

New Art

on Stage

brut



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studio brut

Zieglergasse 25, 1070 Vienna

Thu, 9th / Fri, 10th* & Sat, 11th November, 7:00 pm

Raul Maia

the word of the gap

*Artist Talk following the performance on 10th November

Performance

Austrian premiere

in English

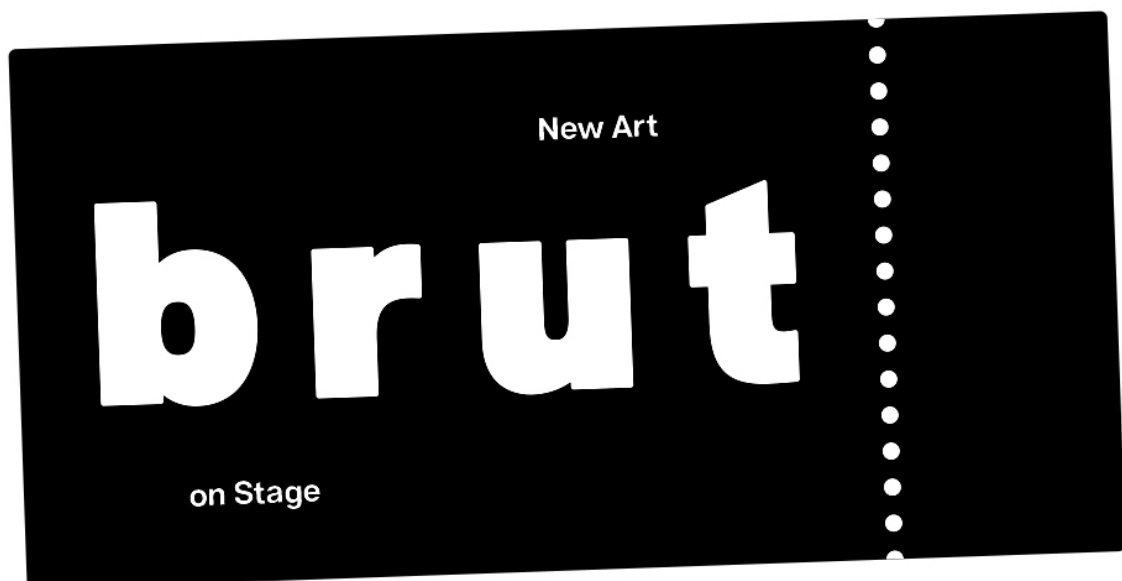
Artistic direction Raul Maia **Performance** Raul Maia, Angela Diaz Quintela **Sound Composition** Raul Maia **Mastering** Alex Kasses **Lighting design** Frederico Lobo, Raul Maia **Set design and Costume design** Raul Maia, Ana Renata Polónia **Residency festival** D.D.D. **Production** Raul Maia, Verein La Cagada **Co-production** brut Wien, Festival Circular Vila do Conde

Supported by Fundação Calouste Gulbenkian, MA7 City of Vienna.

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Raul Maia's *the word of the gap* is a performative riddle. It addresses our need to assemble narratives in order to make sense of the world around us. Constructed through the process of fragmenting multiple parallel "narratives", the performance proposes text, movement, light and objects as equal performers, each carving a separate discourse in time. The narratives are apparently disconnected from each other, but paradoxically seem to suggest being part of a single reality. The result is a dream-like performative process, in which, the gap, the void is the true performer.

Fragmented gesture, fragmented word, fragmented time. And in-between those fragments: gaps. *the word of the gap* explores the potential of the gap (the absence of information between related events) as a form of interaction with the perception of the audience. Parallel fragmented narratives are carried out by separate media. Potential meanings are constantly re-shaped in the inter-play between content and form.

Raul Maia is a Portuguese physical performance artist. His primordial focus as a maker and practitioner is in creating artistic practices that generate performative forms of physical behaviour and communication between performers.

These practices are the raw materials that define the identity of his performances. He also creates soundscapes in the frame of his own performances. His work has been shown in festivals and houses such as ImPulsTanz, Xplore dance Festival (Ro), Potsdam Tanzfabrik (DE), Idans Istanbul (TR), Tanzquartier Wien, WUK performing arts, brut Wien and D.D.D. (PT) among others. As a performer he has collaborated with Ultima Vez/ Wim Vandekeybus, Tino Sehgal, Fanni Futterknecht, Alexander Gottfarb, Sofia Dias and Vitor Roriz, Paul Wenninger and Catarina Miranda amongst others.

Five questions for Raul Maia

Spoiler alert!

By reading these texts you will be given an insight on how the work is assembled. Raul Maia's personal recommendation would be to read the text (especially the answer to the first question) after the performance.

1. What did you deal / work on with this piece?

I am fascinated with our shared human condition of needing to create “narratives” in order to make sense of the world around us. As a maker I am interested on how that condition can be naturally transposed to the theatre space, where there is also a pre-disposition to attempt to assemble temporary “narratives”, codes, logics, structures, discourses, or any form of coherence on which a performance can be built and interpreted. Following that line of interest one of the ways I would approach describing this work is to see it as a “performative riddle”.

As the title suggests, one of the main focuses of the work is the potential of what is not said or given to the audience, which is referred here as the “gap”. Very much like in a word riddle, we are given very specific information about something and we attempt to find the missing information that gives us a solution/formulation/perspective that solves the riddle.

So the basic dramaturgical mechanism of the work is built around the void or the gaps existing between apparently unrelated parallel layers of discourse/information. Each of these layers are carried by a different medium: the gesture, the word, the objects, the light etc... Content-wise, they appear to be unrelated, but form-wise there is a network of relations between them that can create a suggestion of “meaningfulness”.

Another important aspect of the work is the attempt to re-think the hierarchical organization of the different mediums that are generally present in a performance. I wanted to attempt to give discursive agency to all the mediums involved.

So that objects, light, words and to a certain extent the music, are conceived more as performers than as supporting mediums.

If we create the analogy with classical music (I am not a trained musician so please excuse any lack of accuracy), I wanted to attempt a more polyphonic relation between the mediums, in which they coexist and inform each other but remain autonomous, as opposed to having a main melody around which all other agents organize/harmonize themselves.

Finally, another central element to the work is fragmentation as a tool, as an activity, as a concept. In this work fragmentation is also the actual origin of the gap in the sense that when we fragment something we create fragments, but through this we also create gaps (between the fragments). The work is literally built upon fragmentation: the movement is fragmented, the dramaturgy is fragmented, the text is fragmented, meaning is fragmented and especially time is fragmented. For me the performance really lives in a sort of dialogue between the audience and all the gaps existing between the fragments.

2. What inspired you/gave you the impulse for the topic?

In my work I don't depart from literal topics such as politics, gender, society, history but instead prefer to start working from a void.

What I consider as "topics" for each of my works is the design of specific dramaturgical mechanisms, as well as the set of conditions that will amount to the physical language (because that is my main medium of expression). It is through the articulation of these two dimensions of the work that everything starts. In a way my interest stays almost the same in each work, it's the methods that keep evolving. Content, as important as it is, only comes much later in the works and is very malleable, plastic and can drastically change along the way to serve a specific purpose.

In a more general sense, my making is very much influenced by what I myself search for as an experience when I watch performances: What excites me the most is the disturbing/exciting friction between what is at the same time recognizable and uncanny/foreign or of opaque construction. I love to experience a performative "universe" that is experienced as coherent, but where as an audience member I cannot decipher what are the exact elements that make it feel coherent. Another way to look at it, is focusing on the tipping point between what can be understood and what cannot be understood, because that point is for me the most fertile point of interaction with the imagination of an audience.

3. Link to video/song/literature

I consciously avoid consuming or interacting with art that I think might relate to what I am working on. I like to keep busy with a process akin to distillation, trying to go deeper and deeper with my original formulation of defines what I am working on, even if it means to remain a bit ignorant to the knowledge others have produced about similar topics. I think it's a very important topic: when do we decide to expose ourselves to external information/formulations, what for? With which purpose? What is the function?

So the answer is I do not have any specific reference to a video a song or a piece of literature to share relating to this work. That being said I am consuming enormous amounts of Aldous Harding, especially the older stuff. I adore how she can be simultaneously operating in the pop universe and be so subversive, intense, uncanny and plainly weird.

4. What objects are next to your bed/on the nightstand?

I was tempted to try to find a captivating answer to this, but it is what is: My phone, a book and probably several loose pieces of toys from my children.

5. Do you have rituals? Could you describe one?

It's funny, I actually had to go and look up the definition of ritual even though it is a word I use fairly often. One ritual that is somehow connected with this work is reading a book out-loud, alone (usually in the bathtub). I experience this as a process close to the notion of feedback: the information travels from the pages visually onto the brain, where it is then processed into words, which exit from my mouth and are again assimilated coming in through my ears and again into my brain. The whole process is mixing very different forms of materiality, the touch of the pages, the sound of the voice, the imagination/conjuring of the book's content and so on...

It also just calms me down a lot.

Another ritual I have, is to collect expressions. For quite a number of years now whenever I hear someone say an expression that strikes me as to have a particular impact, especially when placed out of context, I write it down for later usage. A lot of my work is based on collecting things from my daily life and re-contextualizing them, either in an artistic manifestation or with another application in another aspect of my life.

Coming up

brut nordwest

Nordwestbahnstraße 8-10, 1200 Vienna

Wien Modern

{Sticky song}
{Luscious melody}
{Uncanny vibes}

Wed, 15th / Thu, 16^{th*} / Fri, 17th & Sat, 18th November, 8:00 pm

*The performance on Thu, 16th November is followed by an artist talk.

Alex Franz Zehetbauer

An Evening with

Performance / concert

FREISCHWIMMEN, world premiere

in English

brut nordwest

Nordwestbahnstraße 8-10, 1200 Vienna

{Uninhibited}
{Bent histories}
{Haunting memory}

Fri, 24th / Sat, 25^{th*} & Sun, 26th November, 8:00 pm

*The performance on Thu, 25th November is followed by an artist talk.

Costas Kekis

L04D

Dance

World premiere

Multiple Languages

studio brut

Zieglergasse 25, 1070 Vienna

Combined Tickets available

{Gender}
{Politics}
{Transformation}

Sun, 26th / Mon, 27th & Tue, 28th November

7:00 pm: *Reverse Cowgirl* β by Ariadne Randall, 8:30 pm: *Collective Action (a solo show)* by Gudrun Schmidinger

Huggy Bears Days

With contributions by Ariadne Randall and Gudrun Schmidinger

Performance

World premiere

in English

brut at WUK performing arts

Währinger Straße 59, 1090 Vienna

Combined Tickets available

{Gender}
{Politics}
{Transformation}

Wed, 29th & Thu, 30th November

7:00 pm: *Elsewhere* by The Needles, 8:30 pm: *Neither Fish Nor Meat* by Jannis Neumann

Huggy Bears Days

With contributions by Jannis Neumann and The Needles

Performance

World premiere

in English

brut nordwest

Nordwestbahnstraße 8-10, 1200 Vienna

{Electric fairy}
{Embodied archive}
{Multilayered memory}

Fri, 1st / Sat, 2nd / Tue, 5th & Wed, 6th December, 8:00 pm

Claire Lefèvre

LOIE (is a fire that cannot be extinguished)

Dance / Lecture performance

World premiere

in English

Tickets and info: brut-wien.at

Media partner

FALTER



Ö1 CLUB

intro

DERSTANDARD

NIE
WIEDER
KRIEG

**DIE
VIELEN**