

New Art

on Stage

# brut



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**brut nordwest**

**Nordwestbahnstraße 8–10, 1200 Vienna**

**Tue, 5 / Wed, 6\* / Thu, 7 & Fri, 8 March, 8:00 pm**

followed by a soundscape by Zosia Hołubowska

\*followed by an artist talk (moderated by Eike Wittrock)

**Claire Lefèvre**

**LOIE (is a fire that cannot be extinguished)**

Dance / Lecture performance

World premiere

in English

duration approx. 60 min

**Concept and Performance** Claire Lefèvre **Stage design** Sophie Utikal  
**Video** Maanila Santos De Moraes **Sound** Zosia Hołubowska **Lighting** Theresia Hausner  
**Dramaturgy** Sunanda Mesquita **Outside eyes** Elizabeth Ward, Mzamo Nondlwana  
**Styling** mirabella paidamwoyo\* dziruni **Production** mollusca productions **Graphic Design**  
Ju Aichinger **Copy Editing** Kenneth Constance Loe **German Translation and Wifing** Ari Ban

A co-production by C.A.K.E. Verein für Kunst und Kultur and brut Wien

With the kind support of the Cultural Department of the City of Vienna and and the Federal Chancellery for the Arts, Culture, Civil Service and Sport.

Thanks to Tanzfabrik Berlin, Anne Juren, Fred Gies, Gavin Youngs, Steffo Sourial, Irina Glinski, Veza Fernández, Cati Mistler, Eike Wittrock and Evandro Pedroni.

### Cooperation partners



## €5 voucher for your next imagetanz 2024 visit!

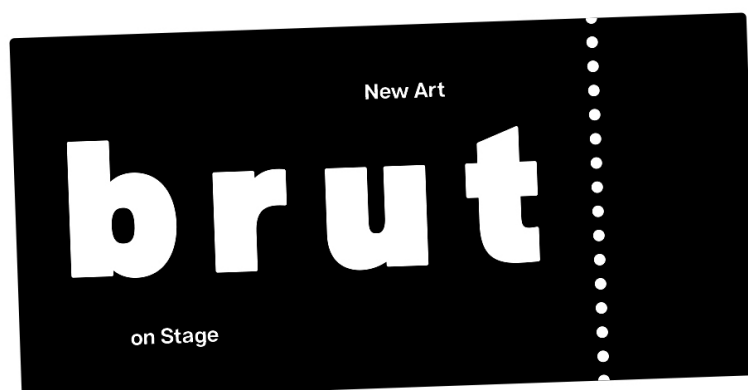
Once you buy a ticket for the production *LOIE (is a fire that cannot be extinguished)* by Claire Lefèvre, you will receive a €5 voucher for your next ticket purchase as part of imagetanz 2024!

The production *Wearing the Angles, Kissing the Room* by Ceylan Öztrük at WUK performing arts is excluded from this promotion.

You will find the discount code on your ticket below the QR code.

**Valid once only. Redeemable in our webshop. Enter the code during the payment process.**

Note: The vouchers are only generated when purchasing tickets for €11 / €16 / €22 and are only valid when purchasing tickets for €11 / €16 / €22. 1+1 promotions and Kulturpass tickets are excluded.

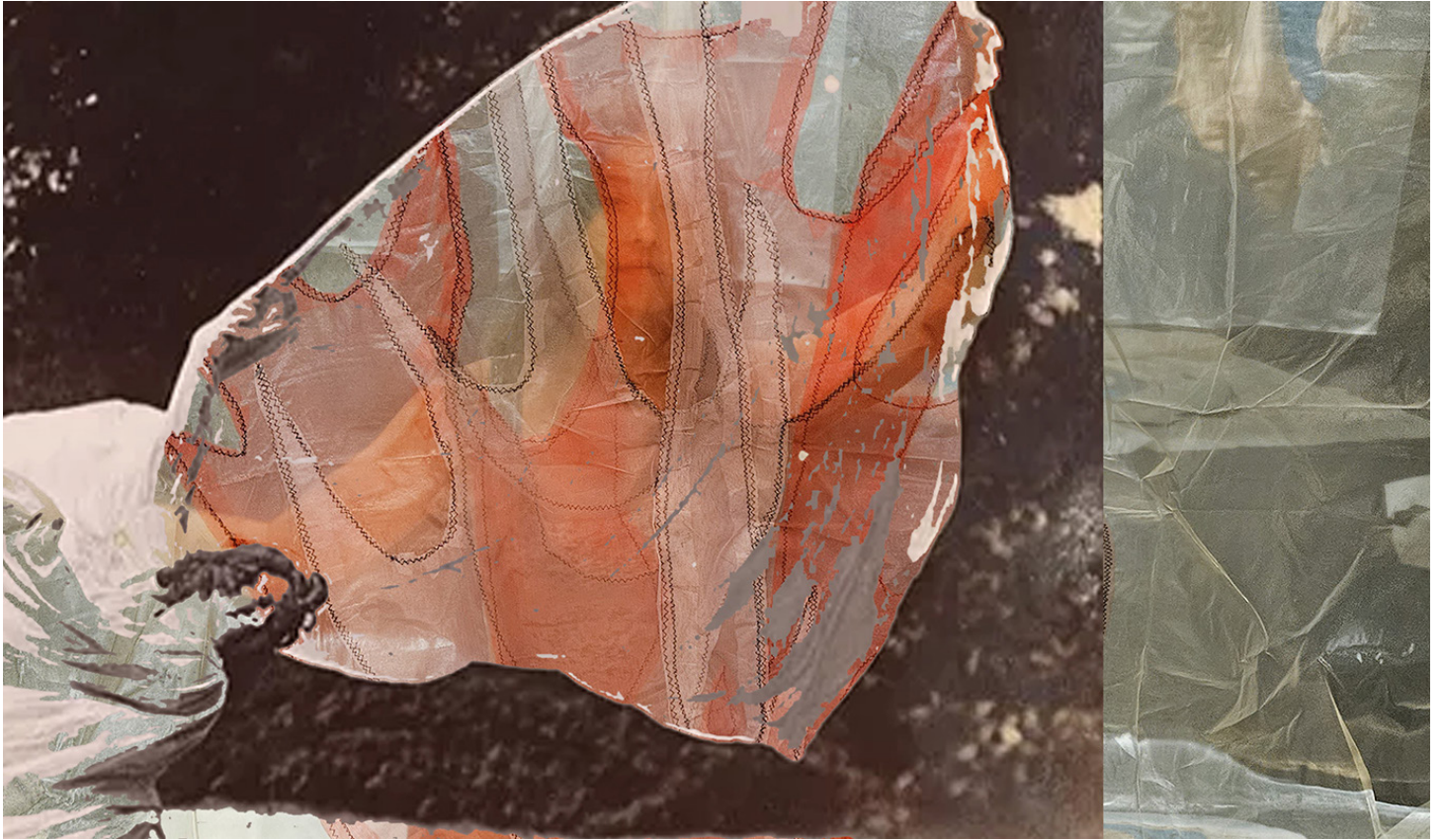


Claire Lefèvre remembers learning about Loïe Fuller in dance history classes: she was one of the “mothers of modern dance”, up there with Ruth St. Denis and Isadora Duncan. She revolutionised theatre lighting and after moving to Paris in the 1890’s she became famous worldwide for her hypnotising dances, where she twirled with illuminated fabrics to transform herself into butterflies, snakes, or flowers. “Every teacher mentioned how important she was for the field,” Claire Lefèvre says, “but no one ever told me she was a lesbian. Or that she was a colonial poster child.”

In this lecture-performance, Claire Lefèvre juxtaposes archival research with intimate storytelling to shine a light on systematic erasures within dance history. Looking at her own embodied archive through the prism of her encounters with Loïe Fuller over the years, she oscillates between crush and crash. Questioning her performance lineage with care, critique, and suspicion, Claire unveils the straightened and white-washed legacy of modern dance. One anecdote at the time, she sheds layers of (her) choreographic history which have shaped the way she moves through the world and on a stage. While they take a closer look at Sophie Utikal’s stage design, or on their way home, or whenever they wish to engage with this material, the audience is invited to learn more about the entanglements between modern dance, white queerness, and the colonial project through an accompanying publication. A gathering of footnotes, poems and reading recommendations, the text further situates Loïe Fuller’s flamboyant campiness within the electricity crazed colonial context in which she lived and worked. Created in close collaboration with textile artist Sophie Utikal, video artist Maanila Santos De Moraes and sound designer Zosia Hołubowska this piece channels Loïe Fuller’s stagecraft and invites the audience on a nerdy and melodramatic trip through dance history.

Claire Lefèvre erinnert sich an Loïe Fuller aus ihren Tanzgeschichtevorlesungen. Zusammen mit Ruth St. Denis und Isadora Duncan zählt die Amerikanerin zu den Müttern des Modern Dance. Fuller hat das Theaterlicht revolutioniert und wurde, als sie in den 1890er-Jahren nach Paris kam, für ihre hypnotisierenden Tänze weltberühmt. Sie wirbelte mit beleuchteten Stoffen über die Bühne und verwandelte sich in Schmetterlinge, Schlangen oder Blumen. „Alle meine Tanzlehrerinnen erzählten mir, wie wichtig sie für das Feld ist“, sagt Claire Lefèvre, „aber nie hat mir jemand gesagt, dass sie lesbisch war. Oder, dass sie ein koloniales Aushängeschild war.“

In ihrer Lecture-Performance *LOIE (is a fire that cannot be extinguished)* verbindet Claire Lefèvre Archivrecherche mit intimmem Storytelling, um ein Licht auf systematische Auslassungen in der Tanzgeschichte zu werfen. Durch das Prisma ihrer Begegnungen mit Loïe Fuller im Laufe der Jahre betrachtet sie ihr eigenes verkörpertes Archiv und schwankt zwischen Crush und Crash. Indem sie ihren Performance-Hintergrund mit Sorgfalt, Kritik und Misstrauen hinterfragt, enthüllt Claire das heteronormative und weißgewaschene Erbe des modernen Tanzes. Anekdote für Anekdote legt sie Schichten (ihrer) choreografischen Geschichte frei, die die Art und Weise geprägt haben, wie sie sich in der Welt und auf der Bühne bewegt. Während sie sich das Bühnenbild von Sophie Utikal aus der Nähe ansehen, oder auf dem Heimweg, oder wann immer Sie sich mit diesem Material beschäftigen wollen, sind die Besucher\*innen eingeladen, durch eine begleitende Publikation mehr über die Verflechtungen zwischen modernem Tanz, weißer Queerness und dem kolonialen Projekt zu erfahren. Als eine Sammlung von Fußnoten, Gedichten und Leseempfehlungen, verortet der Text Loïe Fullers extravagante Lebhaftigkeit in dem von Elektrizität beherrschten kolonialen Kontext, in dem sie lebte und arbeitete. Das in enger Zusammenarbeit mit der Textilkunst von Sophie Utikal, der Videoarbeit von Maanila Santos De Moraes und dem Sounddesign von Zosia Hołubowska entstandene Solo schöpft aus Fullers Bühnenhandwerk und lädt das Publikum auf einen nerdige und melodramatische Reise durch die Tanzgeschichte ein.



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**Claire Lefèvre** is a femme choreographer, insomniac writer, and reality TV connoisseur currently based in Vienna, Austria. In her stage works, she likes to think of herself as a hostess with the mostest, welcoming collaborators and audience members into kitsch landscapes where politics and poetics are gently interwoven. Claire's work with text spans from poetry to grant applications, at times flirting with performance criticism, stand-up comedy or feminist theory. Occasionally she works as a ghost writer, but mostly because of the spectral appeal of the job title. Currently she is also developing her practice as a performance doula, a role imagined to disinvisible care work in the gestational process of performance making.

YOU  
ARE  
MADE  
OF  
DANCE

# Coming up

brut nordwest – rehearsal space

Nordwestbahnstraße 8–10, 1200 Vienna

imagetanz 2024

{Work in progress}  
{Late bloomer}  
{Art market}

Sat, 9 & Sun, 10 March, 4:00 – 6:00 pm

## Handle with care featuring HUGGY BEARS Part 1 & 2 mit Beiträgen von Ale Bachlechner und Helena Araújo

Showing / Studio visit

in German and English

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{Accessibility}  
{Artistic Practice}  
{Art of Access}

Sun, 10 March, 12:00\* – 3:30 pm (\*Early Boarding from 11:00 am)

kinderhände association with Pam Eden

## Austrian sign language – Introducing, mediating, integrating in artistic practice

Workshop

in Austrian Sign Language (ÖGS) and German

studio brut

Zieglergasse 25, 1070 Vienna

imagetanz 2024

{Cyborg}  
{\_\_}  
{Shrieking noise}

Mon, 11 / Tue, 12 & Wed, 13 March, 7:00 pm

Yoh Morishita

## Chrysalis

Performance / Dance / Music

world premiere

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{Ecology}  
{Kinship}  
{Multi-species-worlds}

Performance *Choir of Kin*

Thu, 14 / Fri, 15 & Sat, 16 March, 8:00 pm

Opening times installation *Choir of Kin*

Thu, 14 / Fri, 15 & Sat, 16 March, 6:00–8:00 pm & 9:00–11:00 pm

Thu, 21 & Fri, 22 March, 7:00–8:00 pm & 9:00–11:00 pm

Sat, 23 March, 8:00–9:00 pm

Transformative Narratives

## Choir of Kin

Performance / Installation

world premiere

in English

## Tickets & Infos: brut-wien.at

Mediapartner

**FALTER**



**intro**

**DERSTANDARD**

**NIE**  
**WIEDER**  
**KRIEG**

**DIE  
VIELEN**