

New Art

on Stage

brut



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brut nordwest

Nordwestbahnstraße, 1200 Vienna

Fri, 24th / Sat, 25th* & Sun, 26th November, 8:00 pm

Costas Kekis

LO4D

*The performance on Sat, 25th November will be followed by an artist talk with the team of *LO4D* & Helmut Mörwald (QWien), moderated by Karla Max Aschenbrenner.

Dance

World Premiere

Multiple Languages

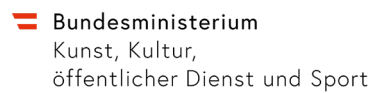
Choreography Costas Kekis **Created and performed by** Costas Kekis, Evandro Pedroni, Kevin Clash **Sound** Kevin Clash **Light and Projections** Resa Lut **Production** Taystee Tears **Stage design** Frederik Marroquin **Costumes** Evandro Pedroni **Production assistance** Deborah Hazler **Feedback** Chris Standfest **Vocal Coaching** Veza Fernández **Special thanks to** Helmut Mörwald, Lau Lukkarila, mirabella paidamwoyo* dziruni

A co-production of Taystee Tears and brut Wien.

With the kind support of the Cultural Department of the City of Vienna, BMKOES – Federal Ministry of Arts.

Supported by 8:tension artists residency, Im_flieger SUPPORTS, Studio Matsune and Bears in the Park Art Place.

Supporters



Costas Kekis' *L04D* is an intergenerational journey on the emotional and socio-political effects of recent epidemics. Three performers navigate through feelings, thoughts and stories informed by the history of the AIDS crisis in the Euroamerican context, as well as the more recent governmentality of HIV. The AIDS crisis in the 1980ies and 1990ies broke into pieces the identity of the queer self while at the same time establishing a radical queer political thought. *L04D* carefully revisits this haunting time and lets it enrich current concerns.

The COVID-19 pandemic raised specters of the AIDS crisis among queer communities globally. Once again, in an extended medical emergency, new ways to produce stigma, create 'others' and manage people's lives and deaths resulted in another type of necro- and biopolitics.

The performance *L04D* invites a bent intergenerational and shared historiography of HIV/AIDS. Kevin Clash has lived and experienced the first adverse years of the AIDS crisis in London as well as how the rave and the dancefloor became a space of emotional salvation for HIV-positive queers. The two dancers, Costas Kekis and Evandro Pedroni, through their own lived intimacies, have different experiences from the current time of HIV as manageable illness but still entailing renewed stigma, shame and discourses on sexual relations and social exclusion.

The three of them come together on stage to create a physical and musical discourse of feelings and social concerns by sharing their voices and sounds, their uninhibited bodies and their experiences of intimacy in order to discover a radical ethics of care, which can only result into empowered bodies and communities. In this quest they are supported by the light design and haunting projections of light art artist Resa Lut.

“In a filthy way”

Costas Kekis on the research and creation process of *L04D*

What was the starting point for *L04D*, what gave you the impetus for the topic?

Costas Kekis: Certain discourses that appeared during the COVID pandemic were, in my opinion, quite problematic and they remind me of aggressive aspects of social division, “othering”, stigmatization and blaming as they had appeared during the AIDS epidemic in the ‘80s and ‘90s. This made me think how much we have not learnt from previous epidemics and motivated me to revisit the period of the AIDS crisis and enriching it with current questions around HIV and how it is discussed and managed in a governmental as well as a social and interpersonal level. This is how *L04D* came into life.

How did you do the research and what surprised or stunned you most?

The research was carried out between the artistic team in the form of sharing experiences related to HIV and COVID-19. We observed how the press dealt with both topics. Private interpersonal experiences also provided discussion topics. On a regional level (German speaking world), [QWIEN – Zentrum für queere Geschichte](#) has been an important provider of information in the form of books and press articles on HIV/AIDS from the previous decades.

We also interviewed informally a few people who were young at the time of the AIDS crisis and had a lived experience of the social and interpersonal frictions that were present at the time. We also watched several ‘90s films dealing with the topic, documentaries (from the same decade) covering topics from HIV healthcare to bugchasers (people who intentionally contract HIV) as well as online discussions of the [UNAIDS](#).

A positive surprise was the innumerable points of intersectionality that queers had put on the table from the beginning of the AIDS epidemic, and the confirmation that these points remain current nowadays not only in regards to the COVID-19 pandemic but also in general discussions around stigma, healthcare and governmentality.



Where did you find similarities between the AIDS pandemic and the COVID-19 pandemic in your research?

I would like to address firstly that the AIDS epidemic and how it was discussed in the first years was a more targeted attack to queer life in particular and especially that of underrepresented groups as well as queers of color, trans people and sex workers.

On the other hand, the COVID-19 pandemic touched from its very beginning a wider population. In both cases, there has always been an enemy to blame (queers or the Chinese!), which was a group of people who already were seen as a threat for western patriarchy or western capitalism. In both cases, an “innocent” Us and a “threatening” Them appeared very quickly.

In both cases, accessibility to healthcare and treatment still remains a burning topic. Patents of pharmaceutical companies keep prices of medications or vaccines very high. As a result, in countries with a privatized healthcare system (USA) as well in impoverished countries – mostly in the Global South – people don’t have access to treatment or vaccines not because there isn’t any but only because it is unaffordable.

A last point is the early appearance of the doubt around the origins of both viruses as well as the skepticism on treatment (what one would call conspiracy theories).

What do you hope the audience thinks about when they come out of the performance?

I hope the audience draws some parallels around topics of social exclusion and stigmatization in regards to disease and epidemics, especially since scientists already warn us that we will probably have more and more of them in the near future if capitalism keeps exploiting resources in the same fashion as now.

Also, the historicity of such topics is something I would like to share as a thought with the audience. The work that started during the AIDS epidemic is not over and the social and governmental management of COVID-19 confirmed that.

Last but not least, the main sense used within *L04D* is the sense of listening. Listening to layers of music and sound that are not the main beat and responding kinetically in a filthy way (much press was calling HIV positive people filthy during the first years of the epidemic). I am hoping to have approached a para-systemic dance practice, a dance that stands next or out of the hegemonic system and that empowers a critical stance and social presence.

Can you tell us about the collaboration with Kevin Clash and Evandro Pedroni?

I know both Kevin and Evandro since several years and we have already been in close exchange about the topics around *L04D* before starting the production. As soon as the production process started, we knew we are on the same page and what happened since then was that each one of us could only enrich the discourse and the creative spirit and push them further.

Kevin provided the project with significant personal experiences and music from the time of the AIDS epidemic and also an exchange of knowledge around music production, DJing and MCing. Evandro and I have had intense exchanges of interpersonal experiences of intimacy and discourses taking place in our time in Austria, while noting the differences occurring in other contexts such as Brazil and Greece. I also owe to Evandro coming up with the title of the piece.

What is your favorite song these days?

[Cajmere ft Dajae – *Brighter Days* \(Underground Trance, 1992\)](#)

Do you have a ritual?

I listen to music every day.



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BIOS

Costas Kekis began dancing as a kid in his family's living room in Athens before launching his professional journey as performer and choreographer. His works have been shown at the Improspekcije 2022 Zagreb, Ostertanztage Salzburg, Altera Pars Theater in Athens, 100 Grad Festival Berlin and in Vienna at brut Wien, Raw Matters, Tanzquartier Wien, WUK and ImPulsTanz. He also worked as a dramaturge and choreographic consultant with numerous artists locally and internationally and has performed for Doris Uhlich, Sara Lanner, Oleg Soulimenko and Fanni Futterknecht. In 2021 and 2022 he coordinated artistically the Life Long Burning Programme's Performance Situation Room in the frame of ImPulsTanz.

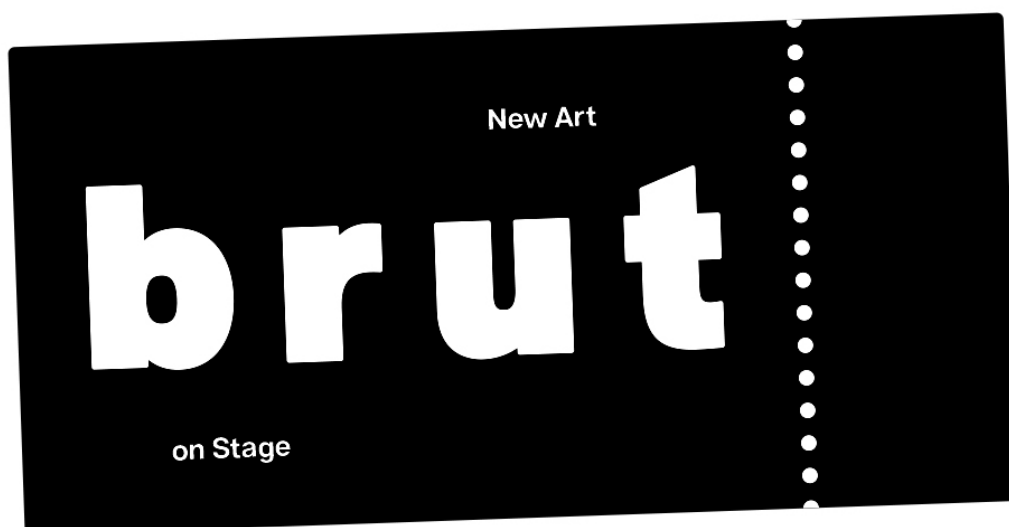
Evandro Pedroni is a Brazilian performer and choreographer based in Vienna. Recently he is featured in productions by Cocoon Dance, Akemi Takeya, Elisabeth Tambwe among others. Evandro's work or collaborations have been showcased in festivals such as ImPulsTanz, imagetanz, PAD – Performance Art Depot (DE), FAKI 18 (HR) and has been supported by Tanzzentrale Nuremberg, Wien Kultur, WUK, brut Wien, Im_flieger, Bears in the Park Art Place, HochX Theater und Live Art (DE) and EinTanzHaus (DE).

Kevin Clash started performing professionally as a vocalist from the age of 14 on UK Sound Systems progressing to stage +/- or studio vocals for both underground and mainstream chart artists including Felix, Annie Lennox, George Michael and Boy George. Attending Morley College to study music and voice he also became a professional 'sing-jay' DJ performing at MTV's 'MTV Flux', Ministry of Sound, Glastonbury, Brixton Academy, Vinyl NYC, Kampnagel alongside Chemical Brothers, Danny Tenaglia, Armand Van Helden, DJ Hell, Robert Owens and supporting artists/bands such as My Bloody Valentine, Silverfish, Selfish Cunt, Little Night Terrors, Friendly Fires.



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Coming up

studio brut

Zieglergasse 25, 1070 Vienna

Sun, 26th / Mon, 27th & Tue, 28th November, 7:00 pm

Huggy Bears Days

Ariadne Randall – Reverse Cowgirl β

Performance World premiere in English

{Gender}
{Politics}
{Transformation}

Combined Tickets available

studio brut

Zieglergasse 25, 1070 Vienna

Sun, 26th / Mon, 27th & Tue, 28th November, 8:30 pm

Huggy Bears Days

Gudrun Schmidinger – Collective Action (a solo show)

Performance World premiere in English

{Gender}
{Politics}
{Transformation}

brut at WUK performing arts

Währinger Straße 59, 1090 Vienna

Wed, 29th & Thu, 30th November, 7:00 pm

Huggy Bears Days

The Needles – Elsewhere

Performance World premiere in English

{Gender}
{Politics}
{Transformation}

Combined Tickets available

brut at WUK performing arts

Währinger Straße 59, 1090 Vienna

Wed, 29th & Thu, 30th November, 8:30 pm

Huggy Bears Days

Jannis Neumann – Neither Fish Nor Meat

Performance World premiere in English

{Gender}
{Politics}
{Transformation}

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Nordwestbahnstraße 8-10, 1200 Vienna

Fr, 8th December, 3:00–5:30 pm: Workshop / 6:00–7:00 pm: Performative reading

Cordula Daus & Charlotta Ruth

Questionology – Are you here?

Workshop / Zine Release / Performative reading

{Which craft}
{Language Art}
{Performance}

Tickets and info: brut-wien.at

Media partner

FALTER



intro

DERSTANDARD

NIE
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**DIE
VIELEN**