

New Art

on Stage

# brut



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**brut nordwest**

imagetanz 2022

**Nordwestbahnstraße 8–10, 1200 Vienna**

Thu, 24<sup>th</sup> / Fri, 25<sup>th</sup> / Sat, 26<sup>th</sup> March, 8:00 pm\*

**Cat Jimenez**

**losing face**

**with Imani Rameses, Youngung Sebastian Kim,  
Miranda Rumerstorfer**

Performance / Dance

World Premiere

Duration: 45 minutes

\* The Performance on March 25<sup>th</sup> will be followed by an artist talk. Moderation: Hyo Lee

brut nordwest

imagnetanz 2022

{Colonial mindset}

Nordwestbahnstraße 8–10, 1200 Vienna

{The otherness}

Thu, 24<sup>th</sup> / Fri, 25<sup>th</sup> / Sat, 26<sup>th</sup> March, 8:00 pm\*

{Move it & break it}

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**Art direction, concept, choreography** Cat Jimenez

**Co-conception, artistic collaboration** Imani Rameses

**Co-choreography, performance** Miranda Rumerstorfer, Youngung Sebastian Kim,  
Imani Rameses, Cat Jimenez

**Dramaturgy, Coaching** Philippe Riéra

**Musical direction, composition** Martin Mitterstieler

**Lighting design** Veronika Mayerböck

**Styling** Magdalena Neuburger

**Outside eye** Jaskaran Singh Anand

**Head of production, outside eye** Franziska Zaida Schrammel

**A co-production by** KV Amygdala Wien and imagnetanz/brut Wien

**With the kind support of** the City of Vienna's Department of Cultural Affairs, the Federal  
Ministry of Art, Culture, Civil Service and Sport and Sport and Bildrecht (SKE Fonds).

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Michaela Altweger.

Supporters



 Bundesministerium  
Kunst, Kultur,  
öffentlicher Dienst und Sport



**body consulting**  
HOLISTIC PHYSICAL FREEDOM

***losing face* taucht in die Untiefen und paradoxen Strömungen des colonial mindset ein. Konformität erscheint anfangs als kleiner Preis für die Illusion eines konfliktfreien Daseins. Aber: wann wird diese Anpassung zur Selbstaufgabe?**

Vier nicht-weiße Performer\*innen mit unterschiedlichen Bewegungsbackgrounds verhandeln ihre Situation in einem Land mit überwiegend weißer Bevölkerung – eine vermeintliche Harmonie. Je mehr sie sich mit dieser „Harmonie“ auseinandersetzen, desto mehr entpuppt sich der einlullende Gleichklang als Missklang. Wie befreien sich die Performer\*innen aus der ewigen Spirale widersprüchlicher Erwartungshaltungen und Schubladisierungen? Wie bleiben sie sich dabei selbst treu?

*The more one tries to save face one loses it even more.*

Inspiziert von eindringlichen Beats, tanzen sich die vier Performer:innen in *losing face* auf der Suche nach Selbstermächtigung durch vielfältige Wahrheiten.



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## Definitions

### **Colonial mindset,**

a condition in which an oppressed individual or group comes to believe that they are inferior to those in power or who are part of the dominant group. Colonial mindset is a form of internalized oppression.

### **Internalized oppression,**

or internalized colonialism, is a concept in which an oppressed group uses the methods of the oppressor against itself. It occurs when one group perceives an inequality of value relative to another group, and desires to be like the more highly-valued group.

### **Lateral oppression,**

or lateral violence, is displaced violence directed against one's peers rather than adversaries.

## Examples

- as BIPOC in a predominantly white country voting for the right-wing party
- the promotion of whitening cream as being “clean” within black and/or brown communities
- the belief of the own culture as being vulgar and/or ignorant in pre-colonial times
- agreeing to physical/verbal violence directed to one's own community
- *and many more....*





## Interview with Cat Jimenez: Street- and Contemporary Dance as political commentary

**The dancer Cat Jimenez presents the performance *losing face* together with three other artists as part of *imagnetanz*. Here she describes how the themes of racism, trauma and colonialism can be expressed performatively. Can dance change society?**

*In losing face three other dancers perform with you, how did this collaboration come about?*

I am a huge fan of Imani, Sebastian and Miranda and have had the opportunity to experience them in various (private, professional and cultural) situations over the last few years. I had already built up a kind of relationship with each person before the development of the piece, where conversations about socio-political topics kept popping up naturally. We didn't always have to agree. What was important was the question of whether they wanted to bring the topic of "colonial mindset" onto the stage and what kind of environment we had to establish.

*Why did you decide on the title *losing face*?*

In the title *losing face*, terms like pressure, blame and loss vaguely resonate. "losing face" is a multi-layered term from the East Asian region that permeates all sorts of areas of life. The loss of status and social rank describes only a small fragment of the term. The consequences that go along with it and especially the unspoken consequences that cannot be seen and understood from the outside through a Western perspective often weigh much heavier than the pure loss of status.

*How are the themes of your performance – racism, trauma and colonialism – expressed performatively?*

We treat them like subjects that haunt us like shadows, but don't have the opportunity to express themselves. The question for us was "how do we create an atmosphere in which we have to maintain a supposed harmony even though shit is already hitting the fan..." We have cultivated a kind of "movement culture" in this work that is very subtle, but for us brings in a lot of clarity within the abstraction of the subject. This "movement culture" is not necessarily visible in the movement itself, but is more palpable in the atmosphere. This allows us to dance between cooperation and causing harm.

*How does the performance fit into your previous work in terms of content and form?*

In terms of content, the focus is currently more on the context that shapes the idea of identity, rather than identity per se. My personal drive is based on the constant search for an entrance point for conversations about e.g. racism. Formally, I have finally been able to incorporate "movement" into my visual tendencies that were already clearly defined for me. These two aspects had not been able to come together in my previous works.

*Your performance can be read as a political commentary on the situation of BIPoC in Austria, but also in Europe as a whole – can dance change society?*

**No.** Dance on stage cannot change society, people can change society.

**Yes.** Dance in the socio-cultural field moves a lot of things. It creates a sense of community, which can be very important for marginalized groups. Many things can happen here: healing, competition, empowerment, sharing... etc. The focus is away from the pure consumption of dance (whose importance we can not deny), but the exchange between people. To create such spaces authentically it is again important to know "who" creates them with "what intention". Hopefully people who want to change their reality, or society.

## Bios

### **Cat Jimenez / artistic direction, concept, performance, choreography**

is a performer, choreographer, cypher enthusiast, and nostalgic visual artist. She has worked with different companies including Hungry Sharks, Potpourri, and n i m company. Received the ImPulsTanz festival's danceWEB and the Stadttänzerinnen Klagenfurt scholarships in 2017, the Austrian Federal Government's START scholarship in 2018. Her duo performance *WHAT'S THE DIFFERENCE?* with Maiko Sakurai Karner premiered at imagetanz 2019. While dance has always been a personal means of expression to Cat Jimenez, she doesn't shy away from recontextualising her art forms so that they carry her vision. Ultimately her art presents and queries underlying mechanics that shape and form people's and society's experiences of life. But more than just presenting these contents, her desire aims at establishing a space that encourages mutual understanding and co-creation.

### **Youngung Sebastian Kim / co-choreography, performance**

is a German-Korean dancer based in Salzburg. He is regularly on stage in urban and contemporary dance theater productions, organizes events and exchanges, teaches and provides platforms for the next generation. He has been working regularly as a coach and director for transdisciplinary stage productions in the European talent promotion network Roots & Routes International since 2006. As a battle dancer, he has competed successfully in numerous events such as Battle of the Year, IBE, BC One, Dance Your Style.



## **Imani Rameses / co-conception, co-choreography, performance**

is a practicing dancer, choreographer, and cognitive neuroscientist, living and working in Vienna. She situates her artistic work within a feedback loop of performative experiments and empirical play. Looping between science and art allows her to explore the phenomenon of silence. Such non-verbal experiences offer an abundance of unfettered immaterial material that she uses to research the emergence of elusive cognitive states. Rameses has performed work at/in collaborations with ImPulsTanz, Tanzquartier Wien, Wiener Festwochen, the University of Applied Arts Vienna, brut, DAS-Zurich, SAR, and has presented her research at Harvard University and many other international conferences. Her work is an act of service contributing to the healing of humankind and the planet.

## **Miranda Rumerstorfer / co-choreography, performance**

is a contemporary dancer based in Linz where she studied at the Anton Bruckner Privat University. She practices and teaches streetdance styles, and is part of the Waacking Linz community. Miranda has performed in productions choreographed by Willi Dorner, Silke Grabinger, Evangelos Poulinas amongst others. As a battle dancer she has participated in numerous battles – the biggest success winning the Experimental Battle of Juste Debout Austria.

## **Martin Mitterstieler / musical direction, composition**

Is an Austrian musician and composer for electronic music. Coming from a punk / rock background he was and is a collaborator in many bands: The Bandaloop, Silicone Pumpgun, Nowhere Train, cloudelvis – only to name a few. He also studied double bass at the Viennese Conservatory. This made it possible for him to work on a wide range of different music styles, from country to electro pop, hardcore and experimental electronic music. His interest in electronic music evolved into starting to compose and produce music for theater, mainly dance theater. This has been his main passion for a few years now and his productions could be seen and heard in theaters like Staatstheater Mannheim, Saarbrücken, Eisfabrik Hannover, LOT Braunschweig, imagnetanz and will be premiering at the Nederlands Dans Theater and Staatstheater Kassel later this year.

## **Veronika Mayerboeck (MSc) / lighting design**

is a lighting designer and architect based in Vienna. Besides her Architecture studies at TU-Graz and école d'architecture de Lyon, she studied contemporary dance in Graz and Vienna. Very early the symbiosis between space and movement determined her professional focus on light and human perception. She realized lighting designs at ImPulsTanz Vienna, Wiener Sängerknaben/Muth, wienmodern, Halle G, Festspielhaus St. Pölten, Cynetart Dresden and HAU Berlin. She has been collaborating with choreographers like Georg Blaschke, Michael Turinsky, Eva Maria Schaller, Ulduz Ahmadzadeh or Tino Segal/KHM... Veronika teaches „lighting design“ at University of Applied Sciences in Hamburg/Germany, is a guest lecturer at KTH Stockholm Master of Architectural Lighting Design and runs international lighting workshops.

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

## **Philippe Riéra / dramaturgy, coach**

is a founding member of the SUPERAMAS group (presented at renown festivals such as Festival d'Avignon, ImPulsTanz Vienna, Szene Salzburg, Tanz im August/Berlin, Mettre en Scene/Rennes, Under the Radar (NYC) and at many venues including HAU/Berlin, Tanzquartier Wien, Centre Georges Pompidou-Paris, Kampnagel/Hamburg, The Kitchen/NYC, Walker Art Centre/Minneapolis, Museum of Contemporary Art/Chicago, Maison de la Culture Amiens and many more. Philippe teaches and coaches young artists in Vienna and abroad regularly. Invited in dance houses and festivals across Europe and the United States he was also a mentor of the Atlas Program as part of ImPulsTanz Vienna for many years. He also collaborated with visual artists a.o. Markus Schinwald (AT), Claude Wampler (USA), Isaac Julien (U.K), Aldo Giannotti (AT/I). Additionally, Philippe initiated two platforms of support and programs for young artists in Vienna (AT) (Bears in the Park/HUGGY BEARS with Caro Madl and Amiens (FR) (HappyNest) with SUPERAMAS.

## **Franziska Zaida Schrammel / head of production, outside eye**

is a cultural producer, curator and writer in the field of contemporary culture and the arts. Head of production for performance artists Michikazu Matsune and Lisa Hinterreithner since 2019. Previously she has worked with contemporary dance companies Tanz Company Gervasi and Liquid Loft. Franziska loves collaborative processes and interdisciplinary exchanges – engaging in often long-standing collaborations with artists such as David Altweiger\*, Mira Loew and Anja Nowak. As part of the London-based art collective Salon Flux, she co-curated several exhibition projects, salons and art events from 2013 onwards. In 2016 she became Vienna correspondent and writer for the online art platform and publication *Art Rabbit*. In addition to her theater, film and media studies, she organized am strom, the first festival for Austrian hip-hop culture, from 2009 to 2011. Franziska remembers vividly seeing Cat Jimenez for the first time at Café Leopold, many years ago. Cat was ruling the dance floor with her intoxicating energy and presence, obviously. Franziska secretly knew that they would become friends and collaborators – eventually – then and there.



New Art

**brut**

on Stage

### 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.

I taste

dance

on my

lips

brut-wien  
.at

feed

the

dance

brut-wien  
.at



# Coming up

brut at Bears in the Park

imagetanz 2022

brut Extras

{Work in progress}  
{Artists in residence}  
{State of the art}

Kempelengasse 1, Building 1, 1100 Vienna

Fri, 25<sup>th</sup> & Sat, 26<sup>th</sup> March, 5:00–7:00 pm

**Handle with care featuring Huggy Bears**

**With contributions by Maggessi/Morusiewicz and verena herterich & Oravin**

Performance / studio visit

in English

brut nordwest

The Art of Assembly

{Gathering}  
{Radical democracy}  
{Art & politics}

Nordwestbahnstraße 8-10, 1200 Vienna

Mon, 4<sup>th</sup> April, 7:00 pm

**Florian Malzacher with Alexander Karschnia (andcompany&Co.) & Eva von Redecker**

**Gesellschaftsspiele: The Art of Assembly – PARLIAMENTS OF THINGS AND BEINGS**

Lectures, discussions, online platform

brut Series

in English

brut at Prater

brut Extras

{Ecological thinking}  
{Almost everything is connected}  
{Symbiosis}

Lukschgasse 5, 1020 Wien

Wed, 6<sup>th</sup> April, 7:00 pm

**Claudia Bosse with Claudia Augustat and Douglas Godbold**

**Circular Ecologies: Symbiose, Transformation! Ritual**

Background Talk zu ORACLE and SACRIFICE in the woods (Teil 3/3)

Nomadic Theory / Talk

Ongoing Research

in English and German

brut nordwest

{Haunted landscapes}  
{Embodied thoughts}  
{(Un)clear connections}

Nordwestbahnstraße 8-10, 1200 Vienna

Fri, 8<sup>th</sup> / Sat, 9<sup>th</sup> / Tue, 12<sup>th</sup> / Wed 13<sup>th</sup> / Thu, 14<sup>th</sup> April, 8:00 pm

**WE WERE NEVER ONE**

an embodied encyclopedia of the now

Performance / Dance / Installation

World Premiere

in English

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

Media partners

**FALTER**



**intro**

**DERSTANDARD**

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

**DIE  
VIELEN**