

New Art

on Stage

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Nordwestbahnstraße 8-10, 1200 Vienna

Tue, 18 March, 20:00

Stina Fors

SPÖKA

imagetanz 2025

Showing / Dance / Performance

no language skills required

Duration: approx. 45 minutes

Content Notes

Die Performance enthält Andeutungen von sexuellen und gewalttätigen Inhalten.

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The performance contains hints of sexual and violent content.

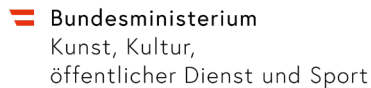
Credits

Concept & choreography Stina Fors **Set design** Liesl Raff **Lighting design** Bruno Pocheron
Production Johnson & Bergsmark **Outside eyes** Stacey Sacks, Christina Lederhaas, Oneka
von Schrader **Parachute manufacturing** Florian Mayr

A co-production of Stina Fors and imagetanz 2025 / brut Wien

Funded by the City of Vienna's Department of Cultural Affairs (MA 7) and the Austrian
Federal Ministry of Art, Culture, Civil Service and Sport

With the support of Mocovara Gallery, Inkonst, MDT, Alma Söderberg Studio and Bears in
the Park



About *SPÖKA* von Stina Fors

The audience meets two or even three different hosts – one who is eager to please, one who mocks and sometimes one who is torn between the two. Improvised games, re-enactments of Swedish children's shows from the 1970s to the early 2000s and the unpredictable mood of the room guide the performance. Inspired by how children's unsupervised play can sometimes lead to explorations of violence or sexuality, Stina Fors creates a night of play, chaos and pleasure. She blends rehearsed moments with spontaneous ideas and lets the pieces fall where they may. At its core, *SPÖKA* is a reflection on what we do when no one is watching – or when all eyes are on us.

Über *SPÖKA* von Stina Fors

Das Publikum trifft zwei oder sogar drei verschiedene Hosts – einen, der darauf bedacht ist, zu gefallen; einen, der verspottet; und manchmal einen, der zwischen beiden hin- und hergerissen ist. Improvisierte Spiele, Nachstellungen schwedischer Kindersendungen von den 1970er Jahren bis in die frühen 2000er und die unvorhersehbare Stimmung des Raumes leiten die Performance. Inspiriert davon, wie unbeaufsichtigtes Spielen von Kindern manchmal zu Erkundungen von Gewalt oder Sexualität führen kann, erschafft Stina Fors eine Nacht voller Spiel, Chaos und Vergnügen. Sie vermischt geprobte Momente mit spontanen Ideen und lässt die Teile dorthin fallen, wo sie landen. Im Kern ist *SPÖKA* eine Reflexion darüber, was wir tun, wenn niemand zusieht – oder wenn alle Augen auf uns gerichtet sind.



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Building Bodies

Stina Fors about the creation process of *SPÖKA*.

Dear Stina, what was the starting point for *SPÖKA*? What gave you the impetus for the work? Do you remember?

Yes, I do remember. I had a residency, and one day there was a big table cloth at the back, sort of a canvas. I was tired, and I felt somehow I don't want to be seen, so I put it over me, like a child that would just pretend to be a ghost. And I started playing around in the room and building another body, also of cloth. I moved around, touching this other empty body. When I watched the video afterwards, I thought, wow, there was something special here, because the image started to flicker. With the tension of these two bodies dressed in cloth and the quality of the fabric I felt there was something nice happening, how it slips and moves through iconic images like Mother Mary's death. Quite religious images, I guess.

Is the topic of the ghost still in the piece?

Yes, the ghost is still there, but a lot has accumulated since then. First, I was working a lot with objects and material, and I tried to handle the imagery of it. I have also tried to surrender to what is quite hard to control. A lot of things also happened by accident. And then, this accumulated into an interest of the idea of child's play. I started thinking about a lot of children's TV shows I grew up with. They were very absurd and surreal. This was another door to open. There have been many doors, and one thing lead to the next.

You collaborate with the visual artist Liesl Raff and the light designer Bruno Pocheron. Would you like to tell us about the collaboration? How did you develop the piece together?

I already performed on one of Liesl's stages that she made out of latex. This particular stage planted a seed for the set-up of *SPÖKA*. The idea of creating a smaller stage on the stage is also an homage to children's plays, like making a theatre show in the living room.

I have never had someone doing lights or thinking lights with me. Bruno and me had one residency together, and I felt very secure in what he does. Both Liesl and Bruno have their own practices and it felt good to have these two strong voices to march together.

Do you have a favorite moment in the piece?

Yes, the favorite moment is when I lick things (laughs).

The festival theme is TAKE A CLOSER LOOK. Where is it worth taking a closer look – in everyday life?

The play is around the corner. Take a closer look!

Do you have a ritual – before performing or in everyday life?

I used to have a very stable ritual in the studio and also before performing with a proper warm up: physical warm up, vocal warm up and then meditation. But for this process, I have not. I lost it all (laughs).

Do you have a ritual – before performing or in everyday life?

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What is your comfort food these days?

Brown rice.

What lies next to your bed on the nightstand?

I have had a lot of different herbal tinctures there like Echinacea, because I just had the flu.





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Stina Fors is a choreographer and a performer. She studied at SNDO – School for New Dance Development Amsterdam, the Royal Swedish Ballet School in Stockholm, the Broadway Dance Center New York and the Gothenburg Art College. In 2024, she was invited to Luxembourg’s pavilion at the Venice Biennale and performed in the Austrian pavilion’s stage programme at the Gwangju Biennale. Her work has been presented, among other venues, by Tanzquartier Wien, Wiener Festwochen, La Ménagerie de Verre, Systema, Short Theater, Centrale Fies, MDT Stockholm, Inkunst, La Casa Encendida, Fabra i Coats, CA2M, STUK Leuven, Campo and OB/Scene Festival.

15.03.
— 12.04.

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Festival für
Neues aus
Choreografie und
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intro



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