

New Art

# brut

on Stage



© Didi Elena, December 2019, L-INKED solo showing @ Openhouse Redsapata Tanzfabrik Linz

**studio brut**

**Zieglergasse 25, 1070 Vienna**

Tue, 8<sup>th</sup> / Wed, 9<sup>th</sup> / Thu, 10<sup>th</sup>, 7:00 pm\*

**Jaskaran Anand**  
**L-INKED / THE SOLO**

Performance

World premiere

in English

\*The performance on March 9<sup>th</sup> will be followed by an artist talk.

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{Gender & Race}

{Body & psyche}

{Desire & seduction}

# Jaskaran Anand L-INKED / THE SOLO

Performance

World premiere

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**Concept, Direction, Choreography, Performance-artist, Costumes** Jaskaran Anand

**Dramaturgy** in cooperation with Robert Steijn

**Text** Jaskaran Anand in collaboration with excerpts from interviews and discussions

**Voices** Karin Harrasser, Karen Schlimp, Madhavi Menon, Robert Steijn, Alice Moe, various social media references

**Stage Design in Collaboration with** Indira di Benedetto and Aleksandra Mitic

**Video recording and editing** Jaskaran Anand and Indira di Benedetto

**Video technics and Light** Dario Stefanek, Thomas Planitzer

**Sound technics** Sebastian Wasner

**Music** RENU – Renu Hossain (Songs: “Beginning”, “1984”, “Urge & Urge & Urge”) / Britney Spears – “Baby one more time”, Robin Thicke – “Blurred Lines” ft. T.I. and Pharrell Williams, The Piano Guys – “Michael meets Mozart”, Soap&Skin – “What a wonderful World”, Smith & Burrows – “Wonderful life”

**Animation Data Research in collaboration with** Sandra Alvaro

**Binary-words-binary-program by** Chanpreet Kaur

**Editorial booklet text** Flora Löffelmann, Karin Schneider, Lucia Rossi

**PR and Marketing assistance** Lucia Rossi

**Production assistance** Aleksandra Mitic and Elisa Frey

**A co-production by** imagetanz / brut Wien, Jaskaran Anand, and trivium

**With kind support of** RedSapata Tanzfabrik with further cooperation with Holy kuti Records.

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JASKARAN ANAND



**RedSapata**  
TANZFABRIK

**D.ID**





© Hirantha Gunathilaka, Nov 2021, *L-INKED* @ Lentos Art Museum Linz: *Female Sensibility Feministic Avantgarde aus der SAMMLUNG VERBUND*

**Dear audience members,**

**Welcome to *L-INKED/THE SOLO*, based on a neural network concept of interpersonal relationality. Imagine the neural network of relatedness through your life-span – experienced, in memory, in presen-(ce)-t and anticipated future. In short, the project focuses on floating ideas captured through individuals’ experiences.**

*Situations and circumstances are inevitable. Labels act as a door...*

We can imagine life as a journey from one person to the other, from one encounter to the next. And then some people “coincidentally” return into our life, although, at some point, they may seem to take a different path. I/we feel that it is the union of energy which allows a person to cross another’s perceivable journey. When energies match, people get to meet each other. These experiences may seem to last only for a short period in our life: this, of course, depends on how you conceptualize time and perceive the subject/object.



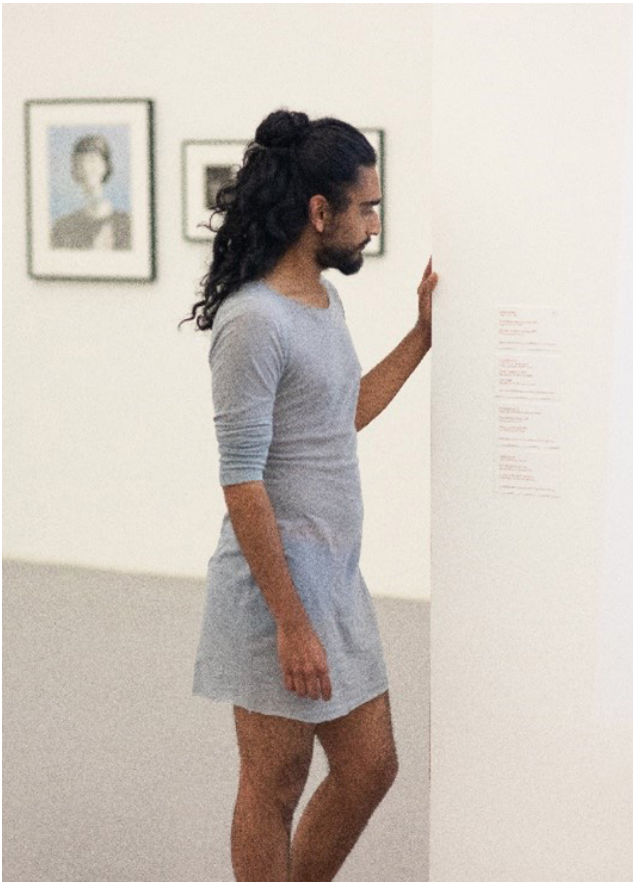
One moment, one may perceive that one may never meet a person again, but somehow one meets or has met them, and the story continues – this happens because it is either consciously planned, and sometimes, it is unplanned. The play of these stories is intertwined with each other. Even though the players might be different, the base is yet the same – “human.body.life” and “human.body.desires”. Similarly, in the performance, we meet some dis/re/appearing stories in a play of multi-layered videos and voice-overs referring to the subject having various objects that connect to form a history of un/re/learnt patterns.

1 second, 1 hour, 1 day, 1 month, 1 year... We re-live every day, networking and timelapsing with the conscious mind. Time may be perceived in relation to learnt structures of what time is, which may/may not coincide with nature's clock. How does the clock tick in this life lasting timeframe? What is an hour, minute and second, and do they even exist in these notions?

I was curious to create an application of networking where people meet through words and labels and find out each other's meaning. They expand their knowledge from the books where the words that are projected are mentioned, and have a database of comparison to see where and how often certain words occur.

We/I are/am fascinated by the concept of iconography. Durga, Kali, Shiva (Shakti)/Ardhanarishvara (half male-half female), Adi (Shakti) (primal energy mythologized in female body), Jesus Christ (the androgynous sacrificed body): we perceive them through the lens of iconography. Iconography for us/me means the formation of the energy present in a body (mostly human) perceived and mapped by a group of individuals giving this icon a certain position of “power” that exists in various bodies and is iconized by various levels of fame. The idea of perceiving a moving body and defining the shakti, that is energy, in a momentarily/“forever” bodily relation to an icon is very common: it has created various portraits of human behaviour, body movements and sexualities.

## Icon – idealism – famous postures



© Mick Morley Oct 2021, L-INKED @ Lange nacht der Museen – Lentos Art Museum Linz

We/I present excerpts from Jaskaran Anand’s memories and research, superimposed with voices, videos and social media. Feel free to network through “what you may desire, flow with/through/against it...”. I/we make an effort to bring attention to the memories and research, and understand that we, too, may be dually coded.

The attached questionnaire is meant to provide an invitation to open up your thoughts and un/re/create patterns regarding the performance. It is also an invitation to participate in our joint research, and hence we are happy to receive any filled in questionnaire.

Let us get in touch with the networking-based realit(y)/ies of the floating labels and topics written and spoken through the performance, and the iconography and entities they may un/re/create.

Kind regards,  
Harmonical.Self/Jaskaran Anand

For the audio version of the text,  
please scan the QR-Code:





© Mick Morley

## UN/RE/CONSTRUCTION OF *THE SOLO*

How to define a sexual being? How important is the spiritual connection between people, and where does the body become one's limit? How undefined can one be in the human body? Or how can one let one's spirit enjoy the borders of one's own body? How much is an individual influenced by how people perceive their notion of sexuality and gender? What happens when the 'spiritual' self and the 'bodily' self combine? Which part of the self is one's identity? How is the body related to the aesthetic heart or the soul?

The word *Shakti* means energy. It exists without form, and it has no gender. It is neither good nor bad. It is dynamic in nature, responsible... for creation, maintenance, and destruction of the universe. It is the first supreme power (iconized as *Adi Shakti*), the zero, or the null point. This philosophy motivates me to find the balance within my own desires. I want to find this *Shakti* – the balance in my being. I want to find this in-between where there is no definition, where I feel safe, where my home is.



*I want to feel that desire. I want to feel it through my dance.*

“What is to be human and how humans relate to their environment are questions at the basis of our systems of thought and its disciplinary segmentation. Postmodernity with all its scientific, technological, political, perceptual and aesthetic changes is characterized by the dissolution of the traditional dualistic categories, which pictured our world as stable and evolving accordingly unshakeable laws [...]”  
[Sandra Alvaro, 2022]

Troubled with duality in social life – the concept of 0’s and 1’s used in electrical and computer language – the quest began to dig deep into narratives that form the outer layers of being dual.

Robert Steijn writes:

“I have the feeling that there is a clear division between how we define ourselves in relation to people, and how we define ourselves when we go inward. How I relate to people seems to be mostly ruled by social conventions, ideologies, and categories. For instance, I am white, sixty, have mostly a gay sex practice, I am cosmopolitan by profession etc. You can describe me by clear definitions and in my behaviour I can play with them.”

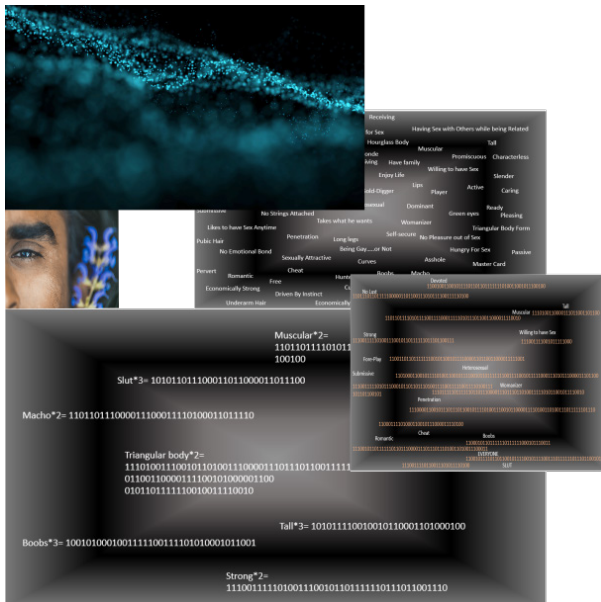
$E=mc^2$ : here, mass and energy are seen as the same physical entity, and they are interchangeable into each other. He/we suspect(s) that the human body embodies energies and achieves the state of physical activity dependent on the training of the body, the state with which the body-minded brain can relate to.

“Can we dance this ecstatic state of body and mind? Is dance more than a tool to seduce, to stir up illusions and make beliefs for the spectator?”  
[ROBERT 2019, 2022]

# Deepen the research in binary structures – economy -- building...

Legends have it that humans were initially attached back-to-back and due to power-imbalance between gods and humans, the gods decided to cut them in half and this is where the mathematically derived expression “My better half” comes from. [Madhavi Menon, 2018]

The words and topics shown in computer-language binary code during the performance throw light on the programming of the dual-ness engraved in our social systems.



**Foreplay** 01000110 01101111  
01110010 01100101 01110000  
01101100 01100001 01111001

**feminine** 01100110 01100101  
01101101 01101001 01101110  
01101001 01101110  
01100101

*Hierarchy in value of F and f is seen here. F has value 70 and f has value 102.*

© Collage: Jaskaran Anand



© Violetta Wakolbinger, Oct 2019, L-INKED solo @ Altered Affairs Evening, Art University Linz





© Simona Stangova Oct 2019, *L-INKED* solo showing @ *Altered Affairs Evening*,  
Art University Linz

*The social structures stand stronger than one person.*

Fascinated by 0's and 1's, what do we understand in the middle of it? What is the computer programmed to understand? It all comes down to the on-off switch: 0 for the current ("female" socket in technical language) and 1 for the current flow ("male" socket in technical language). Penis entering the vagina. What about eloping? People see only the layers of your personality which they can relate to their knowledge of criteria that define being in a certain category.

Frustration, suppression, triangular body, friend, representation, honour killing, world, romantic, difference: during the performance, these words occur only in binary form. I use the binary coding as a door to give attention to these labels in an unknown language, and find liberation and peace in/through/out of them.

SCENE 1

Why are you changing your underwear?  
 A: I like silky thing son my but... it's a ---- thing

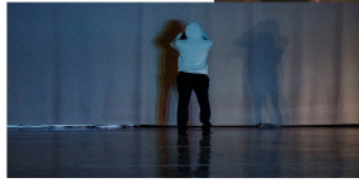


Figure 2 - video esienstadt

Esienstadt photo begin image

Scene	Description	Trigger	Song	Time	Video projection	Lights
Studio scene 1	Entrance music for audience – Jaskaran zoning in to say what this energy has to say...	Jaskaran has arrived in the zone , gives a signal	BEGINNING	3m		Soft lights all over – slight focus on Jaskaran's spot (1)
	Dance continues... Jaskaran changes clothes ... play music min 2 times ; *3 times until audience is settled	Underwear changing to getting ready to hoodie and pants	URGE URGE URGE	3:20	Figure 2 / video Esienstadt	
	Video containing Esienstadt walking video and dancing shadow – maybe the light and but seen to be shown or use that for later	Hoodie and start of the video with studio until the hand position	BLUSH	Until 1:30 to 1:40 seconds fading out (maybe 1:)		focus on position and more dark in audience light

I hated my long hair because I had to keep because a certain religion, if I found it really irrelevant

Someone wants to know the secret of my hair? No response then get to after I am contemporary dancer or before depends if people asks that - maybe before, then long hair and contemporary dancer. So ... "" what do you think of the gliche? Sexaul gliche... (if no answer) so I am gay...(paus)  
 But did I sleep with anyone of you?  
 Either someone responds or julook at someone and say shhh or look and say maybe later ...  
 Here can also go into giving numbers.  
 Do you know the secret of my hair? Its about oiling, bla bla, bla



© Jaskaran Anand

*Would you like to change/translate binary code and words?*

ASCII - Binary Character Table

a	097	01100001	A	065	01000001	p	112	01110000	P	080	01010000
b	098	01100010	B	066	01000010	q	113	01110001	Q	081	01010001
c	099	01100011	C	067	01000011	r	114	01110010	R	082	01010010
d	100	01100100	D	068	01000100	s	115	01110011	S	083	01010011
e	101	01100101	E	069	01000101	t	116	01110100	T	084	01010100
f	102	01100110	F	070	01000110	u	117	01110101	U	085	01010101
g	103	01100111	G	071	01000111	v	118	01110110	V	086	01010110
h	104	01101000	H	072	01001000	w	119	01110111	W	087	01010111
i	105	01101001	I	073	01001001	x	120	01111000	X	088	01011000
j	106	01101010	J	074	01001010	y	121	01111001	Y	089	01011001
k	107	01101011	K	075	01001011	z	122	01111010	Z	090	01011010
l	108	01101100	L	076	01001100						
m	109	01101101	M	077	01001101						
n	110	01101110	N	078	01001110						
o	111	01101111	O	079	01001111						



© Jaskaran Anand

How does ignorance relate to an increase in certain forms of violence, or oppression (physical/psychological abuse, LGBTIQ+ killings, femicides..), where the respect for and acceptance of certain desires is not appreciated? The mathematical, scientific, and language learning relationality to gender and sexuality made me interested in finding out how many times certain words appear in books that address these topics.

The more we are confronted with them and learn them, the more we may (sub)consciously act in accordance with those definitions.

## Codes, latent Dirichlet allocation\* (LDA) Algorithm, categories and labels...

The meeting with artist and data-science-researcher Sandra Alvaro led to research on the “occurrence of words”. The epiphany was a psychological one: the more we repeat words, the higher the chance of normalizing them. Alvaro suggested running LDA algorithm on a set of books and words that we had collected which resulted in a list of 800 most frequently used words found in the texts. She broadly categorized them as follows: Gender; Love; Sex; Body and subject; Society; Science and Technology; Environment; Verbs.

WORDS	BINARY CODE - 8 bits each word
only display	Book where most occurred
organic	abstractsex
power	JudithBitler_BodiesThatMatter and upanishad
order	abstractsex
disease	Foucault_Birth_clinic
penetration	survey 2019
play	natyashastra
practice	Foucault_historySexuality ; Foucault_TechnologiesSelf; Yoga Upanishad
embodiment	Hayles_posthuman
No means a no	self
state	adhmatya_upanishad;yoga_upanishad ; Chrls Darwin_TheDesent of Man_ ; Hayles Posthumanism
god	sade_philosophy bedroom;sadeJustine; all holy bible most in Genesis; Boccacio_DecameronI and Boccacio_DecameronII (moreweight); Plato_Phaedrus and Symposium (heavy); Max Muller;





*Hirantha Gunathilaka, Nov 2021, L-INKED @ Lentos Art Museum Linz: Femamle Sensibility Feministische Avantgarde aus der SAMMLUNG VERBUND*



*Mick Morley Oct 2021, L-INKED @ Lange nacht der Museen – Lentos Art Museum Linz*

## Sandra Alvaro

“[...] In our contemporary understanding of the world, the essence and substance, the necessary and the contingent, mind and body, nature and culture, male and female – distinctions that parcelled the space of tradition – is giving place to complex relations and emerging realities in between and beyond these severed fields. In this way, the self is a discursive construct of the dispositive of power [Foucault and Butler], our sexual roles are the product of the politics of reproduction guiding scientific research [Haraway], and our perception, knowledge and information are produced in the encounter with cybernetic systems [Hayles]. Foucault, Haraway, Butler, Hayles and others’ research unveils the procedures of definition that subject individuals to their social roles, thus opening to a cyborgian creativity capable of fostering new relations and other possible forms of life.

Sandra Alvaro’s ongoing project builds a corpus containing the chief texts of the authors addressing these changes and applies artificial intelligence to read them and trace associations between the most used words. In a second step, it compares this corpus to a corpus containing literary romantic and science fiction texts [George Orwell, Aldous Huxley, Mary Shelley, Philip K. Dick, Masamune Shirow, Flaubert, Sappho...], as well as scientific texts [Freud, Charles Darwin, Lynn Margulis...] and religious texts [*The Holy Bible* and *Upanishads*]. As a preliminary result, we can observe the emergence of unexpected associations between the texts: ‘sex’, ‘body’, ‘soul’, ‘male’, ‘female’, ‘race’, ‘pleasure’, ‘beauty’ and ‘love’ are closely associated to words like ‘machines’, ‘information’, ‘order’, ‘power’, ‘language’, ‘cyborg’, ‘science’, ‘control’ and ‘society’, thus indicating a change in the understanding of the self as a naturally gendered organism.

Jaskaran’s performance uses an early version of Sandra Alvaro’s research to compare these results with the results of a series of interviews and surveys conducted by the artists, in which young people expressed the need for wider frames of meaning within which they can define themselves.” [Sandra Alvaro, February 2022]



## **Literature, inspirations and LDA selection data-base**

Michel Foucault (1963) – *The Birth of the Clinic. An Archaeology of Medical Perception*, Michel Foucault (1976-84) – *The History of Sexuality. Vol I: The Will to Knowledge*, Michel Foucault (1976-84) – *The History of Sexuality. Vol II: The Use of Pleasure*, Michel Foucault (1976-84) – *The History of Sexuality. Vol III: The Care of the Self*, Michel Foucault (1976-84) – *The History of Sexuality. Vol IV: The Confessions of the Flesh*, Foucault (1982) – *Technologies of the self*, Donna Haraway (1991) – *Simians, Cyborgs and Women: The Reinvention of Nature*, Luciana Parissi (2004) – *Abstract Sex. Philosophy, Biotechnology and the Mutations of Desire*, N. Katherine Hayles (1999) – *How We Became Posthuman: Virtual Bodies in Cybernetics*

## **Used for algorithm words finding**

Judith Butler (1993) – *Bodies That Matter: On the Discursive Limits of Sex*, Charles Darwin (1871) – *The Descent of Man, and Selection in Relation to Sex*, Sigmund Freud (1905) – *Three Essays on the Theory of Sexuality*, Alfred Charles Kinsey – *Sexual Behavior in the Human Male* (1948, reprinted 1998), Alfred Charles Kinsey – *Sexual Behavior in the Human Female* (1953, reprinted 1998), Aldous Huxley (1932) – *Brave New World*, Philip K. Dick – *Do Androids Dream of Electric Sheep*, Mary Shelley (1818) – *Frankenstein or, The Modern Prometheus* Masamune Shirow (1989) – *Ghost in the shell*, Giovanni Boccaccio (1351-53) – *Decameron*, Gustave Flaubert (1869) – *Sentimental Education*, Gaius Petronius – *The Satyricon*, Shapo – *The poems*, Donatien Alphonse François, Marquis de Sade (1781) – *Justine, or Good Conduct Well-Chastised*, Donatien Alphonse François, Marquis de Sade (1795) – *Philosophy in the Bedroom*, The Holy Bible – *King James Version*, *THE SACRED BOOKS OF THE EAST – THE UPANISHADS* (translated by Max Muller, 1884) Sigmund Freud (1905) – *Three Essays on the Theory of Sexuality*, *THE YOGA-UPANISAD-S* (translated into English on basis of the commentary of Unpanisad-Brahma-Yogin and edited by Pandit S. Subrahmanya Shastri, 1938)

## **Robert Steijn**

The dramaturgist Robert Steijn became interested in working on *THE SOLO* because of the difference between the inner and outer reflection of gender-role diffusion he experiences. He believes that the body and mind together become a mystery. He believes in exploring and discovering the beauty of gender-role diffusion, of a sexuality that has no prescribed roles or positions. For this, Robert introduced Jaskaran Anand to shamanic body practice approaches like the awakening of the Kundalini energy, which is the embodiment of the spiritual snake.

Robert sees a clear division between the two sides of Jaskaran Anand in the showings until 2019: one side which is in direct contact with the audience members, provoking them, asking them questions, being very interested in discussing the theme. And the other side, which is the more introverted trance state of being moved by (sexual) energies in the body, embracing the mystery, the unlabelled realm of dance.



“I/we started to play with the words, for example: tran-(s)-ce. Where do we make speech of similarly pronounced words that cross one’s perception, and how do circumstances make a difference in the understanding of a word? I want to blur this clear division and mix the trance state of dancing with the already created structure of the performance. We must also go beyond discussing the categories of the system, and explore the undefined desire and satisfaction in our own body/mind.”

[Jaskaran Anand, 2021]

## **Interview with Jaskaran Anand: Body, psyche, desire and seduction**

**Jaskaran Anand talks about his inspiration, desires and the process which led to his performance *L-INKED/THE SOLO*.**

*L-INKED/THE SOLO* is part of your social science research project *L-INKED*. Can you explain what this research project is about?

The research project is like an earthworm in an oyster, developing through experiences and reflection. The earthworm of the research project establishes itself in researching identity – formation and un/re/embodiment the approach of forming relationships with other entities based on our socio-cultural learnings of expression of intimacy, the notions of desire, love, sexuality, and gender. The earthworm investigates the intertwining of the topics by first exposing itself to a team of senior and young-artists, educators and curators and forming an oyster around it. The oyster is filled with research, reflection, and un/re/learning body politics in harmonizing intimacy amongst human bodies by exploring personalized body movements and dialogues, and momentarily or long-lasting desires – repressed/suppressed/habitually practiced. The purpose is that some, if not all, people reflect on these topics without passing judgement on who they are or could be, how their desires flow and who others are, how they can manifest desires of living varied sexualities and different kind of relationships of intimacy through that.

The earthworm engraves itself further into the oyster through the process of collective-working re-shaping qualities of desire and love, which is presented at varied stages of formation in sub-projects/formats taking place in different spaces like exhibition in museums – art spaces and open spaces – with different contexts of festivals, approaching variety of audience and giving them a chance to observe the development of relationship within people, with themselves and with the space. *L-INKED/THE SOLO* reflects research through a human body, where I talk about my journey through examples and excerpts from my autobiographical life ...

*During the last imagetanz festival you developed an online version of L-INKED, how has the performance transformed in terms of content since then?*

The performance has transformed in embodiment for my-self – referring to the invisible layers, giving more time and thought to process with others. It has changed in terms of adding various layers technically to expand the notion of the content like adding audio notes, video layers during the performance, to give it a bit more of depth, whilst I present my solo journey around the topic.

The online version *Around L-INKED*, presented last year, was a film around the whole production *L-INKED* – so many processes and people being part of it since then made it into a collective work to re-fine the research, highlighting that even in showcasing personal stories – how to reflect, understand and take care of how others perceiving the same situation as it isn't about liberation of one body but many, rather the work begins by our own bodies... The team changes in the production, leading the production increased responsibility but also helped in understanding that it is about system-narratives: what is the system dealing with these topics or what these topics deal with which systems? Doing different formats has transformed it in a way that the real work is in transiting from one phase to the other, and that respect and consent is important. As well, that not everyone will be part of this system at once and it is also not the idea, rather it's an endeavour to keep this system of reflections ongoing and re-transforming.

## *How do you deconstruct labels in your performance?*

Inviting energy, opening questions, saying things from experience, hypothesising the reasons of intimacy, repercussions, and benefits and by focusing on the transitions and execution of transitions... A journey between the outlook, internal references, and fantasies. Labels act as a door-policy... I am approaching destruction by not dissolving the labels rather finding new ways of connecting between labels, cherishing flexibility, and raising awareness by putting things in “different” orders of the narratives. Sometimes it means to show-off the learnt narrative and go through them... Embodying the structural build-up that backs them up and by working in transitions – in the unknown to raise awareness about the beauty of transformations.

## **Bios**



© Flora Löffelman

Jaskaran Anand, born in New Delhi (India), is based in Linz since 2015. He is an internationally recognized performance artist who works as artistic director, dancer and choreographer, pedagogue, researcher, initiator, producer and video dramaturge/editor. He is co-founder, director and leading force of the Linz-based organization “trivium” which focuses on decoding cultural intersectionality in human bodies.

His works are trans-disciplinary interventions based on intersections between performative art, scientific- and art based research, and participatory-collaborative artistic practices: using choreography and dance as a method of communication in and beyond traditional art and public spaces. He reforms his work together through the working of an entity called “Harmonical.Self”, initiated in 2020. His work, interviews and discussions have been presented at festivals, in institutions, online and outdoors in Austria, Slovenia, the USA, New Zealand and India. We/it/he explore/s the (de)construction and (un)networking in the mechanisms of reality formation for the self through collective working, interpreting data



mapped through the “life” of a geopolitical human body – seen as an intra-face acting in a dimension full of systems of interfaces. Anand’s recent work also deals with digitization, ecological-psychological aspects of society, and the philosophy of posthumanism. In recent years, he has performed at festivals such as imagetanz Festival/brut Wien, ImPulsTanz – Vienna International Dance Festival, ARS Electronica Festival, Oriente Occidente Festival and Rome Europa Festival.

Based on dance-theatre, meditation and art-education based practices, he leads and co-organises improvisation-based workshops and pedagogical projects conceptualized under moving energies and playfulness. Since 2012, he has been active in the European and Indian world of contemporary dance and performance art, where he has worked as a performer/collaborator with Ivo Dimchev, Dschungel Wien, Liz King/D.ID Dance Identity, Opera de Lausanne and Teatro della Tosse/Balletto Civile. He received his BA degree in computer science from the University of Delhi, a second/third combined BA degree in dance performance and dance pedagogy from Anton Bruckner University, Linz, Austria, and will soon hold an MA in Interface Cultures from Art University, Linz.

[www.jaskarananand.com](http://www.jaskarananand.com)



© Angela Schubot

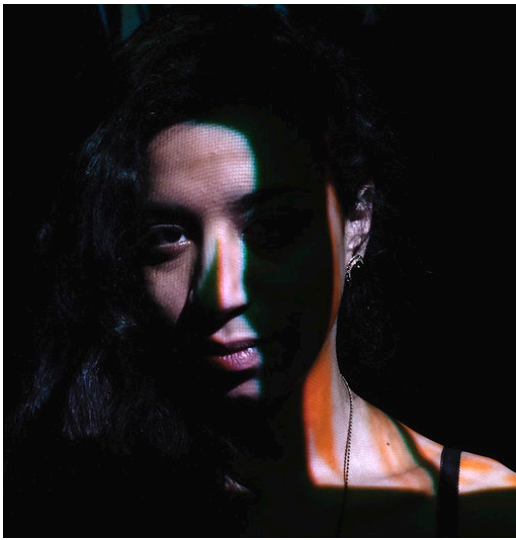
**Robert Steijn** is based in Amsterdam and Mexico City as a choreographer, director, dramaturge, performer and writer. In Vienna, together with Frans Poelstra, he founded the company “United sorry”. With the Mexican choreographer Ricardo Rubio he co-founded the school of tender thinking. His solo performance *a reborn smoker, dwelling in the clouds of imagination* is a dance solo testing the magic beliefs of strategies. He has worked with choreographers as Latifa Labissi (Rennes), Anne Teresa de Keersmaecker (Rosas/Brussels), Maria Hassabi (New York), Georg Blaschke (Vienna) Christina Rizzo (Bologna), Laura Rios (Mexico City) and Jessica Huber (Zürich). Lately, he is interested in investigating the intimacy of being human.



© Sandra Alvaro

**Sandra Alvaro** is an artist and holds an international PhD in Philosophy. She teaches Contemporary Art and Art Theory at the Universitat Autònoma de Barcelona and has published in refereed journals and participated in international conferences like ISEA, Open Fields and The Consciousness Reframed Series by the Planetary Collegium.

In addition, Sandra Alvaro teaches and does research in invited positions – nowadays at the Interface Cultures Programme at Kunst Universität Linz, and previously at Paris VIII and IPAM-UCLA. She has also worked at the Roy Ascott Studio at the DeTao Masters in Shanghai and collaborated with the Contemporary Cultural Centre of Barcelona (CCCB).



© Deborah Stefani

**Indiara Di Benedetto** is an experimental media artist with a background in video art and digital photography. She is currently based between Pisa (IT) and Linz (AT). Her recent artistic research investigates technology's new possibilities in storytelling of contemporary issues, narratives and future imaginaries focused on human – object – social and environmental context connections.

Her artworks have been exhibited in several venues like Ars Electronica Festival (AT), Castello d'Albertis – Museo delle Culture del Mondo (IT), CYENS Centre of Excellence (CY), Speculum Artium (SI), etc.

Currently, Indiara works as videographer, digital photographer and visual designer, and is finalizing her studies at Interface Cultures MA programme in Linz (AT). [www.indiaradibenedetto.com](http://www.indiaradibenedetto.com)



© Aleksandra Mitic

**Aleksandra Mitic** is a Serbian artist and textile designer living in Linz, Austria. She obtained her diploma in Fine Arts with an emphasis in textiles from the School of Design, and her bachelor's degree from the Universität für künstlerische und industrielle Gestaltung, where she currently attends the Interface Cultures MA programme. She has participated as a designer in international fairs such as Première Vision Paris, and in the exhibition of the NEW DESIGNERS LONDON. At the same time she designs and creates textile works of art and interactive installations.





© Anna Kazanova

**RENU (Renu Hossain)** is a British-Bengali, Berlin and London based artist. She is a composer, producer, tabla-player, percussionist and curator. She has been percussionist for Grace Jones, State of Bengal, Fun da\_mental, MIKA, Alabama 3 and Tunde Jegede. Learning from percussion Masters in India, Brazil and Cuba, composing for theatre, film and dance, hosting her own nights in London

and Berlin, 1 EP and 3 albums later, she has currently landed in an electronic realm. Her album *They Dance in the Dark* has been lionised by The Quietus, Art Forum Magazine (Top 10 album of the year), BBC Radio 6 and BBC Late Junction. Furthermore, she has just completed and curated a 3 day, sold out music festival at Studio Я at Gorki Theatre, Berlin.

[www.renumusic.me](http://www.renumusic.me)

## ***L-INKED***

Centered on questions of sexuality, love, desire and gender, the production *L-INKED* deals with the intersections of different cultural and social understandings of these topics, especially in the formation of relationships. 2021 and 2022, the neural network *L-INKED* has presented and will present a series of formats as physical events and digital extensions, unravelling the sensitivity and sensibility around individuals' desire for love and sexuality.

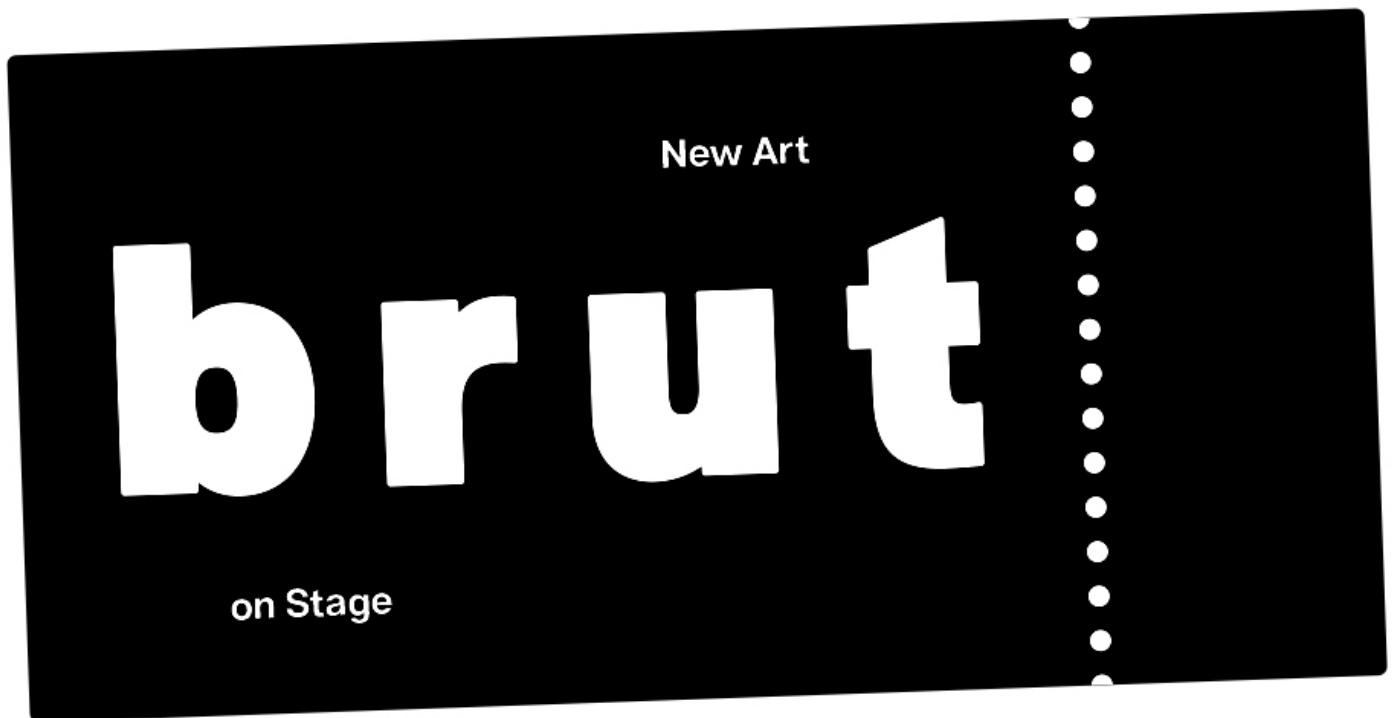
Website: [l-inked.jaskarananand.com](http://l-inked.jaskarananand.com)

E-mail: [contact@jaskarananand.com](mailto:contact@jaskarananand.com)

Instagram: [l\\_inked.trivium](https://www.instagram.com/l_inked.trivium)

Performance, dance and theater as a present

The vouchers and more info can be found in our webshop at [brut-wien.at](http://brut-wien.at).



**imagetanz 2022**

**04<sup>th</sup> to 26<sup>th</sup> 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.

**recipes that move your body** – with this motto imagetanz brings a select menu of innovative live formats of choreography and performance to the stage. In *SHE LEGEND* **Rykena/Jüngst** search for the queer potentials of the comic world, and in *DEEP DANCING* the performance collective **CHICKS\*** tests forms of couple dance as a tool of resistance. Questions of identity and belonging are the focus of the projects losing face by **Cat Jimenez**, *Dance for the Future* by **Mzamo Nondlwana**, and *L-INKED/THE SOLO* by **Jaskaran Anand**.

In *Isolation*, **Zoe Gudović** transforms the toilets of brut nordwest into a temporary living room, while **Fabian Faltin & Adam Dekan** channel cultural needs on a tour through the hidden spaces of brut nordwest in *House of Hyperculture*. Do we want to dance? And if so, how?

#### **brut extras**

As part of the brut-series **Handle with care**, imagetanz shows a cross-section of Vienna's young performance scene: Five artistic teams invite you to visit the rehearsal spaces of **brut nordwest** and the studios of **Bears in the Park at Kempelenpark** and provide insight into the creation process of their new projects.

# Coming up imagetanz 2022

brut nordwest

FREISCHWIMMEN

imagetanz 2022

{Shake off patriarchy}  
{Dance tea}  
{Consent is sexy}

Nordwestbahnstraße 8-10, 1200 Vienna

Friday, 11<sup>th</sup> March 7:15–8:15 pm: in German for blind persons and partially sighted people. 7:30–8:15 pm &

8:45–9:30 pm: in German. Saturday, 12<sup>th</sup> March & Sunday, 13<sup>th</sup> March: 1:30–2:30 pm: in German for blind persons and partially sighted people. 1:45–2:30 pm, 3:00–3:45 pm, 4:15–5:00 pm, 7:30–8:15 pm, 8:45–9:30 pm in German. 7:30–8:15 pm & 8:45–9:30 Uhr in English.

**CHICKS\*** freies performancekollektiv

**DEEP DANCING**

Interactive Performance

World Premiere

Timeslots in German, English and in German for blind and partially sighted people

brut nordwest – WC

Be SpectACTive!

imagetanz 2022

{Temporary livingroom}

Nordwestbahnstraße 8-10, 1200 Vienna

brut Extras

{Encounter}

{Reflection}

Sat, 12<sup>th</sup> 1:00–9:30 pm / Sun, 13<sup>th</sup> March, 1:00–9:00 pm (1:00–5:00 pm One-to-one-Visit / 7:30 pm: Lecture)

Handle with care selected by BEATE

**Zoe Gudović – Isolation**

Performative toilet installation

in English

brut nordwest – Proberäume

imagetanz 2022

{Absurdities of dating}

Nordwestbahnstraße 8-10, 1200 Vienna

Be SpectACTive!

{Lust and shame}

{BEATE's choice}

Sat, 12<sup>th</sup> & Sun, 13<sup>th</sup> March, 5:00–7:00 pm

brut Extras

Handle with care selected by BEATE

With contributions by Luca Bonamore & Francesca Valeria Karmrodt

and Lisa Bunderla/Alina Bertha

Studio visit

In German and English

brut nordwest

imagetanz 2022

{Collaboration}

Nordwestbahnstraße 8-10, 1200 Vienna

{Transformation}

{Vision of the future}

Fri, 18<sup>th</sup> / Sat, 19<sup>th</sup> / Sun, 20<sup>th</sup> March, 8:00 pm

**Mzamo Nondlwana**

**Dance for the Future**

Performance

World premiere

in English

Tickets and info: [brut-wien.at](http://brut-wien.at)

Media partners

**FALTER**



**intro**

**DERSTANDARD**



**NIE**  
**WIEDER**  
**KRIEG**

**DIE  
VIELEN**