

New Art

on Stage

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Nordwestbahnstraße 8–10, 1200 Vienna

Fri. 11* & Sat. 12 April, 20:00

Björn Säfsten
Lost Night

Dance
in English

Austrian premiere
Duration: 60 minutes

*followed by an artist talk, Moderation: Flori Gugger

Content Notes

The performance uses strobe lighting and haze.

Credits

Idea & choreography Björn Säfsten in close collaboration with the artists involved
Dancers Sophie Augot, Alexander Gottfarb, Salka Ardal Rosengren
Music Hans Appelqvist **Lighting design** Susanna Hedin
Production management Anja Arnquist

A production by Säfsten Produktion and Nordberg Movement

With the support of Swedish Arts Council, The Swedish Arts Grants Committee and Stockholms Stad

Residencies at The Swedish Arts Council and Arbeitsplatz Wien



About *Lost Night* by Björn Säfsten

In *Lost Night*, Björn Säfsten approaches the feeling of loss. Using words, sound, songs and movement, dancers Sophie Augot, Alexander Gottfarb and Salka Ardal Rosengren pick up on their choreography and sing – with rigour as well as humour.

Three individuals gather in an undefined room to talk and listen to each other. Together they process the most diverse emotions in connection with loss and grief, thus trying to categorise their impressions, actions and thoughts. However, language is flawed and fragmented, which makes it difficult to listen properly and to know how to interact with each other – and yet, there is this huge, tenderly urgent shared desire to do just that. In *Lost Night*, dancers Sophie Augot, Alexander Gottfarb and Salka Ardal Rosengren let situations emerge like dreams; dreams in which the night is constantly present. Some emotions become bodies and wander away, others open a physical space as a vent. Björn Säfsten's *Lost Night* explores ways to create meaning and ambiguity together by breaking open voices, movements, songs and texts. In his work process, the choreographer likes to shape characters he likes. Characters we would like to laugh with but who nevertheless fail in expressing themselves clearly. Composer Hans Appelqvist was present in the studio during the creation process and turned the dancers' proposals into compositions.

Info

The show on Fri. 11 April will be followed by an artist talk,
Moderation: Kira Kirsch (Artistic Director brut Wien).

The show on Sat. 12 April will be followed by the *imagnetanz Closing Party*
with a DJ set by Bicha Boo Collective. Free admission with an imagnetanz 2025 ticket.

Über *Lost Night* von Björn Säfsten

In *Lost Night* nähert sich Björn Säfsten dem Gefühl des Verlusts an. Mit Worten, Sound, Songs und Bewegung nehmen die Tänzer*innen Sophie Augot, Alexander Gottfarb und Salka Ardal Rosengren ihre Choreografie auf und singen – mit Strenge und Humor zugleich.

In einem undefinierten Raum kommen drei Individuen zusammen, um zu reden und einander zuzuhören. Gemeinsam verarbeiten sie die unterschiedlichsten Emotionen im Zusammenhang mit Verlust und Trauer und versuchen so, ihre Eindrücke, Handlungen und Gedanken zu kategorisieren. Die Sprache ist allerdings mangelhaft und fragmentiert. Das macht es schwierig, richtig zuzuhören und zu wissen, wie man der anderen Person begegnet – doch es besteht ein großes und zärtlich-dringendes gemeinsames Verlangen danach. In *Lost Night* lassen die Tänzer*innen Sophie Augot, Alexander Gottfarb und Salka Ardal Rosengren Situationen wie Träume entstehen; Träume, in denen die Nacht ständig präsent ist. Manche Emotionen verkörpern sich und wandern weg, andere ermöglichen einen physischen Raum als Ventil. Björn Säfsten erforscht mit *Lost Night*, wie wir gemeinsam Bedeutung und Mehrdeutigkeit schaffen können, indem wir Stimmen, Bewegungen, Lieder und Texte aufbrechen. Im Arbeitsprozess formt der Choreograf Figuren, die ihm gefallen. Figuren, mit denen wir lachen möchten, die aber trotz allem daran scheitern, sich klar zu artikulieren. Der Komponist Hans Appelqvist war während des Prozesses im Studio anwesend und verwandelte die Angebote der Tänzer*innen in Kompositionen.

Info

Im Anschluss an die Vorstellung am Fr., 11. April findet ein Artist Talk statt, Moderation: Kira Kirsch (Künstlerische Leitung brut Wien)

Im Anschluss an die Vorstellung am Sa., 12. April findet die *imagetanz Closing Party* mit einem DJ-Set von Bicha Boo Collective statt. Eintritt frei mit einem imagetanz 2025-Ticket.



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“This process was far more emotional than rational for me.”

Choreographer Björn Säfsten about the creation process of *Lost Night*

Dear Björn, one topic in *Lost Night* is the feeling of loss. What was the starting point for the performance? What gave you the impetus for the work?

We created *Lost Night* a few years after my mother passed away. I was still in sorrow and just had to bring that into my art. We were actually supposed to do another piece, with another concept, but life came in between and *Lost Night* was born.

What are some of the references you refer to in your piece? What did inspire you?

My mum inspired me and also the dramaturgy of grief – DABDA¹, the five stages of grief according to Elisabeth Kübler-Ross (1969): **D**enial, **A**nger, **B**argaining, **D**epression, and **A**ceptance.

¹ https://en.wikipedia.org/wiki/Five_stages_of_grief

My first overwhelming experience of art happened when my mum took me to a choir concert in my hometown. I was around seven years old and

I have, like her, liked choir singing since then. I knew that singing had to be an important part of this piece and the dancers and the composer Hans Appelqvist inspired me a lot through the process.

Speaking of the dancers and the composer: Can you tell us more about the collaboration with the dancers Sophie Augot, Alexander Gottfarb, Marianne Kjaersund (in Vienna Salka Ardal Rosengren takes over from Marianne) as well as with the composer Hans Appelqvist? How did you create the piece together?

The piece is made in very close collaboration. From both ideas of dramaturgy, the materials both danced and the songs. Often the dancers improvised singing through using a repetition practice that I worked with a lot in this period, this material was then sent to Hans and he composed the music out of that. Then he sent the re-worked songs back to us and the dancers studied them. It was really a crisscross weaving from start to end. We made *Lost Night* during quite many shorter rehearsal periods in Vienna and Stockholm and I think the air and time for contemplation affected the work quite much.

What do you hope the audience would think about after the performance – or during it?

Hard question. I don't like to impose too much or control the audience. Perhaps it could be, not to think so much, but more trying to feel, sense?

This process was far more emotional than rational for me and I hope the audience is open to that.

The festival topic is TAKE A CLOSER LOOK. Where is it worth taking a closer look?

Now in spring I think it's good to take a closer look at the ground and see what's starting to grow.

What is next to your bed on the nightstand?

I have a candle that is almost never lit and a few books that are longing to be read.

Do you have a ritual – before performing or in everyday life?

I just went through a hectic work period that messed up with my rituals. In calmer periods I always give good time for breakfast and reading the newspaper. In periods I also meditate before starting my work day. That's two rituals I like, because I dislike stress a lot.

*The questions were asked by
Flori Gugger (Head of Dramaturgy brut Wien)*



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Biography

Björn Säfsten is a choreographer based in Stockholm. In his artistic practice, he examines, dissects and reveals body and soul as well as the actions connected therewith. His focus is often on exploring how different patterns of thinking can change the ways we move. Björn Säfsten is the initiator and curator of the Within Practice contemporary dance festival at MDT in Stockholm.

Biographie

Björn Säfsten ist Choreograf in Stockholm. Er untersucht, seziiert und enthüllt in seiner künstlerischen Arbeit und Praxis Körper und Geist sowie die damit verbundenen Handlungen. Sein Schwerpunkt liegt häufig auf der Erforschung, wie unterschiedliche Denkmuster unsere Bewegungsweisen verändern können. Er ist Initiator und Kurator des Festivals Within Practice für zeitgenössische Tanzpraktiken am MDT in Stockholm.

15.03.
— 12.04.

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