

New Art

on Stage

**b r u t**



© Maria Kousi

**studio brut**

**Zieglergasse 25, 1070 Vienna**

Thu, 12<sup>th</sup> / Fri, 13<sup>th</sup>\* / Sat, 14<sup>th</sup>\*\* October, 7:00 pm & Sun, 15<sup>th</sup>\*\*\* October, 4:00 pm

**Naima Mazic / nïm company**  
**ALBUM, the muse at work**

\* Artist Talk following the performance (moderated by Is Ali)

\*\* 5:30–6:30 pm: Intro, co-musing & musicking with Is Ali & Maeve Johnson

\*\*\* DJ set / Vinyls by Altroy Jerome following the performance

Dance / Performance / Concert

World premiere

in English

**Director, concept, choreography, dance** Nāima Mazic **Vibraphone, drums, percussion & musical arrangements** Evi Filippou **Music by** Mary Lou Williams, Carla Bley, Charlie Haden, Alice Coltrane, Bill Evans, John Coltrane, mathias rüegg, Lil' Hardin Armstrong **Dramaturgy, co-concept** Maeve Johnson **Text** Maeve Johnson & Nāima Mazic **Stage Design, research** Hanna Naske **Concept development, poster design** Is Ali **Costume design** Nāima Mazic **Costumes** Tamara Yael & Gabriela Reyna **Dance coaching** Cat Paz Jimenez **Outside eyes** Sara Ostertag, Vera Rivas, Alaa Alkurdi **Musicologist** Harald Kisiedu **Production** more2rhythm Nāima Mazic & Senem Kahraman **Co-production** brut Wien

Thanks to Mael Blau, Golnar Shahyar, Andrej Prozorov, Imani Rameses, Makisig Akin, Anya Cloud, Robyn Schulkowsky, Marcela Giesche, Meg Stuart, Doug Weiss, Klara Kostal, Julian Schönfeld, Elisabeth Naske, Miro Wahba, Ingrid Oberkanins

Supported by the Federal Ministry of Art, Culture, Civil Service and Sport, the City of Vienna's Department of Cultural Affairs, Porgy & Bess – Jazz & Music Club, Vienna, Bears in the Park Vienna, LAKE Studios Berlin.

## Supporter



**Nichts verpassen.**



**JETZT  
TESTEN!**

**DERSTANDARD**

*ALBUM, the muse at work*, by dancer-choreographer Naima Mazic with percussionist-vibraphonist Evi Filippou and a record player, is based on nine of countless songs named after romantic partners of jazz musicians or written by female composers. Hear and now: polyrhythmic choreographies of care and inspiration. Informed by the divine figure of the muse, *ALBUM* manipulates her position, questioning the patriarchal utilization of reproductive labor. In her company shares a record of nine love stories by co-musing with Carla Bley, Moki Cherry, Mary Lou Williams and more.

Being named after a jazz ballad, having grown up in a jazz club and a BigBand, dancer/choreographer Naima Mazic started to investigate songs that she felt drawn to dance to – endless tunes named after women, dedicated to romantic partners that are managers, producers, mothers, artists. *ALBUM* is an interaction between these songs and music written by female composers. Shared polyrhythmic choreographies between dance and music, together with percussionist/vibraphonist Evi Filippou and a record player, tell stories of creative and reproductive labor and the patriarchal structures that distort them. The performers' bodies, movements, and musicality shift from tune to tune, from A side to B side, to contain a relationship that swings from intimate to professional and inspiring to possessive. The piece unfolds like a concert – between nine tracks, narratives emerge, passing through New York Jazz clubs, Viennese bedrooms, and your living room. Communing with the goddess, arranging scores of text, biography, and feminist utopias, and honoring the legacy of displacement, labor, and fragmentation\* within the historically Black American jazz tradition, *ALBUM* proposes co-musing as a politic of care. We celebrate the women that have been lazily mythologized\*\*, just as the nine divine muses:

*We celebrate the women who have inspired songs.*

*We celebrate the women who have written songs.*

*We celebrate the women who cleaned the rooms in which songs were composed.*

\*Fred Moten

\*\*Daphne Brooks: *Liner Notes for the Revolution*

**A-Side**

**Album** *Sextett*

**Song** Lawns

**Date** March 1987

**Composition** Carla Bley

**Bass** Steve Swallow

**Guitar** Hiram Bullock

**Piano** Larry Willis

**Drums** Victor Lewis

Improvisation based on the work, poetry, artistry of Moki Cherry by  
Naïma Mazic & Evi Filippou

**Album** *ZONING*

**Song** ZONING FUNGUS 2

**Date** October, 1974

**Composition, piano** Mary Lou Williams

**Second piano** Zita Carno

**Bass** Bob Cranshaw

**Drums** Mickey Roker

**Album** *Journey In Satchidananda*

**Song** Something about John Coltrane

**Date** February 1971

**Piano** Alice Coltrane

**Soprano Saxophones** Pharoah Sanders

**Tamboura** Tulsi

**Oud** Vishnu Wood

**Bass** Cecil Mcbee

**Drums** Rashid Ali

**Bells And Tambourine** Majid Shabazz



## **B-Side**

**Album** *the brilliant*

**Song** Laurie

**Date** 1990

**Piano, composition** Bill Evans

**Bass** Marc Johnson

**Drums** Joe LaBarbera

**Album** *Chamber music tenminusnine*

**Song** Something about eve

**Date** October 2011

**Composition, arrangement for vibraphone** mathias rüegg

**Vibraphone** Evi Filippou

**Album** *in Montreal*

**Song** First Song

**Date** September 2001

**Bass, composition** Charlie Haden

**Guitar** Egberto Gismonti

**Album** *1936-1940 Anthology*

**Song** Just for a thrill

**Date** 2011

**Composition, vocals** Lil Hardin Armstrong

**Music** Lil Hardin Armstrong And Her Swing Orchestra

**ALBUM** *Giant Steps*

**SONG** Naima

**DATE** February 1960

**Composition, tenor sax** John Coltrane

**Piano** Wynton Kelly

**Bass** Paul Chambers

**Drums** Jimmy Cobb

## **Moki**

**Moki Cherry** (1943–2009), collaborator, wife and muse of Don Cherry, was a Swedish interdisciplinary artist and designer. Her practice traversed the worlds of art, music, performance and theatre, in a way that work and life were inseparably intertwined, freely moving between disciplines of tapestry, painting, fashion and set design, music, teaching, mothering, musing, homing. Moki studied fashion and textiles at Beckman's School of Design in Stockholm, where she first met the American jazz musician Don Cherry in 1963, while he was on tour with Sonny Rollins. A partnership of love and work developed over the next 25 years, which may be best represented in their collaboration of „Movement Incorporated“ (later „Organic Music Theatre“). Music, live painting and dance would come to life in settings and costumes by Moki, as well as workshops they held together. She also played tamboura during Organic Music Theatre performances. Moki's tapestries and costumes, she designed for Don's concerts and those many album covers traveled over the world. Still her full body of work has been widely unknown, slowly claiming attention of the art world, including a solo this year at the Institute of Contemporary Art, London. Moki's colorful, multifaceted oeuvre and life and her utopian vision “the stage as a home, and the home as a stage” is a core inspiration for *ALBUM*.

## **Lil**

**Lil Hardin Armstrong** (1898–1971) was a pianist, composer, arranger, singer, and bandleader. She was one of the first recording jazz musicians and many of her compositions including *Just for a Thrill* (which was a hit when revived by Ray Charles in 1959) have become jazz standards. She was a musical prodigy and first demonstrated talent as a child which was encouraged by her mother who paid for her to get piano lessons from her third-grade teacher Violet White. She then studied at Fisk University, Nashville and later in her career the New York College of Music. Early on in her career she was paid to demonstrate the pianos in a store; she later said she enjoyed this job because of the access it gave her to new sheet music to play. It was during this time that she briefly met Jelly Roll Morton, who walked into the shop off the street one day and played in front of her. The young Lil was so inspired she transformed her style to emulate Jelly Roll's style of playing.

During the 1920s Lil played with King Oliver's Creole Jazz Band. It was through this work that she met the trumpeter Louis Armstrong who she eventually married – and also changing his style of dress, teaching him her ‘tricks’ to hit higher notes, advocating for him to take greater financial control of his assets as well as pushing for him to develop his career. She played with the Hot Five and the group practiced in her Chicago home. Later her and Louis separated and she continued her musical career including an All Girl Orchestra during the 1930s.

In the late 1940s she decided to (mostly) leave the music business but occasionally played various concerts, including for the televised memorial service for Louis Armstrong in 1971. It was during this concert that she collapsed at the piano with a heart attack and unfortunately died on route to the hospital.

## Jayne

**Jayne Cortez** (1934–2012) was a poet, activist, small press publisher and spoken-word performance artist, whose voice is celebrated for its political, surrealistic and dynamic innovations in lyricism and visceral sound. Her writing is part of the canon of the Black Arts Movement. She played bass at school and an early exposure to the recordings of Bessie Smith instilled in Cortez a deeply etched sense of female identity, which, combined with a strong will, shaped her into an uncommonly outspoken individual. Early in her artistic career she took the name Cortez, the maiden name of her Filipino maternal grandmother. She married Ornette Coleman in 1954 and two years later gave birth to their son Denardo. He would play in both his parents' bands (as a drummer) in various different moments of their careers. In 1964, Cortez divorced Coleman and founded the Watts Repertory Theatre Company, where she served as artistic director until 1970. Jayne was famous within the jazz scene for passing on great records to friends and introducing people to each other. She delivered much of her poetry through the electro-funk modern jazz group called The Firespitters (including her son Denardo on drums – for years The Firespitters and Ornette Coleman's Prime Time coexisted, with Denardo as the axis – and also many players moved between the groups).

## Alice

**Alice Coltrane** (1937–2007) aka Swamini Turiyasangitananda was an American jazz musician, composer, bandleader and spiritual leader. She primarily played the piano, harp and organ. She studied classical music as well as jazz with Bud Powell in Paris during the 1950s, married Kenny “Pancho” Hagood in 1960 and had a daughter with him. However, his heroin addiction caused problems in the relationship and the marriage ended fairly quickly so that Alice returned to Detroit with her daughter. She continued to work within the scene advancing her music. In the early 60s she met John Coltrane, they married in 1965 and had three children together. She was a key collaborator, working with John in his group until his death in 1967 and afterwards remained committed to their shared spiritual and musical vision. She released countless albums throughout her lifetime, the last of which was *Translinear Light* in 2004. Over time, she moved further away from “conventional jazz” towards a more cosmic, devotional musical approach and elaborate orchestral arrangements.

She studied under yoga guru Swami Satchidananda during the 1970s and became the spiritual director of the Shanti Anantam ashram (founded in 1983 in the Santa Monica mountains in Southern California) until her death in 2007.

## **Carla**

**Carla Bley** (\*1936 ) is a composer, pianist, and bandleader known for her innovative and eclectic contributions to the world of contemporary jazz. Carla made her mark in the 1960s as part of the New York City jazz scene, her compositions during this period showcased a distinctive blend of avant-garde, free jazz, and experimental elements. In 1965 she (co-) founded the Jazz Composer's Orchestra Association which aimed to promote and perform the works of contemporary jazz composers.

Her leadership in this organization contributed to the development of large-scale, orchestral jazz compositions including her acclaimed jazz opera *Escalator Over the Hill* (1971). She also founded the record labels WATT and XtraWATT. Carla is notorious for humorous witty compositions that play with expectations and seemingly disparate elements. Two inspiring songs are “Simple Song” and “Boo to You”. Carla worked for a while with Austrian composer Michael Mantler and they spent time together in Vienna with their daughter Karen. Carla currently lives in New York with her partner the bassist Steve Swallow.

## **Mary**

**Mary Lou Williams** (1910–1981) was a pianist, composer, arranger, and bandleader whose remarkable career spanned several decades. She was born as Mary Elfrieda Scruggs in Atlanta, Georgia, and her early life was marked by an innate musical talent that emerged at an early age. She started performing in Kansas City's vibrant jazz scene as a teenager, catching the attention of jazz legends like Andy Kirk and Duke Ellington. Her remarkable skills on the piano earned her a place in Kirk's Clouds of Joy band, where she began arranging music and composing. During the 1930s, Mary Lou rose to prominence as a jazz pianist and composer. She made significant contributions to the Kansas City jazz sound, arranging and composing for the band, and her compositions became staples of the swing era. Her work was characterized by its sophistication, blending traditional jazz elements with a modern sensibility. Mary Lou continued to evolve as an artist, embracing the bebop movement of the 1940s. She collaborated with bebop pioneers like Dizzy Gillespie and Charlie Parker, making her a central figure in the development of this groundbreaking jazz style. Her composition *In the Land of Oo-Bla-Dee* is considered a classic of the bebop era. In the 1950s, Mary Lou Williams converted to Catholicism and briefly retired from music. However, she returned to the jazz scene with a renewed sense of purpose in the 1960s.

She composed sacred jazz works, including *Mass for the Lenten Season* and *Mary Lou's Mass* combining her faith with her musical talent. She was a prominent jazz historian who created a jazz tree to trace the influences of different styles and eras on each other and was an advocate for teaching especially children the roots of jazz in blues and spirituals as well as noting the impact of colonization and slavery on Black music. Mary Lou is fondly remembered as a mentor and caregiver for many musicians throughout several eras and had a remarkable capacity for remembering and caring for the legacy and the sound of the musicians she played with.

## Laurie

**Laurie Verchomin** (\*1958) is a Canadian writer. She studied piano, modern dance and theatre in Edmonton, Alberta and during the late 1970s arrived on the New York Jazz scene. During this time, she had a relationship with the pianist Bill Evans during the last years of his life and his death occurring through substance abuse. The complex and profound nature of their relationship became a pivotal part of Laurie Verchomin's life story. In 2010 she published her memoir *The Big Love: Life & Death with Bill Evans*. In it, she deals with her own awakening into love, sex, drugs, spirituality and jazz, as well as exploring her relationship with Bill Evans. The book also shines a mirror on the complexity of the muse relationship, and its ambivalence when contextualised by the structures of patriarchy as well as its capacity for reflecting the social and cultural context in which it occurs – in this case North American counter cultural scene of the 1970s. She currently resides in British Columbia with her partner and spends her time raising her daughter, writing, and practicing Tai Chi and meditation.

## Ruth

**Ruth Cameron Haden** (1947–2021) was a record producer and jazz vocalist. Born into a family with a deep connection to music, Ruth's initial training was in acting, and she performed in theatres across North America and Europe. She married the renowned bassist Charlie Haden in 1984. Ruth stepped into the role of Charlie's manager and embarked on a successful journey as a co-producer of many of his albums. One of the notable highlights of her career was the co-production of *Land of the Sun*, a Haden album that won the prestigious Grammy Award for Best Latin Jazz Album in 2005. She was also a gifted singer. She honed her vocal skills under the guidance of notable instructors such as Jeri Southern and Sue Raney.

In 1997, she released her first recording, *First Songs*, on EmArcy Records, featuring collaborations with Charlie Haden, pianist Chris Dawson, and drummer Larance Marable.

Her second album *Roadhouse*, recorded in 1999 for Verve Records, showcased her vocal prowess and musical versatility. Ruth was married to Charlie Haden for nearly three decades until his death in 2014. She died in 2021.

## **Juanita**

**Juanita Naima Coltrane** (Grubbs) (1926–1996), often nicknamed Nita and abbreviated to Neet is publicly known as being the ex-wife of John Coltrane. At the time of meeting John Coltrane she was working as a seamstress in a factory to support herself and her then five-year-old daughter, who John Coltrane adopted and wrote a song for. Naima lived together with John Coltrane during the 1950s and ran a household which was a meeting place for musicians and a central hub of the community. She cared deeply for and sustained Coltrane during their ten years together, also supporting him through drug addiction and helped him after Miles Davis kicked him out of the band because he couldn't function. She is often depicted as being one of several figures who ignited John Coltrane's spiritual beliefs and journey. The ballad "Naïma" was a love letter and one of Coltrane's favourite compositions and he recorded it countless times. It is a jazz standard and regarded as one of the deepest and most reverential songs to play. Later in her life, she ran a dashiki shop in Queens and died of a heart attack in 1996.

## **Eva**

**Eva Salfellner** (dates unknown) was born in Upper Styria, Austria. She was accepted as a highly talented student at the Graz University of Music and Performing Arts at the age of 15 in the H. Florey flute class. During and after her studies she performed successfully in numerous ensembles and orchestras as well as a soloist. When she had to stop making music as a flautist, she moved her work into management, founded and ran the highly successful CulturCentrum Wolkenstein, worked for many years in the Vienna Konzerthaus and with mathias rüegg in various projects.

*Something about Eve* was originally written for flute and piano but the version used in *ALBUM* is a special arrangement written by mathias rüegg for vibraphone to be played by Evi Filippou.



# Nichts verpassen.



**JETZT  
TESTEN!**



DERSTANDARD

## BIOS

**Naïma Mazic** based in Vienna founded the n ï m company and association more2rhythm in 2016. She has been resident choreographer at K3 Tanzplan Hamburg/Kampnagel, has an MA in Performance Studies from NYU TISCH and studied at P.A.R.T.S., the Reykjavik Academy of Arts, at MUK / Conservatory Vienna (+dance pedagogy). She was part of the HipHop Continuum at Jacob's Pillow Dance Festival USA and ImPulsTanz DanceWeb15 and 22. Her recent works have been shown at Judson Church NYC, Vienna Art Week, brut Wien, DOCK 11 Berlin, Tanzfaktor Cologne, LAB Frankfurt and Leipziger Jazztage. Her commissioned work 2022 for the ensemble uBu has been touring in Germany. Naïma is also performing in her own works and works of others. She works with musicians such as Robyn Schulkowsky, Alain Franco, Golnar Shahyar, Evi Filippou and others. With a background in house dance, Bgirling and swing dance, Naïma concentrates on the communication between dancers of different backgrounds and (jazz) musicians. Her work is based on tools of jazz music, replenished by sensuality. Currently Naïma is conducting research on femininity of jazzmusic and directing music videos for musicians. Starting 2024 she will be artistic director of LAKE Studios Berlin. At brut Wien she presented the co-production *Poly-Mirrors* in 2022.

**Evi Filippou** (Greece) based in Berlin, graduated from the Conservatory of Volos and at the Hochschule für Musik Hanns Eisler. In addition to performing with various orchestras and contemporary music ensembles around Europe, she performs solo and collaborates with jazz and world music artists like Katerina Fotinaki, Robert Lucaciu (Filippou & Lucaciu), Lara Alarcón (BISOUS). Evi holds a strong presence in the music-theatre scene regularly performing with various groups, multidisciplinary projects and theatre venues (a.o. Neue Werkstatt der Staatsoper Berlin, Rimini Protokoll). Evi is constantly researching the balance in the coexistence of composition and improvisation, precision and authentic personal expression. For her debut album *inEvitable* she won the German Jazzpreis 2023.

**Maeve Johnson** is a queerfeminist artist, movement practitioner and dramaturg based in Berlin. Their primary interest lies in creating works that frame the body as an intersection of intimacies, sensations and imaginations to engage with the erotic; more generally they are interested in relational subjectivities as places of collective resistance. Their work consists of groovy dance moves, wet tongues and queer fantasies woven together into a cohesive whole. Recently they have been working with n ï m company, Björnsonova, Systering, Zuzana Žabková and Elisa Purfürst. They are listening to, and feeling inspired by, CHIKA, Ezra Furman and Frost Children.

**Hanna Naske** grew up in Vienna and Luxembourg. She studied fine arts at the art academy AKV St. Joost Breda in the Netherlands, then took up photography at the Hochschule für bildende Künste Hamburg with Silke Grossmann, as well as stage design with Raimund Bauer. Her collaboration with Ela Baumann, Patricia Carolin Mai, Kerstin Steeb and staatsoper24 brings her work to venues like Staatsoper Hamburg, Kampnagel, Thalia Theater, Wuppertaler Bühnen, Musiktheater im Revier Gelsenkirchen, LOFFT – das Theater Leipzig, OUTNOW! Festival Bremen, Staatstheater Mainz, purple Tanzfestival Berlin, Konzerthaus Wien, MuTh Wien and Rotondes Luxemburg. Hanna works as a stage designer in interdisciplinary projects, mostly in the field of music and dance-performance and is a freelance photographer.

**Is Ali** is a third year Ph.D. Student at Brown's department of Theater Arts and Performance Studies. He grew up in California, and his research interests broadly include multimedia art, design, and software engineering as sites of futurist kinship work throughout the African diaspora. Anchored in a three-pronged concept he is currently calling kin-aesthetics, Is seeks to respond to the ways Black social and community life has been disaggregated since the spawn of neoliberalism through critical explorations of the digital and blackness's relationship to gender, sexuality, and movement as displacement. Most succinctly, Is is concerned with the possibilities at stake when Black people are brought together, left alone, and given free time.

**Tamara Yael Kanfer** is a multidisciplinary artist. Born and raised in Vienna, she studied stage and set design at the University of Applied Arts Vienna. During her studies, her passion for dance theater was awakened, after which she completed two one-year dance intensive programs in Vienna and in Berlin. The combination of various media, such as painting, photography, video and dance are all elements that flow into her work as a freelance artist. At the moment, her main focus lies on stage and costume design.

**Cat Jimenez** is a dancer, curator, creator and dedicated to the cypher.

As a performer her abstract, intimate, but expressive movement style enabled her to win several dance battles, receive a number of scholarships and to work and collaborate with various artists and companies for over ten years. As a creator her art ultimately presents and queries underlying mechanics that shape and form people's and society's experiences of life. Furthermore, her desire aims at establishing a space that encourages mutual understanding and co-creation. This idea extends to her work as curator and board member at the Kultursommer Wien festival.

**Gabriela Reyna**, Havana, Cuba, 1991. Graduated in Visual Arts from the University of the Arts of Cuba (ISA) in 2016. Since 2016 she works as a curator at the Raúl Oliva Gallery of the Center for Scenic Studies and in 2022 she started working as a professor in the specialty of sculpture at the San Alejandro Academy. She currently lives and works in Havana. It is of her interest to address concepts about women in her practice as a social, cultural and political being. From her own feminine intimacy she explores notions such as fashion, clothing and any relationship established between the body and its appearance. She is the winner of the Espuela de Plata 2023 grant awarded by the Mariano Rodriguez Foundation, which in this edition had the collaboration of the Brownstone Foundation. She was resident in two artistic residencies, in 2017 Molten Capital Residency in Santiago de Chile, and in 2018 the RARO residency in Buenos Aires, Argentina. At the beginning of 2023, she joined the roster of artists of the Servando Gallery in Havana, integrating a group exhibition of three women artists, *Desgarrando Superficies* (Tearing Surfaces). Recently her work was selected to be exhibited during the Mediterranean Art Biennial in Haifa, Israel, in the exhibition Videonale #1 Image of Happiness, dedicated entirely to women artists in video art, as well as in the exhibition Power Couture at the Pan American Projects gallery in Miami, USA. Gabriela Reyna also works as a scenic designer for Cuban and foreign theater and dance companies, during 2019 she travels to Tijuana, Mexico to design for the Colombian-Mexican theater company Teatro de León.

**Sara Ostertag** is an Austrian theater maker working in Germany, Belgium and Switzerland. She studied theater directing and choreography. As part of her Masters, she wrote her final thesis with Milo Rau and researched at the School for New Dance Development and the Academy of Fine Arts Vienna in the class for performance art. She is co-founder of the multiple award-winning collective makemake produktionen, with which she has been working intensively in Vienna since then. Since 2017 she has worked as a dramaturg for Florentina Holzinger.

**Vera Rivas** is a Mexican multidisciplinary stage researcher and creator. For almost a decade he has worked as a stage director, dramaturgist, performer and producer for pieces of dance, theater and performance. Founder of Mierda Bonita Producciones, an interdisciplinary company committed to experimentation and research into languages and devices where the liminal space between the body and the happening, were fiction and the document became theatricality as a ritual act.

**Harald Kisiedu** is a musicologist, journalist, and author. He is a lecturer at the Osnabrück University of Applied Sciences' Institute of Music. His research interests include jazz as a global phenomenon, Afrodiasporic classical and experimental music, improvisation, as well as Wagner. He has written about Peter Brötzmann, Ernst-Ludwig Petrowsky, Muhal Richard Abrams, Roscoe Mitchell, jazz and popular music in the Terezín concentration camp, and the political reception of Wagner's *Meistersinger of Nuremberg* in the National Socialist Regime. Kisiedu's latest book *European Echoes* is a historical and interpretive study of the movement of jazz experimentalism in West and East Germany between the years 1950 and 1975. *European Echoes* is available in English published by Wolke Verlag. Kisiedu received his Ph.D. from Columbia University and also holds graduate degrees from the University of Hamburg. He is also a saxophonist and has performed with Branford Marsalis, George Lewis, Henry Grimes, Hannibal Lokumbe, and Champion Jack Dupree. He has recorded with the New York-based ensemble Burnt Sugar, the Arkestra Chamber and with composer and improviser Jeff Morris.

**Altroy Jerome** is a US Disk Jockey/Producer and is known for skillfully fusing deep and soulful Detroit Techno with a varied selection of electronic rhythms and melodies. Born in Harlem, New York (USA) and based in Vienna, Austria, he's played at various events across America, Asia, Europe, the Middle East & Russia to perform his unique mix of Underground Electronic Dance Music. Over the last years he's been recognized performing his art as a Disk Jockey alongside numerous international and Detroit acts alike; including Robert Hood, Flo Real, Kevin Saunderson, G. Rizo, Carl Craig, ADJ, Kenny Larkin, Spacetime Continuum, DJ T-1000 and the late great Mike Huckaby. Altroy also performs live improvisational performances with no computer, no pre-recorded samples or sequences together with Philipp Hehenberger and DiDi Kern as [altroy-kern-quehenberger]. He has remixed or released records with Editions Mego, Pomelo and his own imprint Minimalsoul™. He is a co-founder of A party called JACK, produces and arranges music for the soul label Record Shack and is the founder of MSR Distro | Minimalsoul™ vinyl distribution based in Vienna, Austria.

**Senem Kahraman** (Istanbul) based in Vienna. She studied sociology for her undergraduate degree at Mimar Sinan Fine Arts University and completed a master's in marketing communication at Istanbul Bilgi University. In addition to her education, she worked as a volunteer in projects related to children and the city. She contributed as a writer to a culture and arts platform on theatre, exhibitions and feminist and queer artists in Turkey. Her life as a feminist activist was followed by a migration story when she moved to Vienna. During her four years there, she gained experience in various fields and conceptualized and managed the Stadt der Migrant\*innen project. She is currently working on a podcast project with Verein Piramidops/frauentreff and managing social media for D/Arts Projektbüro für Diversität und urbanen Dialog. Although they didn't know each other at the time, Senem crossed paths with Naïma many years ago at Mimar Sinan Fine Arts University in Istanbul and in 2023 they embarked on new paths when she took part in the production of *ALBUM, the muse at work* in 2023.

### **n ï m company**

Choreographer/ Performer/ Dancer Naïma Mazic founded the Austrian non-profit association more2rhythm and the international dance and music company n ï m in 2016. The goal of n ï m is to establish a stable team that continually refines its tools and concepts and works on a long-term basis. The aim is to create a space that allows for constant development, so that the last arrival point becomes the new starting point from which we can grow. Part of the company are dancers, (jazz-) musicians, visual artists, filmmakers and scholars.

„In the work with n ï m and in my research I am investigating how dancers of various dance forms and (jazz-)music can communicate through a shared language.“

**Naïma Mazic**

The word “nim” comes from the German verb nehmen – to take, learn, comprehend. We want to take, learn and comprehend from each other, always keeping the resulting polyphony of different fields central to the creation.

[www.more2rhythm.com](http://www.more2rhythm.com)





© Hanna Naske

## Thank you

To my co-muses Hanna, Maeve and Evi  
Mama Anaïs Sami for being my home and ground  
Papa for always telling me – du sollst tanzen  
Christoph for doing his best and being part of this  
Diego who is supporting me. In finding the goddess  
Klara, Yola, Laura for always making me laugh  
Senem for being there being real being all in  
Cat who re/introduced me to my hips  
Is for being a friend  
Cesar and Vera for showing me a way to treat memory and to find storytelling  
Maria for being so generous  
Alaa for triggering magic  
Frederik for making me do a dance diary  
Henrique for introducing me to another way of listening and to hang out in the horizontal  
Philippe for being the first to have seen the first song  
Christine for showing me that things can coexist  
Helga for being my grandmother  
Robyn for being a grandmother  
Naïma for re/learning how to walk  
thank you all for being here

This piece is dedicated to my mother.

# Coming up

Meeting point: Museum Nordwestbahnhof  
Nordwestbahnstraße 16, 1200 Vienna

{Art in public spaces}  
{Go Northwest}  
{Theory & practice}

Sat, 14<sup>th</sup> October, 5:00–7:00 pm

**Out and about mit irreality.tv & Tracing Spaces**

**Interventions in the City**

Talk / City walking tour in German

brut nordwest

Nordwestbahnstraße 8–10, 1200 Vienna

Sat, 14<sup>th</sup> October, 8:00 pm

**irreality.tv**

**PING PONG SPLIT SCREEN**

Participatory web series / Film premiere World premiere in German

{Gala premiere}  
{Red Carpet}  
{Table tennis}

## Choreographic Platform Austria

The CPA, Choreographic Platform Austria, will be relaunched this year as a biennial event presenting outstanding dance and performance productions from Austria to national and international audiences on a regular basis going forward.

The CPA takes place from Thursday, 19<sup>th</sup> to Saturday, 21<sup>th</sup> October 2023 at the following venues: brut Wien, Tanzquartier Wien, Volkstheater Wien, the space Der Betrieb and Seestadt Studios in Vienna as well as Festspielhaus St. Pölten.

With Alix Eynaudi, Veza Fernández, Philipp Gehmacher, Florentina Holzinger, Hungry Sharks, Liquid Loft, Navaridas/Deutinger/Riegler, Mzamo Nondlwana, Karin Pauer, Amanda Piña/nadaproductions, Michael Turinsky, Doris Uhlich, CieLAROQUE/ helene weinzierl and others.

At brut nordwest the performances *WE WERE NEVER ONE* by **Karin Pauer** (Thu, 19<sup>th</sup> October, 1:30 pm / Sat, 21<sup>th</sup> October, 2:00 pm), *BÉTON BRUT* by **Hungry Sharks** (Thu, 19<sup>th</sup> October, 3:30 pm) and *Alalazo* by **Veza Fernández** (Sat, 21<sup>th</sup> October 2023, 4:00 pm) will be shown.

[choreographic-platform.at](http://choreographic-platform.at)

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

Media partner

**FALTER**



**intro**

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**KRIEG**

**DIE  
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