

New Art

on Stage

brut



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brut nordwest

Nordwestbahnstraße 8–10, 1200 Wien

Do. 06. & Fr. 07.* November, 20:00

Sa. 08. November, 17:00 & 20:00

Veza Fernández

Chantal, the body is a text longing for perspective

Tanz / Performance / Text

Uraufführung

in englischer Sprache

Dauer: ca. 1 Stunde 40 Minuten

* Aperitivo um 19:30, Moderation: Claire Lefèvre & Nerea González &
Artist Talk im Anschluss an die Performance, Moderation: Frida Robles

Content Notes

Die Performance enthält Nacktheit sowie Darstellungen von sexualisierter Gewalt und Schmerz. Empfohlen ab 16 Jahren.

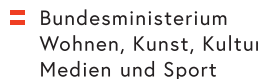
Credits

Konzept, Text, Choreografie, Songs & Performance Veza Fernández
Musikkomposition & Performance Zosia Hołubowska
Performance Luis Javier Murillo Zuñiga **Kostüm- & Bühnenbild** Sarah Sternat
Video Art & Installation Mariya Vasilevva **Sounddesign** Lukas Froschauer
Lichtdesign Leticia Skrycky **Textdramaturgie & choreografische Unterstützung** Claire Lefèvre
Dramaturgische Unterstützung & Research Nerea González **Produktion** mollusca productions

Eine Koproduktion von Verein für Expressive Angelegenheiten und brut Wien.

Mit freundlicher Unterstützung der Kulturabteilung der Stadt Wien (MA7),
des Bundesministeriums für Wohnen, Kunst, Kultur, Medien und Sport (BMWKMS),
von SPIT Festival und im_flieger.

Herzlichen Dank an Juan Miranda, Amanda Piña, Stina Fors, Alex Franz Zehetbauer,
Markus Riedler und Daniel Stuhlpfarrer



Aperitivo wird unterstützt von



Über *Chantal, the body is a text longing for perspective* von Veza Fernández

Mit *Chantal, the body is a text longing for perspective* verlegt Veza Fernández Performance in ein anatomisches Theater. Die Choreografin lädt das Publikum ein, Text, Körper und Textkörper von den Grenzen der Haut aus zu erleben.

Chantal, the body is a text longing for perspective ist ein intimes anatomisches Spektakel, das den Körper als überbordenden Text offenlegt. Chantal ist eine facettenreiche Figur, die aus den einzelnen Stimmen der Performer*innen heraus entsteht. Sie versucht, die körpurbildenden Prozesse aufzudecken, die beim Lieben, Denken, Sehen und Verletzen auf dem Spiel stehen. Chantal ist eine lebendige Anatomiepuppe wie man sie im Museum La Specola in Florenz oder im Josephinum in Wien findet, die das Publikum auffordert, gemeinsam mit ihr zu erforschen, wie man ein Theater von den Grenzen der Haut aus erlebt. Zwischen Augen und Ohren blinzelt sie und seufzt tief in ihr Inneres, um zuzuhören. Sie ist eine lesbische Venus, die aus den Liedern gebrochener Herzen und metaphysischen Gedichten erwächst und dazu einlädt, sich der Art und Weise zu öffnen, wie wir die Einzelteile ordnen, die uns und unsere Identität ausmachen. Aus ihren Eingeweiden schlüpft eine rastlose Dichterin, eine sinnliche Schauspielerin, eine prominente Wachsfigur, eine verliebte Bildhauerin, eine heisere Tänzerin und eine wandelnde Lehrerin. Chantal öffnet und seziert ihren Körper aus vielen Körpern und rezitiert Text von einem Körper in den nächsten, von einer Sprache in die nächste, von einem Register ins nächste. *Chantal, the body is a text longing for perspective* ist eine essayistische, bewegende Textchoreografie, die das Dispositiv des anatomischen Theaters radikal neugestaltet und untersucht, was eine Inszenierung des Inneren jenseits patriarchaler Normen und dominanter Aufmerksamkeitsregimes denkt, mobilisiert und imaginiert.

Info

Vor der Performance am Fr. 07.11. findet um 19:30 ein Aperitivo (Moderation: Claire Lefèvre & Nerea González) und im Anschluss an die Vorstellung ein Artist Talk (Moderation: Frida Robles) statt.

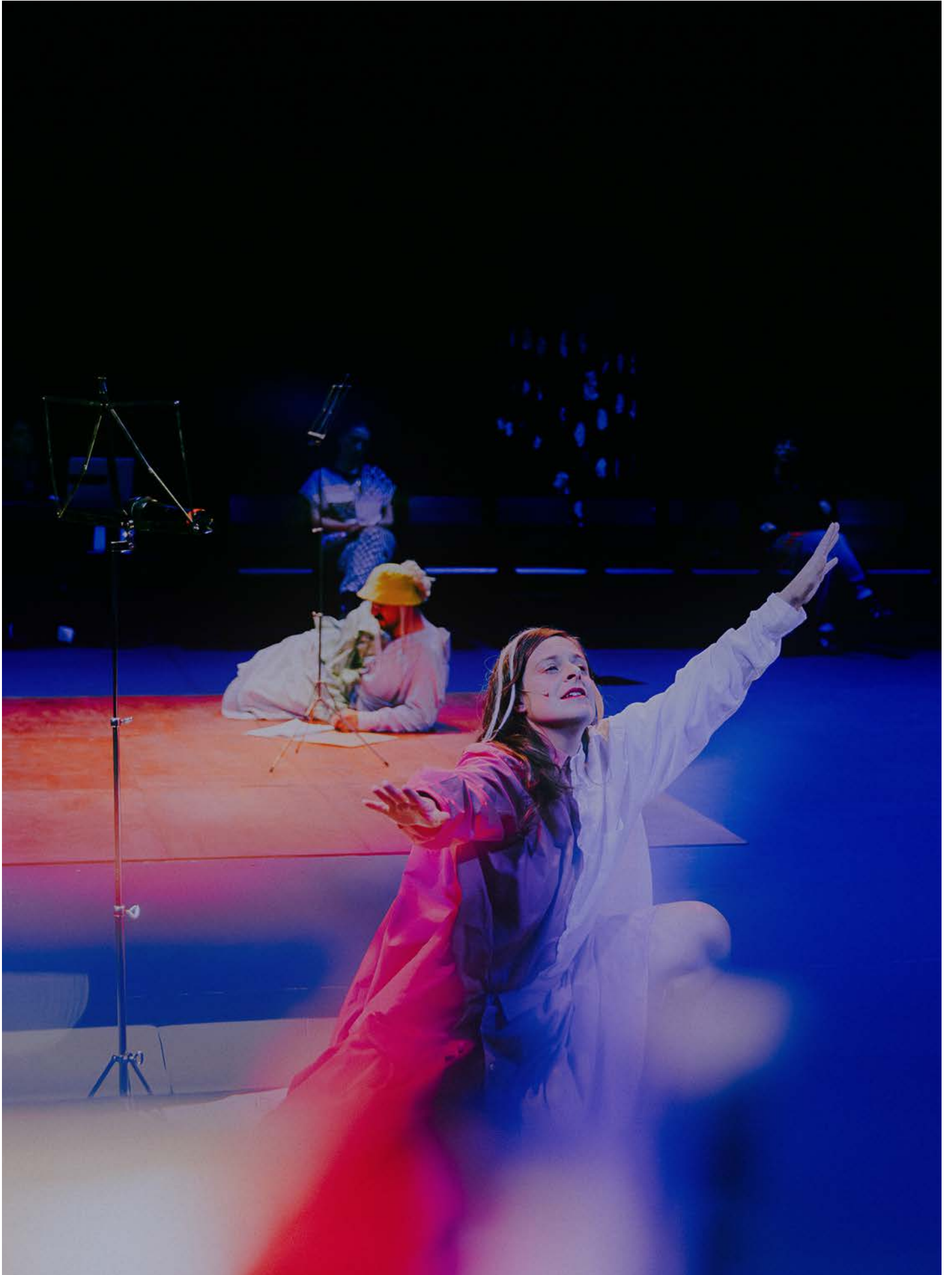
About *Chantal, the body is a text longing for perspective* by Veza Fernández

Veza Fernández sets her performance *Chantal, the body is a text longing for perspective* in an anatomical theatre. The choreographer invites the audience to experience text, body and embodied text beyond the borders of the skin.

Chantal, the body is a text longing for perspective is an intimate anatomical spectacle that discloses the body as an exuberant text. Chantal is a manifold figure that unfolds from the display of each of the voices that metabolises body making processes at stake when loving, thinking and hurting. Chantal is a living anatomical doll as found in the museum in the Museum of La Specola in Florence or the Josephinum in Vienna, that invites an audience to collectively study how to experience theatre beyond the borders of the skin. Scintillating between eyes and ears, she is a lesbian Venus arising from the songs of broken hearts and metaphysical poems. A restless poet, a sensual actor, a famous wax figure, an enamoured sculptor, a hoarse dancer and a strolling teacher all hatch out of her guts. Chantal opens and dissects her body out of many bodies, reciting text from one body into the next, from one language into the next, from one register to the next. *Chantal, the body is a text longing for perspective* is a moving choreographic essay that radically redesigns the dispositive of anatomical theatre and examines what a staging of the inner thinks, mobilises and imagines beyond patriarchal norms and dominant regimes of attention.

Info

On Fri. 07.11., there will be an Aperitivo at 19:30 (moderation: Claire Lefèvre & Nerea González) and an artist talk after the performance (moderation: Frida Robles).



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Body as Text

Choreographer and performer Veza Fernández about the Anatomical Venus, embodiment, and togetherness

Dear Veza, your new performance is entitled *Chantal, the body is a text longing for perspective*. Who is Chantal to you?

I named the piece *Chantal* after the Spanish-Belgian poet Chantal Maillard. Her book *Killing Plato* was one of the biggest inspirations for the writing of the text of the piece. When I write, sing or dance, I like to be in dialogue with my references, to ask myself how would their authors approach my work. It is a form of ingesting the formal or the conceptual aspects of an artist or/and thinker and crafting from there. It is a way to expand beyond myself and to learn in a playful manner to adopt different positions and artistic strategies.

Reading Chantal Maillard in my practice has taught me to weave what is said into the affective fabric of saying, understanding by not abstracting too much and staying with the sensation of the moment. She also taught me how more than two voices can enter into dialogue – through calling and responding to each other or by conjuring the force of writing.

Chantal is for me the potential of an alter ego that can become many things. A container that gets animated and shaped by the said and the how it is said. This piece departs from the wish to create a choreographed essay around the Anatomical Venus. And these are dolls. I thought that Chantal feels like a good name for a doll that gets infused into different characters through the text and performance. Already the name Chantal evokes so many potential figures: a drag queen, a Venus, a poet, a lover. Chantal tickles the opulence of the mouth and the soft touch between tongue and teeth.

Was there an image or an emotion that served as your starting point?

The first image I had in my mind when I first dreamed the piece was a character sitting on a table trying to explain while typing on a computer. The second were the Anatomical Venere at the Museo della Specola in Florence. All yellowed because of bad reconstruction, lying with their face hidden to the guests of the museum. They almost didn't have space to exist. They are, in my opinion, the

most stunning and disturbing anatomical wax models I have ever seen. Poised between a saint and a Sleeping Beauty straight from a fairytale, the figures hold ecstatic poses, offering themselves even as their guts lie open.

What does the concept of the “anatomical theatre” mean to you as an image and stage principle in this work?

First of all, the anatomical theatre as such does not exist anymore. I am speculating or playing with something from the past, that in my opinion, has both shaped, and is still shaping, how we look at our bodies and other bodies, and what positions we take while doing so. I was looking for images throughout history that invoked dramaturgical structures and settings which invited the audience to study the process of opening up a body. They are theatres because they show, they reveal, they stage the dissection of something.

The anatomical theatre evokes the panopticon’s top-down gaze. The anatomical waxes, displayed in vitrines, likewise create the illusion that we are looking through glass into the body’s interior.

I analyse these forms of display and then I apply them in dialogue with my set designer and my choreography into the composition of the piece. For example, in *Chantal* we use all the materials that remind to these anatomical museums, wood, glass, wax, and we made little stages with them. Like in an anatomical museum, I display from different positions as if I was in one of these vitrines. But as we engage critically, we deconstruct the vitrine, opening it up, flattening and multiplying.

You share the stage with musician Zosia Hołubowska and performer Luis Javier Murillo Zúñiga. What was your working process like, how did you develop the piece?

The process of *Chantal* has been long, because it departed from a writing practice I was doing alongside my dancing practices that stemmed into my previous work *Suspirame Lira*. So half of the manuscript and the performance had already existed when the three of us started working. There have been previous versions of the work.

We started the process going to the Josephinum and there, I performed for Zosia and Luis Javier, they read the text many times. Then from embodying the text together Zosia started to compose songs around the texts. They had an excellent idea: to follow the principle of passing text through the body to transform and process it into sound. We did a study on the madrigal. We decided on making punk and baroque recitations together. Luis and I work a lot with principles of call and response of the text and a study of recitative text in the opera.

Both of them inspire me deeply and hold me in all the vulnerabilities of creation. The final performance will hopefully reveal how we are working and interacting with the text and each other as a living thing. For us, rehearsals are always modes of listening and performing, of trying, testing and warming the body – and of practicing to empty the body so it can be filled with sound and text, together. The piece should feel as a rehearsal together with the audience.

Was there a moment during the rehearsal process that surprised you or changed your view of the performance?

Oh, so many. I am still impressed every time a scene unfolds. One day, Zosia and I were working on a passage sung in a punk way with loops and then developing in a very tender texture for a couple of hours. When we repeated the scene the day after, the whole room got goosebumps. We could have started crying, so moved we were.

For my work, the most important thing is that the material of a piece generates a force, a feeling. This is not so controllable at times, but when it happens it is like the most woow of experiences.

Is there something in particular you hope the audience will reflect on after leaving the performance?

I cannot control what they feel. It is important to me that audiences get tickled, touched and are moved to keep on trusting in what they feel and not so much in what they think they should see. I hope they accept that not understanding everything allows other ways of understanding – and that clarity isn't actually

that clear. I wish that we come out feeling that we can make one another many-bodied, in relation to how we are together. In a time when the right to be treated and honoured as a body is under attack, I hope we learn to question who counts as a body, who doesn't and why.

Is there a book, text, poem, song or film that has accompanied you during your work?

Oh, so many many books, some of them: *The Lesbian Body* by Monique Wittig, *Small Rain* by Garth Greenwell, *Super-Emocional. Una defensa del amor* by Juanpe Sánchez López, *El libro de las fuerzas* by Julián Galay, *Lovebug* by Daisy Lafarge, *Los Errantes (Flights)* by Olga Tokarczuk, *The Breaks* by Julietta Singh and *Voyage of the Sable Venus and Other Poems* by Robin Coste Lewis and many more.

Zosia, Luis and I are obsessed with this song *Speculum Veritatis* by Wojciech Rusin.

Do you have a childhood dream that still stays with you today?

I always dreamed of being a diva actress-singer like Lola Flores, Chavela Vargas or Marisa Paredes. I think this piece feeds that childhood dream. I think they knew how to stage pain as a sort of place everyone could relate to.

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





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Biografien

Veza Fernández ist eine in Wien ansässige Tanz-, Stimm- und Performancekünstlerin. Ihre Arbeit bewegt sich im Spannungsfeld zwischen Poetik und Politik vokaler Ausdrucksformen als Orte der Beziehung, der Vorstellungskraft und der Transformation. Sie verwebt Gesang, Schreiben, Tanz und Sprechpraktiken als körperliche Formen des Studiums, des Experimentierens und der Performance. Ihre Stücke sind sensibel und intensiv, sie entfalten polyphon ein Aufgebot an Stimmen und Präsenz, die sich bewegen und bewegt werden möchten. Ihr Hintergrund umfasst Philologie, Pädagogik, Theater, Musik und zeitgenössischen Tanz – Felder, die ihre künstlerische Forschung und Arbeitsweise stark beeinflussen. Ihr Werk ist lokal verankert und bewegt sich von der Underground-Szene in größere Tanz- und Theaterinstitutionen. Veza Fernández hat einen Master in Choreografie von der DAS Graduate School (Amsterdam Academy for Theatre and Dance). Ihre Arbeiten wurden u. a. im brut Wien, im Tanzquartier Wien, in den Sophiensælen Berlin, in der Gessnerallee Zürich, bei de Singel Antwerpen und in La Casa Encendida Madrid gezeigt.

Zosia Hołubowska, geboren 1988 in Olsztyn, Polen, ist eine in Wien lebende Klangkünstler*in, queere Musikaktivist*in und Produzent*in. Ihr Werk erforscht das Queeren von Archiven, Heilung und interspezifische Intimität durch Performances, Klanginstallationen und Kompositionen. Als Mitglied des feministischen Kollektivs Oramics und Gründer*in von Sounds Queer? verbindet sie elektronische Musik mit queerem Aktivismus. Ihr Soloprojekt Mala Herba mischt slawische Traditionen, Magie und dämonischen Disco mit EBM. 2023 veröffentlichte sie *Singing Warmia*, ein Album, das persönliche Orte rund um Olsztyn vertont. Zosia Hołubowska trat in Locations wie dem mumok – Museum moderner Kunst Stiftung Ludwig Wien und dem Guggenheim Bilbao auf. Ihr Projekt Community of Grieving wurde u. a. bei Unsound, Elevate und Dark Mofo präsentiert.

Luis Javier Murillo Zuñiga ist Performance- und Drag-Künstler*in sowie Student*in an der Akademie der bildenden Künste Wien. Ursprünglich in Costa Rica geboren, lebt er*sie heute in Wien. Seine*ihre künstlerische Praxis

bewegt sich an den Schnittstellen von Migration, Theater und Performance und wird stark von einem Hintergrund im Operngesang geprägt. Neben eigenen Arbeiten kollaborierte Luis Javier Murillo Zuñiga mit Mario Barrantes, Veza Fernández und Myassa Kraitt. Luis Javier Murillo Zuñigas Performances verbinden körperliche Präsenz, stimmliche Ausdruckskraft und Drag als künstlerisches Mittel, um Fragen von Identität, Zugehörigkeit und Transformation zu verhandeln.

Mariya Vasilyeva, geboren 1993 in Kyjiw, ist Video- und Performancekünstlerin mit Wohnsitz in Österreich und Deutschland. Sie studierte an der Akademie der Bildenden Künste München und an der Universität für angewandte Kunst Wien. Ihre Arbeiten reichen von Live-Performances über digitale Collagen bis hin zu Videoinstallationen und beschäftigen sich mit Machtstrukturen, Feminismus und Körperpolitik. Als ukrainische Immigrantin setzt sie sich mit Identität und der Verletzlichkeit des weiblichen Körpers auseinander. Durch digitale Manipulationen hinterfragt sie gesellschaftliche Machtverhältnisse, insbesondere in Bezug auf Sexualität und Religion. Ihre Arbeiten wurden international ausgestellt und sind Teil der staatlichen Sammlung der Republik Österreich.

Claire Lefèvre ist eine in Wien ansässige Choreografin, Autorin und Reality-TV-Enthusiastin. Ihr Werk verbindet Politik und Poetik in spielerischen, kitschigen Szenerien, die sowohl Kollaborateur*innen als auch das Publikum willkommen heißen. Von 2019 bis 2022 erforschte sie „radikale Weichheit“ als choreografische Strategie und hypersensible Methodik. Derzeit konzentriert sie sich auf das Konzept der „Performance-Doula“, das Pflegearbeit in der Performanceproduktion betont. Ihr jüngstes Stück *LOIE (is a fire that cannot be extinguished)* untersuchte somatische Archive und das Vergessen in der Tanzgeschichte. Claire Lefèvre schreibt zudem Lyrik, Performancekritik und queere feministische Theorie und war Mitbegründerin der Holiday Poets Society, einer Serie intimer Lesungen. Ihre Arbeiten wurden international aufgeführt, und sie erhielt Förderungen wie das BKA Start Stipendium und das danceWEB-Stipendium bei ImPulsTanz. 2023 teilte sie ein Atelier mit Alix Eynaudi.

Nerea González ist eine in Wien lebende Künstler*in und Philosoph*in. Sie*er arbeitet vorwiegend mit Sound und Performance und untersucht dabei viszerale Sinnlichkeiten, Intimitäten, Exzess sowie die Liminalität queerer Körper. Als Philosoph*in befasst sich Nerea González in jüngeren Arbeiten mit dem Schleimigen und Viskosen als Materialität, die aus einer queeren Perspektive hegemonial feste und stabile Vorstellungen von Körper, Identität und Geschlecht infrage stellt. Musikalisch arbeitet sie*er im Rahmen des Teknopunk- & Emotional-Rave-Projekts Mousse de Pus und ist Teil des Kollektivs Sounds Queer?.

Sarah Sternat, geboren 1988 in Graz, ist bildende Künstlerin, Kostüm- und Bühnenbildnerin in Wien. 2022/2023 absolvierte sie eine Weiterbildung für zeitgenössischen Tanz bei Andrea Nagl. 2015 schloss sie ihr Studium in Malerei, Tapisserie und Animationsfilm an der Universität für angewandte Kunst Wien bei Christian Ludwig Attersee und Judith Eisler ab. 2014 gründete sie das Performancekollektiv CLUB FORTUNA. Sie lehrte 2020 an der Kunstuniversität Linz und zeigte Arbeiten u. a. im brut Wien, im Kunsthaus Graz und in der Basement Gallery Olomouc.

Leticia Skrycky ist eine uruguayische Künstlerin und Lichtdesignerin, die derzeit in Lissabon lebt. Ihre Arbeit konzentriert sich auf die Schnittstelle von Tanz und Performance und erforscht Praktiken der Ko-Kreation sowie die relationalen Kräfte, die auf der Bühne zwischen menschlichen und nichtmenschlichen Elementen entstehen. Bekannt ist sie vor allem für ihre kollaborativen Projekte mit einer Vielzahl internationaler Künstler*innen sowie für ihre Forschung zu den „verborgenen Möglichkeiten in der Opazität von Affekten“ im Kontext von Performance.

mollusca productions wurde 2018 von Sophie und Eva gegründet und bietet flexible Produktionsunterstützung für Tanz- und Performancekünstler*innen. 2022 kam Nefeli hinzu. Gemeinsam übernehmen sie Antragsstellung, Budgetierung, Kommunikation, Tourmanagement und Postproduktion.

Biographies

Veza Fernández is a dance, voice and performance artist based in Vienna. Her work travels between the poles of poetry and politics of vocal forms of expression as places of affiliation, imagination and transformation. She combines song, writing, dance and speech practices as physical forms of study, experimentation and performance. Her sensitive and intense pieces unfold a polyphonous range of voices and presence, eager to move and be moved. Her background involves philology, education, theatre, music and contemporary dance – fields that influence her artistic research and way of working. Her work has a strong local anchor and is found both in the underground scene and larger dance and theatre institutions. Veza Fernández holds a master's degree in choreography from DAS Graduate School (Amsterdam Academy for Theatre and Dance). Her pieces have been presented, among others, at brut Wien, Tanzquartier Wien, Sophiensæle Berlin, Gessnerallee in Zurich, de Singel in Antwerp and La Casa Encendida in Madrid.

Zosia Hołubowska, born in Olsztyn, Poland, in 1988, is a Vienna-based sound artist, queer music activist and producer. Their work explores the queering of archives, curing and interspecific intimacy through performance, sound installations and compositions. As a member of the feminist Oramics collective and founder of Sounds Queer?, they combine electronic music with queer activism. Their solo project Mala Herba mixes Slavic traditions, magic and demonic disco music with EBM. In 2023, they published *Singing Warmia*, an album melodising personal locations in and around Olsztyn. Zosia Hołubowska performed at locations such as the mumok – Museum moderner Kunst Stiftung Ludwig Wien and the Guggenheim Bilbao. Their project Community of Grieving was presented at festivals such as Unsound, Elevate and Dark Mofo.

Luis Javier Murillo Zuñiga is a performance and drag artist as well as a student at the Vienna Academy of Fine Art. Originally born in Costa Rica, they now live in Vienna. Their artistic practice tackles migration, theatre and performance and is heavily coined by their background in opera singing. Apart from creating their own pieces, Luis Javier Murillo Zuñiga has

collaborated with Mario Barrantes, Veza Fernández and Myassa Kraitt. Their own performances combine physical presence, vocal expression and drag as an artistic instrument for negotiating questions of identity, belonging and transformation.

Mariya Vasilyeva, born in Kyiv in 1993, is a video and performance artist and a resident of Austria and Germany. She studied at the Munich Academy of Fine Arts and at the Vienna University of Applied Art. Her work ranges from live performances to digital collages to video installations and tackles power structures, feminism and body politics. As an immigrant from Ukraine, Mariya Vasilyeva deals with topics of identity and the vulnerability of the female body. She uses digital manipulations to interrogate power structures in society, in particular with regard to sexuality and religion. Her pieces have been exhibited internationally and are also part of the Republic of Austria's state collection.

Claire Lefèvre is a femme choreographer, insomniac writer, and reality TV enthusiast currently based in Vienna, Austria. She likes to think of herself as a hostess, welcoming collaborators and audience members into kitsch landscapes where politics and poetics are gently interwoven. Currently she is exploring the archetype and working methods of a performance doula, a role imagined making care work in the context of performance making visible. Her last stage work *LOIE (is a fire that cannot be extinguished)* dealt with somatic archives and systematic erasures within dance history. Claire Lefèvre's work with text spans from poetry to grant applications, at times flirting with performance criticism, stand-up comedy or queer feminist theory. Occasionally she works as a ghost writer, but mostly because of the spectral appeal of the job title.

Nerea González is an artist and philosopher based in Vienna. They mainly work with sound and performance in examining visceral sensualities, intimacies, excess and the liminality of queer bodies. As a philosopher, Nerea González has, in more recent works, tackled the slimy and the viscous as types of material that, from a queer perspective, challenge hegemonically solid, stable ideas of body, identity and gender. As a musician, they work within the techno punk/emotional rave project Mousse de Pus and are part of the Sounds Queer? Collective.

Sarah Sternat, born in Graz in 1988, is a visual artist, costume and set designer based in Vienna. In 2022/23, she attended a contemporary dance training with teacher Andrea Nagl. Before that, in 2015, she finished her studies in painting, needlepoint and film animation at the Vienna University of Applied Art, with Christian Ludwig Attersee and Judith Eisler as her teachers. Even earlier, in 2014, she founded the CLUB FORTUNA performance collective. She had a teaching position at the Linz Art University in 2020. Her pieces were shown, among others, at brut Wien, Kunsthaus Graz and the Basement Gallery in Olomouc.

Leticia Skrycky is a Uruguayan artist and lighting designer currently based in Lisbon. Her work focuses on the intersection of dance and performance and explores practices of co-creation as well as the relational forces arising on stage between human and non-human elements. She is mostly known for her collaborative projects with a plurality of international artists as well as her research on the hidden possibilities in the opacity of emotions in a performance context.

mollusca productions was founded by Sophie and Eva in 2018 and provides flexible production management support to dance and performance artists. In 2022, Nefeli joined. Together they take care of applications for funding, budgeting, communication, tour management and post-production.

COMING UP

06.11.

Donnerstag

07.11.

Freitag

WUK performing arts

19:00

22€/18€/14€

{Skate} {Pop} {Grrrls just wanna have fun}

Maria Mam & Flora Renhardt

sk8r grrrl

Tanz / Performance Uraufführung in deutscher und englischer Sprache

Kombiticket: 30€/22€/18€

WUK performing arts

20:30

22€/18€/14€

{Play} {Subconscious body} {Multitudes}

Simone Lorenzo Benini & Miriam Budzáková

Sandpit

Tanz / Performance Uraufführung in englischer Sprache

12.11.

Mittwoch

13.11.

Donnerstag

14.11.

Freitag

studio brut

19:00

22€/18€/14€

{Discipline} {Voice} {Ambiguity}

François-Eloi Lavignac

Fifth position

Tanz / Performance Uraufführung in englischer Sprache

Kombiticket: 30€/22€/18€

studio brut

20:30

22€/18€/14€

{Self-Discovery} {Contradiction} {Transformation}

Laureen Drexler & Giorgia Scisciola

PIERRE

Tanz / Performance Uraufführung ohne Sprache

14.11.

Freitag

—

29.11.

Samstag

brut nordwest

verschiedene Timeslots

{Liminal Spaces} {Decision-making} {Right (not) to be forgotten}

Mi. – Fr.: 15:00–21:30, Sa. & So.: 13:00–19:30)

22€/18€

DARUM (Victoria Halper & Kai Krösche)

[EOL]. End of Life

Eine virtuelle Ruinenlandschaft

Performative Installation in Virtual Reality Wiederaufnahme
in englischer Sprache

brut Medienpartner*innen

DERSTANDARD

FALTER



Ö1 CLUB





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20.- 22. November Salzburg
2025

Helena Araújo
Matteo Haitzmann **Ulduz Ahmadzadeh/Atash**
Claire Lefèvre
Myassa Kraitt **Hanschitz, Beierer & Neumayer**
Michikazu Matsune
Rosana Ribeiro/Selva **Yoh Morishita**
Sasha Portyannikova
Doris Uhlich

choreographic-platform.at

CHOREOGRAPHIC

PLATFORM

AUSTRIA