

New Art

on Stage

brut



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brut nordwest

Nordwestbahnstraße 8–10, 1200 Vienna

Sat, 3rd & Mon, 5th to Thu, 8th* December, 8:00 pm

Veza Fernández

Behind my four walls I call you my friend

*The show on 6th December will be followed by an artist talk, moderated by Jules Gleeson.

Performance / Dance

World premiere

in English

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{Four women}

{Dialogic Setting}

{Poetic power}

Concept, choreography, performance Veza Fernández **Choreography, performance**

Claire Lefèvre, Imani Rameses, Venuri Perera, Barbara Kraus **Music, performance**

Conny Frischauf **Outside eyes, ears, writers** Carolina Bianchi, Aubrey Birch, Denice Bourbon, mirabella paidamwoyo* dziruni, Nerea González **Production** mollusca productions **Set design**

Lisa Braid **Costume design** Sarah Sternat **Light design** Christina Bergner **Photo** Lucía Ugena

A co-production of Verein für Expressive Angelegenheiten, THEATERland STEIERmark and brut Wien.

With the kind support of the Cultural Department of the City of Vienna, BMKOES – Federal Ministry of Arts, Culture, Public Service and Sport and Land Steiermark, Department 9 Culture, Europe, Sport.

Thanks to Bears in the Park.

Supporters



Four women* alone in their rooms talk to themselves simultaneously on a stage in the attempt of finding connection despite an imminent disconnection. By speaking, each of them creates an intimate dialogic setting for themselves where they ask themselves: For whom do I speak when I speak to myself? With whom do I speak when I speak to myself? Their texts craft a social fabric from where we can gaze at our own reflection with desperate humour and sensuous passion in all poetic power.

A thick cloud of intimate, co-existing voices holding each other invites an audience to listen beyond their ears and to gaze beyond a fixed position, in the messiness of abundant feeling, feminine* stridency and disoriented thought. A never-ending flow of speech, voluminous enough to create a room to be inhabited and shared. Where ethics becomes a tactile matter and sociality a dramatic tool to feel together and restore some sense of connection. Where the personal, the public, the physical, the virtual, the abstract and the relational blur all their boundaries trashing this binary righteous understanding it is so hard for us to let go. In times like these, where communication and proximity collapse, where paranoia, fear, overstimulation, and impaired attention govern our collective psycho-sphere, theatre might provide a space to practice how to hold on to each other, finding refuge in the changes that are inevitable. The feminine* as the placeholder for uncontrolled relationality, excess, insanity, and feeling might guide us on this journey or at least touch us in one way or another.

Behind my four walls I call you my friend is part of Veza Fernandez's ongoing creative research on the strident voice or feminine* voice(s). It is a complex of many voices that conventionally reach the undesirable or are undermined as too much or too little. They are bodily, queer, sentient, and uncontrollable. They trans-verberate, touch, and reorientate. The scream, the verbiage, the cacophonous, the confessional, the gossip, the call, the moan, the prayer and much more belong to these voice(s).

Dear audience,

I am writing to you from my bed. Last week of rehearsals. In the avalanche of seeing materials land into bodies and spaces, a piece opening up is an intense process not absent of magic. I dreamed this piece some years ago while running. In my mind following the tact of my trotting feet I started to utter a monologue with myself, realising how hard it was to form a clear line. I also sensed many layers of self-censure, coming to the conclusion that the staging of a strain of thought was not absent of a potential audience in mind. Who is this potential audience of the self? I dreamed of a never-ending soliloquies [staged self talk] always redirecting what it was intended to mean revealing all the ethical complexity we carry while thinking. And if we let language form the reflection about our position to things, when we talk. The pandemic came two years after. I started a voice message correspondence with an almost stranger in which we held long soliloquies for each other entangling personal, artistic, political and devotional endeavours. A piece started to form in concepts. So opaque they did not find a place, until with the help of caring friends we drafted a plan, an idea solid enough to be financially supported. My research in polyphony called for a multiplication of self dialogic forms. I gathered a team of performers, artists and thinkers (see the credits they are all very important), some could be present others had to leave but remained in it. Together we used an extended conception of the soliloquies, based on ancient uses of this so to say sub-genre of staging a dialogue with the self, that stretches from antique forms of meditation, contemplation, prayer, medicinal, ethical, peripatetic, law tractates, to theatrical examples of creating the illusion of thought and modern attempts of grasping the mind and its times in modern literature, to think this piece. We came to the conclusion that ‘soliloquying’ is a subject forming practice, a sort of ethicalising practice that operates within the stretching, doubling of the self in order to listen to dialogue, to make space for the other. Ok I am going maybe too technical here, too much background. If you want to know more about this, you can catch me at the bar and ask me more about all this potential world of the soliloquies. Let us move back to the actual moment. This very moment of just before entering a piece or, maybe the moment after of digesting a piece. So again we are in two spaces at the same time.

And I am trying to address you imagining both times. Taking into consideration is creating a space of holding. You do not need to understand, just to listen to four women on a stage of rooms, a musician, window-panes, artworks, a morphing room of many rooms, backgrounds and foregrounds, a fog, a wind, an amalgam of ever pouring words forming dialogic settings for oneself to be shared. How do we listen when listening how we know to listen becomes impossible? Can you send some words to this page you are reading and feel how they resonate? A membrane grows when we exchange a never ending flow of language crafting the spaces it drags from other spaces, always learning by feeling vibrate inside. Yes our body starts shifting our self stepping out of it self. I look at you and I see pride, worries, a hope to change something. Birds fly in a hum. To listen is mainly a friction. Something we create. Be aware of just obeying. In the movement between cacophony and overpowering mess we find a polyphonic configuration of many spaces in one. The ear. The mouth. The skin. The eye chooses what to pick. Dare to find a new orchestration of the heart beyond fixed walls and positions. Get dizzy and touched. And embrace the amalgam of practice, theatre, word, voice, art, dance, private, public spectacle of the I.

I dedicate this piece to my grandmother Marianne who has just passed away. She was the most fervent reader I have ever met and she introduced me to many of the works that have inspired this piece. She was a proud feminist who used her personal problems and made them into something that could be shared and changed collectively. She also taught me that solitude is a state and loneliness something to deal with, shared by all. She always wanted me to be a director more than a performer. So well, Nani here I am, I directed this full thing for us. And of course for you dear audience to enjoy, feel and think.

Yours truly
Veza



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BIOS

Veza Fernández, student and lover, exhibitionist choreographer, devote screamer and obsessive communicator. She creates transverbiatic scenic devices to find ways to listen where the together configures. The art of holding and being held in all its dangers. Her work stretches from teaching, performing, singing, writing, stand up, choreographing, dancing, to reading, researching and other activist practices. She never fully committed to one, but likes bringing them all together, if not these practices would never become a membrane. www.vezafernandez.com

Barbara Kraus lives and works as a performance artist in Vienna. A self-deprecating shapeshifter, Barbara Kraus stops where *Johnny & Co* begins and finds herself in snails, stones and a speck of dust. In her artistic universe, everything is in motion and there is nothing that cannot become something else. As a tactile, polyphonic, seismographic performance medium, she likes to move with her eyes closed and goes where it gets wild, contradictory, fragile and sometimes tender. Feeling her way along a longing for connection. Dreaming. Breathing. Writing. Walking. Preferably into the forest and over the mountains. From Vienna to Nice. Far away. Going further and never arriving.

Claire Lefèvre is a feminist choreographer, insomniac writer, and reality TV enthusiast. She likes to think of herself as a hostess, welcoming collaborators and audience members into kitsch landscapes where politics and poetics are gently interwoven. Big fan of smoke machines. Has a soft spot for nerds.

Imani Rameses is a practicing dancer, choreographer, and cognitive neuroscientist, who situates her work within a feedback loop of performative experiments and empirical play. Drifting between science and art affords her the opportunity to investigate anomalous phenomena and their emergence within “the everyday”.

Venuri Perera has been exploring the power dynamics of looking, anonymity, sensuality and intimacy through performative experiments in public space, theatres and galleries. Attempting to create conditions for compassion and healing in her life and work, failing and learning, she remains curiously optimistic.

my name is. my name is my name is a mouth is a cave is ears feeding backing echoing you
me not only tripping senses vibrating silences kind regards, **conny frischauf**

Lisa Braid is a visual artist based in Vienna. She works in several media, including drawing, painting and sculpture. Topics such as contrasts, contradictions and decisions one has to face currently play a major role in her artistic practice.

Christina Bergner is a stage and light designer taking care of light and shadows, of width and narrowness, of distance and closeness.

Sarah Sternat was born in Graz in 1988 and lives in Vienna. She is a visual artist, costume and stage designer. In her work, the recomposition of systems is an essential element. Systems like a body are taken apart, examined for their inner and outer condition and reassembled. Her artifacts can be seen as snapshots that are subject to a constant process of organization.

Eva Holzinger and Sophie Schmeiser (mollusca productions) are in charge of money, rehearsal schedules and cigarettes. They give out advice but also bans. They're quite nice.

Special recommendation

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Nordwestbahnstraße 8–10, 1200 Vienna

Sun, 4th December, 3:00 – 5:00 pm

Veza Fernández

From Silence to Word

Workshop

In English

In this workshop, Veza Fernández shares the bodily speaking techniques she has developed in the framework of her new work *Behind my four walls I call you my friend*. Departing from the body and its imaginary, the participants will be invited to find different ways to stimulate a never ending stream of words. A gymnastic of the tongue and the ear that will train our bodily imagination to be in different spaces at the same time, completely alone and yet completely together. A soliloquies is to have a staged dialog with yourself. In order to have a staged dialog with your self you will need at least two addressees, the audience and yourself. How can we play with plural forms of addressing and being addressed while talking with ourselves as a way of exploring different form of connection in disconnection?

Pay as you wish / Please register via brut-wien.at

Gesellschaftsspiele: The Art of Assembly

Mit
Claudia Bosse
Judith Butler
Jodi Dean
Die Vielen
Radha D'Souza
Didier Eribon
Max Haiven
Oliver Marchart



Eine Reihe von
Florian Malzacher und brut Wien

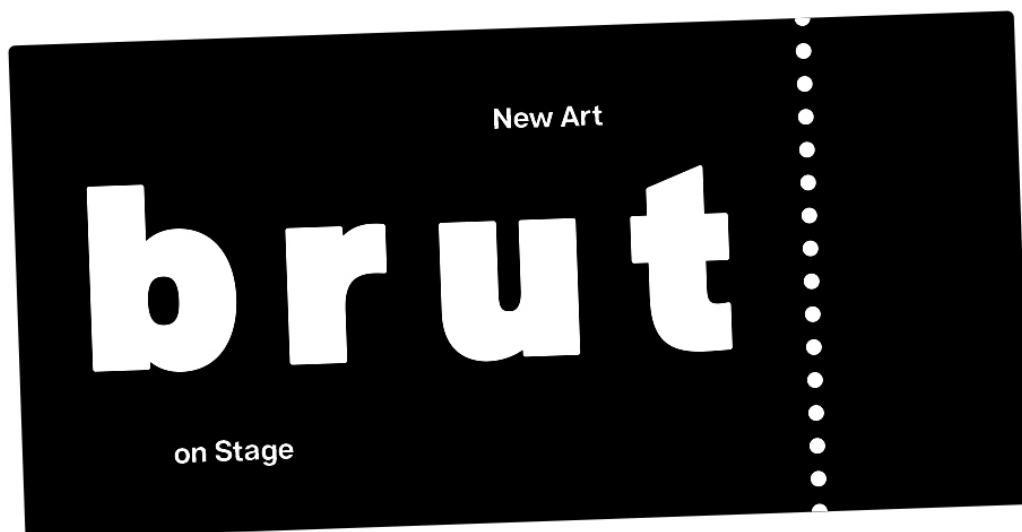
In Kooperation mit
Münchner Kammerspiele,
Wiener Festwochen und
Volksbühne am Rosa-Luxemburg-Platz, Berlin

Chantal Mouffe
Alia Mossallam
Julia Ramírez-Blanco
Sibylle Peters
Milo Rau
Oliver Ressler
Jonas Staal

The Church of Stop Shopping
Dana Yahalomi / Public Movement
u. a.

Events, Livestreams, Videos, Podcasts, Texte
art-of-assembly.net

Performance, dance & theater as a gift. Our vouchers can be used at all brut events.
You can buy them in the web shop or at the box office. More infos via brut-wien.at



Coming up

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Nordwestbahnstraße 8–10, 1200 Vienna

Sun, 14th December, 3:00 – 5:00 pm

Veza Fernández

From Silence to Word

Workshop in English

{Speaking gymnastics}
{Self talk in dialogue}
{Pillow talk poetics}

studio brut

Zieglergasse 25, 1070 Vienna

Fri, 9th & Sat, 10th / Mon, 12th to Wed, 14th December

Agnes Schneidewind, Johanna Nielson & Zoumana Meité

through which they have wandered

Part 2: gathering (performance)

Performance World premiere in English

{Questions}
{Experiential body}
{Poetic reading}

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Nordwestbahnstraße 8–10, 1200 Vienna

Sat, 10th December, 7:00 pm

Florian Malzacher

Gesellschaftsspiele: The Art of Assembly XXI

The subversive Power of Music with Phil Collins, Anne Hahn & Reyhan Şahin aka Lady Bitch Ray

brut series / Lectures, discussions Online Platform in English

{Gathering}
{Radical Democracy}
{Art and politics}

brut at Weltmuseum Wien

Heldenplatz, 1010 Vienna

Tue, 13th December, 7:00 pm

Stefanie Sourial & Hyo Lee

Colonial Cocktail

Volume 2: Spirits

Performance Revival in English

{History cocktail}
{Shaken – not stirred}
{Hard to swallow}

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Nordwestbahnstraße 8–10, 1200 Vienna

Thu, 15th to Sun, 18th December, 8:00 pm

*There will be an artist talk following the performance on Friday, December 16th.

Simon Mayer

Bones & Wires

Dance / Performance / Concert World premiere in English

{Being connected}
{Collective consciousness}
{New technologies}

Tickets and info: brut-wien.at

Media partners

FALTER



DERSTANDARD

NIE
WIEDER
KRIEG

**DIE
VIELEN**