

New Art

brut

on Stage



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brut nordwest

Nordwestbahnstraße 8–10, 1200 Vienna

Fri, 11th / Sat, 12th / Mon, 14th / Tue 15th February, 8:00 pm*

Veza Fernández

Alalazo

Performance

World premiere

*The performance on February 12th will be followed by an artist talk moderated by Zosia Hołubowska (Mala Herba).

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{Cry of liberation}

Nordwestbahnstraße 8–10, 1200 Vienna

{Sound experience}

Fri, 11th / Sat, 12th / Mon, 14th / Tue 15th February, 8:00 pm*

{Ecstatic symphony}

Veza Fernández

Alalazo

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Choreography, practice Veza Fernández

Music, composition Rana Farahani (aka Fauna)

Live sound Paula Montecinos

Set and costume design Sarah Sternat

Cut costume Teresa Schildgen

Light design Christina Bergner

Sound design Lukas Froschauer

Production mollusca productions

Outside eyes and ears Lau Lukkarila, Jamila Johnson-Small, Raoni Muzho Saleh, Jule Flierl, Paula Montecinos

Trailer HEKATE film collective

A co-production by brut Wien and Verein für Expressive Angelegenheiten

With the kind support of the City of Vienna's Department of Cultural Affairs, the Austrian Federal Ministry for Arts, Culture, Civil Service and Sport Im_flieger, NadaLokal, DAS Graduate School, YAAL Young Artsupport Amsterdam, ACT OUT (a project by IG Freie Theaterarbeit, supported from funds of the Federal Ministry of European and International Affairs).


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Dear Audience,

It took me many beginnings of a letter to tell you all what I would like to say to you. I guess, in the end, everything is in the work itself and to hopefully be felt while experiencing it. The voices that lead this work are the amalgam of everything vibrating inside the body waiting to reach out. They are mine but also not at all. They are yours, ours and theirs. What I like calling 'the volume of the I'. Or, the I as a space of encounter. Or, we all have, for sure, many times used an uncontrolled scream to celebrate, demonstrate, commemorate or to endure pain.

So the word 'alalazo' is a scream of many. It literally means to repeat alala, to shout, to collectively cry of joy, to cheer, to utter the war call, to lament or moan in ecstasy. It is associated with the kind of screams women uttered in the climax of ancient rituals as a form of support. It was derogatorily used to undermine the stridency of women's voices. It is a verb that I mistakenly keep using as a noun. I think this is because for me this word is a place. A place of many places and many times inhabiting the act of voicing in its deepest edges. A dense amalgam of sonic material streaming out of my body into the abundant stream of electronic magma composed by Rana Farahani (aka Fauna). Until I explode, peel off, dissolve into some sort of call, or place erected every time a scream is uttered. A wish to communicate there, where language and rigid essentialist logics fail us. A form of listening through abundant masses of scream. An attempt to connect even when it feels too intimate, too dissonant, too strident, too affirmative or just too much, and enjoy this disobedience gently in the process.

Alalazo is more than all of this. It is a very personal work, that stages a vocal practice I have been obsessively practicing during the pandemic in my room, on zoom, in the framework of a symposium on the fragility of sound led together with Magdalena Chowaniec, in an online lab named *nobodies busyness*, in the magic nest home of nadaLokal, in the power family cave Im_flieger, in the box and theatre studios in the DAS Graduate School, in the Prater in the rollercoaster with my friends once we were allowed to go back, in the fields of the Spanish Meseta, where once horses came to see the spectacle, and so on.

So all in all, I am deeply touched to be able to be here with you tonight.

My job is to craft a collective experience that one can dive in. We are in this together and I am deeply grateful for this.

I also want to dedicate this piece to all the people dying, turned into numbers in these times and all those who cannot breathe. I exhale for you for an hour. Also, to my grandfather who died this summer and who was sure he was a year younger because they had stolen us a year, of course. And hanna dog who had to bare all my screamings during the first quarantine.

And now let's enjoy,

Warmest

Veza



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Bios

Veza Fernández is a dance, voice and performance artist based in Vienna. Her work deals with the realms of the poetics and politics of expression as a place of relation, imagination and transformation. She entangles singing, writing, dancing and speaking practices as bodily forms of study, experimentation and performance. Her pieces are sensitive and intense, casting polyphonically a convocation of voices and presences that yearn to move and to be moved. Her background stretches between Philology, Pedagogy, Theater, Music and Contemporary Dance. Fields that in a way or the other influence her artistic researches and modus operandi within art making and art presenting. Her work is strongly rooted locally, infiltrating from within the underground scene, bigger Dance and Theater institutions. She holds a Masters in Choreography from the DAS Graduate school (Amsterdam Academy for Theatre and Dance). Her work has been shown amongst others in brut Vienna, Tanzquartier Vienna, Sophiensaele Berlin, Gessnerallee Zürich, de Singel Antwerp and Kunsthaus Graz.

Rana Farahani was born in Teheran. Rana Farahani aka Fauna has been known in Vienna's club world for a long time. Her musical journey started out with classical piano and vocal education to later advance in the realms of electronic possibilities and sounds. In her sets she walks a tightrope between mechanically cold and gloomy moments and beautiful, light atmospheres, in relation to the respective situation. Just like her live sets, you can't really pigeonhole her productions. Generally, however, her creative output demands experimentation and playful agitation.

Paula Montecinos Oliva was born in Temuco (Chile) and is currently based in Amsterdam. She is a choreographer, sound artist and researcher, focused on the mobilizing and emancipatory potential of voice, sound and movement, as tools of resistance, re-organization and collective transformation. Her practice includes embedded technologies, electronic experimentation and somatic movement, creating hybrid formats of dance and sound performance. Her work as being presented in art institutions, independent venues and public spaces in Chile, Peru, Brazil, Germany, the Netherlands, Belgium, Spain and the United Kingdom.

<https://www.paulamonte.cl/>

Sarah Sternat was born 1988 in Graz. She lives and works in Vienna, Austria. Her work includes painting, sculpturing, installations, stagedesign, costumes and performance. In 2012 she founded the artist collective „Club Fortuna“ with four other women. From 2008 till 2015 she studied Arts in the class of Judith Eisler and Christian L. Attersee at the University of Applied Arts in Vienna. After seven years she got her degree for painting, tapestry and animation film. Sternat took part in different group exhibitions, theatre pieces and soloshows in Austria and abroad. Recently her work was presented in Capetown, South Africa (*in bed with*), at the International Biennial of Krasnoyarsk, Siberia (*Jawbreaker2*) and in studio brut (*Octopus*).

Christina Bergner has been working as a freelance stage designer and lighting designer/technician since 2008, conceiving and developing projects together with various theatre groups.

The opportunity to combine her manual skills with her creativity is offered in the design of spaces and the realisation of installations.

Together with Thomas Bergner, she founded stagebox in 2009 as a joint project to bring a wide variety of events to the stage with light-, sound-, videoequipment and more.

Since 2021 she has been the technical director of the styriarte and finds herself in the universe of classical music.

mollusca productions Sophie Schmeiser and Eva Holzinger joined forces in 2018, with Annina Kriechbaum following in 2020, to offer a production structure for dance and performance artists that is not only competent and structured, but also soft and flexible, depending on what is needed. They offer a variety of services: from applications, budget planning and administration to communication, tour management and post-production.

Coming up

brut at Naturhistorisches Museum Wien
Burgring 7, 1010 Vienna

brut Extras

{Ecological thinking}
{Everything is connected}
{Traces in time}

Wed, February 23rd, 7:00 pm

Claudia Bosse with Christina Gruber and Mathias Harzhauser

Circular Ecologies: Memory of stones

Background talk as part of ORACLE and SACRIFICE in the woods (Part 1/3)

Talk / Nomadic Theory brut Extras in German

Save the date

imagetanz 2022

04th to 26th March 2022

imagetanz 2022

In March, imagetanz once again presents new positions in **choreography** and **performance** with a diverse three-week programme full of world premieres by local artists, international guest performances and studio visits.

The choreographer duo **Rykena/Jüngst** from Hamburg will open the festival edition on **March 4th, 2022** with **SHE LEGEND**.

In addition, we are looking forward to: **CHICKS***, **Cat Jimenez**, **Mzamo Nondlwana**, **Jaskaran Anand**, **Stina Fors**, **Zoe Gudović**, **Fabian Faltin & Adam Dekan** as well as editions of *Handle with care* selected by **BEATE** with contributions by **Luca Bonamore & Francesca Valeria Karmrodt** and **Lisa Bunderla / Alina Bertha** as well as *Handle with care* featuring **HUGGY BEARS** with contributions by **Sara-Lisa Bals**, **Maggessi/Morusiewicz** and **verena herterich & Oravin**.

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imagetanz 2022

{Queer comic-book characters}
{Antihero*ines}
{Cyborgs}

Fri, 4th & Sat, 5th March, 8:00 pm

Rykena/Jüngst

SHE LEGEND

Dance Austrian premiere in English

Tickets and info: brut-wien.at

Media partners

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intro

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