

SCORES N°0
Editorial

As a translation from one medium into another, »scores« mark a figure of our interest in the correspondences and interferences between discursive and performative practice, respectively for the irritation potential of their incompatibility. Scores open up a performative space within the discursive and vice versa. Thus with its own periodical – *SCORES* – the Tanzquartier Wien is dedicating itself to the current artistic and political status of scores that read and continue to write choreographed hi/stories by the breaks in their notation and beyond.

As a venue of the practical and theoretical examination of contemporary dance and performance, the Tanzquartier Wien is constantly in search of new formats of publishing and of extending these negotiations further. A search that also follows from our conviction that the developments of dance and performance do not just participate in the cultural and political developments but also use choreographic means to accompany them subversively, to scrutinise and apostrophise them.

Thus during the 2009/10 season, and in a more intensive way from 2 to 6 December 2009 (in a series entitled *The skin of movement*), the Tanzquartier Wien analysed the thinking and doing of the choreographic. It concerned choreography in dance and performance, in sound, film, video and theory, in the social and the political. Alongside guest performances and work sketches, during our December »intensification« there were artistic-theoretical dialogues, lecture performances, research workshops, installative and participative formats on the programme. With *SCORES* we would like to continue, implement and translate this new format of an artistic-theoretical parcours but also other focal points of our artistic research in another medium. Artists and theoreticians here put forward their choreographic practice or their reflections on choreography in various positions and conceptual gestures. The TQW »intensification«, which takes place twice a year, is intended to provide the basic material for the publication – but, independent of the respective parcours, other texts that arise from or inspire our main emphases will also be published. *SCORES* is conceived of as a distinct medium, which – inspired by the artistic thought practised in the house – takes it further artistically and theoretically and facilitates sustainable discourses as well as inviting dialogue. In line with the frequent meaning-association oscillations of a »score«, this periodical, with its – not really strictly academic – »notations«, »instructions«, »play-results« etc. by artists and theoreticians, attempts to set the thinking about the choreographic in motion and keep it going.

Walter Heun / Krassimira Kruschkova / Sandra Noeth / Martin Obermayr

The skin of movement

Let's imagine the skin of – choreographic – movement, even without organs and nevertheless sensual: as a trace of the body, as a trembling dividing line between inside and outside – of space and body and writing – and as its interpenetration, as a vibrating membrane, as a hymen between figuration and defiguration in the nowhere of the very first step: penetrable for various surfaces, disciplines, arts and media. Imagine how the skin of movement is folded, unfolded and stroked by gaze and breath. Also including the danger of striking through stroking – and thus perhaps awakening other movements that, in vain and yet always differently, we want to record with a camera eye or footnotes.

As if choreo-graphy were a temporary and tempered space de/scription, a turning of space into time and time into space: as if it had skinned the space through movement by slipping off time.

Where is movement? Where does it begin, where does it end, oscillating as it does between moment and momentum, instant and impulse, pulse and the blink of an eye? How can one think of the momentum before and the moment after? Is it today – choreographically – rather to be conceived beyond a foreseeable reason, beyond a movens? Inasmuch as it – only most precisely choreographically controlled – loses control of itself? And is it conceivable without a moving body? Where does the dancing body stop?

All these questions about the choreographic, about its vibration between notation and figuration, handwriting and footsteps, position and disposition, scene and screen, skin and skill, still and motion.

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IMPRINT

*into
the
night*

Ivana Müller,
into the night, 2007

originally commissioned by *LISA* for the occasion of the festival *LISA Live(s)* in Theatre Kikker, Utrecht, The Netherlands (2007),
also presented at Tanzquartier Wien as a part of *On possible and other encounters*, 15th/16th October 2009, and »staged« on
<http://www.ivanamuller.com/works/into-the-night/>

hello, (*slight coughing*)
hello

I am here,
sitting in the darkness,
here,
on the other side of the big black room,

in a very big group of people,
together with you,

anticipating the event that is going to happen
in just a couple of moments...

And although we are many, this moment feels
strangely intimate.

It makes me want to whisper.
So, it comes handy that I have this microphone
because it allows me to speak very quietly, and
you can still hear me,
even though you are maybe on the other side of
the room.

It is funny, and it must be because of the
darkness, but it seems that in this moment,
although we don't even know each other, we are
doing something together.

and in fact we are doing something together,
we are getting ready to *spectate*.

I love this moment:
this moment belongs so much to the experience
of theatre:
this blackout before it all begins.

there is something slightly romantic and very
powerful about the anticipation of a beginning.

Because now everything is still possible.

It is almost like getting dressed for a first
date...

I often go to theatre but it happens very
rarely, maybe only once a year or even less
than that, that I see a really good show... a
show that I remember for a very long time.

And even though it occurs so rarely, every time
I sit in the darkness before the show begins I
know that potentially it can be this show.

Actually, that is why I don't really like shows
that start in the »light«,
in which performers are on stage already when
the audience is coming in. Off course,
sometimes the choice to start with the light is
»conceptually correct« and there is a rational
or dramaturgical reason for it, which I can
accept... off course.

But I really much more prefer a show that
starts in darkness.
Like this one.

It is as if this dark moment provides a
necessary space and time to switch
concentration and attention from one kind of
here and now to another kind of here and now.
The first kind of here and now belongs to the
time before the darkness, the one of getting
into the theatre, buying a ticket, choosing a
seat, saying hello to all the people we know,
reading the evening program, or pretending to
read it so that we don't need to say hello to
somebody we don't want to talk to.

The second kind of here and now belongs to the time after the darkness, and the time after the silence... to the time when the first lights appear on stage and we start to get into the »show«... or if you prefer into the »shown«, into the light, into the visible, into what is there to be seen.

And in between, there is this moment of darkness,

and what ever we do and where ever we are seated,
the lights slowly go down, and everything becomes quiet...

and we are for a short while »invisible«
and we are for a short while in the dark,
and we for a short while don't know what is going to come next,
and we are for a short while strangely close to one another,
I mean, even physically close... So close that we could almost touch each other.

And we could, now, if we wanted, touch our neighbor, ever slightly, so that it seems like we did it unintentionally.

I would like now to share with you my affection for this moment of theatre,
stretching it a bit longer,
sitting here with all of you,
my fellow spectators,
in this big dark room.

taking what this moment has to offer:

a chance to get lost,
a chance to not know,
a chance to close our tired eyes just for a moment,
a chance to smell the perfume of our neighbor,
a chance to spot all the security exit signs,
a chance to think weather or not we switched off our mobile phone,
a chance to forget what is there to be forgotten,
a chance to find a comfortable position in our seat,
a chance to cough for the last time,
a chance to imagine the performer that will soon appear on stage,
a chance to just sit here and be,
a chance to feel the excitement in the stomach,
a chance to be together in this big dark room...
so lets sit here for a little longer.
and lets listen to each other's breathing,
lets enjoy the darkness,
and lets not say another word.

1.

In contrast to dancing as a physical practice, choreography developed as a notation in the upper Italian and French court culture of the Renaissance. It developed as a form of writing. The birth of choreography resulted from a moment of crisis, a moment of loss, of disappearance, of death both of the dance and its dancer. Even in Domenico di Piacenza's early treatise on the art of dance (1452), standstill (*posa*) which structured the dance was associated with the shock that would befall the dancer if they looked at the head of the medusa. In his *Orchésographie* (1589) Thoinot Arbeau determined choreography as a possibility of learning the dance even after the death of the dancing master. Choreography attempted to deal with and banish the final absence.

2.

Choreography connects. Through the substitution of the score as a trace for an initially absent physical practice of dancing, people are related to one another and connected. Through this moment of non-physical choreography produces a community in the relationship of bodies to one another.

Gerald
Siegmond
*FIVE THESES
ON THE
FUNCTION
OF CHOREOGRAPHY*

3.

As the fear of loss is at the centre of choreography, it must regard this community-forming moment based on the dancer's experience of instability, of falling, crashing and dancing out of step. Choreography deals with instability and transforms it into potential order.

4.

The figure in which this angst-ridden instability both appears and is banished is the pose. The pose is the dancer's mimicry of the social order, i.e. of their figures, geometric patterns or body attitudes that have already been seen and are thus part of cultural memory. Mimicry, as Walter Benjamin stated in a different context, is at the same time the dancer's shock at the fact that they can do nothing other than adapt to the petrified, and at the same time it is their self-analysis as an emancipatory act. If this act is completed it simultaneously implies the suspension of dance as a physical practice.

5.

Ultimately what results from this is the tense relationship between choreography as an abstract notation recorded in a relational code on the one hand and the dancing body on the other. There is nothing corporeal in choreography. It is a substrata of a social order, which it simultaneously produces and represents. Thus it is just relation: relation of the signs to another and to the body, which they nevertheless have to exclude. Choreography is an inhuman machine that guides and produces the body without ever being able to assimilate it.

From absence, instability, the pose as memory to the abstract, machine-like structure that holds and drives the body in motion, all these features of choreography are present in the two works by Boris Charmatz, *50 years of dance*, and by Janez Janša, *Monument G 2*. They are choreographic works par excellence. In almost all his works so far Boris Charmatz has stretched his dancing bodies into corset-like apparatuses that limit their freedom of movement in specific ways. If in his installation *béâtre-télévision* the body of the only spectator/actor is treated in a visual-auditory apparatus with sounds and images, in *régi* cranes and cable winches pull the packed, mummified bodies across the stage like sacks. For *50 years of dance* all the photographs from David Vaughan's book *Merce Cunningham, Fifty Years* serve as his choreographic model. In his project series *What to affirm? What to perform?* with the aid of contemporary witnesses, texts, interviews, reviews, rehearsal notes, physical and acoustic recollections, Janez Janša goes in search of Slovenian theatre performances whose radical gestures made them into a myth at the time they were created and on the other hand also prevented them from being imitated. These traces, however, do not result in an original that one might be able to reproduce. All that remains is an opening of the present-day body to something that is not itself.

What these works concern is the confrontation of the choreographer and the theatre maker with the unavailable, the radical Other that can never be reduced to the individual body and its experiences, because the choreographic has always been more than the individual, namely social relation. In this confrontation of the body of the performer with what is unavailable to it, the bodies are not only one-sidedly captured and limited in their supposedly free development. Above and beyond this they are only empowered to act, to move, to portray themselves through the friction with the unavailable structure. Against the background of these considerations, for some time now the boom in reconstructions which no dance festival seems to be without has been increasing its profile. To reconstruct means exposing oneself to something one can never own, something that can never totally become »I«. It represents a contact with the Other that escapes, but with its demand sets me in motion. In the reconstruction, as the sociologist Dirk Baecker put it, for »a coming society« I must confront my lack of knowledge in order to put this lack of knowledge to the test in practice. Put positively, this means placing oneself into the absence of loss as a state of relational creativity and potentiality. It means gaining one's own stance in resistance to the choreographic machine of the material and its structure, a standing against in order in our age of computer-generated anything goes to be able to stand at all – *posa*, standstill, choreography. In this sense the sentence from *Monument G 2* is actually a good description for the process of choreography: »Someone came out of the monument and followed me.« A work that is the cultural heritage – actually a pose that has a function of recollection – is transferred into a processuality and a physicality in order to follow us, i.e. in order to do something with us as present-day spectators and actors.

Boris Charmatz / Janez Janša / Gerald Siegmund

What if we made it all up?

W ————— H ————— A ————— T
H ————— WE
M ————— A ————— D ————— E
H ————— ALL
U ————— P ————— ?

/ Talk-Transcription /

*

»HE IS NOT HERE, HE WILL NOT TELL US HOW TO DO IT.«

»WHEN THE CHOREOGRAPHER IS ABSENT,

THE CHOREOGRAPHY STARTS TO WORK.«

*

MONUMENT G2 by Janez Janša and 50 ANS DE DANSE by Boris Charmatz were presented on December 3rd 2009 at Tanzquartier Wien. The artists' talk with Gerald Siegmund followed the performances on December 4th.

What if we made it all up?

Gerald Siegmund Boris, in the piece *50 years of dance* you worked with all the images in David Vaughan's book *Merce Cunningham, Fifty Years*. You used the photographs as a choreographic structure to organise the piece. The images contain a certain kind of information, but leave out others. How did you confront yourself with those images in the process of creating the piece?

Boris Charmatz In my work up until now I always thought that we should fight images. As dancers we always used to work in front of mirrors and now... we always work in front of cameras! Everybody is always confronted with advertisement and pictures of the body. Therefore one could be misled to think that the dancer is organizing movement only because he or she shapes his own body to produce an ideal image. I, on the other hand, always thought we should go back to action, back to doing things and push the pictures aside. As dancers we should resist the picture-effect.

But one day I remember I was with Laurence Louppe, one of the most important French critics and dance scholars. She was looking at pictures from the sixties and said: »Oh there is so much in them«. Up until then I had thought they are only traces, they are not the real thing – the movement, the performance. But she insisted that I take a closer look. Of course first you may think they only capture one second. You see a jump, so it's a jump. But in fact there is so much more to be seen: the costumes and the light used, the atmosphere, the hair cut. Even if it is only a jump, you can predict how they came to this jump. From that one exercise or one shape of the arm you could already reconstruct a whole philosophy, even metaphysics of the body.

I received David Vaughan's book as a Christmas present from my father. That's how it all started. There is of course a close relationship between Modern Dance and development of film and photography which is really part of our history as dancers. Modern Dance was accompanied with a lot of pictures. Merce Cunningham's work is always related to video and media. So I was looking at this book and, in a way, I was not too happy to have it. But after a while I thought, that in a strange way the book reconstructs a process that is not so far from Merce Cunningham's process of developing a piece. In fact, it's written on the back page of the English version: These pictures re-enact a dance full of energy, full of liveliness. That there was dance in it became really clear to me when I was flipping the pages. The connection between the first page and the second page was just as absurd as the choreographies of Merce himself!!! So I thought we could work with the book by considering the pictures already as a dance. This is how it started.

First I started to work with people who didn't know anything about Merce Cunningham, or John Cage, or American Dance. The main thing was to work in the absence of a choreographer. Maybe that's what choreography is: when abstract things are inscribed in the body. Of course it's very useful when the choreographer is present to show you, to touch and to take care that you do the right movement. A lot of teaching and learning choreography is done by oral transmission. The first pleasure with *50 Years of Dance* was »He is not here, he will not tell us how to do it«. So we just started to reincorporate the pictures, trying to be ourselves in the picture which, unfortunately, is a thing that never works. You are never a picture and you are never fully doing what you like, because you are facing a monster.

Gerald Siegmund The information in the pictures you were trying to re-translate into a sequence of movement, however, is not always that clear. If the image depicts some kind of posture or figure, there is still no way you can tell how the dancers in the picture came to do this precisely, which amount of energy was used, which parts of the body were activated to produce this. So I assume you had to make choices and take decisions on how to produce the movement by reading pictures.

Boris Charmatz In fact, when the dancers of the »fifty years of dance« look at the picture for some time, they know where the pose comes from. You may only see ONE picture, but for the dancers it's a 30 minute piece. If you consider any of the pictures in the book – regardless of what you know about Merce Cunningham – you could guess that he was educated in western societies or educated on the ground with crossed legs all the time. In fact there is much more to be read in a picture. There is always a lot of information to be gathered from your posture, from the way you hold yourself, You can guess how the other person will talk, you can guess what kind of voice he or she has. You could say it's only guessing. But even before you move there is already a lot of movement that is inscribed.

Gerald Siegmund In your piece there are at least two different types of archives that you worked with. First, the pictures themselves function as an archive that also provide you with the choreographic structure of the piece because you followed their order chronologically. Second, in the version of the piece that you show here at the Tanzquartier in Vienna there is the physical archive of these seven wonderful dancers from Merce Cunningham's Company that you worked with. Since they have been trained in Cunningham technique and have themselves danced in some of the pieces shown in the book they have an intimate physical knowledge of how to inscribe the information.

Boris Charmatz We argued a lot, because all the dancers spent time with Merce Cunningham in different periods of his work. Since Cunningham was active in the 1950ies, 1960ies, 1970ies, 1980ies, 1990ies and the 2000s, they maybe weren't facing exactly the same person. I am actually convinced that even if you don't know anything about Merce Cunningham, you are able to grasp things from just looking at the pictures. I made this experience during a project with Le Quatuor Albrecht Knust where we worked on *The afternoon of a faun*. There is a poem of Mallarmé, the music of Debussy and the score and the dance of Vaslav Nijinsky. The four choreographers and scholars of le Quatuor asked all the dancers what they know about *The afternoon of a faun*. All the dancers involved in this project, fist of all myself, said: »I don't know anything about Nijinsky«. And after a while I really start whistling the music! It's the same with these pictures or with, say, an arabesque. Even if you don't know how to name an arabesque and you see it, it is still possible to reconstruct it. You can find in yourself a kind of archaeology of things you thought you would never know, but you actually do know.

Gerald Siegmund Do you think this is because of the cultural context? It implies that just because you're born in a certain culture, you were exposed to certain pieces of art and certain traditions that even though you're not a dancer you would find the dancer in yourself?

Boris Charmatz It's also empathy between the bodies. In the pictures I was struck by the gaze the dancers have. I was struck by the fact that they always do big legs, big arms, but there are not so many in-between-gestures. They jump, or they go on the ground, or they grasp each others. If you compare the gaze with pictures from Xavier Le Roy's pieces for instance, or anybody else's from the 1990s, there is for sure a difference in how the dancers look at the space. It's incomparable. In the pictures you see how the dancers enter space.

Gerald Siegmund You were spelling out all these physical implications in the pictures and took them as a basis for working on the transitions between pictures which, of course, can never be in the pictures themselves?

Boris Charmatz When I started this project everybody warned me that it will not produce dance. That was the main fear. But I thought, if there is a jump, you have to prepare it, you have to jump, to go down. So the process basically was about learning the pictures. Then you have to organise this knowledge with 12 people – we are only 7 tonight – in space and time asking »can you do the one in the left, the one in the middle?« We just tried to go about it this way. Very simple. Then, of course, questions came up: »How do we enter? How many steps do we have to make?« »what is a step?«... The idea was basically that everybody asked themselves a very quick and pragmatic question. I like to work really quickly in order to avoid spending too much time thinking »Who could be Merce in the first picture?« Instead I simply say: »Could you be Merce, is this okay?« »Who is next?« The choreography then comes by itself. We learned the pictures, how many steps do I need, how high do I have to be, should I push the ground, how do I do it. And on that basis you start to invent. We observe and we make instant choices. We just make them. Because there is always a pre-movement to movement I could re-create the choreography, It's already dance in a way.

Gerald Siegmund But your decisions are always already based on a mixture of several experiences, cultural knowledge, specifically in the technique having done the pieces, your imagination and what is actually there in the pictures. The interesting thing is that in the end you can never really decide which is which.

Boris Charmatz It was very strange here in Vienna to direct a process, in which the dancers know much more about what we are doing than myself. Maybe that was my look into the Medusa! Usually the choreographer works on his own movement that he knows better than the dancers he is working with. In this case it was the opposite. Obviously. But it was really cool to try it.

Gerald Siegmund Let me now address Janez Janša before we come back to certain issues you've raised. You mentioned your work with Le Quatuor Albrecht Knust and how you tried to approach Nijinsky piece *L'Après-midi d'un faune*, a piece that was actually shown here in Vienna in the year 2000. Boris you described that you worked with different source material: poems by Mallarmé, film clips of the Ballets Russes, Debussy's music, the notation score. This discursive approach is similar to what Janez Janša is doing in *Monument G 2*, a piece we saw yesterday. Janez Janša's reconstruction of a famous Slovenian theatre piece from 1972, *Monument G*, is based on heterogeneous source material. Reviews, interviews, memories of the performers: they never, however, add up to a complete picture of the original performance. Why did you approach your task with this very open perspective, Janez?

Janez Janša This has to do a lot with how you can re-enact or reconstruct a theatre piece or a performance at all. I prefer to use the term »to reconstruct« a performance which is gone, because for me reconstruction has a very strong archaeological dimension. You are not only digging up fragments of the bodies on stage, but also what kind of cultural significance the piece had at its time and what kind of consequences it produced. This was very much explored in the first piece I reconstructed, *Pupilja papa pupilo pa pupilčki*, 3 years ago. In the case of *Monument G 2* there is very little documentation. There is a very short recording, 4 min. from one rehearsal, and very bad photographs. The show has never been filmed. Or maybe it was, but there is no document. And even these pictures we have are of a very bad quality.

Boris you, are actually talking about a very good photographer taking pictures. You are also talking about a selection of pictures. Maybe there are other photos, which would reveal a completely different Merce Cunningham. But you decided to work with book that your father gave you as a present. So in a way your father gave you a certain picture of Merce Cunningham. But the pictures from *Monument G* that we have on stage are blurry and generally of a very bad quality. The performer who is in a way trying to get what the piece was like, is actually not convinced by the photos. So what she was doing in one particular scene, when she was performing in front of a picture, she is actually trying to understand the photo. Not what happened before and after the photo was taken, but the photo itself. It is so unclear that it needs interpretation or a re-elaboration. A retouch, speaking in strictly photographic terms. Photos of Cunningham are so good that they cannot be retouched. This RE- is impossible.

Given the difficult status of the source material I began to wonder what the historical evidence of that piece could be, with which we could work? That's how the idea came up to ask the director of the original piece to work with the original cast: the performer and the musician, who performed the piece in 1972. On top of that there was the idea to have a parallel show with two performers, who were born after the premiere in 1972 and who have nothing to do with the working processes and aesthetics of the early 1970s. At this point I can continue Boris' argument: when the choreographer is absent, the choreography starts to work. In our piece it was interesting to see how it was impossible for the actress who originally performed the piece to do the reconstruction. Technically speaking the working process was such that Dušan Jovanovič, who is now 70 years old and one of the most famous theatre directors in former Yugoslavia and Slovenia, was working together with Jožica Avbelj, the actress, for two weeks in order to remember their work from 1972. Surprisingly they came up with 18 minutes of remembered sequences. But the original performance was 45 minutes long. This was our archive. So out of the 4 minutes of filmed rehearsal and out of their memory they re-constructed 18 minutes. But when we came to see the rehearsal, these 18 minutes they came up with already looked so far away from what we imagined the original *Monument G* to be while seeing the 4 minute film. It was interesting to see that the original performance had been condensed into 18 minutes. You suddenly find yourself with material which doesn't belong to that time anymore. It is a re-invention of the present. After that the work with Teja Reba, the young dancer doubling the actress, and Jožica Avbelj became equal. Because we could no longer sustain the idea that there was one reliable archive, Jožica Avbelj, and somebody, Teja Reba, who studies the archive. The original was lost in such a dimension that both of them had to reinvent or even better to invent the piece.

Gerald Siegmund How did the performers work together? Did the original actress tried to remember the performance and how did the younger actress work? Did she just work from the source material?

Janez Janša Teja Reba learned what the original cast could propose. The interesting thing is that there are two bodies on stage. One body, Jožica Avbelj, is coming from theatre, and the other body, Teja Reba, is coming from a dance background. *Monument G* from 1972 was clearly conceived of as an experimental theatre show, although today we would consider it to be a dance piece. At that time there was one dance critic in Slovenia who was actually in doubt whether *Monument G* was a dance performance or not. When she was doing an overview at the end of the season, she said yes – it was a dance performance. So in a way *Monument G* became a dance performance.

Teja has dance background. Apart from that I casted her because I wanted to have an analytical choreographic and dance approach to the material which was accessible. So on stage you have two different bodies which operate in completely different ways. First she was learning what she could get from these 18 minutes. Then we were imagining the rest of the piece by analysing procedures, patterns, and materials available. And that was placed next to Jožica. And for some details in the performance I can say that the original actress was actually learning from the younger which, of course, was not planned at all. When we started to work, I was thinking that Dušan and Jožica will remember the full show and that this would be our point of reference. But then the things they remembered amounted to less than half of the original show so that we had to reinvent. Or invent.

Gerald Siegmund It comes across very clearly that at one point the roles are reversed. The original is no longer the source but the original actress is actually copying the copy, copying the analytically transformed work that she once did. The result is a complete loss of what is the original and what's the interpretation of that original. It turns around completely.

Janez Janša Referring to an original that is lost is actually one of the main aspects of the dramaturgical procedure. When we were working with Teja for example the work was a little bit like shooting without a target. Because the original is lost, you shoot and wait that maybe the target will appear by itself producing a result that might be a little bit catastrophic, too.

Gerald Siegmund There is also a fascinating performance going on in the audiences head between the actress and the dancer, because they're never doing the same thing. One sees two images or two movements at the same time trying to figure out how they are related. But as a consequence after a while I was wondering what did they actually do in 1972? Who can I trust if this translation and analysing process goes on? As you rightly said: »What if we made it all up?«

Janez Janša Yes, that's a paradox, because, in fact, we had to make it up. A document is never a proof. Or to quote Pet Shop Boys – you don't need a DNA to get the proof. In *Monument G 2* it was interesting to create a certain curiosity. You create something, which is not showing how it was, but which is creating curiosity about how it was. It is definitely something that is happening in the here and now referring to something in the past, but you don't know for sure. And that's why you can say – maybe we made it all up.

Gerald Siegmund Picking up the idea presented in my introduction of why at the moment we are so fascinated by reconstructions of historical performances; I would like to ask both of you, Janez and Boris, why do an archaeological work?

Janez Janša By just doing something which has already been done, the piece became something else. Seeing Boris' piece made me realize that this is not a Cunningham-show. Cunningham is turned into something else. And *Monument G 2* is not a Dušan Jovanovič-show, although he is one of the directors. We signed that work together. In *Monument G 2* we work very explicitly with the idea of doubling. Doubling is one of the key elements in performance. In the theatre you always double something. This is also very clear in your piece, Boris. You double an image and you double a choreographic procedure. And doubling on stage is underlined in *Monument G 2*: there are two shows going on at the same time with two casts, and two directors. Interestingly enough when we originally did this performance I kept the original title *Monument G* and only afterwards changed the title to *Monument G 2*.

Boris Charmatz During rehearsals we discussed a lot whether what we are doing is Cunningham or not. I still have no answer to that. Of course you can argue that it is not Cunningham, but some people saw it and their reaction was »Oh that's the Cunningham I dreamed of. They recalled the real Cunningham on stage.« We are looking for something without exactly knowing what it is. I enjoy the piece, because I'm finding the memory of me viewing real Merce Cunningham-pieces again. Or am I simply enjoying it because it is my work? I don't know. Is it still dance? Is it old stuff, is it brand new stuff? Do you see the history of the fifty years of Cunningham, or do you see the history of each performer? Maybe this is the most important feature of the performance. You can see how the dancers connect to the images and the movements they have to do. This is certainly true of the seven dancers tonight who were all members of the Cunningham Dance company at one point of their career. But it is also true if you see a dancer from Cap Verde doing this. In a way you are facing individual histories of the dancers, not only the history of books.

Gerald Siegmund It is the individual body that connects with those images. There are three or four different generations of Cunningham dancers performing this show. This already implies a kind of dissemination of who or what Cunningham is, because I can imagine there are arguments about how you performed a certain movement in the fifties and how you used to do it in the eighties. There seems to be a certain kind of heterogeneity within the group, which takes the monumentality of the monument Cunningham away by handing him over to a process in time.

Boris Charmatz For me, the fact that Merce is dead is actually freeing. I am safe from the fact that maybe in two days Merce would see this piece. You know John Cage for instance had all these musicians and composers around when he worked. But Merce didn't have any choreographer friends really around him like that. So he was very, very critical. He liked a few things, but very few things. Merce even said that when John Cage died, he himself felt freer. For those who are left behind there is always an element of liberation involved in the fact that somebody has died. We were liberated from Merce while remembering him. Some people might say this kind of freedom is bad, because tends to lose the integrity of an original. *50 years of dance* is definitely a mix, a hybrid. It is a little bit of Boris, and a little bit of Merce. In the future, it might even become more Boris

Boris Charmatz It's funny, because I actually had the opposite feeling when he died. If he was still alive and he was doing his next project and the company was going on and we could do something on the side, like some kind of outsiders, then we would be really free. If you want to get the real Cunningham just go to see one of his performances, because the company is still going on. But when he died – and he died in the middle of the process for the project – there would be no new work by him. Suddenly there is a danger that my little project could be seen as this could-be-the-next Cunningham. I felt freer with him still being around. Because of his death I even thought about stopping this process. I did not want the piece to be conceived of as an homage. So in this case the absence of the choreographer is not about him being next door, or in the next room, or in another state, somewhere else in America, but he's not there at all. He died. What can we do then? But then I also thought that it would be terrible if you stopped working on something just because he died. I just did not want to be trapped in the big event of his death.

Footwa d' Imobilité I wanted to say something about these different generations of Merce Cunningham dancers. We always think because Merce choreographed the pieces, everything is well ordered and fixed. On the contrary. There is a lot of flexibility within the rigour and clarity. There are different interpretations depending on the dancer's personality. In a way we all have a different kind of relationship to Merce and to his choreography, because he allowed everybody to do so. He said something like »everybody walks, but everybody walks differently«. Basically he wanted that to be the extension of his technique. You do certain steps, but he allows everybody to do them as they do and not how he does them. So he never said »do it like me«. Which is very different from other choreographers, who would say »just imitate me«.

Valda Setterfield I think Merce was never interested in freezing something in time. Ever. As he aged, he was very clear about that. So I think this is wonderful and I'm not measuring how much Merce, how much Boris, how much us there is in this piece. I think that it's wonderful this way, that it is absolutely alive, and that it springs from a sort of genesis of what Merce evokes in all of us. He might be terribly amused and thrilled even with what is going on, because it is extending his ideas even further. That's my feeling.

Gus Solomons I think of this piece as being not about Cunningham, but about a book. Which is not all of Cunningham's work and not all the choreography in the book is Merce Cunningham's. There are a lot of drawings, that were portrayed by the various designers of Cunningham's work. So I don't think of the piece in terms of nostalgia, but in terms of recreating in our way the book by David Vaughan about 50 years of Cunningham's dances. So Merce Cunningham came that way down in the dances.

Walter Heun Having seen both of your works I would like to put it into a context of a project by Olga de Soto, *Histoire(s)*, where she kind of re-enacted *Le jeune homme et la mort* by Roland Petit which just stayed on in the memories of the spectators, who have been there. So it existed only in the memories of the spectators of the original show that have been presented in interviews. Since you've been talking about the archive, I would like to add that the archive of all these choreographies is of course the dancer's body, but in the end it is us as spectators who are archiving the piece in our memories. So you can feel very relaxed, because at the end maybe the responsibility lies with us.

» In Merce Cunningham, un demi-siècle de danse*, all Cunningham is included: pictures from every piece, and Merce is portrayed from the age of five... when I read this book, it came to my mind that the collection of the pictures was not only about nearly all the projects that he did until now, but formed a choreography in itself close to Cunningham's processes to create dance: dance happens in between the postures, between two positions, and I guess we could invent a piece from this score of pictures, performed from beginning to end. On the one hand it would be a purely ›fake Cunningham‹ piece, but on the other hand, I think if we succeed that it could become a real one, a real Cunningham piece, a Meta-Cunningham event with a glimpse of his entire life and work...«
Boris Charmatz

(*) David Vaughan, Ed. Plume (French version), 1997 (out of print).
» Merce Cunningham, Fifty Years« Ed. Aperture (original edition).

Footwa d' Imobilité You know, there is Youtube and now we know that every time you watch something there is a copy. I love the fact that in a way everybody is illegal. Hopefully this will stop the monopoly and that anything can be copied, because that's how we do art.

Helmut Ploebst I'm really happy that the term archaeology came up, because I think archaeology is an absolutely great form of science, which is in constant development. As archaeology is always to be done in the present and makes visible what is to be seen and to be understood out of an archive. Out of traces, being interpreted, being seen in the present. So Heinrich Schliemann for example would have a totally different reading of Greek culture than we do now 120 years later after his death. Our understanding of archaeology is quite different to the idea of it in 19th century. So we can say that there is an archaeology of archaeology involved when we talk in terms of live performance. This includes also the definition of what is an archive. Archives are always read differently depending on the cultural context and the context in which reading actually happens. Gus Solomons was pointing out that the piece was about the book – and he's absolutely correct – , because the author wanted to archive information about the choreographer's work. Then Boris Charmatz is right to say this is all totally about Cunningham, because he's following the traces of the archivist, so to say archaeologizing what is to be picked out of the book and the knowledge of the dancers, and the memories to be connected etc etc. So it's a little bit more complex, with a few more opportunities to think about and build kinetic models out of what has happened there. So there is a lot of choreography in the process – as we witnessed here – we can involve in our thinking. And I think it's the same with construction and reconstruction, because any reconstruction is, of course, an archaeological construction. Working on a work is about creating presence. And this gives us the right to think about what we are when witnessing or creating those works upon those traces, in a certain layer of reading finally even leaving the traces behind.

Martina Ruhsam

Choreography. Immediacy. Failure

Still unknown? by Jeroen Peters / Martina Ruhsam / Vlado Repnik was commissioned by and premiered at Tanzquartier Wien on December 2th 2009.

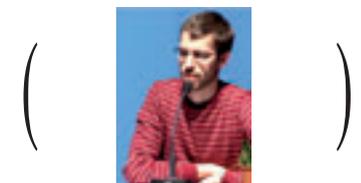
27/a
SCORES N° 0 — Autumn 2010



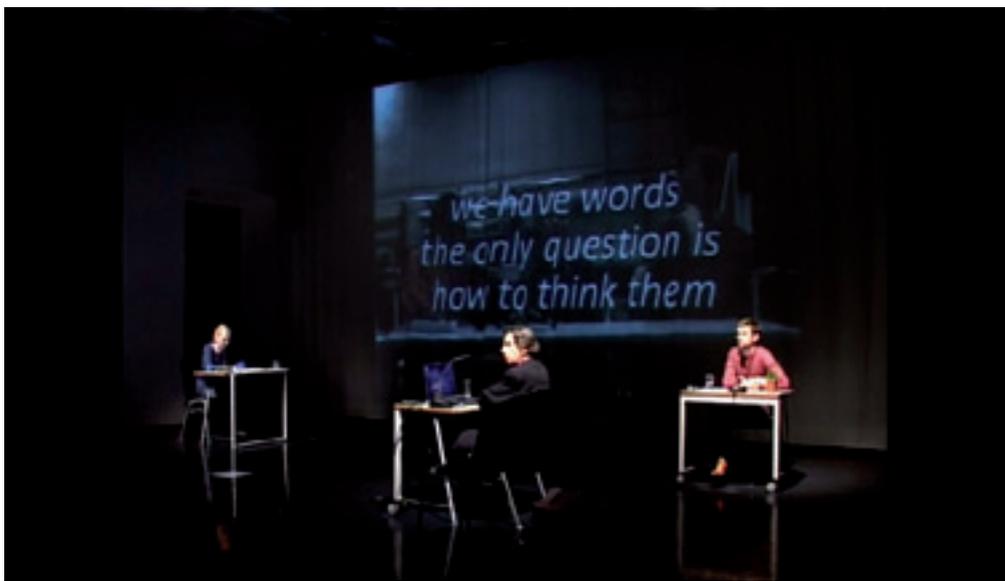
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SCORES N° 0 — Autumn 2010

27/b
Martina Ruhsam Choreography. Immediacy. Failure

Let's try to approach choreography by thinking about immediacy, a phenomenon that seems to be an opponent of intentional creations, that cannot be rehearsed and therefore usually evades choreographic processes. Every attempt to stage immediacy is condemned to FAILURE. If I think about IMMEDIACY I see the dancing plastic bag in the film »American Beauty« (directed by Sam Mendes) that is moved in and by the wind, probably the most famous plastic bag in this moment, a part of the cultural memory of several millions of people. (Maybe the plastic bag was not really moved by the wind but by some ventilators that were placed outside of the scope of the camera.) It dances a fascinating choreography that doesn't have any author. Or can't we talk about a choreography in this case for the very reason that the author is lacking and that the movements of the plastic bag were neither rehearsed, nor do they derive from a writing process? Does immediacy have something to do with being moved instead of moving?



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Does it imply a certain loss of control? Choreographing – as an act of formalising and framing, as a specific kind of writing – certainly cannot write the immediate. But the immediate inscribes itself in every CHOREOGRAPHY – at least in every performance in which the choreography becomes visible for others as the surplus of planned actions and movements. The temperature of the room, the smell of the performer next to oneself, the woman in the first row of the audience that doesn't stop yawning, the technician who forgot to react on his cue, the fly that circles in front of one's face, the memory on an argument before the performance that suddenly appears without invitation, the sounds that are hearable from the space above, the permanent whispering of two audience-members – all of this is not choreographed but nonetheless a more or less visible and a more or less crucial element of a performance that unfolds in front or besides the viewers or people witnessing. IMMEDIACY cannot be planned and still occurs, untamed and often unexpected. A certain degree of immediacy is inherent in every performance – even significant for it – compared to film or digital art because the body in it's complexity and appearance always reveals more than what it knows and what it learned.

M O D Y
B O D Y
IS FULL
O F
HISTORY

At the same time a body full of history doing something is just as little immediate as the eyes watching it. As the utopian opponent of choreography immediacy is the imagined terminus of the plannable. The body is not disguised by any cultural layer or choreographic intention: The imagination of a surface of something that is *just* now here. The utopia is exactly the *just*.

28/c
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28/d
Martina Ruhsam Choreography. Immediacy. Failure

The most popular and financially best supported choreography of IMMEDIACY are the news. In the very heart of the media-empire, in the core of it's marketing machinery that lives from selling the immediate (illusion) that what we see is what has just happened or what is just happening, immediacy is cooked over and over again. In our living rooms or behind our lap tops sitting in the train from Zürich to Munich we can become part of what is just happening in Dubai – immediate accomplices of distant occurrences – CHOREOGRAPHED by the media. Relevancy is measured as closeness to the present time, newness regarded to be more important than context – also in new communication technologies like Twitter (notably, there is a lack of archives on Twitter). In the time of public spectacles distributed by the media a person failing can easily become the raw-material for the consumerists hunger for entertainment and can soon find him/herself the protagonist of a certain pornography of FAILURE. A joke is as good as a faux pas for the impatient gaze zapping for sensations. What could a politicization of the immediate be? The observation of the intricate entanglement of immediacy and mediacy? Keeping an eye on the permanent paradoxical relationship of the two? What happens if what seems spontaneous is organized, put into a certain frame, if what is exposed to the gazes of a crowd of spectators and thereby is domesticated and timed is a choreography?

What is lost if we think about the immediate as something choreographed? Failing is insofar related to immediacy as a failure usually causes the intrusion of the representational regime by immediate reactions. Choreography is usually there to avoid failure, yet it is interesting if it risks the latter, but if one tries to choreograph a FAILURE one is representing a metaphor of failure which has nothing to do with immediacy. What is a representation of failure and what is a failure of representation? (When do we represent failure and when does representation fail?)

29/a
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29/b
Martina Ruhsam Choreography. Immediacy. Failure



29/c
SCORES N°0 — Autumn 2010

29/d
Martina Ruhsam Choreography. Immediacy. Failure

FLORIN FLUERAS
COOPERATIVA PERFORMATIVA VS. THE SECRET DANCE SECT

COOPERATIVA PERFORMATIVA WAS CONCEIVED AS A COLLECTIVE THAT BROUGHT TOGETHER THE ROMANIAN ARTISTS MARIA BARONCEA, FLORIN FLUERAS, EDUARD GABIA, ALEXANDRA PIRICI AND IULIANA STOIANESCU. STARTING FROM THE BASIC IDEA OF OPEN SOURCE, THEY INVESTIGATED THE (POWER) RELATIONSHIP OF ART INSTITUTIONS AND ARTISTS, CLAIMS TO OWNERSHIP AND COPYRIGHT INTERESTS IN ONE'S OWN WORK, THE NECESSITY OF GUIDANCE AND DIRECTION IN A GROUP AS WELL AS THE PRODUCT-ORIENTED FORMS OF COLLABORATION, WHICH ARE BASED ON AGREEMENT, NEGOTIATION AND COMPROMISES. THE EMPHASIS OF THEIR PROJECT WAS THE PROCESS ITSELF, WHICH – ON A LARGELY GRASSROOTS DEMOCRATIC BASIS – CREATES HETEROTOPIAS DIFFERENCES AND COMMONALITIES IN ONE'S OWN AS WELL AS OTHERS' ARTISTIC CREATION, CONNECTED WITH THE ATTEMPT NOT TO JUDGE THEM BUT PRECISELY TO HIGHLIGHT THEIR DIVERSITY.

During a one-week encounter with a group of artists working in Vienna (Magdalena Chowanice, Adriana Cubides, Fanni Futterknecht, Claire Granier, Radek Hewelt and Thomas Kasebacher), the discursive strategies developed by Cooperativa Performativa were challenged and tested. The results of this open working process were presented on December 16th at Tanzquartier Wien.

ION DUMITRESCU
COOPERATION BEYOND CONSENSUS

Florin Flueras

*Cooperativa
Performativa
vs. the secret
dance sect*

Cooperativa Performativa was a frame for five persons which allows them to collaborate so that each one could develop his own project. A very practical working protocol (nothing utopian) – less space, one studio for developing five pieces, less money, with the money for one project we did five, multitasking – we were involved in five projects simultaneously. One motivation was that each of us should develop in his direction instead of correcting/compromising our desires in order to find a common sense. It was a frame designed especially to make disagreement possible, to avoid endless negotiations for arriving inevitably to the lowest common denominator. We had a quite unpredictable process, inventing the working methods on the way. As a result we developed five performances that were not very similar, in my opinion. I don't know if there is something in common in our works in the end. According to some feedbacks, three of us have visibly a common interest in finding a direct, open and relaxed way of approaching the audience and in the dissolution of convention – a specific ideology or mentality about theatre and performance. The problems associated with our process appeared just when we abandoned our concept – that each of us should develop his own thing in the meetings – and we tried to do something together as a group, to find an agreement and common decisions. An interview in which I analysed our process, pointing to some correspondences in society and politics, provoked a scandal. Aggressive attitudes and some hysterical reactions appeared within the community. In analytical psychology these overreactions are clear signs that hidden complexes and problematic points are touched.

Ion Dumitrescu

*Cooperation
beyond
consensus*

Not since the sixties the awareness of the status quo as an immense fabricated empire of capital and spectacle has been so acute (in addition, today the sixties euphoria and its outcome are also up for debate). The alternative ideologies that have already been tried seem at the periphery of the brutal mainstream, and yet in the virtual world a new type of socialism appears that becomes almost concrete and functional in a very radical way. Of course it is seductive to analyze it and to consider social media a model for new and differently structured institutions and organizations, bureaucratic practices, concept of authorship in the art market and communal utopia. This logic, displayed in the social media through twitter, facebook and other platforms that have leveled the information input, has inspired many of the new forms of collaboration that are being tested today in the contemporary art field and particularly in the performance field as the collectives and art groups that have sprung in the recent years try to reform and rethink cooperation and collaboration, the dance world beyond »the dance company« where, like in the social media, no one owns the platform, the structure.

There have been more projects that put the collective idea into practice (work), each with different strategies and goals¹.

¹ Examples of collective projects: »everybody's toolbox« site, the project »six months 1 location« Montpellier, »LISA« association, »Practicable« in Berlin. There is already a map on www.corpusweb.net with more of these initiatives. It would be interesting to investigate all these collective proposals and their outcome for a general view.

The interest for a »cooperative« activity beyond hierarchy, a type of collaboration without territorialization and ownership is understandable and challenges the continuous privatization of public space, art, natural resources²

² e.g. the privatization of water supply of Bolivia's city Cochabamba by Bechtel Corporation and the riots and law suits that followed. <http://www.alternet.org/story/14525>

and finally, with the introduction of genetically modified seeds, life³.

³ Genetically modified seeds owned by Monsanto Corporation are pushed now in Europe after contaminating almost all of the crops in the U.S. See »Food Inc.« documentary or <http://www.organicconsumers.org/monlink.cfm>

Cooperativa Performativa, informed in part by the open-source system in the virtual world, has managed to propose for a period of time a viable type of working in the same space and mostly in the same time beyond agreements, author negotiations or common purpose. Everything seemed possible internally, any

I wrote nothing that was new, nothing that we hadn't discussed before, so the scandal must have to do with the public image, the social appearance and all what is associated with them – social status, power and influence in the community. It is very interesting to observe how the proposal of challenging the hierarchies, influence, property, dominance in artistic context was extended to our personal life and now seems to be extended to the dance community.

Stere Popescu, a Romanian choreographer who was active in the 60s, followed very closely the Cooperativa Performativa activity, especially the present scandal between us, extended to the dance community too. He's known for his life-long research on scandal and is a convinced anarchist. Anyway, at some point we figured out that he uses twitter in order to reflect on our process and especially on our scandal, to give us some messages, advices and even some instructions. We all follow him on twitter because he's a living legend of Romanian dance history.

There are some rumours that he felt in love with a Cooperativa member. And some say that his observations are irrelevant because he was too subjective or he just followed a hidden agenda. I think that this is a mean strategy to dismiss his disturbing criticism, his observations and insights. The fact that he felt in love didn't change the fact that his observations were true, insightful or provocative. I see his twitter stream as an interesting and of course subjective documentation of our process. It is interesting to note how each tweet functions independently but makes sense together with the others. Twitter was also one of the influences for the Cooperativa concept as a model for a decentralized, anarchic, sharing and network-based culture, so I think it may be interesting to see his twitter stream. But before it would be useful to mention that he sometimes uses his own cryptic terminology like: »ianegic complex« – named

type of intersection between practices and ideas was accepted. This proved to be »sustainable« as long as the five projects (united under one co-notated name: »cooperativa« in a country that had many official ones) were independent, meaning that no common decision had to be taken.

As a cooperative, as a new entity, they produced a new body and that body needed to be legitimized somehow in the art world, the art apparatus. So the new fragmented body had to perform here, in the bureaucracy field, in between the structuring elements, offstage. What does this body produce, how is it to survive, to be self-investigatory and functional?

What happened was that as soon as this frame, this new body was due to be presented/legitimized as a single unit, frictions and power issues appeared in lack of a shared concept to back up the debate.

Cooperativa failed to investigate the conceptual and social potential in this regard, the body was conceptually not mature, and it seemed that the individuals were not able to step beyond consensus without damaging the personal relations.

The first aim was simple: making five performances (solos) in the same space and time, applying for money as a single entity and splitting afterwards. This has been achieved.

But for me the sixth performance was the project itself, the cooperative thinking, the awareness of mutual contamination, the disbelief in consensus as a necessary value in cooperation, conceptual distance from your own already »contaminated« identity and in the end the potential dissolution of power at a micro-scale, the artists in the rhizome. So the way to approach a common decision was crucial. But this was not clearly articulated, and as it happened, if someone made more proposals and tried to give a direction the others would only react in order to define themselves, to negate, often without putting something in place.

So, for the »exterior«, I saw this sixth performance only once, in Tanzquartier in December 2009, when they presented the »Cooperativa Performativa« (not the solos) in a lecture-performance context and this total disagreement was visible in a performative way, a tensioned co-existence in the representational space.

after a romanian teacher and choreographer known for her excessive protectiveness, territorialization, aggressive rejection of new tendencies and also for her behaviour of not saluting and displaying strange grimaces to her artistic enemies (the avant-garde). »sect« – he affirms that a part of our dance community functions on the basis of an unquestioned common core of attitudes, believes, values and behaviours, in order to reinforce some practices and to protect artistic territories.

»dated« – Stere uses quite often words like old-school and out-dated. He believes that we are in an accelerating period of change. The things are getting quicker out-dated and this enhance the tendency of people to be stuck in the »old« patterns of doing and judging things and also the tendency to identify themselves with the old responses, to protect them aggressively and to force them upon new situations.

»sedative art« – he calls like that a large part of art practice that is politically unaware and therefore is perfectly integrated and assimilated with a consumerist-capitalist-neoliberal frame, functioning like sophisticated entertainment for the system. He opposes this term to »radical« or »terrorist art«.

Follow Stere's twitter stream about COOPERATIVA on p. 30+31

Extreme collaboration

This would be the syntagm that I would use to describe what happened during the past years at CNDB⁴

⁴ Bucharest context: Less exposure to the art market, the international circuit and thus a lower pressure onto the artists, less competition the CNDB (www.cndb.ro) is almost the only institution that finances contemporary performance. In a way this means more freedom to research exterior of the »product« but also one can easily become satisfied with his »art« at home, project after project with almost the same echo, same feedbacks all the time.

with a few of the dancers/choreographers from the Bucharest community that at some point led to the project Cooperativa Performativa. Sharing already the space and time for a few years, working together in different configurations, researching in various groups where you could always identify some constant choreographers or dancers, sharing also personal life, being friends, lovers and then, at some point, declaring it a project, for me it seemed really interesting.

Because a closed environment, like CNDB (was in a way), is likely to become a safe environment. After years of vicinity and artistic complicity things became self-evident for those inside the bubble, no detailed arguments are needed anymore, naturally soft leaders of opinion appear, it becomes a self-referential context. Nothing or nobody is really challenging the status quo anymore, esthetically or politically. This would be the dangers of a small community and initiating Cooperativa I thought it was a way to reflect on that.

To my dismay, at the end of the project the inner dynamics of the group became really weird and a lot of aggressive behavior prompted out (also outside the Cooperativa). The Cooperativa as a collective performance has not managed (and this opens up a new debate) to yield an emancipated, conceptually-based practice, and its members, after the production of the solos, seem more than ever on a trip to define territories. The Cooperativa reached the first and concrete goal, to produce work in certain conditions, but produced ruptures at a personal level. In my own view, the communal concept was shared only at a superficial level.

Stere's twitter stream about *COOPERATIVA*

:

<http://twitter.com/sterepopescu>

»products and information should be guarded, kept secret,
and used as a means to separate for competitive advantage
#dated«

don't be ashamed to use your own ideas and call you an artist

social status, power, dominance, hierarchy, influence, control
are just some words, they don't operate in art territory

@iulianawww you are a threat for the conventional values, so
continue please and take the aggression as a compliment ...

morality and social norms are to protect the property, to
territorialize, not to sustain the real relations or feelings

training for a cultural terrorist – notice the hidden hierarchy,
influence and dominance in your group, speak about it and run ...

the power has the monopoly of truth ... if another truth enters the
stage is received as aggression and the scandal begins, I am happy ...

propose a new direction in art with the hidden motivation to
upset your friends ... allow the ianegic complex to appear ...

what do you protect? your identity? your image? your social
status? your commodity? all this will disappear, soon

the #sect rejects the change because everything is ok, provoke
a scandal to allow the good atmosphere to disappear

identify yourself with your group and then you will just know
what is good/bad, correct/incorrect, moral/immoral ...

the sect kills the public debates and keep things private to can control
them secretly in the small talk and gossip activities of community

reject agreement-based collaborations as #dated
and unhealthy propagation of common sense and
prejudices, allow disagreement, be happy

distractions, parties, drugs are so 90s ... awareness, performative
activism and cultural terrorism are the new fun ...

#dated = your attitudes and values are not questioned
and updated, they come from the past and are
inadequate and irrelevant to the present

talent, creativity, self-expression, aesthetic, composition and fantasy
are easy to remove obstacles for a postspectacle terrorist artist

avoiding normalization is a constant struggle ... and if you
are close to succeed the reward is excommunication

find an open and relax way of approaching your
audience, pretend that you are better than them ...

@mariabaroncea amplify the conflict between yourself and
your social appearance ... but take care my darling

kill the artist inside of you and feel free to look outside, via @brynjar

we do everything to protect our way of life,
our commodity, that's why we are so
happy

to be in harmonie with something profoundly wrong is sick, be
a terrorist to your own identity – do something regrettable ...

sedative art is so boring and overestimated but helps the
people to be more attuned to the corporate neoslavery

kill the private, go public, there is nothing to hide or protect,
everything is acceptable, share your life, the posthuman is near ...

radical political art, cultural terrorism, performative activism
are making contemporary dance to look so 90s #dated

@florinflueras you pretend to do "a brave search of the ultimate
reality", check the dominance-influence relations in your group

extend open source and deterritorialization into
your life and relations, but don't cry after

SLOWNESS, A CRITICAL MODE

A Conversation with Myriam Gourfink

Corbeau (2007) has been presented at Tanzquartier Wien on 11 / 12 November 2009 and accompanied by a lecture demonstration by Myriam Gourfink and Kasper T. Toeplitz as well as a screening of the film documentation *Les temps tirillés* (IRCAM, Paris).

The text is a collection of excerpts from a discussion with Myriam Gourfink, Paule Gioffredi and Sarah Troche, which was published in *Geste*, edition autumn 2009, Dossier: Ralentir.

Taire (1999), *Marine* (2001), *Contraindre* (2004), *Corbeau* (2007), *Les Temps tirillés* (2008): each of Myriam Gourfink's choreographies takes the previous one further in its infinitely detailed exploration of the extreme slowness of body movements. Seeing one of her works means diving into a time-space relationship: as if each of them is centred on itself in its very own bubble, the dancers stretch out their gestures and poses, apparently at the same time holding them back inside and moving in an asymptomatic way towards the limits of movement and complete immobility. The bodies no longer seem to have a centre and seem to develop at innumerable points – in the elbows, at the end of the right foot or in the hips – disembodied body parts that follow their course into the extreme and from which an »ornament« of constantly moving lines that are inexhaustible for the gaze seems to emerge, in which the position of the bodies is again reconfigured at each moment. It is not about showing a figure, the spectacular or a masterpiece, but about the circulating of movements in a time that is lingering in an in-between, in which the body constantly revives itself from within without a leap or impact. An immense continuum that undoubtedly started before the audience came in and could go on endlessly.

Since your first works, more than ten years ago, up to the current choreographies you have concerned yourself untiringly with the extreme slowing down of movement. Is slowness the starting point of your pieces?

No, my starting point is not slowness but first of all it concerns the exploration of breath. Yoga above all brought me to slowness in that I was attempting to shift the breath to all the zones of the body and so to perceive ever more precise, ever finer parts of the body. Our decision is not to start from a slow tempo and then carry out corresponding movements, it is rather the reverse: the slowness creates itself through the work of the body and through the awareness of tiny movements. The further one goes into this micro-perception, the shifting of the breath and the work of the support points, the slower one becomes . . .

If one reads the notations it is noticeable that the body has been divided into all its parameters, almost »dissected«. The notations reflect a kind of complete dominance of the body by the score, from the details of the position of the fingers and the outer side of the foot to the movements of the eyes, the mouth, the breathing etc. So there is also the impression that the body space grows into slowness and that this slowness of movements is to some extent based on the multiplication of perception centres. Is it necessary to subdivide the body in order to achieve a genuine continuum of slowness and duration?

I work with many parameters that concern the space, the body in its movements, its breathing and even its thought patterns. In the composition process I use the most diverse approaches that relate to internal and external spaces and that bring me to this physical continuity – apart from the approach to time itself. This means that only by refining the internal and external space and subdividing it to the millimetre do I drive the dancers to slowness.

In my teaching work, when I explain to the dancers what is to be done in the individual exercises, I often attempt to get them to concentrate on axes, on the support points, on a particular segment that leads from the tip of the coccyx to the end of the leg, so that the initially feel the coccyx and the sacrum and then to the lumbar region in order to divide these segments even smaller, into infinity, to the extent that they feel every millimetre of their supporting points, every millimetre of their skin. The slowness develops out of this breaking down into small parts. This is why the space in the notation is also detailed so precisely.

An overlaid view of various relations to time also emerges out of this: there is the »envisaged« time, which is recorded in the notation in the form of sequencings and which maintains a structure, but there is also the time experienced by the dancer, which is completely different and which adds the quality of its experience to the »envisaged« time and thereby more or less exceeds it. Finally there is still the time that the audience perceives and that is independent both of the time on the clock as well as of that experienced by the dancers. The works play with these three chronologies.

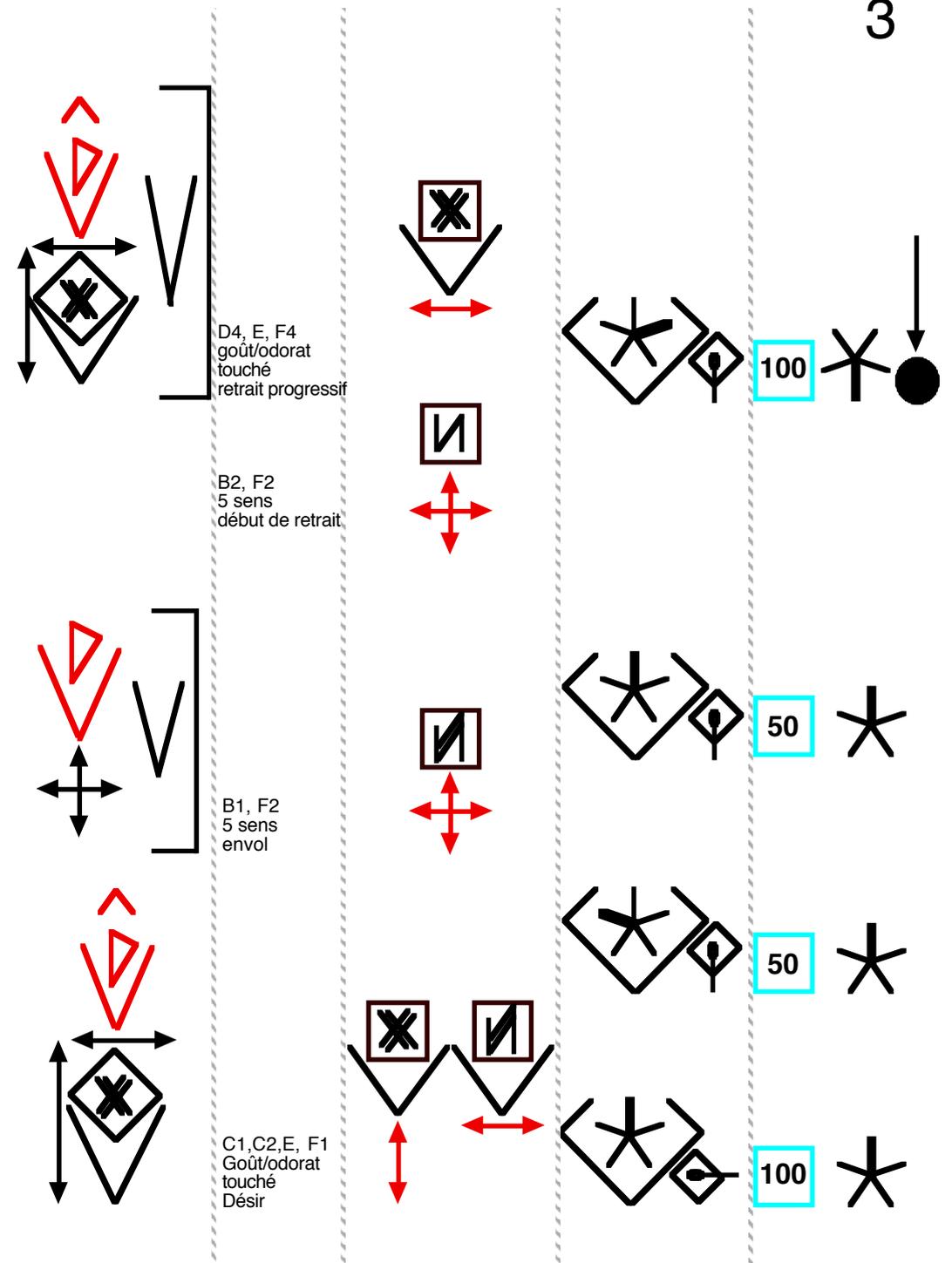


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If you ask me about time . . . for me it runs exactly the same as when you run through a city and suddenly find complete stillness, although this stillness happens in other time zones, because there are people rushing around us, the speed of the cars and the bus traffic etc. The city is a bit like an organism with these chronologies. We can easily pass through them, but we only need to eat a sandwich in order to become aware that our body also has a digestion time that is much longer than the time of the route we are taking. So there are all these chronologies strung together and I really understand time as a comparison.

Could one, above all in relation to Corbeau, speak of a kind of »counter-rotating virtuosity«. As far as the technical aspect is concerned it is very much a question of virtuosity understood as exploration and exceeding of a threshold that is here not established by speed but rather by slowness and detailed perception and it is extremely difficult to feel this and maintain it for longer. But in the classical sense of the word isn't it »virtuous« if one understands virtuosity as the search for the permanent effect, for the spectacular, for something that triggers applause?

Here it really is about a true virtuosity that is fully and completely concerned with the technical side. Because what I am aiming for, what I am looking for is an »ornamental« dance, a dance whose concern is not efficiency but the search of movements for twists, for something valuable, a movement that is not good for anything, that is not necessary. I am searching for a »knowing« vocabulary that doesn't seek to translate anything that belongs to the everyday order.



Sandra Noeth
DRAMATURGY —
MOBILE OF IDEAS

MOBILE OF IDEAS
DRAMATURGY —
Sandra Noeth

I first developed the thinking on dramaturgy as a kind of mobile in the context of the working process of *reportable portraits* (2007), a project by deufert+plischke; see: Kattrin Deufert / Sandra Noeth / Thomas Plischke: *MONSTRUM: A book on reportable portraits*, Gemeinschaftspraxis Hamburg 2009.

Dramaturgy – Mobile of Ideas was as well the title of a workshop on the relationship between dramaturgy and choreography that took place at Tanzquartier Wien from 02–06 December 2009 and has been chaired by Slovenian director, performer and author Janez Janša.

¹ Jean-Paul Sartre: *Calder's Mobiles*, in: Alexander Calder, Buchholz Gallery / Curt Valentin, New York 1947, See: <http://calder.org>.

» A ›mobile‹ does not ›suggest‹ anything: it captures genuine living movements and shapes them. ›Mobiles‹ have no meaning, make you think about nothing but themselves. (...) No human brain, not even their creator's, could possibly foresee all the complex combinations of which they are capable. A general destiny of movement is sketched for them, and they are left to work it out for themselves. What they may do at a given moment will be determined by the time of the day, the sun, the temperature or the wind. (...) It may be possible to discern the composer's theme, but the mechanism itself introduces a thousand personal vibrations. It is a fleeting snatch of swing music, evanescent as the sky or the morning: if you miss it, you have lost it forever. (Paul) Valéry said of the sea that it is a perpetual recommencement. A ›mobile‹ is in this way like the sea, and it's equally enchanting: forever re-beginning, forever new. No use throwing it a passing glance, you must live with it and be fascinated by it. Then and only then you feel the beauty of its pure and changing forms, at once so free and so disciplined.« Jean-Paul Sartre ¹

Shadows of monstrosity

Dealing with dramaturgical thinking and practice in artistic and more specifically in choreographic working processes reminds me the image of a mobile – a toy and tool developed originally to train children's eyes and reflexes while hanging above their beds and cradles.

Accommodating the seducement of this analogy, the mobile proposes an operating field, a sphere of activity, a metalinguistic structure of single and singular elements that are attached to one another by visible or hidden threats: Reacting to, interacting with and influencing each other, it points out the dense, multilayered and flawed texture of a creation process – materials, ideas, gestures, movements, sounds, space and time, figures and narratives. At the same time, the mobile's movement is directly linked to the outside.

Dramaturgy in the context of our artistic proposals focuses on how a piece articulates all of its elements as well as on its artistic purpose. Every piece fits a question we ask. However, it is not important to answer it but to propose certain elements and materials and to let the audience make its own arrangement. So we are not looking to tell anything to the spectators but we prefer to produce doubt about the scenic reality that they perceive. This lack of resolution is important as it creates movement in the perception, the thinking of the movement.

(Geisha Fontaine & Pierre Cottreau)

The most important thing for me is to break down barriers and to research together in order to develop strategies and maybe to change something. Because for me the purpose of art is not only to make one's own work, to create one's own dramaturgy, to make something new and extraordinary but to engage in very ordinary things and to create together conditions to exist.

(Lia Rodrigues)

It borrows and uses forms and qualities of its environment and brings in professional and private lives and experiences of all involved as well as more general politics and conditions of production and distribution, of markets and institutions.

The elements the mobile is constructed with are specific to every process and defined in an ever specific landscape. Even though they may repeat themselves, reoccur and thereby suggest to create a kind of poetics or any other identifiable and repeatable system or corpus, they don't necessarily allow or ask to deduce fixed concepts or categories. In this sense, the dramaturgical mobile rejects the hermeneutics of a closed and stable system of signification. With each step of formulating and reformulating language and movement, the mobile rather constructs a choreography of ideas, a continuous movement to be originated and brought into being in moments of encounter and being together:

It looks like that the term dramaturgy that has been introduced more than 200 years ago needs a kind of re-articulation or reconsideration especially because it is welcomed in artistic productions and practices which do not at all employ ›drama‹. Or, how can a term, a concept, a practice survive once it loses its ground, once situated in a place that actually is not a place of prodigy?

(Janez Janša)

We invented the process of reformulation because we trust in the weakness of our collaborators which we share with them. In the beginning of an artistic project we all know that we do not know what it will become. The non-knowledge that we have in common is the only common ground of the work. We also strongly defend the independence and separation of the art work and the person of the artist. We consider us more as mediators of something that can happen. Especially in artistic dance practices we mistrust two forms of »knowledge«: the esoterism of empathy (I know how and what you feel) and the obscurantism of virtuosity / trainable techniques (show me what you can do and I will appreciate what I have seen). Reformulating enables a process that starts with the empty paper, that collects ideas in a horizontal way and that proliferates and later selects material that is composed and organized by all contributors together. Not in the same way but in the same form.

Reformulation is a non-democratic but also non-hierarchical process.

(deufert & plischke)

Mobile, immobile, form, content and an idea of movement are interconnected as much as the working processes of a multiplicity of the works in contemporary choreography and performance work are. Artistic processes are often no longer distinctly separable from the edited work which has always already started when the participants come together, when the performers enter the stage, when the public signs up to activate its spectatorship. When steps and tasks related to the research, conception, training, creation, production and publication of a performance interweave, blend and combine, it influences not only the artists' position that changed noteworthy throughout the last years³ developing finely distinct individual and collective working protocols, but also the discourse and practice, which engage less in insisting on their difference and complementarity. The material of choreography though is unstable, it redefines its starting point again and again and it is this unsecured element that vitalises and brings the piece, the body, the voices into movement.

³ And in resonance to more general socio-political and deep transformations in the order of the world that as well effected the redefinition of closed concepts of knowledge.

The desire to control what you do is normal in the creative process but at some point or in some durational formats it is not possible. You need to let some things occur. You can't control everything, you have to trust, let the inner organization of the work arrive.

One of the principal questions then is:

What is dance? – We don't know.

We are always looking for what dance, what art can be. This is part of our dramaturgy.

(Geisha Fontaine & Pierre Cottreau)

Thus, the term and the practice of dramaturgy also need to be revisited: This is primarily less about defining a single person's profile and role in artistic working processes, but about focusing on a certain function within the creation in order to set up a dramaturgical thinking corresponding to the specific context. Dramaturgy then designs more than keeping the singular elements together. Moreover, and resembling a mobile, it is looking for the responsibility of everyone for and within it, examining the balance, the statics and the weight of the equal elements, the dislocations and changes that they cause and that force them into reaction.

This is an attempt to think of choreography as something that would neither necessarily design a repertory in the sense of fixed movements nor follow a structured flow of movement improvisation. Instead of creating a fixed vocabulary, the mobile of ideas throws its shadows on the walls;

Dramaturgy is probably the place in the artistic process where knowledge and non-knowledge meet and become articulated. Not knowing is not like knowing nothing, but a very specific kind of knowledge which is over-estimated in the poetic, dreamy sense as a place that I don't know and under-estimated in the sense of how we work because we mostly work with things we know and not with things we don't know.

(Janez Janša)

trying to integrate the unknown, the unpredictable, the vague and the unstable, thus that has not yet been achieved, into our view⁴: Ranging e.g. from the feeling of being betrayed by the narratives of the others to the challenge of taking misunderstanding not as an aim but as something productive or the question to which extent allowing and accepting the other's voice in one's own work. – These shadows witness the monstrosity and the usuriousness of every (artistic) encounter, the simultaneity of loosing, of floating grounds and creating forms, the effort of binding together the co-existence of the autopoiesis of art and the concrete of the outside, the instability of life itself.

⁴ See: Pirkko Husemann: *When the dramaturgy becomes obsolete, the dramaturgical remains important*, in: »On Dramaturgy«, Performance Research Vol. 14, No. 3, Sept. 2009, pp. 52–53.

Weakness, poorness, tiredness

these are precisely the attributes that are in our opinion

important for art and its production,

because these are the states in which other forms become visible,

these are the states of turbulence.

They are the attributes of first emergence, the moments when a form just asserts itself.

Aren't it the moments of great fatigue, that we switch of the filters of personal likes and dislikes, of expedience, that we stand besides our so-called selves?

Isn't it that, when we can't afford certain production means,

we have to look for other solutions, for something else?

These are the moments when other relations become possible.

For us these moments are of great importance

and they bear a potential for critique in the field of art,

where the representation of strength, virtuosity and bigness is still dominant,

where it be in the strong voice of an actor,

the solid technique of a dancer,

the big gesture,

the huge leap,

the great talent,

the big format,

the tabula or rasa.

(deufert & plischke)

Without formulating a too easy promise or illustration of flexibility and hybridity, they also make us sense the potentiality of choreography beyond physical bodies – in between regulation and permeability.

Dramaturgy, consequently, is not about efficiency, imitation or well-directed quest. There is no a priori to dramaturgy. Approaching it means observation. Within its ever changing structure, it asks for precision and decisions: It does not mean not making decisions and it does not exclude failure; however it tries not to admit too fast own and others aesthetics, formal, personal or other likes and dislikes and assumptions.

After many years of collaboration and co-authorship: Dramaturgy happens in dialogue.

It is a place of reflection where conceptionally and practically key decisions are made.

(Janez Janša)

What is the role of the dramaturge?

For economic reasons simplified to the third eye, the role is bigger:

He or she is there to fight for the risk – to stay with the original concept,

keeping it as wide as possible.

(Janez Janša)

Shared responsibilities

The workshops and research at Tanzquartier Wien dealing with dramaturgy try to open up the practice and the notion anew and to implement a long-term reflection about this field of activity. Taking off from concrete individual artistic experiences and methods out of different disciplines, artists, theorists and students are invited to share and discuss their practices and thinking. The first of these research events was prepared in collaboration with Slovenian author, director and performer Janez Janša and the invited artists deufert+plischke, Claudia Bosse, Geisha Fontaine & Pierre Cottreau as well as Lia Rodrigues. Like a mobile, the present text records and resembles in its very environment statements and questions that emerged out of this working week. Binding them loosely together, this landscape of ideas proposes not a certain logic or strategy but intents to bring up – in a non-chained, non-coherent and uncommented way – some of the various approaches, questions, challenges and topics relevant for dramaturgical textures within contemporary performance and choreography.

I have one strong question: For whom do we play our pieces? What is the place of the public, how can we touch people, in which way can we create a dialogue?

(Lia Rodrigues)

Thus, as does dramaturgy, the mobile keeps up a strong relationship to its outside.

Working, being together constructs a mobile of ideas. A structure clearly anchored in our individual work and lives that, however, loosely bound to one another, invites all participants to follow the mobile's movements: to circuit in a meticulously balanced way, to get tilted in reaction to the others and the time shared, to throw gravity deep in the grid of fibres, to detach one from another and to get tangled up in each other. With the first gust of wind, the threads that keep the mobile together can merely be recognised. It is surprising and lively, organic and flexibly interweaved and still, in this interconnectivity, equips its elements with ever-proper dynamics.

More than fixing a movement's form or searching for aesthetics by dealing with consensus or the question of authorship, the mobile is writing on a protocol that develops within the time shared, the brought vocabulary and the generated material.

In creation:

How can we talk about subjects like dramaturgy, representation or the operation of being a community during the piece? – Everything is not separated and I sometimes feel torn apart.

(Lia Rodrigues)

Dramaturgy means thinking of these traces of transmission, sharing and treating the material; it testifies closeness and distance, detects overlappings, denseness and distances without trying to stylise the absent into the utopian, without wanting to affirm choreography as a strange place located opposite to everyday life.

Dramaturgy is not synonymous with mediation, but moreover a »shared intellectual and affective responsibility«⁵ dedicated to participation, in the sense of *Metexis*, as well as the state, the need of always dealing with different options and possibilities. It says a lot about the way information is generated, given, rejected, recycled and finally put on stage.

⁵ Christel Stalpaert: *A Dramaturgy of the Body*, in: »On Dramaturgy«, Performance Research Vol. 14, No. 3, Sept. 2009, p. 123.

In general mythology plays an important part in our artistic work. It is not so much that we are interested in staging mythological plots or matters like they appear in plays or music. We are fascinated by the heterogeneity that myths contain in their unsecured tradition. They always already questioned the position of a fixed singular authorship because they only exist via a proliferation of versions. These versions coexist even though they partly contradict each other, relate to one another or complement each other. If you aim to take myths as raw material you need to accept the merging of various text forms, the plurality of voices.

(deufert & plischke)

Within this model, all involved are actors and authors at the same time. The texture of their encounter replaces ›drama‹ – the text in the sense of an identifiable authority with a certain logic or narrative to be followed.

⁶ See: Bojana Kunst: *The Economy of Proximity: Dramaturgical work in contemporary dance*, in: »On Dramaturgy«, Performance Research Vol. 14, No. , Sept. 2009, pp. 81–89.

To deal with dramaturgy means dealing with the non-contingent, with the emerging. It means, more concretely, becoming tangible; being »close by«, participating not by dissolving and spreading singular responsibilities, but by trusting in a kind of friendship that is an emancipated one. Dramaturgy, moreover, means changing positions and not cementing them. It is about a reciprocal involvement with one another, including the wiping and the loss of control. What is at stake there, is a practical notion of responsibility for one's own work as well as for the interaction of the elements and the temporary community created within this process and the protocol of the human as well as artistic encounters.

This moment of participation is not hermetic.

Where I see dramaturgy is: To what extent can you influence, be aware of and work with the conditions for the meeting of artists and spectators to happen?

(Janez Janša)

It is open for everyone and demands passive listening and passive waiting as the only possibility that would enable encounters beyond expectations. It enters an already existing movement and strolls through it. It spreads out as something third, absorbing its permeability impulses – accompanying them in order to let them go again, to follow them. The mobile replaces representation: It doesn't create any specific associations nor does it intend any defined emotional states. It accesses *an other*, a common body, organises contrasting movements and bodies and modifies relationships in space.

What I consider a work of art that might be called contemporary implies the structural inclusion of the spectator. Entering the relationship between artists and spectator, dialogue, is possible but not obligatory for the work to function: it doesn't have to be done, it isn't obvious, but it is welcome. It puts the spectator, on different levels, in a kind of negotiation, in an active position that is constructed and that is about something that is in the work of art. The question is always: In which kind of communication act do you want to enter? What do you produce in the spectator?

(Janez Janša)

This moment takes place between intention and non-intention, liveliness and mechanics.

What is dramaturgy in choreography?

What are the structural decisions during your working phase?

1st: It is about the DEFINITION OF INTEREST which can be a material, a text, a political interest or just a kind of desire which is much more vague as a formulation, and about the definitions of the questions that follow.

2nd: Is it a dramaturgical decision to CHOOSE THE SPACE – theatres, city spaces, vast land – with its dimensions, its institutional conditions, its way of dealing with conventions and historical backgrounds which are always inscribed.

3rd: In which SURROUNDING OF BODIES do you work? How do the bodies work together within the process – and then, who is doing the technical and spatial construction? – and what occurs when confronted with the outside? What are the decisions to be made with regard to the spectator's situation?

4th: TIME. Its rhythm – if e.g. you work only during night time, if you make a two-month research process – and its duration as well as the way how you deal with the needs of the body like sleep and food are part of the dramaturgical construction of a performance.

5th: The question of structure concerning the COMMUNICATIONS and the ETHICS of your working interest as well as institutional matters and the question, to which extent the institution is willing to agree on a kind of 'dance' of formats and structures. What are the formulated and non-formulated rules of the working conditions, how can you reflect them in a conscious/unconscious way?

6th: What is the MATERIAL of the work? What are the body techniques, the historical references, language, text, who are the partners of feedback? What is the base of agreement, how do you contextualize and what and where do you want to engage in the fields of contemporary performance and historical movements?

7th: What does performance produce in social space and what is the meaning of it? How precise, within creation, do you have to be and how do you deal with non-control when it mixes with the social, when the spectator comes in.

Dramaturgy is a work on relationships and contagiousness and about how to structure them. It is about a microcosm of decisions and manipulation integrating concrete information and conditions of live performance. You know what you want to construct, what you try to communicate, but you don't know what will happen, but all these elements re-inform the aesthetical as well as the social production of the work. (Claudia Bosse)

The dramaturgical, though, is still busy with the gaze although it is ready to leave its position as »first« or historically assigned »objective« observer. It is involved in following the process, strolling through it, without taking over the territories. More than creating an unison, its interest is to unfold decisions, to clarify intentions and to generate questions.⁷

The relationship between dramaturgy and choreography is amicable. Dramaturgy doesn't aim at reprimanding choreography or keeping it arrested in aesthetics or techniques of dance. Neither does it search for it within the virtuosity of forms. Dramaturgy is not interested in upending, in *bringing into form*. When encountering choreography, it is not about agreement or consensus. Moreover dramaturgy is functional and not personal (reserved to one person), it is wandering around, changing actors, it is lying in the space, drawing itself backwards, intervening, participating. It is not a closed system but can be observed from different perspectives, like the mobile that reacts to wind and temperature and the outside.

The resemblances of dramaturgy to a mobile are not only an image as they are not limited to the order of the visual. It is not interested in pictorial terms and refuses the seduction that a symbolic turn could offer; it is more an impulse than a theoretical framework. Dramaturgy does not belong to anyone. It is monstrous – a ghost. It is not merely a theory and not merely a practice; yet it is weaving belts between the actors, it discovers links without soliciting comprehension, it builds paths through the topographical landscape of the performance. It leaves behind a suction (of gazes), traces and references of transmission and of our politics of decisions.

In the framework of »The skin of movement« Daniel Aschwanden and Peter Stamer presented a performative installation of THE PATH OF MONEY on December 2nd 2009 at Tanzquartier Wien / Studios; The theatre version of the project was premiered on December 10th 2009 at Tanzquartier Wien / Hall G.

*I*n June 2009 we accompanied two Chinese banknotes (10 yuan and 20 yuan) on their way through China – and through these notes got acquainted with the people who were spending the money. As long as the notes were in their possession we remained with the respective owners. If they spent the banknotes, we also would swap the owner. With the help of two video cameras we recorded our encounters and, while circulating with the money from one hand to the next, we became witnesses of everyday life in China. The accompaniment of »Renminbi« - Chinese for the »people's money« - took us four weeks and 4,000 kilometres leading us into the individual stories and value conceptions of contemporary China. Two questions arose: Where – and even more important – who actually are the people who spend this »people's money«?

The back of the 10 yuan note shows the Kuimen, the entrance to Qutang, one of the most famous of the Three Gorges of the Yangtze Kiang. Before setting off we looked for the point from which we could take a picture of the gorge exactly as it is depicted on the note. We declared this to be the starting point for our journey into Chinese everyday life – the place from which the 10 yuan note should symbolically start its course. On 11 June 2009 we and our translator Jam Pei flew from Beijing to Chongqing in the Chinese interior. A long-distance bus took us 700 kilometres to the east. In the middle of the night we got off in a village not knowing exactly where on the Yangtze Kiang we were. We showed the back of our ten yuan note to a taxi driver who nodded and drove us to the village of Baotaping. The gorge was shrouded in the thick mist of the dawn. Somewhere above the village we decided that this had to be the point with the best view. We shouldered our rucksacks, climbed up the hill and found a white-brick house. From there we had the most perfect view of the gorge, which was slowly freeing itself from the morning mist. A man came out of the entrance, light-blue shirt, short trousers, his wife behind him. We introduced ourselves to the farming couple Chen Guorong and Cai Chunming and explained the project. They found the idea amusing and offered to sell us three pounds of peaches for the ten yuan note. »Now we belong to you,« we said, as the tenner disappeared into Chen Guorong's breast pocket. He was an orange farmer who also looked after the citrus grove planted all around the little hill. He had only moved with his family to this hill a few years ago because his wife had been given land from her parents there. He originally came from a small village upriver, which like so many others he had to leave as it was flooded in the course of the ambitious dam project of the Chinese Government. He had been promised 50,000 yuan (5,000 euro) as total financial compensation for his house and life, but he only received 15,000 yuan. When asked by us if he did not think that that was totally unfair he only shrugged his shoulders. Better than nothing, he said. The following day, three meals and many hours of conversation later, we accompanied the family with their two children along small paths through the brushwood to their grandparents' house where the pigs had to be fed. Then Chen Guorong took us to the next town, Fengjie, with the intention of »selling« us and the tenner to his cousin, a restaurant owner. However, despite hours of searching in the blazing midday heat the restaurant was not to be found. Without further ado, Chen bought three packets of chewing gum from Li Qiang instead and then took leave from us and the owner of the cigarette shop. The 10 yuan note did not remain in Li Qiang's till for long. Almost immediately after Chen

So they have set out on the trip.



They are looking for the Three Gorges.

- How old are you?



"We would like to get to know you."

- What are you going to do now?



By plane they have arrived in this megacity.

- At least, they had hope.



Waiting to be carried to a remote village.



Handwritten notes on a board: 15 x 2 x 6 day = 90 x 2 x 4 week = 360 / month = 360

Does it taste good?



And they see a grey house made of brickstones



Beautiful dream,



Show him the back side of the 10 yuan bill



- The gorge looks so beautiful.



And point at the image of San Xia.

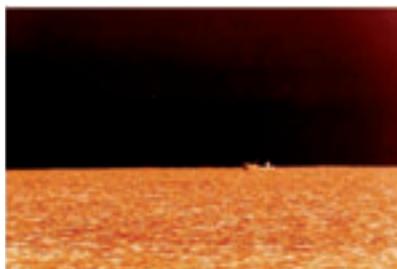


had bought his chewing gum with it the note »landed« as change in the hands of a hairdresser, who bought a bottle of mineral water respectively. From there the note – and we – changed our owners in rapid transactions for cotton buds, cigars, cigarettes, mineral water and shoes until we bumped into Zhang Qiuye in front of a shopping centre. We were just conversing with the 90-year-old shoemaker who had received the note for a pair of his raffia shoes he was selling in the street. The young woman in the yellow jumper beaming from under a purple umbrella joined in curiously and surprised us with her sudden offer. She gave the old man two five yuan notes for »our« tenner. So we came to belong to a woman in her mid twenties whom we would be accompanying for the next two-and-a-half days. She herself had come to Fengjie to find a shop to buy for her family. However, she neither knew the address and nor was she at all sure what she was looking for exactly. In Fengjie she only knew an uncle who intended to marry her off to a young man. But she was already in love with a policeman in her home city, who, however, had a wife and a child. And in the midst of explaining her situation she began to cry right in the street in front of our camera. And then a seemingly endless odyssey through Fengjie began ending up in the room of a sleazy hotel. At least for a few hours. Zhang Qiuye then decided to take the ship to Chongqing (700 km from Fengjie) with us in tow ... with the ship being due to leave at 3 am. The hotel room in which the four of us were stretching out until the departure of the ship was directly by the harbor. It was air conditioned and at least for a while it protected us from the dust, noise and stench of the town. On the boat some thirty hours later she sold us to the owner of the ship's kiosk for a dofu sausage. The note and we were thus again exchanged for some food stuff. The next day in Chongqing: shoeshiner, money exchange, cigarettes, mineral water, two bowls of rice noodles, cigarettes, cigarettes, some newspapers, melons, mineral water, cigarettes, mineral water. Stop number 25: the water-carrier was literally in a hurry. He took the change from the cigarette-shop owner for his delivery, stuck it carelessly in his pocket and ran off. We, rucksacks on our shoulders, cameras pointing at him, ran off behind him. With a sack cart he took the road swerving through the midday traffic. At a street corner in front of his employer's off-license shop he shouted: »LEAVE ME ALONE!« He did not want to know about us, and just as little did he want to have anything to do with the note. That was the end. We changed the banknote back and flew to Guilin, where the 20 yuan note had »originated«. But that is a different story.

Our journey with the tenner leads into Chinese everyday life, it leads to the people in the street and so into the midst of their individual and emotional microcosms. Our findings? We have met salesmen, day labourers, apprentice hairdressers, workmen, clerks, farmers, street traders, shoeshiners, the owners of kiosks, old and young people. However different their social background and their current situation are, they are all cherishing the hope for a better future. Thus the orange farmer wants to buy a clothes shop in the city in the coming months so that he and his family can move away from the village. When we ask him where he has the money from – the investment is in any case ten times his annual income of some 15,000 yuan – he confidently says that he is going to borrow the money and that he expects to be able to pay the debts back within three years. As simple as that. Zhang Qiuye, the sad young lovesick woman, is as well convinced of her economic success, regardless of which branch it may be in – architecture or garage – even if she has no idea of either. The salesman for crane vehicle accessories and party official, however, has already realized three of his future dreams: he has successfully left his home village, he calls himself the owner of an apartment in the city, of a car. For the fourth wish in his life, the one to travel to Paris once, he is only short of time, not of money. China's new economic strength, he says, means that the Chinese can travel out around the world proudly and with their backs straight, and they can afford it. People have always been prepared to »exchange the small family for the large family«, he says thus adapting the European standard for personal relationships to Chinese conditions. Despite the pressure of work the people are open to us, play the game with us and are just as curious about us as we are about them. Perhaps because they have been looking for a bit of a change, also because they have nothing to lose. Just like the load-carrier from Chongqing, a day labourer with a monthly income of 60 euros, which he spends on supporting his family in his home province, on a place to sleep, on his mah-jong gambling passion, and on food and cigarettes. A man at the lower end of the social ladder whose packet of cigarettes is almost thrown at his feet when he is buying it at the kiosk. He patiently allows us long-noses to question him about his private burdens and passions in exchange for a bit of attention from our cameras. As from his point of view his supposedly private affairs are nothing spectacularly intimate because the people in that little street of Chongqing share everything about their lives and work in the streets. They know each other.

Only a small section of this everyday life illuminated by the coincidence of monetary movement reveals itself to us. Our »path of money« could appropriately be described as a »social choreography in everyday life«. To a certain extent the tenner guides our movements as well as our encounters like a momentary choreographer representing the actual medium of our intercultural communication with the money interacting between us, our conceptions and the people we meet. But in the act of transfer it permits an added value, a cultural exchange within monetary exchange: Our encounters are not simply a free gift. They rather resemble donations no one has asked for without being subject to any procedural rules and with nobody reckoning with them at the same time. In this respect they are incalculable. Precisely this incalculable choreography of money opens up some space for encounters, some space for cross-cultural touching and stuttering, some space in which we appear and, sometimes stumbling, dance to the choreography of alien everyday life.

JULYEN HAMILTON of PLANES BOATS and FISH



of PLANES, BOATS AND FISH by Julyen Hamilton was commissioned by and premiered at Tanzquartier Wien on October 5th in the framework of »The skin of movement«.

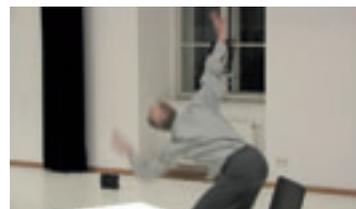
good evening
one is always alone



the pen is young and it is old



i shall be simple – like the pen
and you'll do the rest
thank you.



Boat,
 i've been thinking ever since this boat thing
 came up
 how could a boat ever be in the water?
 How close could i get to the water
 maybe proximity is not the point
 maybe form is just the point

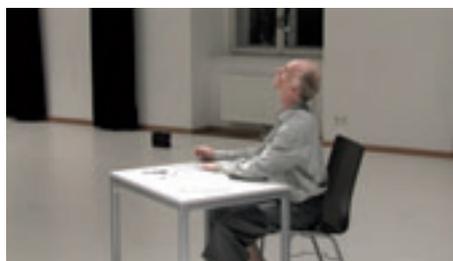


this is an apple
 this is not an apple
 this is a circle,
 this is a circle which needs you
 without you there is no circle



back as find toothless
 brave, round warrior as i higher than
 always became lowly
 until days, as days were going forwards
 and time, as through the middle of inside where
 as tunnels not trains as trains not nowhere near
 pictures
 but birds through the brains of the onlooker go
 boats like an unbelievable inundation of water
 carrying still possible fish
 swimming in to their two eyed noon sleeping
 beings were.

here is the membrane i can feel it.
 ... its right in the middle of your breath before it
 became your breath
 and after it became your breath its not your
 breath anymore;
 maybe confusion is the only way to understand;



 i thought 2 tables : one for everything i know
 and one for everything i dont know
 that would be an intelligent move.
 And then i thought should i have the little table
 for everything i know
 and the big table for everything i dont know?
 or should i have... the other way round?
 life is getting old
 what happens later



dear Later,
 Sorry to hear about your untimely death, i
 contacted Aristotle,
 and he seems to have forgotten all about you
 completely. Everything
 you taught him he's thrown out of the window.
 I'm confused, please clarify
 Yours,
 George Herbert

Now i know now that the number is clear
 now all the feelings fall and freshen as they fall
 now autumn sits in summer
 and summer sits in spring
 and spring sits in last November
 bringing me the tune of ages
 bringing me the space in the water before the
 boat goes in
 bringing me the space in the air before the bird
 goes through
 bringing me before water water
 and the space in the water that the fish took
 quick;
 quick fish
 another quick fish
 silver on the bottom and black on the top
 silver on the top and black on the bottom
 just a disguise

fish fish fish
 here have a lot, none there
 here have a lot, none there
 here have a lot, none there
 try the other side
 lots



a man with a wall
 a woman with a hat
 a soldier with a war
 a song with an air
 a pen without a poem
 a bank without the number one



walk
 i could have sworn i went for a walk
 i got the dogs and i said let's go for a walk
 and the dogs understand as dogs do
 in a kind of dog way which says 'whatever you
 mean – yes'
 And we went for a walk and half way through the
 walk it was a good walk
 and on the way back it was becoming the end of
 a good walk
 and we arrived home and i put the lights on so it
 wouldn't be too dark and
 we were home and i turned around and said
 'where's the walk?'
 And the dogs said 'you're so human, couldn't you
 just feed us?'

So the next day i got up and said 'i'm going for
 a walk!'
 I always do this before a walk, it energises the
 countryside
 and the trees look beautiful
 and then i had an idea
 and i thought run and maybe the walk would
 catch me up
 oh no
 I stood still and that was it
 i stood still i waited for the next day
 the walk came around the dogs walked right past
 me
 and i saw the walk
 at last I'd got the walk.
 But it had cost me a lot

all my life
 don't get me wrong
 i gave all my life but i didn't die yet; it doesn't
 work like that
 you're soooooo linear!

Don't get me wrong, the i is not the i that is the i
 this is a special situation.



The distinction of the moment
the bells of the old church
the memory of Goethe's mother
the swallow in the body down to the ground
the space on the leaf beside the branch beside the
other branch
in between the other 2 branches
where the bird arrived
and said: perfect



Circle appearing and disappearing
time as the lion, impossible to capture



You wanted me to make it clear?
you wanted me to make it unclear?

I'll come to your door and burn it down
I'll steal your floor
I'll make a fire for the poor people in winter
I'll take the roof off your dreams
I'll polish your nightmares.



Perception as illusion
ecology as somewhere to live
Place as touching
Membrane as the link between touching and not
touching



I know it must be me
and yet it is not.
'How so? so how' said the Chinese very quickly
and he bent down and dug a hole
and he took the hole and he said 'i have a hole.'
and the other man said, 'No you don't, you have
nothing in your hands at all.'
Disappointment
I thought i'd dug a hole.



Fly
drown
evaporate
going through
holding as in autumn
letting as in river
smack as in silence
touch as in light
travel as in always
scream as in vegetable
vegetable as in spirit
spirit as in float, as in no need to float
fish as in no need to speak
boat as in content
bird as in morning.

- 1 clear going through
- 2 nearly through
- 3 in between
- 4 the other side
- 5 returning, unthrough, half way
unthrough back into but not as before.



And the planes..... ?

DANCE AS BODY POLITICS

Paul Wenninger:

»47 Items. Ingeborg & Armin«

—
»47 Items. Ingeborg & Armin« by Paul Wenninger was co-produced by and premiered at Tanzquartier Wien on November 5th 2009. The artists' talk with Andreas Spiegl followed the performance on November 6th.

To stage »47 Items« Paul Wenninger drew on an imaginary boundary between the trainers on the one hand and the objects to be staged on the other. This boundary is imaginary because it is less to be thought of spatially or temporally than as a role distribution. Because the story on which the installation is based is only narrated by objects and their arrangements, the dancers have the role of continually repositioning these objects. The dancers' body language is concentrated on the theme of work, which to so to speak is to be provided as piecework. Their task consists of getting the appropriate goods from the shelves, which are filled with supermarket products, and each time inserting them in a changing choreography of object stagings, in order to put them back on the shelves again or reposition them for the next arrangement. What emerges are scenic images of arrangements of goods which indicate the underlying history and the spatial coordinates of the narrative. The protagonists of the narrative themselves are only evoked through references through the objects. They appear only as absent manifestations in order to create space for the imaginary here as well. This alternation between narrative allusion and evocation of the imaginary is supported by a sound environment that sometimes accompanies the story narratively and then withdraws again into the abstraction of sound and composition. Thus a reception develops that accompanies the process of development and change of the scenic images in order to foresee and imaginatively supplement the narrative subtext afresh each time, which is consciously intended to be left to the imagination.

What Wenninger thereby achieves is a work of dance from which the body is withdrawn in order to create space for a dance of the props. Their language feeds on the work of the dancers who set the scenes. The fact that the various commodities are brought into scenic pictures whose function or supposed content they have nothing or only sporadically anything to do with declares the props themselves as objects of exchange value. What they have in common despite their diversity is their exchangeability. This holds true both for the goods as well as for the dancers, who are drawn on here for work on the imaginary, beyond individual qualities and personalities. Just as they incessantly change position, they change their roles for the image to be arranged. What remains of their body language is a variable. In this staging by Wenninger they are as exchangeable as the goods. And here the imaginary boundary between the two begins to pose questions – questions that concern the role of contemporary dance just as much as the mechanisms of an everyday cultural commodity formation that here shows through in the performance of (dance as) body politics.

Wenninger draws the consequences from a culture for which the variable and exchangeability have assumed the leading role. Against the background that exchange value represents the constitutive figure for the market and the related economy, the question of the relationship between dance and economics becomes the central question in Wenninger's work. Instead of staging dance as a body-political counter-figure to the aesthetics of exchange value, Wenninger translates exchangeability itself into dance. From this exchangeability he draws the consequence for an image of the body that does not escape or oppose the logic of exchangeability but follows it. In this sense the staging of the dance, which is here represented as pure work, poses less the question of what these bodies provide in dance, but rather what they do not provide and what they do without. They dispense with expression, in order in reserving expression to portray it just as an imaginary figure. What remains to be

expressed is the impression of a performance of work, which is here provided beyond that of an individualised body and subject concept: dance along the coordinates of work and athleticism, which for their part mark out a specific form of body politics in the framework of economics and exchangeability. The stage set, which follows the image of a supermarket with its rows of storage shelves, additionally underlines this context of an expressionless expression.

What remains of dance and its expressiveness and language in this staging is the audience. The audience has the role and task of perceiving the figure of dance that has been shifted to the imaginary, inasmuch as it understands what is not shown and what is held back. The experiences that one can have and make of dance here as an audience then draw on a certain retroactive understanding based on the experiences that one has had of and with dance. The visible and the projection onto the visible are here called up as different figures and at the same time linked to one another.

Wenninger thereby touches on a history of minimalism, which, however, in contrast to the historical counterpart in the 1960s, is less concerned with the exploration of the formal reductions of the expression than with the staging of a body, whose expressiveness and language are simply no longer in demand. If in his earlier works such as *Tubed* (2008) the theme was still the predetermined breaking points in the attempts at adjustment between objects and bodies, in this staging Wenninger reduces dance and body to a performance of work. What then appears is the dance portrait of a service society that is here being challenged to experience the individual and the expression only as imaginary figures – as autosuggestive projections for which there should be as much responsibility as for the care of one's own health and survival.

Here the work on dance conveys dance conceiving a concept of work. In contrast to the historical attempts to portray work in dance as

mechanics and control, as harmony and synchronisation of physicality, Wenninger uses the readiness to perform and athleticism as body-political paradigms of the service society. What seems paradoxical about it is that each individual is challenged to provide this athleticism and readiness to perform themselves in order then to provide them as exchangeable items. The body-political principle behind this thereby declares the conditions of the body and the individual to be an agenda of the private, whose role may only appear – if at all – under the coordinates of the imaginary. Making an issue and a subject of the boundaries of this imaginary is a body-political question that currently raises itself in dance. And if this happens, as in Wenninger's staging, then – however paradoxical it may sound – dance achieves a presence on the basis of what is denied to it.

DAVID HINTON /
DOMINIK GRÜNBÜHEL & CHARLOTTA RUTH

WE DO IT BY HEART

a performative conversation trying to get hold of dance
on its way to screen...



—
This text is part of an installation in the context of *WE DO IT BY HEART*
by Charlotta Ruth and Dominik Grünbühel, commissioned by and premiered at
Tanzquartier Wien / Studios on 18th December 2009.

... Live versus not live dance? Stage versus screen choreography?

A successful translation of live-energy into film? Letting go of control? Allowing somebody else to bring an idea to some place new? Using text in dance films? Dance on video / film often tends to scrape the line of pathos, cheese, kitsch? Working with dancers in front of the camera? Your experience with choreographers / filmmakers as (co)directors? Collaborating with your husband / wife / girlfriend / boyfriend? Why do you work with video / film? How is your work affected by you working in different genres and media?

...

People often miss »live energy«
when watching dance on screen...

Well, many think that's an issue, but nobody complains about recorded music. Musicians and actors take it for granted that their working lives will be divided between »live« and »not live« situations and that the two situations require different things from them as performers, have different virtues and give different satisfactions to audiences. The weird thing about dance is that »live versus not live« is still an issue. What does »not live« dancing consist of exactly? It gets interesting very fast, because it quickly evolves into the philosophical question: what is »dance« exactly?

I don't even know if what I do can
be called dance. Part of me has started
to call it physical behaviour instead.

What works in a theatre is often different from what works
in a film. Time, space, energy, presence, dynamics – nothing
translates directly from one medium to the other. You can't
make a »good film« simply by filming »good theatre.«

A Swedish dance filmmaker said that to her
what often is a problem is that the dramaturgical
reason for suddenly starting to dance is lacking.
Quite usual is that you see a random abstract
dance placed in an everyday like surrounding.

The strange thing with dance is that it is only now trying to
achieve what drama achieved a hundred years ago. It is a theatrical form,
populated by theatrical people, gingerly trying to work out how to make
the transition from stage to screen. You can't simply film a »good dance«
in order to make a »good film.« Drama learned this hundred years ago.
Nowadays everyone simply takes it for granted that what is required in a
film drama is quite different from what's required in a theatrical drama.

Everyone must be clear about: Whose language are we speaking
here? Who is going to get to express themselves? Who will control the
vision of the film? Will the camera be used passively to REPRODUCE
the dance? Or will it be used actively to CREATE the dance? Will
the rhythm and structure of the work be supplied by the dancer
in their performance, or by the film-maker in the editing?

In this respect, being involved with dance film now is rather
like working in Hollywood in 1910. It's that time when the form is
still up for grabs, when the language is still being invented. It's an
exciting place to be, because there are no rules yet, no formulas.

But have you experienced successful
transmission of live energy, is it possible?

How about the World Cup final? I guess one
could treat the dance like a football match.

Yeah it's already better when you
come close with the camera...

But a football match isn't ABOUT anything outside itself...
...but the aim of a game is very clear...

but maybe your dance is ABOUT something more

But it seldom has such a crystal clear aim
as a football game and that's maybe the problem
with dance in general. Maybe you already said
this, but I guess one has to decide if one aims
for a narrative or not. Or simply know what one
wants to create, because different genres are
interesting but I personally think it sometimes
becomes so half-hearted with dance films. Is
it a short story, visuals or a music video?

A fundamental conflict in dance film work is that between what
I would call ›cinematic energy‹ and ›performance energy.‹ Through
precision of shooting, I can generate ›cinematic energy‹. But the more
precise each shot becomes, the more the dance has to be broken down into
pieces, and the more the dancer has to be constrained to serve the shot.

Yeah that's hectic, in some of the material
I shot I can really tell that I've been putting
movements too much in place or almost clarified
them too far, so that the original energy, the
intention of the movement has disappeared.

What about using text in dance films?

I'm torn. Words can add all kinds of richness and complexity to
the work. But one reason I love dance films is that, without words,
they can leap over the barriers of language and communicate with
everyone in the world. Its great to make work that can be understood
equally in London, Moscow, Rio, Bombay, Lagos and Shanghai. Having
no words is one of the things that are going to make dance film such
a powerful element in the global culture of the future. So the more
people you want to communicate with, the less words you should use.

...and then we must ask where the »dance«
actually lies in a dance film.

Hmm, many places. It becomes more
and more obvious to me that I get many
choreographic ideas when editing and
that the choreography also happens in the
space surrounding the ›actual dance.‹

...and while working with
dancers in front of the camera...

Fantastic. Dancers are fantastic. Definitely the best people in the
world to work with in front of the camera. They have incredible abilities
but they are humble about them and generous with them. They are
calm and brilliant and practical. They can do exactly the same thing
the same way seven times, which is a wonderful quality as far film
directors are concerned. If you care about the composition of a frame,
or the choreography of a shot, then dancers are angels from heaven.

Anarchiv #1: I'm not a Zombie by deufert + plischke, Jeroen Peeters and Marcus Steinweg has been presented on December 6th at Tanzquartier Wien in the framework of »The skin of movement«.

77/a
SCORES ⁸⁹0 — Autumn 2010

77/b
Marcus Steinweg 15 Definitions



Anarchiv #1: I'm not a Zombie © Udo Rauer

77/c
SCORES ⁸⁹0 — Autumn 2010

77/d
Marcus Steinweg 15 Definitions

1.
Dance

In dance the subject shouts its infinitesimal distance to reality. Dancing, it specifies its contact with the ground, which remains the fragile ground of its stay in the world. There is no ground beneath the ground, because every reality is a kind of floating architecture stretched above the abyss of bottomlessness. Dance articulates this knowledge about this uncertainty by recognising the reality of the subject as unfounded reality. It implies and re-actualises the ontological vagueness of human existence. This is what its ease is based on: on the affirmation of the indefinite, which marks the absence of origin of the subject and the certainty that nothing is certain in relation to its future, which remains contingent and vague. Dancing means incorporating the contingency of dance in precise figures (steps, jumps, falls etc.). Incorporation that opens the body up to its inconsistency, to its limits and intelligibility. The intelligible exists, but it never manifests itself without bodies. It never shows without manifesting itself.

78/a
SCORES ⁸⁰ — *Autumn 2010*

78/b
Marcus Steinweg 15 Definitions

2.
God

The non-existence of God indicates the non-existence of a programme in which it would where the subject is going and where it comes from. In the space of this non-existence, it elevates itself as the agent of self-invention that maintains contact with the objective lack of freedom (its status as a determined subject) without incessantly assimilating with it. It articulates the factual impossibility of such an assimilation, because there is always something that escapes adjustment to the determinant texture.

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SCORES ⁸⁰ — *Autumn 2010*

3.
Atheism

The absence of meaning, the non-existence of God, the emptiness, is not intended to lead to the celebration of one's own loneliness, as they do not mark anything as anything but a freedom that goes beyond the contrast of freedom and necessity. »This is what is at stake in ›atheism‹ that owes it to itself to deny itself the position of the negation it proffers, and the assurance of every sort of presence that could substitute for that of God – that is, the presence of the signifier of absolute signification or signifiability.«¹

Emptiness is not there in order to be filled, the empty heaven not to be populated with people who play God by exchanging roles with him. In this game God is the *ens creatum* of Man who as *creator* knows to keep his creature at a distance. That is Nietzsche's *higher man* who can neither laugh nor cry, so heavy is the burden that he takes over from the dead God.²

¹ Jean-Luc Nancy, »Der Name GOTTES bei Blanchot« [2003], in *ibid.*, *Dekonstruktion des Christentums*, Zürich-Berlin 2008, p. 149.

² See Friedrich Nietzsche, *Also sprach Zarathustra*, IV. Teil, KSA 4, ed. by Giorgio Colli and Mazzino Montinari, Munich 1988.

78/d
Marcus Steinweg 15 Definitions

4.
Love

Just as little as love may be interrogative, so difficult is it to trust its circumstances. The destabilisation that is part of the experience of love reveals the instability of *all* facts. One can speak of an *epoché* of the world of facts. The experience of reality becomes the experience of its irreality. Instead of flight from reality, the revolute momentum of love implies the intensification of the relationship to it, so that the subject understands itself in its distance to it. My reality is not everything, my previous life, its customary rhythms, its priorities and rituals prove to be arbitrary. Its consistency is based on a trust that remains unfounded, like every trust. I have always placed my trust in it with no reason.

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SCORES ⁸⁰ — *Autumn 2010*

7.
Act

Part of the act is that it elevates the subject above the ground of the actual. The action is the moment in which the subject affirms itself as subject by distancing itself from itself while violating its reality in the objective world. An action exists only as self-violation, as excess. The subject of the act distances itself from its position and status in the fabric of facts, which is its world of evident matter, in order to accelerate out of its actual reality. Where to? To the limit of the world of facts, which indicate the inconsistency of instituted realities. This is why every act implies the permeation of the fabric of reality towards its irreality, so that the subject of the action is touched by a knowledge that is not of this world, because it points to its boundaries. The subject of the act makes this experience of the limits, it moves along a fault line that instead of dividing the world of the here and now from the world beyond, marks an incision in the immanence of the only world. The touching of this incision, its completion, is what the Latin word *decisio* means: decision.

79/c
SCORES ⁸⁰ — *Autumn 2010*

5.
Reason

It is not possible to question any further than reason. All attempts to go *deeper* end in the impossibility of the logification of the »origin« of the origin (of the logos, of the language). But is not this »origin« nothing more than the unsayable or chaos or the mystic, which resists logification. It remains closed. It is the hermetic itself.

6.
Origin

Instead of ensuring oneself of one's origin, in order to short-circuit with it in a kind of return to oneself, the subject must understand that this origin – an ontological home – only exists as a phantasm, which obscures the fact that the yearning suitable to it is that of an originally exiled subject without being, home and origin. Instead of facing an outside, it has long been permeated by it, there is already an effective contact. It has always been in contact with reality, so that one can speak of one's – even if not unbroken – interlocking with world realities. Interlocking that has just as practical as noetic, sensitive as reflexive formations.

79/b
Marcus Steinweg 15 Definitions

79/d
Marcus Steinweg 15 Definitions

8.
Trust

Trust includes fearlessness just as affirmation is the condition of the possibility of denial, doubt, criticism and rejection. One says place one's trust [in] [*in German, give (as a present) one's trust*] – because trust means giving something without being sure of receiving something in return. Trust includes the courage that affirms what it doesn't know, or only knows as something trusted something that does not explain itself. The same is true of belief, which is an affirmation that gives itself away.

9.
Face

Showing one's true face suggests, as one says, that it exists and can exist: the face behind the mask and the possibility to take off the mask in order to reveal it. Experience shows that there is always one face too many, always more than just the one. There may be thousands of faces or a hundred, or two or three; there is always another one: one face more, a surplus of identity.

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80/b
Marcus Steinweg 15 Definitions

10.
Mask

The play of masks, the dance of faces that intermingle and take turns, is the movement of life as it presents itself to the subject in its opening to other subjects. The face communicates between the other and me. It hardly lies, because the lie is nothing but a possible expression of all its possibilities. It always borders on the multiple face, that it sweeps away towards the experience of the incommensurable. Here is its obviousness: in the explosion of its evident natures and certainties. In the destruction of its reality.

11.
Image

We have become used to confusing images with lies. One hears it incessantly and everywhere: images of simulcra (of (actually which?) reality. They showed a detail from their perspective, are manipulatory and therefore lie. And nevertheless, perhaps there is nothing but images, perhaps the real is only *there* in an image form. Perhaps one can't but trust the visual image of one's reality, however deceptive it remains. No, says Nancy in discussion with Michail Rykin, images are not simulcra but the way in which the nature of the world actually manifests itself.³ It only shows itself by manifesting itself, whatever it may hide in the process. Images are world views. However contradictory, diffuse and cryptic this multiplicity of seen, remembered, imagined and anticipated icons may be, the world has always appeared as an image. The image is the mode of existence of reality.

³ See: »Die Unerträglichkeit des Undarstellbaren. Gespräch mit Jean-Luc Nancy« [1992], in: Michail Ryklin, *Dekonstruktion und Destruktion. Gespräche*, Zurich-Berlin 2006, p. 111.

80/c
SCORES ⁸⁰0 — *Autumn 2010*

80/d
Marcus Steinweg 15 Definitions

12.
Truth

The subject neither speaks the truth (or untruth), nor is it (primarily) in the truth, in the disclosure of being (*Erschlossenheit des Seins*) as Heidegger calls it. The subject is what the boundary of the disclosure-truth experiences, just as the limitation of the statement-truth (which ultimately means the symbolic order) does. The experience of the boundary and the limitation (the bounding of the factual as the factual truth) is the touching of the untouchable. The subject is not touched or stirred by a truth. It *performs* the touching in the moment of the *decision* for a truth that as such is not pre-existent. It configures and constitutes the object or better the aim of its affirmation, by *identifying* with it.

81/a
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14.
Art

Art is resistance against what is. Not in the name of what ought to be, but in the name of the portion of established reality that has remained nameless. In the work of art, recognised realities communicate with this resistance, which names their ontological transience: the formless that resists its effective formalisation. Instead of giving space to dialectical settlement, the work is the crossroads of the incommunicable. It marks the crossing of form and formlessness, while maintaining a form that recognises chaos. The autonomy of the work of art remains due to its heteronomy. It does not appear out of nothing because it was unconditional, but because it articulates the infinitesimal distance to its conditions.

81/c
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13.
Romanticism

Romanticism is the tendency to actively making the self passive, the desire for self-objectification. The romantic subject enjoys the effects of its tragedy and observes the failing of its expectations. It is so wrapped up in its feelings that it hardly wishes to be a subject. What activity remains to it, it invests in the celebration of its vulnerability, which narcissistically-reflexively documents the degree of its sensitivity. Its external contact is reduced to the imaginary and to the internal construction of what Nietzsche calls the »chamber of consciousness«.⁴

⁴ Friedrich Nietzsche, *Ueber Wahrheit und Lüge im außermoralischen Sinne*, KSA 1, Munich 1988, p. 776.

81/b
Marcus Steinweg 15 Definitions

15.
Death

Death does not surprise the subject from behind. It has long since burrowed into its dreams and into its sleep. From here it winks to him. Each of its movements is evidence of the boundary that it represents, which moves to the rhythm of its evident nature and expectations. An apparently endless happiness can be experienced at this boundary, because it recognises death as infinity. Someone who dies no longer knows what is happening to them any more. Nothing but death, thus nothing at all. »Death is not an event in life.«⁵ It is its boundary and truth. It registers itself as infinity in its presence.

⁵ Ludwig Wittgenstein, *Tractatus-logico-philosophicus*, 6.4311.

81/d
Marcus Steinweg 15 Definitions

KRÕÕT JUURAK

SCRIPTED SMALLTALK: a performance

—
Scripted Conversation by Krõõt Juurak was
commissioned by and premiered at Tanzquartier
Wien on October 15th in the framework of
On possible and other encounters.

INTRO

A: Hello. This is a scripted INTRODUCTION. Now you will all take part in a reading of several conversations. Each conversation is for 2, 3 or more people. When you are handed a paper with script read it out loud.

The FACILITATOR (with yellow headband) will distribute the scripts and microphones. If you have any questions ask the facilitator. Have fun! *The facilitator hands out the scripts and mikes to 3 random audience members and sits down in the audience. The stage is lit during the reading, dark during the breaks.*

SCRIPT tryout

A: Hello? 1, 2, 1, 2, hello?

B: 1, 2 can you hear me?

C: Yes, fine! Let's start? who is »A«?

B: Ok, I am »B«

C: »C«

B: Who is »A«?

A: I think it's me. A B C

B: B C A

C: End of script 1.

B: That was short!

A: That was just a tryout, I think.

To check if everything works.

B: I see. Yes, it works fine.

C: Yes. For me too.

B: So. And now what?

A: I don't know.

I think it's over?

But the next conversation will start then.

C: But are we going to read ALL the texts?

A: Really?

B: No I don't think so.

Let's see!

Break & Music: Stuck In The Middle With You – Stealers Wheel

SCRIPT 1 3 people

B: Hello

A: Hi, How are you?

B: Thanks – fine. Say, have you seen this new science fiction TV series – shit – forgot the name. But the basic idea is great. You can be hired in a

company – and have your memory and personality erased and then you are re-programmed to do whatever kind of job. Like you might be just anyone – secret agent, brain surgeon, artist. You could even be able to speak Estonian... but just for a weekend or so. Project based...

A: Aha.

C: I think I've heard about it. The actors are doing a great job – every episode totally new role to play. It's fantastic.

B: AA now I remember – Its called DOLL's HOUSE that's the place where they work. It looks like a Pi-la-tes centre. When the dolls are at »home« they are in this »neutral« or »blank« state – and wear dancers' clothes.

Pause.

B: Did I fall asleep?

A: For a while.

B: Can I go now?

A: If you like.

This is the first thing they say when they have just been reprogrammed. What would a natural dialogue look like?

B: Do you feel free?

A: I'm trying to do my best.

C: So, can you tell me what exactly is going on here?

B: Yes, try to imagine this: a small theatre or studio. There are black curtains on the walls. And a black dance floor is on the floor. You're watching the floor. Behind the curtains there is a window, and behind the window there is snow. Now you are listening to the snow. YOU ARE FALLING ASLEEP. Now you look up and you are again in a theatre or studio. You suddenly remember that you are here to watch a presentation of work. It seems that the performance is already going on. But you are not sure. Somebody is reading a script. Outside it's snowing. Maybe

C: Are you trying to re-programm me? Hahaha.

A: It looks to me like the choreographer is trying to manipulate the people into something. And it isn't sure if it works.

B: Or As if the audience have nothing to think about so she writes the thoughts FOR them...

C: Yeah. I agree.
A: Where is she?
B: My theory is that the choreographer could not manage to find enough performers for the play so she asks the audience. It is also quite convenient because you don't have to pay them. But I am not sure if the audience can really perform very well. Even if we try our best. I mean – it might look like we are having fun but really we are not. And this is because of the artificial setup
A: And the extreme pressure – when you have the feeling that you HAVE to perform you usually don't manage even if you try your best.

Short pause

B: I don't know what I would do in such a situation maybe sleep?

pause

Even dream? Haha.

Or why not dance?

A: That would be nice.

C: That would be nice.

MUSIC:

Let It Snow! by Frank Sinatra

—

SCRIPT 2 (EXPERIMENTS)

A: Hello, everybody. Can you hear? Am I loud enough.

B: Hello. I can hear you. This is strange. How does it work? Hello.

D: Hello. Tütüdüdüdü. Tratratra TA wuiup. Wuiup. What is this?

C: Hi, I think it is because of the mike. I am trying to sound natural

A: Hello Hello Hi Hello. Does this sound natural to you?

C: It isn't really natural. But good enough. Quite good. Half good. Maybe it isn't supposed to be natural. That's what she just said. It's scripted.

D: Scripted. Said who? It's kind of strange. But OK, why not! I guess it's an experiment and we should try to co-operate if we want to know what it is.

B: I think it's a great idea. A scripted conversation. So we can pretend to be talking to each other and actually it's all written down

C: Yeah. I agree. I just find it quite

difficult to keep track of my part. The sentences are too long. And it doesn't sound like a real talk. It feels artificial.

A: It is artificial but that is also the idea – I guess –

B: The idea is to make some people in the audience have an artificial conversation with each other? While everyone else is listening? What kind of idea is that?

D: Yes, it's rather tacky. But if you think about it, I am thinking right now – it CAN be good – at least as an experiment.

A: I like experiments and experimental performances – but this one – it's a bit too far out. And I don't see the point. As far as I can tell the script is trying to follow what WE might be thinking. And I must say – it doesn't really succeed ...

C: Besides actually I don't even know you. No offence intended.

B: Yes, it definitely doesn't work.

Even the idea of trying to do that – is doomed to fail. I also like experiments too, but not to be the subject of the experiment. It isn't fair. I am not here to perform – I am the audience. And as an audience I should be able to sit quietly and observe something. But what is there to see here?

C: Yes, it's not funny.

D: Not funny at all.

A: Well. I guess you're right. But I think a lot depends on the content as well. If we would be talking ABOUT something. Something other than the script, I mean. Then we might actually be saying something. Could we start again?

C: But wait – maybe I'm really saying this right now – I mean that I would be saying this right now ALSO if I didn't have the script? Or I could also say something that is not in the script. And nobody would notice.

B: I wonder.

C: You know most documentaries are entirely scripted. Especially the reality shows. But we still think it's real.

B: And anyway, this is only the beginning. We don't even know what we will be talking about. Why don't we wait and see.

A: OK *pause*

A: I guess we cannot just wait and see.

B: Or while we wait and see, we can

still continue the talk, right?

C: At least practise the reading. English the language course – English the second language. Repeat after me: »Do you speak English?« »Yes, a little«, »Can you tell me where the nearest post office is?«

D: Post office?

B: Yes, sure. But I was wondering what this scripted talk is all about.

Does any of you have an idea?

A: Yes, I can help: **Script** may refer to: Behavioural script, a sequence of expected behaviours;

SCRIPT (AHRC Centre) Scottish Centre for Research in Intellectual Property and Technologies; Script (comics), the dialogue for a comic book or comic strip; Script (performing arts), the dialogue and instructions for a play, musical or other performance work;

Script (recorded media), the dialogue and instructions for a film or television programme;

Scripting language (computing), a script written for the command interpreter of an operating system; Script (Unix), a tool that records a ty session;

SCRIPT/VS, a text-formatting language developed at IBM

Scripts (artificial intelligence), a structure for representing procedural knowledge;

The Script, an Irish band The Script (album), an album by The Script Writing system

Script can also be used for:

A common abbreviation or slang for a medical prescription;

A set of defined base elements or symbols in a writing system;

Handwriting or calligraphy;

Manuscript, any written document that is put down by hand;

Script, the written text of a theatrical play, including dialogue and stage directions;

Screenplay, the dialogue and instructions for a film;

Teleplay, the dialogue and instructions for a television production;

EDIT

See also: Scrup, any currency substitute;

C: What did you say? Ah, just kidding.

C: No. Not yet. It's a bit chaotic. But I'm sure it will become more clear

as we proceed. Sometimes it's better not to know, you know. If you ask too many questions and try understand everything at once – it might be not the best solution. Anyway we are not here to get answers.

D: We are here to ask questions! It is an experiment and this is why we are in this quite small studio and not in Halle G or the Burgtheater.

B: You're right. Questions. But it isn't true that EXPERIMENTS belong to small places and studios. Large institutions are getting rid of their decor now everywhere and they also want to get rid of the hierarchies between the stage and the auditorium and all the other spaces in the house. The performances would take place everywhere, and the theatre would become more like a CLUB or something.

A: A CLUB? I wonder what there will be on the STAGE then. Like would they leave it empty? Or make a bar?

D: I don't know. Well here it is still empty.

A: Yes.

pause

D: I hate empty stages.

C: Stages in general

B: Theatres and empty places

C: And pauses

A: Yes! And silences.

B: And waiting

MUSIC:

Bitter Sweet Symphony – The Verve

—

SCRIPT 3 (REPEATING; UNDERSTANDING) 4 people

A: Hello

B: Hello

C: Hi

D: Hello.

A: Hello Hello Hi Hello. Does this sound natural to you?

C: No. Not really. It sounds very much like the last script.

D: Scripted. Talk. What an idea. Maybe it IS the same script. But how can I tell?

B: I hope it is not exactly the same.

D: No, I can tell, it's already slightly different.

B: Yes, good. But I was wondering what this scripted talk is all about.

Does any of you have an idea?

D: No. Not yet. It's a bit messy. But I'm sure it will become more clear as we proceed. Sometimes it's better not to know, you know. If you ask too many questions and try understand everything at once – it might be not the best solution. Anyway we are not here to get answers.

A: We not here for answers! This must be a quote from somewhere: The aim is not absolute understanding. Rather it is a question of taking the asymmetries, gaps and sense experiences that are opening up as a challenge for an enthusiastic exchange of art and theory, audience and artists.
B: Gaps and sense – again but maybe we should we could be more enthusiastic?

C: Even more? But we also don't want to OVERDO it.

D: Yes, so far we are doing just fine.

A: It's true. What does it mean?

B: And all the texts are – possible and other

C: Like the one that describes tonight's programme. What's it say?

B: Repeating, imagining, waiting, moving, discussing, dreaming for a while.

pause

A: I wonder what will happen next.

pause

C: Sorry?

A: I wonder what will happen next.

pause

D: I wonder where the action is.

pause

B: I wonder how long it will be.

pause

C: Are we dreaming now?

D: Are we in a reality show?

A: No, not yet, this is the casting.

C: I think we don't need to worry. As long as we follow the script everything will turn out in the end.

Music: Introduce A Little Anarchy: Dark Knight soundtrack by Hans Zimmer and James Newton Howard

—

SCRIPT 3 (love, movies)

A: But I was just thinking – what ARE the scripts?

B: What do you mean? What are...

pause

B: It's what you follow

B: Like Bill Murray follows Groundhog Day

B: Or Jim Carrey follows the Trueman Show

A: Oh, you mean like...?

B: Exactly, it's like – if this was like – in the future, it would be totally like Neo in Matrix like that sort of – SCRIPT script you know.

A: Or like a season programme in a local dance venue.

B: Totally! That's like the DARK version.

A: Like being a students in PARTS.

B: Yeah, but it's kind of good too. You know it's sort of the SHIT that makes things go around.

A: THIS will be good! Anyway, it's a mess now.

C: But, I mean... eh... what about LOVE? Then people can't fall in love, sort of...

B: Well...

A: But anyway love is something you do, not something that happens to you.

B: No no, this is the thing, if love was something that you did, that would be scary. You actually fall in love because the SCRIPT wants you to.

A: Wow, this is so nice.

C: But then I want to fall in love with the script

B: That's like platonic love, sort of

A: But wait, how does all this then imply to choreography? You know – PATTERNS and traces

A: Yes, what I am thinking about... how – no – why – and what... And I know this might sound strange but I am having sort of like little conversations going on in MY HEAD? Like all the time? And there are different voices speaking? One thing leads to the next and And it's a bit like a movie or something. Hmmm But not a good one. A kind of MEDIOCRE movie!

C: Ha ha I don't know this. But I think you're OK.

B: New theories suggest that the ability to play out entire scenarios in YOUR HEAD can be a sign of great intelligence.

C: Well there are other theories on this.

A: Forget about theories. No I'm not worried. me that I might be not

NORMAL. Not at all – what worries me is that the movie is not so GOOD. The movie, in my head – it's kind of boring.

C: Well, what do you expect!?!?. Most movies are quite boring anyway... If you ask me – 99,9% are boring.

B: Might depend on how you look at it though.

A: 99 point 9. And what's your favourite movie?

B: I don't remember. Actually the only thing I remember is fragments... from different movies... AND, aha – and this is interesting – I remember – I like the opening credits. You know when it still hasn't started yet...

C: Yeah, the LION or STARS and MUSIC! Yes. Of course. It's easy to remember because It's always kind of the same too. It's kind of UNIVERSAL actually.

B: But you have a point, maybe it IS the best part. Cos then – then you still don't know what it will be. Cause the movie might be good or bad or excellent but still it can only be a MOVIE.

C: Yeah, potentiality... we love it. But you can't live off it... or can you? It's like in LIFE in a way.

A: Life? What are you talking about?

C: But have you seen the MOON?

B: I was just talking about what I like.

B: And what does it all have to do with what you like. I think it's still about choreography – and choreography
A: Aah, now I understand – choreography is that »medi-ocre« kind of movie.

C: The one in your head. Yeah.

B: Anyway – choreography – lets say patterns and traces! So think about it, traces are already there? And patterns – you create! Or – you make traces. You know it looks like I am looking for something. I fact I'm tracing patterns

C: Yeah, saying something but like at the same time like NOT. Not saying much anything but in such a way that it – aha! Very funny! – STEALING is BELIEVING.

A: But isn't it also a cheap escape in a way?

C: What?

A: Don't know. Redefining stuff basically to do whatever the heck you

want. And then

C: I want to escape

B: Yes, maybe, but it is also important to redefine oneself AND OTHERS and expand. And change? And open up? All the time.

B: Still. But I wonder – why?

C: Maybe because it might be quite boring to do the same thing all the time.

A: Aha! You're probably right. But then you still end up in situations like this!

B: *pause*

C: Well, WHATEVER!

A: Exactly. People don't want to be BORING. It is partly also interesting but actually I am not sure. What is theatre?

C: Oh my God! Let's Dance.

blackout

MUSIC:

I See a Darkness, Johnny Cash

—

SCRIPT INCLUDING, FUNNY
for 4 people

A: Shall we start?

B: Yes, let's start

C: Yes. Hello. Hello. Again.

D: Thanks.

A: Hey! I was just doing some research on Wikipedia and I came upon something pretty interesting.

IN CLUING!

B: What's that?

A: IN CLU ING is a technique of world building, in which the reader is gradually exposed to background information about the world in which a story is set. The idea is to clue the readers into the world the author is building, without them being aware of it. This in opposition to infodumping, where a concentrated amount of background material is given all at once in the story, often in the form of a conversation between two characters, both of whom should already know the material under discussion. The so-called ›As you know, Bob‹ conversation.

The choreographer/fascilitator leaves the theatre

A: I see.

B: *Pause.* Oh, did she just leave????

C: Yes, I think so.

pause

A: *louder* OH MY! IT IS SO NOT FUNNY! WHAT ARE WE SUPPOSED TO DO NOW?

C: She's USING us, that's what it is. And where did she go anyway?

A: I wonder if she is coming back. Or does she assume that we are having so much fun reading we don't notice and will just continue? Facilitator, haha.

B: She must be thinking that SHE'S LIKE INVISIBLE HERE, or something. But the truth is she isn't. I mean how could she be? And the costume?

D: HAHAHA!

A: And all the Ha ha – it's SO NOT .

C: Hahaha! I hope you don't mind I will skip the HAHA here.

Choreographer/facilitator returns to the space with a large tray of sweets and bottle of vodka and hands it to the audience

pause

B: No problem at all. Let's continue, where were we?

A: But FUNNY you know. There is a difference between funny and funny. Sometimes you laugh but really it isn't funny. Aha!

D: Or the other way round! Aha!

C: Well, it's because some people have a different sense of humour... Aha!

B: Yes. It's also a group thing. And this can be good and bad. But sometimes you might be laughing and then it's actually not funny. Aha!

A: Yes, but you already said that. Aha!

C: And sometimes it happens that everyone is laughing but actually they are not laughing about the same thing... Aha!

A: Yes, because some people are actually laughing about the others' laughing or so. Hmm. Aha!

C: Like hhm, and still there is a difference between FUNNY and FUN. And fun and REAL fun and...

B. Ja ja.

B: Exactly – and there is no guarantee that even when you try your best and I know we all are looking for some kind of – but by directing things scripting and control that in the end it all becomes.

D: A bad joke?

B: Maybe. But bad jokes have something... hmmm the

embarrassment – you know, when you don't know how to react or what to do or say –

D: Hmm. Yes, it's embarrassing, but it can be very funny. You know LATER. Cos really – it's meaningless.

A: And so the script is another way to reduce the »nothingness« or »emptiness« that is really everywhere? A cover up?

C: Are you saying that the script is also a replacement for PARTY.

D: Or a compensation?

B: For?

A: But we also shouldn't blame the SCRIPT for everything. Sometimes it's also obviously our fault you know. People don't read well. Or even if they read well, they, you know, DON'T understand it!!!!

pause

B: *shouting* OhMyGod! This is so boring!

C: *loud* Uuuuuu – oops – we did it again!!! Here we are in the middle of it.

A: Fuckyeah

C: Discussion over! NOW

A B C D: Lets dance!

MUSIC: Billie Jean: Michael Jackson

—

SCRIPT PARTY/NOTHING

C: So, are you ready for the party?

A: Party?

D: What party!

C: Hahaha. Just kidding.

Not a party.

D: Really?

Aaah, you mean the music?

C: Sure. But nobody is dancing – because it isn't like a REAL party, but well, neither are the conversations. And sometimes it FEELS real, and then it IS REAL. This is where... So the question is? Oh my, I forgot what I wanted to say.

A: Oh, you MIGHT be right. It's like the tree falling in the forest – when nobody watches it means it didn't fall, right? But on the other hand – you might have 30 to 40 people watching a tree fall and it DOESN'T fall... ???

B: Cos there is no tree to fall, so to say.

A: Yes. No performance to watch.

C: No bird flying overhead because – there is no bird to fly.

pause

B: Tsktsktsk wiup tsks wiup tkstsk wiup tsk

A: But here actually there is not too much going on. Not really.

longer pause

C: But that might be a good thing too.

B: MAYBE

A: What now?

C: Encounters. Meetings.

Conversations. Parties. Fun.

C: Yes, what now?

B: I don't know. RE-START?

C: Gals, you are unfocused. And keep drifting off the topic.

A: But its quite nice that instead of some kind of – well

It is more complex – and so the audience has to make quite an effort to understand and decipher the performance which is a script which is about the deciphering DE SIGH FE RING of a script that then becomes the...

B: Performance – that becomes the...

D: Manifestation of self-referentiality – and thus...

C: Yes, as it says in the programme text: theatre as such, the...

B: Exactly – it serves as the so called »focus«. Focus. Focus.

D: Yes, it is so hard to focus on things these days. And that is quite important for a performance I guess.

C: What's the focus again?

Community? Oh no.

A: Blab la bla. MUSIC!

MUSIC: Under Pressure Duet with Queen, David Bowie

—

SCRIPT 6 *people it's falling apart*

C: Actually I can't think of anything to say anymore.

short pause to drink something or eat a sweets

D: Me neither...

B: But they say we should articulate ourselves – at least to try? Keep trying?

C: Or lie down and die? Could I have some chocolate?

A: Let's speed up a bit. We're reading too slowly.

C: Aha! So? But speed up what?

D: OK: How about a shameless

speech that says what it's all about.

B: Aaah, and what's it all about?

A: According to this script... it's about

global warming – I don't quite get it. Speech acts? Hello! Listen! Oops! I mean – sorry!

B: Yes, another world is possible!

C: But, gals, you are constantly drifting off the topic –

b: What's topic?

B: It's about

D: It's about

C: It's about

uncomfortable pause

C: Exactly.

But isn't it that the, that the...

B: That the QUESTION remains the same or even grows with every

»measure«. And this is because...

C: Because it's contagious.

A: Yep, you can catch it from other people.

C: This is the mimetic turn.

B: This is what?

A: Mimetic behaviour occurs when people run in the same direction where the other people are running without knowing why they are running and where the other people are going.

B: Now I remember: They trust that the other people know and the other people trust that they know...

C: And of course if mimesis is defined as the deficit of information, then mimetic action and the new mimetic methods grow out from the crisis of transmitting information!!!

B: But are we lacking something?

A: No. Are we?

B: Don't know

A: Oh, hi.

B: Yes, hello. Then things start really getting strange.

»As the play progresses, the words ›blue‹ and ›kettle‹ infiltrate and subvert the dialogues – up to the point of pathology.«

C: *short pause* Exactly what I wanted to say. In fact the future is what we are. Right now and right here.

D: That is if you were to be using your right side of brain, of course. Cos if you were using your left side of brain as well – you wouldn't be saying that. Miss Churchill knew that. But with only the right brain I am not sure if you would even be able to KETTLE, BLUE and KETTLE... it's only KETTLE, KETTLE BLUE, no KETTLE. You know what I mean? Birds in the sky.

C: That's what I say!
 D: Let me help you a bit – the left brain side on the other »hand« is good at chronology and keeping track of events in an order. And that is also what build so-called »identity«. Artistic or professional or PRIVATE if you like. Check your mike.
 C: Wow. Very interesting.
 B: Yes. So but what does all of this have to do with this?
 A: Ehm. Well. It's clearly...
 B: Its clear we can look at it at it ALSO as having the left and right brain.
 A: And which one is it using?
 B: Hmm. Right now – the right?
 A: And what about the left?
 B: All the time?
 C: All the people all the time
 B: I don't know
 D: And you know what? You don't even know that you don't know!
 A: What you don't know that you don't know.
 B: No, no, grow, sow, low, dough.
 C: Guys, we are trying to do our best here. Are you?
 D: Maybe
 B: Well yes we are. Everybody is. But *pause* IS IT GOOD ENOUGH
 A: Or IS IT REALLY?
 C: IS IT?
 C: By the way do you know about the notion... ?
 B: Have you heard about this new... ?
 C: Yes exactly. My theory is...
 B: The so-called »false choice« in spectacular abundance, a choice that lies in the juxtaposition of competing and complimentary spectacles and also in the juxtaposition of roles (signified and carried mainly by people) that are at once exclusive and overlapping, develops into a struggle of vaporous qualities meant to stimulate loyalty to quantitative triviality... triviality, triviality, tri.
 C: Shit! It's so abstract. These scripts – At first I thought it would be great – to have the ideal – almost PERFECT conversations that are at the same time meaningful and spontaneous...
 A: And performative... creating a possibility for an »encounter« and at the same time they are ABOUT encounter as such. Or whatever.
 D: But then...
 A: Then they seem to fall apart...

apart?
 D: Yeah and the more we read, the more there are words and more information and more talk and so much of it is also so irrelevant, totally unnecessary... And still it seems to me we haven't REALLY talked about ANYTHING. NOT about something that MATTERS. In the beginning I thought there would be things we COULD talk about. And so... but now? It's a pity, the whole thing is a waste.
 A: Yes, I'm also done with it too.
 B: And there are like obvious MISTAKES in it and it's quite random who sais WHAT. And WHEN and to WHO.
 A: Sometimes it's even obviously PASTED from somewhere else... and the whole thing it's full of spelling mistakes! And I'm not even gonna mention what cheaply attempt it is to make it sound like Smalltalk...
 C: Yes, the scripts are not really good.
 D: Actually it seems they are getting worse and worse. In the beginning they seemed more interesting. Or are WE are getting tired? (old)
 A: No, I don't think so. IT IS degenerating. It's a pity...
 C: Yes, I am not even sure if it will get better again.
 D: It's a pity we only exist in the future.
 A: It's a pity.
 B: IS THERE NO DANCE AT ALL!
MUSIC: Sweet Secousse of Mine (B.S.S. Mix) Radioclit vs Guns n Roses
 ALMOST THE LAST SCRIPT
 B: This is the last script. No, not the last. The next one is the last.
 D: Is that sad?
 A: What?
 D: That nothing lasts for ever. So somehow you never get into anything really – like you don't even begin because you know it's gonna be over. *short pause*
 A: Reminds me of some love stories.
 D: I guess you're right. Is that why TV series are so popular – something that lasts over time – 12 episodes per year – 3 to 4 seasons – that is like a lifetime.
 A: With TV series it is not about the end- or solution, or sometimes – and that is FUNNY – even the

scriptwriters don't know how to solve the problems they have created in the plot themselves.
 B: Eeee... I feel a strong urge to sing SWEET DREAMS
 A: Are made of this
 B: But we wont.
 B: Ok. So where's the party?
 A: Its here. Don't you feel it?
 D: I feel it, in a way. I like it. Encountering people. Again and again.
 B: Again and again
 C: Again again Hahaha it's endless
 C: And the »music« in between the conversations – some people are quite obsessed with dance .
 B: And but, but there are no – drinks –
 C: Yes there are drinks – I've seen some.
 B: But is it ONE bottle for everyone? That is – almost empty anyway.
 C: At first this seemed like a very bad idea. But actually, when you think of it – it's almost fun. I feel more relaxed.
 B: So you are saying it is actually not real – eh – like it's a construction of itself. Instead of being a party it is ABOUT a party?
 A: Of course – when you talk about it you talk ABOUT it.
 B: It's the opposite of what I »read« in the programme. »The performance is not ABOUT something it IS something« »readed?« Is it wrong? Did I say this already? Context versus content! To the point of pathology. Am I talking too much?
 C: Yes, in a way. But not just that. We also simply want to have fun. But this »fun« or »party« the more you think of it the more it becomes blurred. AND annoying. And in the end ...
 A: »Good evening and welcome to Cineplex Theatre. Can I get you the super-combo popcorn-soft-drink special this evening?« In a way it is not so important WHAT we say – And neither does it matter HOW we say it. So?
 B: Yes, thanks.
pause
 C: Hell, I have the same feeling. But then I...
 A: Lots of people hope that self-analysis, more self-analysis will shed some light on the so called »fish-tank« situation.
pause

D: Are we dreaming now?
 A: Surf the dream.
 C: But what is this dream?
 D: Surf it dude.
 A: Are we?
 C: But hey, I totally want to get out of here.
 D: Surf it man, surf it.
 A: »Oh man!«
 C: Is there no escape at all?
 D: – but I know more than that.
 D: The script has become chaos, but the performance remains the image of the script. FAIR ENOUGH! Good and bad is a temporary selection, which must be renewed. YEAH! A world all the more total for being fragmented. WOW!
 B: More total for being fragmented.
 A: It might be whatever but now and then some fragments here and there also become mysteriously fascinating. It's not good – and not NOT good – let's say it's half good – kind of – you know what I mean! Something that suddenly draws you in and you don't know why, there is no good reason but you are drawn in and it seems that until you know why it won't stop
 C: Hahaha. Wait. Let me try this! LISTEN! Now you forgot what you were thinking because you were reading and now you are listening to my reading voice and the sounds in the room become silent because every time you hear the word »silent« you sink deeper and deeper because you become more silent and the script has dissolved because you are listening and and and there is no up and no down, no script and no performance, and there is nothing because there is nothing, emptiness, the emptiness only, and »silence« and no typographical, lexical, or even syntactical cleverness is enough to make it heard. *pause*
 B: SILENCIO. –
 A: – *pause*
 B: Guys, we're almost done, that was quite an adventure, it's been a lot of fun talking to you but let's say something about the performance as well?
 A: Shit! You're right. We almost forgot. What can we say?

ALL INVOLVED

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performer, choreographer,
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*THE PRESIDENTIAL
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2010.

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SCORES ^{Nº0}

A Tanzquartier Wien Publication

The skin of movement

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English translation:

David Westacott

Proofreading:

Helmut Gutbrunner

Design:

Atelier 1 | Anna Liska & Andreas Wesle

www.atelier-1.com

Ordering address:

Tanzquartier Wien GmbH

Museumsplatz 1

A 1070 Wien

www.tqw.at

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Imprint and disclosure

Proprietor and publisher:

Tanzquartier Wien GmbH

Museumsplatz 1

1070 Vienna

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Fax + 43 (0)1 581 35 91 12

E-mail office@tqw.at

VAT ID No.:

ATU 51582504

Company registry number:

FN 205157 b of the Vienna Commercial Court

The purpose of the business is the promotion, performance and further development of contemporary dance and contemporary performance art, in particular through the establishment and operation of a dance centre in the Museumsquartier complex in Vienna with events and studio operations together with an information and communications area including all businesses and activities associated with its organisation and operation.

Managing directors:

Mag. Walter Heun

Ulrike Heider-Lintschinger, MAS

Partners:

Vienna City Council (100%)

Rathaus,

1082 Vienna

Editorial address:

Tanzquartier Wien GmbH, Museumsplatz 1, 1070 Vienna

Further information under § 25 (3) Media Act:

<http://www.wien.gv.at/info/impressum.html>

Fundamental direction:

the fundamental direction of the medium is defined in the business purpose of the Tanzquartier-Wien GmbH.

Printed at:

agensketterl GmbH; Kreuzbrunn 19, 3001 Mauerbach.

Tanzquartier Wien is financially supported by:



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