

New Art

on Stage

brut



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brut nordwest
Nordwestbahnstraße 8-10, 1200 Wien

Mi., 10. / Do. 11. & Fr. 12. Juni, 19:00–22:00

Karin Pauer & Aldo Giannotti
FOR NOW

Durational Performance

Uraufführung

in englischer Sprache

Content Notes

Das Publikum bewegt sich frei, es gibt Sitzmöglichkeiten.

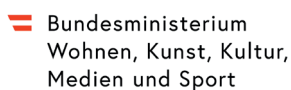
Credits

Künstlerische Leitung Aldo Giannotti, Karin Pauer **Performance & Sound** Alex Franz Zehetbauer, Camilla Schielin, Paolo Monti, Rozi Mákó, Hugo Le Brigand, Max Plattner, Karin Pauer, Aldo Giannotti, Subchor **Activators & Connectors** Laura Cemin, Josh Müller, Silvia Bulgheresi, Matteo Jamunno, Jutta Schwarz, Rudolf Kohoutek **Produktion** Christina Panholzer

Eine Koproduktion von Kunstverein ARGO und brut Wien

Gefördert von der Kulturabteilung der Stadt Wien (MA 7) und dem Bundesministerium für Wohnen, Kunst, Kultur, Medien und Sport (BMWKMS)

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DERSTANDARD

FALTER



intro

Über *FOR NOW*

von Karin Pauer & Aldo Giannotti

Mit ihrer ortsspezifischen Performance-Installation *FOR NOW* markieren Karin Pauer und Aldo Giannotti das Ende der letzten brut-Saison am Standort nordwest. Anhand eines Wandbildes in progress reflektieren sie gemeinsam mit Performer*innen und Musiker*innen über Abschiede und die gesteigerte Aufmerksamkeit, die solche Momente erzeugen. *FOR NOW* lädt das Publikum ein, drei Tage lang einen Ort im Wandel zu erleben und diesen Moment des Übergangs zu teilen.

Ein Gebäudekomplex, der bald abgerissen wird, ein Theater, das sich auf seinen Umzug vorbereitet: Jede Handlung ist getragen vom Bewusstsein eines „letzten Mals“ und von allem, was an diesem Ort bis jetzt geschehen ist. Die Choreografin Karin Pauer und der bildende Künstler Aldo Giannotti arbeiten schon länger an gemeinsamen Projekten. Mit *FOR NOW* markieren sie den Abschluss der letzten Saison von brut Wien am Standort in der Nordwestbahnstraße. Die ortsspezifische Performance-Installation reflektiert über das Abschiednehmen. *FOR NOW* versteht diesen Zeitpunkt als Schwelle, an der sich ein kollektiver Moment verdichtet: Ein Ort wird noch einmal gemeinsam wahrgenommen und aktiviert, im Wissen um seine Geschichte und sein bevorstehendes Verschwinden.

An drei Abenden wird die lange Mauer im Hof von brut nordwest zur Oberfläche eines sich entwickelnden Mural. Über mehrere Stunden hinweg folgen Performer*innen und Publikum einer sich wiederholenden Partitur, in der sich Zeichnung, Bewegung, Stimme, Begegnung und Klang allmählich verdichten. Pauer und Giannotti setzen mit dieser Arbeit auf Langsamkeit und verzichten bewusst auf Verwertbarkeit. Sie bieten eine Alternative zum produktivitätsgetriebenen Tempo, das unser Leben sonst häufig prägt. Indem sie sich Geschwindigkeit und Effizienz widersetzt, eröffnet die Performance ein anderes Zeitgefühl, in dem Aufmerksamkeit, Fürsorge und Zusammengehörigkeit Vorrang vor Vollendung und Produktivität haben. Das Publikum bewegt sich durch einen wiederholenden Parkour durch Räume, die normalerweise nicht für alle offen sind, und begegnet wechselnden Stimmungen, subtilen Einladungen und leisen Störungen. Der Ort selbst wird dabei zu einem aktiven Rahmen, der die Aufmerksamkeit auf seine Geschichte, seine Gegenwart und sein Verschwinden lenkt.

About *FOR NOW*

by Karin Pauer & Aldo Giannotti

Karin Pauer and Aldo Giannotti's site-specific performance installation *FOR NOW* marks the end of brut Wien's final season at the nordwest location. Based on a mural in progress, the two of them are joined by performers and musicians in reflecting about farewells and the heightened attention they bring about. *FOR NOW* invites audiences to witness a place in transformation and to share a fragile, communal moment of transition.

A building complex soon to be torn down; a theatre preparing for a big move – each action carries the awareness of a 'last time' and everything that has happened in this place so far. Choreographer Karin Pauer and visual artist Aldo Giannotti have been creating projects together for a long time. Their piece *FOR NOW* marks the end of brut Wien's final season at the venue in Nordwestbahnstraße. The site-specific performance installation reflects on saying goodbye. It identifies the time of farewell as a threshold where a collective moment intensifies while a place is perceived and activated communally for one last time, aware of its history and impending disappearance.

Across three evenings, the longitudinal wall in the yard at brut nordwest becomes the surface of an evolving mural. Over several hours each evening, performers follow a repetitive score in which drawing, movement, voice and sound gradually accumulate. In this work, Pauer and Giannotti deliberately favour slowness over exploitability, proposing an alternative to the productivity-driven pace that often shapes contemporary life. By resisting speed and efficiency, the performance opens a different sense of time: one in which attention, care and togetherness take precedence over completion and production. As audiences move through a looping parkours, into spaces of the theatre, that are usually not accessible to everyone, they encounter shifting atmospheres, subtle invitations and quiet disruptions. The venue itself becomes an active frame, drawing attention to its histories, its present and its disappearance.

A PLACE THAT WON'T STAY

Karin Pauer & Aldo Giannotti about repetition, presence, and the disappearing architecture of brut nordwest

What was the starting point for the performance installation *FOR NOW*?

Once a year, we create a work together. For this project, we wanted to reconnect with something we collaborated on two years ago.

The exhibition *House of Construct* involved many durational performance elements, some of which were materialised as rough sketches – part of the exhibition concept. As a sustainable gesture to ourselves, we decided to pick up some of these elements, zoom into them, and see what else we could find.

When we work together, we bring our practices into dialogue and respond to the given infrastructure of the context we're in – in this case, the building itself, its history, and the particular moment it's in: its impending disappearance.

We both love working with time and loops. A place that is about to end, like brut at this specific location, proves to be the perfect environment to think about the present.

Who are you collaborating with, and how did you develop the performance?

We like to involve performers alongside people who don't usually perform, bringing a variety of qualities and approaches into interaction.

For this project, many musicians and musically talented performers are part of the team. The two of us developed the piece as a parcours, thinking through the dramaturgy of how audiences move through the space – starting from the courtyard and guiding them into the inner workings of the theatre.

We prepare scores and an overall dramaturgy, then let our collaborators step in and develop it further with us. We bring together musicians, performers, a choir, and non-performers – all playing their own part in activating the architecture.

Why was it important for you to work with slowness and repetition?

We want to carve out an experience of heightened presence, and repetition is a powerful tool for achieving this. We also see slowly unfolding elements as a counterpoint to our production-driven capitalist cage. We offer people a pace that potentially works as a time capsule, where time is stretched out. It's all a matter of perception, and we both enjoy playing with this.

We're not creating a spectacle but rather a condition that everyone exists within. And after all – repetition is the most human condition we all experience daily.

Was there a moment during rehearsals that surprised you or changed your view of the work?

We started with the idea of working on just one element in the courtyard. Then we realized that, in order to create the conditions we had envisioned – and to fully respond to our surroundings – we needed to integrate the architecture more and more, which led us to expand the project.

I don't know if *surprise* is the right word, but we felt drawn to expand and adapt our initial idea. Maybe it was more surprising to you. ;)

What role does the audience play in this work?

The audience has the agency to create their own dramaturgy by deciding how they move through the space and where they focus their attention. They are completely free in what they commit to and what they don't. We offer a few invitations for more active engagement, but everyone keeps their own agency in shaping their experience.

What changes when you work in a place that will soon no longer exist?

It prompts us to think about new beginnings and endings. The building itself and its history become agents that are very present in the work. There's something joyful about considering what energies we materialize as a final gesture in this space – a farewell dedicated to the building and to all the people whose hard labor went into creating experiences and art here.

We see the space as a container for memories. This architecture will disappear, but the memories created inside it live on. We are extending this memory, and it will survive.

What will you take away from your time at brut northwest? What will you miss?

It's interesting to talk about what was and what will be from the perspective of now. We're not losing anything. brut has been brut throughout different locations. We'll miss this particular space, but each location carries new possibilities, and the next one will do the same. brut northwest was a place that opened up possibilities beyond the classic black box – a raw, charming hall that allowed for experimental settings. The wide view from the rehearsal rooms onto open land, sky, and sunsets created inner space during the work process, and this continues to resonate in *FOR NOW*.

But you can change the buildings, and still brut will always be brut.

What matters most is the spirit and the continuous commitment to bringing this art form to people.

Which artists or aesthetics inspire you?

We're both big fans of artists who bridge genres, challenge the status quo, create experiences rather than spectacles, involve the audience or give them agency, and break conventions of spectatorship and participation.

Aldo: For now, it's Karin.

Karin: For now, it's Aldo.

Biografien

Karin Pauer ist eine in Wien lebende Performerin und Choreografin. Die Auseinandersetzung mit Beziehungen, Zwischenräumen, Empathie und Zusammengehörigkeit prägt ihre Arbeiten. Sie verhandelt diese Konzepte, indem sie verkörperte choreografische Praktiken mit Sprache, bildender Kunst und Live-Musik verbindet. 2008 schloss Karin Pauer ihr Bachelorstudium (BA) in Choreografie am ArtEZ Institute of Arts in Arnheim ab. Seitdem hat sie mit Choreograf*innen, Theaterregisseur*innen, Filmemacher*innen und bildenden Künstler*innen wie Katrin Hornek, Aldo Giannotti, Doris Uhlich, Random Scream / Davis Freeman, Mike O'Connor, Maureen Kägi und Veronika Franz zusammengearbeitet. Seit 2015 kollaboriert sie kontinuierlich mit der österreichischen Tanzkompanie Liquid Loft / Chris Haring. Karin Pauer erhielt 2009 das danceWEB-Stipendium und 2012 die TURBO Research Residency, beides bei ImPulsTanz in Wien. 2018 erhielt sie das BKA START-Stipendium. 2020 wurde sie im Rahmen von Life Long Burning für die EU-Choreografieplattform Creative Crossroads nominiert. Ihre eigenen Werke wurden u. a. bei ImPulsTanz und im Tanzquartier Wien, beim Donaufestival in Krems und bei den Wiener Festwochen, im MAMbo Museo d'Arte Moderna di Bologna sowie auf verschiedenen internationalen Festivals präsentiert. Ihre Kooperationen mit den bildenden Künstler*innen Katrin Hornek und Aldo Giannotti waren in der Secession Wien, im Bank Austria Kunstforum und im Belvedere 21 zu sehen. Mit brut Wien verbindet Karin Pauer eine kontinuierliche Zusammenarbeit. In den vergangenen Spielzeiten entstanden die brut-Koproduktionen *THE SCORE* (2020) und *HOUSE OF CONSTRUCTS* (2024, beide mit Aldo Giannotti) sowie *WE WERE NEVER ONE* (2022 und 2023 im Rahmen der Choreographic Platform Austria), *AVA* (2024) und *LOW* (2025).

Aldo Giannotti, geboren 1977 in Genua, ist bildender Künstler und lebt und arbeitet seit 2000 in Wien. Die Zeichnung steht im Mittelpunkt seines künstlerischen Schaffens und dient ihm als Medium, um sozioarchitektonische, soziopolitische und soziokulturelle Themen zu erforschen und zu vermitteln. Aldo Giannotti studierte an der Accademia di Belle Arti in Carrara, am Wimbledon College of Arts in London und an der Akademie der Bildenden Künste in München. Seine Arbeiten wurden in zahlreichen Institutionen ausgestellt und realisiert, darunter die Albertina Wien, die Kunsthalle Wien, das Lentos Kunstmuseum Linz, das OK Center Linz, das Kunsthaus Graz,

der Kunstraum Niederösterreich, Ar/ge kunst Bozen, das Künstlerhaus Dortmund, das Museum der Moderne Salzburg, das Österreichische Kulturforum London, das Donaufestival Krems, das Museum Sztuki Łódź und das Museum für zeitgenössische Kunst Zagreb. 2024 präsentierte Aldo Giannotti seine performative Langzeit-Soloausstellung *HOUSE OF CONSTRUCTS* in Zusammenarbeit mit der Choreografin Karin Pauer im Bank Austria Kunstforum in Wien. 2021 zeigte er seine Einzelausstellung *Safe and Sound* im MAMbo Museo d'Arte Moderna di Bologna. Er erhielt zahlreiche Auszeichnungen, darunter das Pollock-Krasner-Stipendium (2020), den ersten Preis beim Österreichischen Grafikwettbewerb in der Kunsthalle Innsbruck (2019), den Pomilio-Blumm-Preis in Mailand (2017) und die Anerkennungsauszeichnung des Strabag Kunstforum Wien (2016).

Biographies

Karin Pauer is a performer/choreographer based in Vienna. All her pieces are informed by exploring relationships, the in-between, empathy and togetherness. She negotiates these terms by combining embodied choreographic practices with language, visual art and live music. In 2008, she finished her bachelor's degree (BA) in choreography at the ArtEZ Institute of Arts in Arnhem, the Netherlands. Since then, she has worked with choreographers, theatre directors, film-makers and visual artists such as Doris Uhlich, Random Scream/Davis Freeman, Mike O'Connor, Maureen Kägi, Veronika Franz, Katrin Hornek and Aldo Giannotti. Since 2015, she has regularly co-operated with the Austrian-based dance company Liquid Loft/Chris Haring. Karin Pauer received the danceWEB scholarship in 2009 and the TURBO residency in 2012, both as part of the ImPulsTanz festival. In 2018, she was awarded the Austrian Federal Chancellor's Office's START scholarship. In 2020, she was nominated for the EU-wide choreography platform Creative Crossroads as part of Life Long Burning. Her own creations have been presented, among other places, at ImPulsTanz, Tanzquartier Wien, Donaufestival, brut Wien, the Wiener Festwochen, the MAMbo Museum in Bologna and various international festivals. Her co-operations with visual artists Katrin Hornek and Aldo Giannotti have been shown at Secession Wien, Bank Austria Kunstforum and Belvedere 21. Karin Pauer has been connected to brut Wien by a long-term collaboration, resulting on the following co-productions over previous seasons: *THE SCORE* (2020), *HOUSE OF CONSTRUCTS* (2024, both with Aldo Giannotti), *WE WERE NEVER ONE* (2022 and 2023 as part of Choreographic Platform Austria), *AVA* (2024) and *LOW* (2025).

Aldo Giannotti, born in Genova in 1977, is a visual artist who has lived and worked in Vienna since 2000. Drawing is central to his artistic practice, serving as a medium to explore and communicate socio-architectural, socio-political, and socio-cultural themes. Giannotti studied at the Accademia di Belle Arti in Carrara, Italy; Wimbledon College of Arts in London; and the Akademie der bildenden Künste in Munich, Germany. His work has been exhibited and realized in collaboration with numerous institutions, including Albertina Vienna, Kunsthalle Wien, Lentos Museum Linz, OK Center Linz, Kunsthaus Graz, Kunstraum Niederösterreich Vienna, Ar/ge kunst Bolzano, Künstlerhaus Dortmund, Museum der Moderne Salzburg, Austrian Cultural Forum London, Donaufestival Krems, Museum Sztuki Łódź, and Museum of Contemporary

Art Zagreb, among others. In 2024, Giannotti presented his durational performative solo exhibition *HOUSE OF CONSTRUCTS*, in collaboration with choreographer Karin Pauer, at Kunstforum Bank Austria in Vienna. In 2021, he showcased his solo exhibition *Safe and Sound* at MAMbo Museum d'Arte Moderna in Bologna. He has received several accolades, including the Pollock-Krasner Foundation Grant (2020), first prize at the Austrian Graphic Competition at Kunsthalle Innsbruck (2019), the Pomilio Blumm Prize in Milan (2017) and the Recognition Award from Strabag Kunstforum Vienna (2016).

COMING UP

A PLACE THAT WON'T STAY Goodbye brut nordwest & Kira Kirsch

12.06.
Freitag

brut nordwest
22:00

Eintritt frei
{No tears} {Wrecking Ball} {von Dirrty bis Diva}

Queereoké
Unmute yourself!

Karaoke / Party

13.06.
Samstag

brut nordwest
20:00

Pay as you can
{Abriss} {Filmriss} {Pure bliss}

BRUT HARD SOFT KISSEN
After Pride Edition

with KISSEN, GATAFIERA (live) & DJ Sets by anxxxious_t,
aue&angst, yves, Dia, Shepperd, nas.delphine

Party Presented by

