

New Art

on Stage

brut



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brut nordwest

Nordwestbahnstraße 8–10, 1200 Wien

Fr. 23., Sa. 24., Mo. 26.*, Di. 27. & Mi. 28. Jänner, 20:00

Marta Navaridas

Once upon a Time in the Flames: Our Firebird Ballet

Presented by [DERSTANDARD](#)

Performance

in englischer Sprache

Dauer: 60 Minuten

* Artist Talk im Anschluss, Moderation: Denice Bourbon

Content Notes

Die Performance verwendet in einer Szene sehr subtil Theaternebel.
Eine Szene enthält Nacktheit. Empfohlen ab 16 Jahren.

Info

Am Mo. 26.01. findet im Anschluss an die Vorstellung ein Artist Talk statt,
Moderation: Denice Bourbon.

Credits

Konzept, Regie, Choreografie Marta Navaridas **Text & Performance** Veza Fernández, Stina Fors, Lau Lukkarila, Marta Navaridas, Maja Osojnik, Denise Palmieri **Musik** Igor Strawinsky
Live-Elektronik & Sound Design Manuel Riegler, Maja Osojnik **Kostüme** Annemarie Arzberger
Bühnenbild Georg Klüver-Pfandtner **Lichtdesign** Christina Bergner **Dramaturgie** Alex Deutinger **Outside Eyes** Nerea González, Sara G. Novi, Jennifer Weiss **Dank an** Alix Eynaudi
Produktionsmanagement mollusca productions

In Auftrag gegeben von steirischer herbst '24
Eine Produktion von steirischer herbst '24 und Performanceinitiative 22
Gefördert von der Stadt Graz, dem Land Steiermark und dem Bundesministerium für
Wohnen, Kunst, Kultur, Medien und Sport (BMWKMS)

Mit freundlicher Unterstützung der Spanischen Botschaft in Wien
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 Bundesministerium
Wohnen, Kunst, Kultur,
Medien und Sport

 Das Land
Steiermark
→ Kultur, Europa, Sport

GRAZ



Über *Once upon a Time in the Flames: Our Firebird Ballet* von Marta Navaridas

Igor Strawinsky, aber bitte mit Punk! Marta Navaridas inszeniert mit *Once upon a Time in the Flames: Our Firebird Ballet* ein modernes Märchen. Mit autobiografischen Erzählungen legt sie Machtstrukturen im Tanzbetrieb offen und fördert Katharsis durch Selbstermächtigung.

Was war prägend während deiner Tanzausbildung? Sechs Performer*innen durchlaufen in *Once upon a Time in the Flames: Our Firebird Ballet* zu den Klängen von Igor Strawinskys Ballettmusik *Der Feuervogel* eine kathartische Choreografie der Erinnerung, die sie individuell wie auch kollektiv befreit und ermächtigt. Die Arbeit geht von der Frage aus, welches Ballett die Choreografin und Tänzerin Marta Navaridas heute choreografieren würde – nachdem sie selbst Jahre tyrannischer Ballettdisziplin erlebt hat. Um eine Antwort darauf zu finden, hat sie ein „brut-All-Stars-Ensemble“ bestehend aus Veza Fernández, Stina Fors, Lau Lukkarila, Maja Osojnik und Denise Palmieri eingeladen, ihre Kindheitserfahrungen im Hinblick auf Tanzausbildung, Drill und Märchen zu teilen. So ist *Once upon a Time in the Flames: Our Firebird Ballet* ein modernes Märchen, das die Geschichten echter Menschen erzählt, die ganz ohne Reue zu Strawinskys berühmter Musik tanzen. Marta Navaridas übersetzt die russischen folkloristischen Motive von Vögeln, Prinzessinnen und Prinzen aus dem 1910 uraufgeführten Ballett in eine ehrliche, persönliche und politische Geschichte von sechs Migrantinnen, die in diesem punkigen Tanzabend eine kathartische Selbstermächtigung durchleben – individuell wie kollektiv.

About *Once upon a Time in the Flames: Our Firebird Ballet* by Marta Navaridas

Get us some Igor Stravinsky, but with punk please! *Once upon a Time in the Flames: Our Firebird Ballet* is a modern fairy tale directed by Marta Navaridas. Using autobiographical stories, she dismantles power structures in the dance world and encourages catharsis through self-empowerment.

What are the experiences from your dance training that have stuck with you? In *Once upon a Time in the Flames: Our Firebird Ballet*, six performers undergo

a cathartic choreography of remembering that liberates and empowers them both individually and as a collective. To the music of Igor Stravinsky's ballet *The Firebird*, the piece starts with the question which ballet the choreographer/dancer Marta Navaridas would choreograph today – after going through years of drilling and bullying in the ballet world. To find an answer, she invited the “brut all stars ensemble” consisting of Veza Fernández, Stina Fors, Lau Lukkarila, Maja Osojnik and Denise Palmieri to share their childhood memories of dance training, drill and fairy tales. This makes *Once upon a Time in the Flames: Our Firebird Ballet* a modern fairy tale telling the stories of real people who dance to the music of Stravinsky completely without regrets. Marta Navaridas translates the motifs from Russian folklore featuring in the ballet first performed in 1910 – birds, princesses and princes – into a frank, personal and political narrative by six migrants who experience some cathartic self-empowerment, both individually and as a collective, in this punky dance piece.





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Middle Finger and Sublime Beauty

Marta Navaridas about ballet discipline, punk energy and teenage memories

What was the starting point for *Once upon a Time in the Flames: Our Firebird Ballet*?

There is this running gag in the dance scene that every choreographer at some point in their career has to do a *Le Sacre du Printemps*. Joking about doing it myself too, I was curious what else Stravinsky did. I listened to the Firebird Ballet and loved the music immediately. Then, the world of ballet attached to that composition came upon me like a tsunami of emotions and childhood memories. I decided to open that biographical chapter of my life, the times of the frustrated ballerina and eager punk rock fan, and deal with it choreographically with a bunch of glorious friends.

What intrigues you about Stravinsky's *Firebird Ballet*? And what is your take on it now from today's point of view?

Stravinsky's *Firebird* narrates musically a fairy tale that is misogynistic, classist and at times tacky as hell, while at the same time, there are some really powerful fragments, where I feel the music has an energy that invites headbanging and moshing. To me, this composition represents the complexity of my early teenage years, where the frustration I gathered while training ballet could be released on the weekends going to punk rock concerts. *Firebird* offered me an opportunity to combine the middle finger with utterly sublime beauty.

You share the stage with the performers Veza Fernández, Stina Fors, Lau Lukkarila, Maja Osojnik and Denise Palmieri. Can you tell us about your collaboration? What was important in the creation process of the piece?

When I first invited them, I wanted to have a punk band on stage. All of them play an instrument and are wonderful performers. The idea was to combine Stravinsky's music with our own live noise. But then, the agency that protects the rights of Stravinsky's work wrote me that I am not allowed to play any music on top of the original composition. So I had to get rid of the idea of live instruments but, of course, I kept the wonderful team.

An important part of the process was to invite them to share their own childhood and teenage memories with me, especially related to dance training. While having conversations about it, we realised how much politics,

nationalism and ideologies coloured our early dance experiences. We started to work further on that observation. The rehearsals were a mix of revisiting the past and engaging in movement practices that feel freeing and empowering to us now. We always felt the rehearsal room was way too small for the power and energy this group was constantly generating.

Was there a moment in the working process that surprised you or changed your view?

I was surprised about the amazing things one can do with Ballett-Strumpfhosen. The artistic options are endless...

Do you have a favourite moment in the performance, and if so, why that one in particular?

I love the moment where all of us put the masks on and go back and forth in a line towards the audience. It's the communion moment, where it feels we are under some kind of spell and turn into naughty witches.

Is there a book, text, song or video that was important during the creation process?

An inspiring reference for me is the beginning of the film that the Bolshoi Ballet did in 1994 based on the *Firebird Ballet*. In the first minutes the camera just follows the smoke through a dark and eerie landscape with fake trees, a castle and monstrous sculptures. You see a blonde prince who is constantly scared. There is no dancing yet, only the building up of tension through the music on a stage that looks like a Geisterbahn at Prater. The make-up in the film is also fabulous.

<https://www.youtube.com/watch?v=O2UVBI5w7SA>

Who would you like to work with (living or deceased)?

Enya and Iggy Pop. Together.

What does a perfect day off look like for you?

I wake up after sleeping nine hours, drink a good black coffee, draw some cartoon figure, go for another coffee outside in the sun, play a bit the drums, meet up with a friend and, in the evening, eat popcorn while listening to a podcast about financial investment.

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



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Biografie

Marta Navaridas stammt aus San Sebastián, Spanien. Sie arbeitet interdisziplinär und nutzt den Körper als zentrales Element, um Ideen zu erforschen, die das Persönliche mit dem Politischen verbinden. Sie begann mit vier Jahren mit klassischem Ballett und Shotokan Karate, studierte später Übersetzen an der UPF Barcelona, Choreografie am AHK Arnheim und Physical Theater an der HKA Amsterdam. Seit 2008 entwickelt sie gemeinsam mit Alex Deutinger Performances und seit 2015 auch eigene Werke. Diese verbinden Text, Live-Musik und Gesten auf unvorhersehbare Weise und hinterfragen gesellschaftliche Konventionen und Wahrnehmungsgewohnheiten auf spielerische Weise, darunter *The Battle* (2015), *I Swear* (2017), *Onírica* (2020), *Stomach* (2022) und *Manifestations* (2024). Ihre Arbeiten werden international auf Bühnen, in Galerien, Museen oder auch im öffentlichen Raum gezeigt. Im brut Wien präsentierte Marta Navaridas zuletzt die Performance *MOTORA* (2023, eingeladen zur Choreographic Platform Austria – CPA 2023). martanavaridas.com

Biography

Marta Navaridas is a native of San Sebastián, Spain. Her interdisciplinary work takes advantage of the body as a key feature to explore ideas that combine the personal and the political. At the age of four, she took up classic ballet as well as Shotokan karate, later studied translation at UPF Barcelona, choreography at AHK Arnheim and physical theatre at HKA Amsterdam. She has created performances together with Alex Deutinger since 2008 and pieces of her own since 2015. In them, she combines text, live music and gestures in unexpected ways, playfully challenging social conventions and habits of perception. Titles include *The Battle* (2015), *I Swear* (2017), *Onírica* (2020), *Stomach* (2022) and *Manifestations* (2024). Her work has been shown internationally on stages, in galleries, museums and public spaces. Most recently at brut Wien, Marta Navaridas presented the performance *MOTORA* in 2023, which was then nominated for the 2023 issue of the Choreographic Platform Austria (CPA). martanavaridas.com

COMING UP

05.02.

Donnerstag

06.02.

Freitag

07.02.

Samstag

09.02.

Montag

brut nordwest

20:00

22€/18€/14€

{Identity politics} {Gerichtsspiel} {(Vor-)Urteile}

Gin Müller, Simonida Selimović,
Mariama Nzinga Diallo & Edwarda Gurrola

JUSTITIA! Identity Cases

Theater / Performance / Lecture Wiederaufnahme
in englischer und deutscher Sprache

⌘ Artist Talk im Anschluss, Moderation: Selina Shirin Stritzel

18.02.

Mittwoch

19.02.

Donnerstag

20.02.

Freitag

21.02.

Samstag

brut nordwest

20:00

22€/18€/14€

{Break The Silence} {Body Autonomy} {Language Anarchy}

Malika Fankha
No Place Like Home

Performance / Tanz / Musik / Poetry Uraufführung in englischer Sprache

19.02.

Donnerstag

brut nordwest

21:30

Eintritt frei

{Grenzen} {Recht} {Verantwortung}

**Breaking Silence: Über Grenzen, (Un)Recht und
Verantwortung**

mit Malika Fankha, Oneka von Schrader, Emanuel Lerch
& Asher Ó Gormáin

Moderation: Stefanie Sourial

Talk in englischer Sprache

Save the date

04.03.

—

28.03.

imagetanz 2026

**Festival für Neues aus Choreografie
und Performance**