in Zurich.

ALEXANDER ACHOUR

Alexandre Achour is a choreographer and dancer based in Berlin.

From 2010 to 2012 he developed a series of performances under the title „Object“. His work „This isn't gonna end well“ was supported in 2014 by the cultural programme of the European Union through the Project „Life Long Burning“. And in 2015 he developed „Speaking about the ghost“ within the frame of K3 – Zentrum für Choreographie | Tanzplan Hamburg. In 2015 he was involved as choreographer for the Ballet Ensemble of the Serbian National Theatre in the performance „Revolution won't be performed“ by Saša Asentić and in 2016 he worked in collaboration with Guo Rui with the Guangdong Modern Dance Company on a new production „Expressions of dance - when did we become contemporary?“

He holds an MA in choreography from Hochschulübergreifendes Zentrum für Tanz Berlin. He graduated from a Bachelor of Arts from London Contemporary Dance School and a Bachelor of Biology from Université Claude Bernard Lyon. As a performer and/or collaborator he works with Tino Sehgal, Xavier Le Roy, Antonia Baehr, Saša Asentić and Ana Vujanović, amongst others.

SONIA LEIMER × ANNE JUREN
BLINDER FLECK
An over night workshop

06. August, 15:00–07. August, 10:00
Arsenal 3
Open Level

The over night workshop is a long choreographic journey. It proposes visual virtual choreographic and sculptural trips inside the body throughout the night. During this choreographic trip we encounter sculptural experiments that will transform the inner and outer space we are in and its atmosphere, until the body will lose the boundaries of what is real and what is not. These sculptural choreographic sessions will expand the contextual boundaries of the term choreography and visual art by proposing an introspective journey throughout the whole night.

The workshop will be consisting of the series of spoken text and analogical sound exploiting and gently deconstructing the ideologies of development (from in utero to walking) and body awareness, function and functional integration present in somatic methods - mostly using the Feldenkrais method as a starting point. The sculptural sessions will be actively present during the whole night and will modulate the space accordingly adapting the same strategies. The attempt is to trouble, destabilise the individualistic ideologies to move away from the desire for privacy, normative patterns and logical relationships. Which rights do we have on our body, does it belong to us, what is mine and furthermore what means „belonging“? While doing that it explores the correspondence of the imaginative potential of language and an actual or a pictured movement. It engages in different states of kinaesthetic, sensorial, mental and cosmic, cannibalistic and tantric experiences by creating a potential for poetic relationships. It inspects the organic lines between private and public, and attempts to balance inner desires and outer realities by teasing and delighting the limbic system of the participants. Let's invent what a body is, can be and do as well as how it can be perceived out of normative descriptive parameters. What are the borders of our body, what defines our conception of those borders and how far can we transform and extend these apprehensions. When people enter the room there is not just one reality possible. From ultra virtual to extremely concrete.

SONIA LEIMER

Sonia Leimer, born in 1977 in Meran/Italy, lives and works in Vienna. She studied architecture at the Akademie der bildenden Künste, Vienna. In her installations she engages in questions about the foundation of our perception, generated by individual, historical and medial patterns of experience. Spaces and objects, emerged in specific historical contexts, are going through a transformation making history and societal change tangible. Selected exhibitions: 2015: Galerie nächst St. Stephan, Rosemarie Schwarzwälder, Vienna (solo); Ludwig Forum, Aachen, Germany; 2014: Galerie Barbara Gross, Munich (solo); Wow!, LAMOA Museum of Art Los Angeles (solo); Austrian Cultural Forum London; 2013: 5th Moscow Biennial; Vienna Museum; ABC Berlin (solo); 2012: Artothek, Cologne (solo); Museion, Bozen (solo); MAK Center for Art and Architecture, Los Angeles (solo); 2011: Kunstverein Basis, Frankfurt/Main (solo); 2010: BAWAG Contemporary, Vienna (solo); Salzburger Kunstverein, Salzburg (solo); Galerie im Taxispalais, Innsbruck; Triennale Linz; 2008: Manifesta 7, Rovereto.

ANNE JUREN

Anne Juren, born in Grenoble/France is a choreographer, dancer and performer based in Vienna. In 2003, she co-founded together with the visual artist Roland Rauschmeier the association Wiener Tanz- und Kunstbewegung in Vienna. Her choreographic works and artistic researches have been extensively presented in international theatres, festivals, and different art spaces and venues. In her work, Juren tries to expand the term choreography in engaging the body in different states of physical, sensorial, kinaesthetic and mental experiences, questioning the boundaries between private and public spheres. Since 2013, Anne Juren is a Feldenkrais® practitioner. She is currently part of the artistic committee for the Master in Choreography at DOCH and doing a PhD at UNIARTS Stockholm University of the Arts.

www.wtkb.org

ALDO GIANNOTTI × PHILIPPE RIÉRA / SUPERAMAS
a space containing people containing... (to read as a loop)

06. + 07.08.2016

11:00–17:00

Probabühne Volksoper Wien

Open Level

Aldo Giannotti's main concern lies in the relationship of individuals with their surroundings. «Indeed, there is a functional correlation between the way a space is arranged and the tendency to behave in a particular way within it». As for Superamas and since its very beginning they worked on re-contextualising on stage phenomena, stereotypes, clichés, patterns of behaviour with the clear intention to strip down our relation to the different culturally loaded spaces we come across as life goes on (shops, banks, airport, bedroom...). The different formats and conditions under which we all evolve and develop will constitute the core of these two days of practical investigation.

«How do you dispose yourself into a space and then how your movement does influence that space...

Is it possible not only to inhabit the space but to use the body to represent it? How does the space that contains us influence our movement/range of actions, and how our movements shape our surrounding».

ALDO GIANNOTTI

In the artistic practice of Aldo Giannotti drawing plays a central role as an excellent tool for the communication of socio-architectural concepts. It helps him to „undress“ an idea, in order to obtain its most pointed formulation, which can take the shape of a concise statement or an unsolved question, a witty remark or a disarming joke. This strategy allows Giannotti to deal with a wide range of complex issues without ever being didactic nor pretentious: from cultural identities to kinship structures, from the distribution of power relations within a given society to the precarious balance of the financial system and of the art system itself.

However, the conceptual scope of Giannotti's body of work only opens up in the tension between the immediate visualisation of an idea and its performative execution. Indeed, his drawings are often used as handling instructions to delimit the extent of performative actions, in which the artist as well as his audience take part. By doing this, virtual concepts are embedded in the rough surface of the real and tested for their resistance and potential. The results of such a performative investigation are then presented in a variety of media such as photography, video, installation and sculpture.

Giannotti's main interest lies in the interrelationship between physical and symbolic space. At its core lies the idea, that there is an intimate connection between the way a space is arranged and the tendency to behave in a particular way within it. By altering those ‚spatial dispositions‘, which turn the physical space into a system of significance, the artist performs an important change in the interaction of individuals with their environment and, thereby, explores the structure and functioning of the social space.

Shifting from one significance system to another, crossing the border between them, Giannotti lets those rules of play, which are usually perceived as natural, appear as a ‚cultural matter of fact‘ in their contingency and plasticity. In this way, the representation of real possibilities can make room for the presentation of new possible realities.

PHILIPPE RIÉRA / SUPERAMAS

Philippe Riéra / Superamas is a founding member of the Superamas group.

Past collaborations of Philippe Riéra include working with visual artists such as Claude Wampler (US), Markus Schinwald (AT), Isaac Julien (UK).

For the last 15 or so years, they have been produced in many theatres and festivals in Europe and North America and have imposed their trilogy „Big 1st Episode - Artificial Intelligence / Reality Show“, „Big 2nd Episode - Show / Business“, „Big 3rd Episode - Happy / End“. They then created „EMPIRE (Art & Politics)“, „YOU DREAM“ and „THEATRE“. They also exhibit in Art Galleries, produce films and publish books. In the season 2010/11 Superamas published with „Les Presses du Réel“ and Jeroen Peeters a book on the BIG series. Their work has been extensively shown and reviewed in Europe and North America. In 2014 „SuperamaX“ was premiered and for 2016 a new big stage project with the working title „Vive l'armée française!“ is planned. The members of Superamas

also teach extensively within their different fields of expertise.

Since 2013 Superamas is artist in residence at the Maison de la Culture in Amiens and 2011-2014 at VOORUIT/Ghent, where for the first time the integral series of BIG (1-3) has been shown in 2008. Superamas is based in Austria, France and Belgium. Internationally Superamas was presented at renown festivals like Festival d'Avignon, ImPulsTanz Vienna, Tanz im August/Berlin, Mettre en Scene/Rennes and at many venues including HAU/Berlin, Tanzquartier Vienna, Vooruit/Ghent, Kampnagel/Hamburg, The Kitchen/NYC, Walker Art Centre/Minneapolis, MCA/Chicago, Maison de la Culture/Amiens and many more.

In astrophysics, the French word „superamas“ designates a galactic super cluster in migration, the largest known structure in the universe; in Mexico, it is a supermarket chain; on the stage, it is a collective that says „us“ to better assert its singularity. A Superamas show is therefore many people on the stage, incomparable energy, lightness and complexity mixed together, pleasure and seduction combined with a pitiless criticism of our media, social and political reality. As they say: An eminently political position is incumbent on artists today: to not leave the monopoly of amusement up to Walt Disney. In other words: “acting like a whore” can be an extremely subversive position. And Superamas' shows really cause critical damage through the implosion of pleasure: they perfectly mime our spectacular shortcomings to better challenge our condition of spectator/actor in an over-mediatised, over-productive world whose obsession with power runs in fourth gear as well as in neutral. The European artists who make up Superamas, a migrant and international structure based in Austria, Belgium and France, play with all supports and all genres: theatre, dance, video, performance, installations, conversations, cocktail parties, the G8 or even schoolboy pranks between friends and a huge pharaonic spectacle. The company toys with the differences between art and kitsch, elite and popular culture, television and theatre. They use theatrical conventions to ask questions, without giving bite-size answers.

JOACHIM KOESTER × LIGIA LEWIS
HOLOGRAM – diffract, diffuse, display

08.–12.08.2016

09:30–12:00

Arsenal 3

Advanced

This workshop will host experiments in affective, relational score and image making with post-human tendencies. Joachim and Ligia will engage performers in this play – between interiority and (re)presentation, intention and performativity – finding the magical capacities in the mundane. These amplified and complex states of presence will be used to create solo/group performances for the stage and camera. How do we construct bodies, their kinetics, and ethics for the 21st Century?

Difficult bodies are disruptive. Hologram your body.

JOACHIM KOESTER

Joachim Koester is an artist born in Copenhagen, Denmark. His works have been shown at Documeta X (Kassel), Johannesburg Biennale, Kwangju Biennale, Venice Biennale, Busan Biennale, Manifesta (Trento), Tate Triennial (London), Taipei Biennale (Taiwan) as well as in solo shows at Centre National de la Photographie (Paris), Statens Museum for Kunst Copenhagen, CASM (Center d'Art Santa Monica, Barcelona), Palais de Tokyo (Paris), Moderna Museet (Stockholm), Museo Tamayo (Mexico City), The Power Plant (Toronto), Kestnergesellschaft (Hanover), IAC, Villeurbanne (MIT, Boston), Charlottenborg Copenhagen, S.M.A.K, Ghent (Belgium), Camera Austria (Graz), Centre d'art contemporain (Geneva), Turner Contemporary (Margate), Greene Naftali Gallery (New York), Galleri Nicolai Wallner (Copenhagen) and Gallery Jan Mot (Brussels).

LIGIA LEWIS

Born in the Dominican Republic and raised in the US, Ligia Lewis lives and works between Berlin, Germany and Los Angeles, US. She received her B.F.A from Virginia Commonwealth University. Upon graduating Lewis moved to Europe and since has worked in multiple contexts including visual arts and the theatre. She has performed and presented work extensively across Europe and abroad. Making use of theatre, dance and text, Lewis creates performances engaging pop culture, affect, and empathy. To this end she crafts nuanced embodiments giving form to complex choreographies. Some of her choreographies include: „Sorrow Swag“, „The Show Show“ (with Vincent Riebeek), „\$\$\$“, and „Sensation 1“. „Minor Matter“ is her latest creation in development. As a dancer Lewis performed extensively across Europe and abroad in theatre, dance and film productions by the following artists: Mette Ingvartsen, Eszter Salamon, Ariel Efraim Ashbel, Wojciech Kosma, dance company les Ballets C. de la B., and in films by Wu Tsang and Uli Edel. Lewis received the danceWEB scholarship in 2010. She continues to work collaboratively as well as independently.

JUDITH ROHRMOSER × MORIAH EVANS**THE LIKENESS OF A LIKENESS****Graphic and detailed descriptions, especially of a person**

08.-12.08.2016

14:30-17:30

Arsenal E

Open Level

How are conventions in dance and visual art destabilised and reinforced through portraiture?

Calling all feminists, freaks and punks...experts and novices!

We will consider portraiture as a genre and a performative device. How do we capture likeness? Is it our interest to do so? How does the history of portraiture operate within social and artistic limits and how do we explode these social limits? We shall delve into debates about the exterior likeness of face and body in relation to interior character to propose and analyse modes of image making and performing.

We will make portraits of each other and ourselves by dancing, writing, speaking, rapping, singing and drawing. Irrespective of medium... What do I (you, s/he, we, they) look like? What am I (you, s/he, we, they) like? What am I (you, s/he, we, they)? We will discuss the relationship between the presentation of self in the real world and its analogue in the world of art and the necessary incorporation of the viewer's gaze into the subject matter of portraiture. Movement reveals qualities of a person, which belong to them and them alone. Meanwhile, the longstanding portrait format of the sharply truncated bust serves as an overt sign and primary mode of social identification within the bureaucracy of the nation-state. Is the imaged portrait stuck and the embodied portrait free?

We will use a series of procedures to translate ourselves as individuals and groups into an array of contexts and modes of representation.

Protocols and themes include, but are not limited to: the authority of likeness and representation over presentation; techniques of self and group portraiture; fabrication and flexibility of identity; fictive complexity; imaginative interchange between portrait image/scenario and the viewer/audience; the self, other, couple/double, group; performance of roles, social and class positions; allegorical portraiture and celebrity; stock portraits; effigies and elegiac portraits; auto-icons; commemorative portraiture and promotional portraiture; setting and/or frame of the face and/or body or scene; idealisation; abjection; artifice; photo-shopping; snapshot; self-feeding; profiling; facelessness; caricature; persona, presence and product; persistence of the unique self and the impossibility of a unique self; mechanical reproduction and then digitisation and disappearance of self.

JUDITH ROHRMOSER

Judith Rohrmoser studied painting and graphics at the Academy of Fine Arts Vienna and philosophy at the University of Vienna. Her work has been represented in numerous galleries and museums, including solo presentations at o.T. project space Vienna, the Wiener Art Foundation, etc.

She is part of the performance duo KLITCLIQUE, and regularly operates in Vienna and beyond, most recently at the InterLab Festival in Salzburg, the Donaufestival Krems, Electric Spring in MQ, and Premierentage in Innsbruck.

judiththerohrmoser.wordpress.com | klitclique.wordpress.com

MORIAH EVANS

Moriah Evans' choreographic work has been presented at Issue Project Room, Danspace Project, the Kitchen, MoMA/PS1, Judson Church, AUNTS, American Realness, BAX, New York Live Arts, The New Museum, The Chocolate Factory, Dixon Place, CaIT2, Kampnagel and Theatre de l'Usine. She is the Editor-in-Chief of the Performance Journal and has been involved with the publication since 2009. During her 2011-2013 residency at Movement Research, she initiated The Bureau for the Future of Choreography. In recent years, she has had the

pleasure to work with Trajal Harrell, INPEX, Tino Sehgal, Sarah Michelson, Xavier Le Roy, and Jerome Bel. Her 2015 piece, „Social Dance 1-8: Index“ was nominated for a Bessie award for the category Emerging Choreographer.

RIRKRIT TIRAVANIJA X PETER STAMER

08.–12.08.2016

13:00–17:00

Tanzquartier 1

Detailed workshop description soon.

RIRKRIT TIRAVANIJA

Born in Buenos Aires, Argentina, the Thai artist Rirkrit Tiravanija is widely recognized as one of the most influential artists of his generation. His work defies media-based description, as his practice combines traditional object making, public and private performances, teaching, and other forms of public service and social action. Tiravanija is on the faculty of the School of the Arts at Columbia University, and is a founding member and curator of Utopia Station, a collective project of artists, art historians, and curators. Tiravanija is also President of an educational-ecological project known as The Land Foundation, located in Chiang Mai, Thailand.

He has had individual exhibitions at the following institutions: Garage Museum of Contemporary Art, Moscow, Russia (2015); Modern Art Museum of Fort Worth, Texas, United States (2014); Yerba Buena Center for the Arts, San Francisco, United States (2013); Tate Modern, London, United Kingdom (2013); Singapore Art Museum, Singapore (2012); Centre Pompidou, Paris, France, (2012); MoMA (Museum of Modern Art), New York, United States (2012); Bonnierskonsthall, Stockholm, Sweden (2011); Mildred Lane Kemper Art Museum, St. Louis, United States (2009); Drawing Center, New York, United States (2008), among others. He has also participated at group exhibitions at the Sharjah Biennial, Sharjah, United Arab Emirates (2015); Venice Biennial, Venice, Italy (2015); The Hammer Museum, Los Angeles, California (2014); The National Museum of Norway, Oslo, Norway (2014); The New Museum, New York, United States (2013); The Palais de Tokyo, Paris, France (2012), among many others.

PETER STAMER

Peter Stamer works as free-lance director, dramaturg, curator and performer in the field of contemporary performing arts. In his artistic projects, he is foremost interested in exploring conditions of discursive empowerment within given performative setups. Selection of his projects: Urban installations HEAD ROOM – YOU ARE HERE – LES BOÎTES – LA CAJA NEGRA (Beijing 2006, Vienna 2006, Lyon 2008, Istanbul 2008, Gijon 2010 [with Daniel Aschwanden]) // Author and performer of radio-play and performance CHINESE WHISPERS (Vienna 2006/2007, Berlin 2009 [with Daniel Aschwanden]) // Festival dramaturge and lecturer at Young Choreographers' Project (Beijing 2007) // Coaching project ON TIME and ON DRAMATURGY at IMPULSTANZ (Vienna 2007 [with Philipp Gehmacher], Brussels 2007, Vienna 2009) // Curator of Artistic Block at DASARTS (Amsterdam/Tel Aviv 2009) // Artistic Director and curator of the dance biennale TANZNACHT BERLIN (Berlin 2008) & PRACTICE (Berlin 2008) // Mentor and artist-in-residence at APT (Antwerp 2008, Kortrijk 2009) // Author and director of TV project DRAMA QUEENS (Vienna 2009) // Performative documentary, installation, and theatre performance of PATH OF MONEY (China 2008/2009, Beijing, Berlin, Vienna, Salzburg 2009/2010, [with Daniel Aschwanden]) // Host of marathon artistic talk FROM DUSK TILL DAWN AND FURTHER at ImPulsTanz (Vienna 2010 [with Silke Bake]) // Curator of and performer at THE VILLAGE (Berlin 2010) // Performer in dance piece JOY (Plovdiv & Berlin 2011 [WILHELM GROENER]) // curator of NU Performance Festival (Tallinn 2011 [with Silke Bake]) // artistic co-direction and performer in THE BIG EVENT (Vienna 2012 [toxic dreams]) // performance project FOR YOUR EYES ONLY (Stockholm, Viljandi, Berlin & Vienna 2010-2012).

MÅRTEN SPÅNGBERG × ADRIAN VILLAR ROJAS, ASAD RAZA

13. + 14.08.2016
11:00–17:00
Leopold Museum

Detailed workshop description and biographies soon.

MÅRTEN SPÅNGBERG

Mårten Spångberg is a performance related artist living and working in Stockholm. His interests concern choreography in an expanded field, something that he has approached through experimental practices and creative process in multiplicity of formats and expressions. He has been active on stage as performer and creator since 1994, and since 1999 he has created his own choreographies from solos to larger scale works, which has toured internationally. He has collaborated with Xavier Le Roy, Christine De Smedt/Les Ballets C. de la B., Jan Ritsema and Krõõt Juurak a.o.

Mårten Spångberg initiated with the architect Tor Lindstrand the International Festival, an interdisciplinary practice merging architecture and choreography/performance.

From 1996 - 2005 Spångberg organised and curated festivals in Sweden and internationally and initiated the network organisation INPEX in 2006.

His experience in teaching both - theory and practice - is thorough. Mårten Spångberg was director of the MA programme in choreography at the University of Dance in Stockholm.

HANS ULRICH OBRIST * THOMAS OBERENDER**Formate**

13. + 14.08.2016
20:00–06:00
Leopold Museum
Open Level

„Formats“ are the works of the curators. They are no secondary products but original creations, which can be freed from their creators and float as notion platforms from one place to another and between disparate societies. Thus formats build permeable temporary communities bridging various artistic disciplines or cultural practices.

The workshop by Hans Ulrich Obrist and Thomas Oberender introduces a series of curatorial formats and reflects on some examples of produced accumulations of aesthetic phenomena and experiences with a special emphasis on the threshold between exhibition and performance.

HANS ULRICH OBRIST

Hans Ulrich Obrist (b. 1968, Zürich, Switzerland) is Artistic Director of the Serpentine Galleries, London. Prior to this, he was the Curator of the Musée d'Art Moderne de la Ville de Paris. Since his first show „World Soup“ (The Kitchen Show) in 1991 he has curated more than 300 exhibitions. Most notable amongst these are the „Do It“ series (1993–), which has evolved into 50 different manifestations, „Take Me (I'm Yours)“ in London (1995) and Paris (2015); and the Swiss Pavilion at the 14th International Architecture Biennale in Venice (2014). Obrist has also co-curated the „Cities on The Move“ series with Hou Hanru (1996–2000), „Laboratorium“ with Barbara Vanderlinden (1999); the operatic group exhibition „Il Tempo del Postino“ with Philippe Parreno in Manchester (2007) and Basel (2009), and „The 11, 12, 13, 14, 15 Rooms“ series with Klaus Biesenbach (2011–). Obrist's „Art of Handwriting project“, which casts a light on the disappearance of handwriting in the digital age, is currently taking place on Instagram and Twitter (@hansulrichobrist).

Along with Simon Castets, Obrist co-founded the „89+“ research project in 2012, which was conceived as a mapping of the digitally native generation of innovators born in or after 1989. The research has been presented through conferences and exhibitions including the 2015 show „Filter Bubble“ at LUMA Westbau in Zurich, and „Poetry Will Be Made By All!“ for After Babel at Moderna Museet in Stockholm.

In 2009 Obrist was made Honorary Fellow of the Royal Institute of British Architects (RIBA), in 2011 he received the CCS Bard Award for Curatorial Excellence, and in 2015 he was awarded the International Folkwang Prize. He has lectured internationally at academic and art institutions, and is contributing editor to several magazines and journals. His recent publications include „A Brief History of Curating“ (2008), „Do It: The Compendium“ (2013), „Mapping it Out“ (2014), „Ways of Curating“ (2015), „The Age of Earthquakes“ (2015) with Douglas Coupland and Shumon Basar, „Lives of the Artists, Lives of Architects“ (2015), as well as new volumes of his „Conversation Series“.

DR. THOMAS OBERENDER

Dr. Thomas Oberender, who was born in Jena in 1966, was appointed managing director of the Berliner Festspiele in 2012. From 2006 to 2011, he was theatre director at the Salzburg Festival. In 2005-06, he was head dramaturge and co-director of the Schauspielhaus Zürich and, from 2000 to 2005, head dramaturge and member of the artistic direction at the Schauspielhaus Bochum under Matthias Hartmann.

From 1988 to 2000, Oberender lived in Berlin, where he earned a doctorate at Humboldt Universität in 1999.

In 1997, he was a co-founder of the author's Association Theater Neuen Typs (Theater of a New Kind), which is dedicated to the dissemination of theatre texts by German-speaking authors.

He has written and translated plays, essays, theatre and literature criticism, and has realised projects for Expo 2000, the Ruhrtriennale (2004 and 2005), and the European Cultural Capital project „Ruhr 2010.“

He has published numerous books, including „Leben auf Probe. Wie die Bühne zur Welt wird“ (Life is a Rehearsal: How the Stage Becomes a World; 2009), and „Das schöne Fräulein Unbekannt. Gespräche über Theater, Kunst und Lebenszeit“ (The Lovely Miss Unknown: Discussions of Theater, Art, and Life; 2011), „Nebeneingang oder Haupteingang? – Gespräche über 50 Jahre Schreiben fürs Theater“ (Side entrance or main entrance? – Conversations about 50 years of writing for the theatre; Suhrkamp, 2014, together with Peter Handke).

KLAUS BIESENBACH × TOM STROMBERG

13. + 14.08.2016
11:00–17:00
Leopold Museum

Detailed workshop description soon.

KLAUS BIESENBACH

Klaus Biesenbach is Director of MoMA PS1, and Chief Curator at Large at MoMA, where he has organized major commissions like Pipilotti Rist: *Pour Your Body Out (7354 Cubic Meters)* (2008) and retrospectives like Marina Abramović: *The Artist Is Present* (2010). Prior to this he co-founded the Kunst-Werke (KW) Institute for Contemporary Art in Berlin (1991) and the Berlin Biennale (1996).

In 2006, Mr. Biesenbach was named founding Chief Curator of MoMA's newly formed Department of Media, which in 2009 he broadened to the Department of Media and Performance Art. Among the many exhibitions Mr. Biesenbach has organized or co-organized internationally are Yoko Ono: *One Woman Show, 1960–1971* and Björk at MoMA (2015); Wael Shawky: *Cabaret Crusades, Zero Tolerance, Korakrit Arunanondchai, and Francesco Vezzoli: Teatro Romano* at MoMA PS1 (all 2014); *Rockaway!* at Fort Tilden, New York (2014); 11, 12, 13, 14 Rooms (with Hans Ulrich Obrist) in Manchester, Essen, Sydney, Basel (2011, 2012, 2013, 2014); Christoph Schlingensiefel and EXPO 1: *New York* at MoMA and MoMA PS1 (both 2013); Cyprien Gaillard: *The Crystal World* at MoMA PS1 (2013); Kraftwerk: *Retrospective 1 2 3 4 5 6 7 8* and *Antony and the Johnsons: Swanlights* at MoMA (both 2012); Rania Stephan, Ryan Trecartin: *Any Ever*, and Laurel Nakadate: *Only the Lonely* at MoMA PS1 (all 2011); Francis Alÿs: *A Story of Deception* at MoMA and MoMA PS1 (2011); *100 Years of Performance* at The Julia Stoschek Foundation, Düsseldorf, MoMA PS1, and the Garage Center for Contemporary Culture, Moscow (2009–10); Andy Warhol: *Motion Pictures and Performance 9: Allora & Calzadilla* at MoMA (both 2010); *Greater New York* at MoMA PS1 (2000, 2005, and 2010); *Performance 4: Roman Ondak* and *Performance 1: Tehching Hsieh* at MoMA (both 2009); Jonathan Horowitz: *And/Or* and *Kenneth Anger* at MoMA PS1 (both 2009); Doug Aitken: *sleepwalkers* (co-commissioned with Creative Time) at MoMA (2007); Fassbinder: *Berlin Alexanderplatz* at KW and MoMA PS1 (2007); Douglas Gordon: *Timeline* at MoMA (2006); *Into Me/Out of Me* at MoMA PS1, KW, and Macro Rome (2006); *Regarding Terror: The Red Army Faction Exhibition* at KW (2005); *Roth Time: A Dieter Roth Retrospective* at MoMA PS1 and MoMA QNS (2004); the *Shanghai Biennale* (2002); *Mexico City: An Exhibition about the Exchange Rate of Bodies and Values* at KW and MoMA PS1 (2002); *Disasters of War* at MoMA PS1 (2000); *Hybrid Workspace* at documenta X, Kassel (1997); *Projected Images and Club Berlin* at the Venice Biennale (1995); and *37 Rooms in Berlin* (1992).

Mr. Biesenbach received International Association of Art Critics (AICA) awards for the exhibitions Marina Abramović: *The Artist Is Present*, Pipilotti Rist: *Pour Your Body Out (7354 Cubic Meters)*, and Fassbinder: *Berlin Alexanderplatz*. He also received AICA awards for co-curating the exhibitions *Kenneth Anger*, *100 Years* (version #2, ps1, nov 2009), and *Roth Time: A Dieter Roth Retrospective*.

TOM STROMBERG

Tom Stromberg represents theatre directors such as Jan Bosse, Stefan Pucher, Antú Romero Nunes, Robert Borgmann and Roland Schimmelpfennig, the director Anna Bergmann, scenographers such as Stéphane Laimé and Volker Behnd Meier a.o., costume designers such as Victoria Behr and Studio Braun a.o. He staged „Das weisse Album“, with musicians and actors such as Plewka („Plewka singt Rio Reiser“, published as a DVD, „SOUND OF SILENCE - Jan Plewka singt Simon & Garfunkel“, „RAUSCH - Drei Konzerte“) and Felix Knopp („my darkest star - a trip along Depeche Mode“) a.o. He received the Radio Play of the Year price in 1997 for „Will it be a likeness“ by and with John Berger, directed by Juan Muñoz/Tom Stromberg.

Between 1986 and 1996 Stromberg worked as dramaturge and director at the Theater am Turm (TAT) in Frankfurt, then from 1996 to 2000 as head of the cultural and event programme of the EXPO 2000 in Hannover. In 1997 he curated the theatre programme of documenta X, „Theaterskizzen „ in Kassel. Between 2000 and 2005 he was the director at the Deutsches Schauspielhaus in Hamburg (2005 „Theatre of the Year“). In 2005 he founded together with Antje Landshoff-Ellermann and Peter Zadek the theatre production company wasihrwollt PRODUCTIONS and w.i.w. ACADEMY Brandenburg for the talented young theatre artists (2005 to 2009). To-

gether with Matthias von Hartz, he headed „Impulse“, the Festival of German Off-Theatre (2007 to 2011). Stromberg is a lecturer at the Academy of Performing Arts in Ludwigsburg Baden-Wuerttemberg, as well as in Hamburg at the Academy of Music and Theatre a.o. Tom Stromberg lives and works in Berlin and Streckenthin/Brandenburg.
www.tom-stromberg.de