

New Art

on Stage

brut



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studio brut

Zieglergasse 25, 1070 Vienna

Sat. 26 / Mon. 28* / Tue. 29 / Wed. 30** April, 19:00

Zoe Gudović aka Zed Zeldich Zed STOP – From Macho to Davičo

Performance

World premiere

in German, English and BKS

Duration: 50 minutes

*Followed by an artist talk, Moderation: Myassa Kraitt

**Followed by a DJ set by the STOP collective

Content Notes

The performance uses theatre fog.

Accessibility

studio brut is not barrier-free. The theatre space is only accessible by stairs downwards. The staircase is narrow and the steps are steep. There is no elevator and no barrier-free toilet.

Credits

Collective Ah Ahilej, Olja Alvir, Đorđe Branković, Andrew Champlin, Dekadenca, Zoe Gudović, Maria Herold, Deborah Hunt, Cortina López, Barbi Marković, Mirza Kebo, Miloš Lolić, Tayla Myree, Andrej Ostroški, Igor Ripak, Karl Schoenswetter, Anastasiia Vorobiova, Zed Zeldich Zed

A project by Zoe Gudović

A co-production of Sendeschluss/Art Beats Production and brut Wien

Funded by the City of Vienna's Department of Cultural Affairs (MA 7)



brut media partners

DERSTANDARD

FALTER



intro



About *STOP – From Macho to Davičo* by Zœ Gudović aka Zed Zeldich Zed

STOP – From Macho to Davičo is more than a performance – it is a call to action, a fusion of ballet, music, masks, avatars, and drag. It is a collective force, a precise and urgent presence that challenges us to rethink resistance, identity and movement.

On stage, Zed Zeldich Zed meets Dekadenca and in his dreams, Lujo Davičo appears to remind us that fascism still reigns, and we must act. Through ballet, words, and beats, *STOP* challenges the notion of individuality and invites us to reflect on movement, resistance, and unity. Inspired by Lujo Davičo – an anti-fascist, progressive artist – this performance calls for a new expression of love and resistance. This performance will be created by collective forces: Master of the mask Deborah Hunt challenges Miloš Lolić, renowned for his outstanding direction of classical drama. Anastasiia Vorobiova's avatars expand our minds, while Ah Ahilej knocks on the doors with sound. Barbi Marković and Olja Alvir weave words, sentences, and passages, reveling in this writing adventure. Andrew Champlin affirms that ballet belongs here. Dekadenca believes that she can read in German – *Natürlich* – and Zed Zeldich Zed would love to rest, but Maria Elisabeth Herold insists: It's time for resistance!

Info

The show on Mon. 28 April will be followed by an artist talk, Moderation: Myassa Krait.

The last show on Wed. 30 April will be followed by a DJ set by the STOP Collective.

Über *STOP – From Macho to Davičo* von Zœ Gudović aka Zed Zeldich Zed

STOP – From Macho to Davičo ist mehr als eine Performance – es ist ein Aufruf zum Handeln, eine Verschmelzung von Ballett, Musik, Masken, Avataren und Drag. Es ist eine kollektive Kraft, eine präzise und dringende Präsenz, die uns herausfordert, Widerstand, Identität und Bewegung neu zu überdenken.

Auf der Bühne trifft Zed Zeldich Zed auf Dekadenca, und in seinen Träumen erscheint Lujo Davičo, um uns daran zu erinnern, dass der Faschismus immer noch herrscht und wir handeln müssen. Durch Ballett, Worte und Beats stellt *STOP* die Vorstellung von Individualität infrage und lädt uns ein, über Bewegung, Widerstand und Solidarität nachzudenken. Inspiriert von Lujo Davičo – einem antifaschistischen, progressiven Künstler – ruft diese Performance zu einem neuen Ausdruck von Liebe und Widerstand auf. Geschaffen wird sie von kollektiven Kräften: Die Maskenmeisterin Deborah Hunt fordert Miloš Lolić heraus, der für seine hervorragende Regie klassischer Dramen bekannt ist. Anastasiia Vorobiovas Avatare erweitern unsere Gedanken, während Ah Ahilej mit Klang an die Türen klopft. Barbi Marković und Olja Alvir weben Worte, Sätze und Passagen und genießen dieses Schreibabenteuer. Andrew Champlin bekräftigt, dass Ballett dazugehört. Dekadenca glaubt, dass sie auf Deutsch lesen kann, und Zed Zeldich Zed würde gerne ruhen, aber Maria Elisabeth Herold besteht darauf: Es ist Zeit für Widerstand!

Info

Im Anschluss an die Vorstellung am Mo., 28. April findet ein Artist Talk statt, Moderation: Myassa Kraitt.

Im Anschluss an die letzte Vorstellung am Mi., 30. April findet ein DJ-Set des STOP Kollektivs statt.



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Staging Resistance: Z e Gudovi  on the creation process of *STOP – From Macho to Davi o*

Dear Z e Gudovi , who was Lujo Davi o and what inspired you about him?

Lujo Davi o was a charismatic and enigmatic figure who deeply influenced my artistic journey. As a pre-war ballet artist, progressive dance pedagogue, leftist intellectual, anti-fascist, communist, and a member of the People's Liberation Army (NOB), he initiated many reflections that resonate with me today. Coming from a prestigious Sephardic family in Belgrade, Lujo could have followed a conventional path. Instead, he pursued ballet during a time when modern dance faced significant backlash for its revolutionary ideas on freedom of movement.

Born in 1908 in Belgrade, Lujo was tragically killed in 1942 in Nik i . He infamously concealed a bomb in macaroni and used it to assassinate Italian fascists at the restaurant where he worked, losing his life the following day. This leads me to ponder: What role does art play in resistance against fascism? What can it and should it be today, especially in light of the current global rise of authoritarianism? Should we simply continue in our usual ways, or is it time for transformative acts like Lujo's? How do we confront this ongoing

chaos? Is dance a source of inspiration and solace, or should we deliver our own ‘spaghetti-meatball-bomb’ to fascism, as Lujo did? At this critical juncture, I find myself contemplating the moment when everything comes to a STOP.

Are there other sources of inspiration for the performance?

This performance draws significant inspiration from a variety of artistic formats, including ballet, avatars, masks, and drag transformations. Central to this exploration is a critical examination of class differences in art, particularly during times of conflict. How can we bridge these divides within the artistic landscape? While ballet has traditionally been associated with elite social classes, drag culture has emerged as a powerful medium for political narrative and resistance.

Drag is not just entertainment; it embodies social engagement, artistic freedom, and innovation. Likewise, masks and puppet theatre, often dismissed as trivial art forms, provide compelling avenues for exploring human consciousness and virtual bodies, particularly through the lens of avatars. *STOP* specifically engages with the social and political significance of masks. Moreover, virtual reality – a technology often linked to capitalist society – opens doors to imaginative discussions surrounding futuristic, post-humanist visions of humanity and our civilization.

The writers Barbi Marković and Olja Alvir contribute original texts for the performance. How did it come to the collaboration and what did it look like? Did the two of them write texts individually or develop a text together?

I’m excited about the collaboration with Barbi and Olja, who have skilfully woven together a narrative that intertwines historical facts about Lujo Davičo with humorous elements featuring Zed Zeldich Zed. Given that very little is known about Lujo, constructing this textual landscape was quite complex. The sections I provided have been integrated into their work, with my audio narrative exploring the connections between Lujo, Zed, and myself. I believe that, particularly due to Barbi’s experience attending the Lujo Davičo ballet school in Belgrade, both writers have infused their own memories and even traumas related to the rigid nature of ballet education into the story.

You collaborate with the mask artist Deborah Hunt, the VR artist Anastasiia Vorobiova as well as the musician Ah Ahilej, the choreographer Andrew Champlin and the theatre director Miloš Lolić. How do you develop the performance in the team? Would you like to share with us how you work?

Bringing together such strong, diverse individuals to work as a Kollektiv is an incredibly enriching experience. Each member contributes their unique visions, ideas, and methods, which adds complexity to our creative process. This complexity arises not only from merging diverse individual ideas but also from geographical differences among team members.

Working on mask creation with Deborah was intense but significant. Due to the stricter policies under the Trump administration, we collaborated via Zoom, which ultimately helped strengthen our team connection. Anastasiia allows us to immerse ourselves in a virtual world that becomes our new reality.

Collaborating with ballet teacher Andrew was both inspiring and demanding. Training a body that weighs over 100 kilograms to dance ballet is a challenge that brings both struggle and satisfaction. As an experienced director, Miloš is tasked with shaping many elements into a cohesive whole. He asks vital questions that help us clarify what message we want to convey through our performance, why it matters now, and specifically why we are sharing this work with the Austrian audience.

Every aspect of this project requires deep thought and reflection, allowing us to navigate the current global climate of uncertainty and tension with more clarity.

What is the relation of Zed Zeldich Zed and Dekadenca on stage?

The relationship between Zed Zeldich Zed and Dekadenca is characterized by a captivating interplay of love, lust, and passion. For decades, these two figures have embodied both tension and connection. Dekadenca is indeed Zed's profound love, and this performance would be unimaginable without this dynamic!

Would you like to share a text that was important during the creation process?

One powerful excerpt from the text *STOP – From Macho to Davičo* by Barbi Marković and Olja Alvir resonates deeply with me:

‘Antifascism is making the impossible happen in small ways, every single fucking day. That is the work of a true radical. Resistance is the practice of the impossible. (In this way, it is just like love.) See this move? It’s called a STOP.’

Do you have a favourite moment in the piece – if yes, why this one?

My favourite moment occurs when everything intertwines – the various formats we’re employing come together. I can’t pinpoint a specific scene yet because each one stands alone, much like an individual play.

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

I have many rituals, but the most essential one is visiting the toilet!

*The questions were asked by Flori Gugger
(Head of Dramaturgy / Programme brut Wien)*



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Biographies

Zoe Gudović (born 1977 in Belgrade, Yugoslavia) is a lesbian artist, feminist, activist, multidisciplinary art practitioner, cultural manager and performer. She combines artistic and activist methods to challenge societal norms, focusing on body, space, sexuality and intimacy. Since 2021, she has lived and worked in Vienna.

Zed Zeldich Zed is the first Drag King from the Balkans, making his debut in 2003. Since then, he has led workshops, given lectures and performed internationally – from Belgrade and Berlin to Thailand. Now based in Vienna, he continues to challenge societal norms through performance and activism.

Dekadenca is a cabaret drag performer from Belgrade. She was born out of the great love for stage performances and all women. She has been shaping the contemporary Balkan drag scene for over a decade, playing a key role in its development.

Đorđe Branković is a Serbian actor with 25 years of experience in film, television and theatre. He is also known as the leader of the underground band Ah Ahilej.

Anastasiia Vorobiova is a Ukraine-born new media artist and director specialising in VR and avatars. Her research-based practice merges performance, technology and cyberfeminism, exploring the relationship between human consciousness and virtual identity.

Andrew Champlin is a Bessie-nominated dancer, researcher and ballet teacher based in Berlin. Originally from Portland, Oregon, he performs and teaches internationally, collaborating with dancers, performance and visual artists. He is currently pursuing a PhD in Artistic Research at the University of Applied Arts Vienna.

Andrej Ostroški, born just before the end of the Socialist Federal Republic of Yugoslavia, is a graphic designer, performing artist, creative producer and educator based in Belgrade. They are a founding member of the art collectives Wyrd Sisters, Efemerne Konfesije and Dragoslavia.

Barbi Marković, raised in Belgrade, studied German studies in Vienna, where she has lived since 2006. She writes novels, radio plays, theater pieces, short stories and games. Her works have received numerous awards, including the Alpha Literature Prize and the Prize of the Leipzig Book Fair in 2024.

Cortina López, the Mexico City-born, Vienna-based artist, integrates illustration, costume, design, muralism and performance. Self-taught, she explores themes of gender violence, memory and resistance. Her internationally exhibited work sparks dialogue, using art as a tool for awareness and justice.

Deborah Hunt has worked as a mask maker, performer and theatre artist since 1972, creating original works across the South Pacific, the Caribbean, Europe and Asia. Born in New Zealand, she has been based in Puerto Rico since 1990, where she founded Maskhunt Motions, a nomadic lab for experimental object theatre.

Igor Ripak is a photographer and artist. He graduated from the Academy of Fine Arts Vienna in 2020 and holds a BA in Dramaturgy from the Academy of Arts in Novi Sad. Over the past decade, he has worked as a photographer for various cultural institutions and award-winning film productions.

Karl H. Schönswetter, born in 1975 in Salzburg, lives and works in Vienna. He is a photographer, musician, DJ at Radio Orange 94.0 and active in multiple cultural and political organisations. His photography focuses on urban life and social movements.

Maria Elisabeth Herold is a Vienna-based cultural producer, curator, musician and music producer. Founder of Art Beats Production and co-founder/resident at Palais Rössl, she curates projects in art, performance and music, activating public spaces and fostering collective engagement.

Miloš Lolić is a theatre director who has worked in Munich, Berlin, Belgrade, Basel, Frankfurt, Ljubljana, Bern, Düsseldorf, Klagenfurt and Vienna. He has received numerous awards, including the Nestroy Award and Borštnikovo Srečanje Award. In Vienna, he has directed at the Burgtheater, Volkstheater and Werk-X.

Mirza Kebo is a Vienna-based artist specialising in electronic music production, performance and light and sound design. With extensive practice in theatre, music, and video, he creates immersive, multisensory experiences that enhance storytelling and atmosphere.

Olja Alvir writes, researches and translates, navigating in-between spaces. Her work spans poetry, prose, essays and cultural critique. She has published the novel *Kein Meer* (2016) and the trilingual poetry collection *Spielfeld/Špilfeld/Playground* (2022) and is a wirsindlesenswert award winner.

Tayla Myree is a visual artist and independent researcher based in Vienna. Their work explores the politics of memory and identity through film, photography, prose and sound. They hold an MA in Comparative History from CEU and currently study at the Academy of Fine Arts Vienna.

Biographien

Zoe Gudović, geboren 1977 in Belgrad, Jugoslawien, ist eine multidisziplinär arbeitende lesbische Künstlerin, Feministin, Aktivistin, Kulturmanagerin und Performerin. Sie kombiniert künstlerische und aktivistische Methoden, um gesellschaftliche Normen infrage zu stellen, und konzentriert sich dabei auf Körper, Raum, Sexualität und Intimität. Seit 2021 lebt und arbeitet sie in Wien.

Zed Zeldich Zed ist der erste Drag-King vom Balkan. Seit seinem Debüt 2003 hat er Workshops geleitet, Vorträge gehalten und international Auftritte absolviert – von Belgrad über Berlin bis Thailand. Heute lebt er in Wien und setzt sich durch Performance und Aktivismus mit gesellschaftlichen Normen auseinander.

Dekadenca ist eine Kabarettistin und Drag-Performerin aus Belgrad. Sie wurde aus der großen Liebe zu Bühnenauftritten und allen Frauen geboren. Seit über einem Jahrzehnt prägt sie die zeitgenössische Drag-Szene auf dem Balkan und spielt eine Schlüsselrolle in deren Entwicklung.

Dorđe Branković ist ein serbischer Schauspieler. In den letzten 25 Jahren hat er in zahlreichen Filmen, Fernsehserien und Theaterstücken mitgewirkt. Er ist auch als Leiter der Underground-Band Ah Ahilej bekannt.

Anastasiia Vorobiova ist eine in der Ukraine geborene Medienkünstlerin und Regisseurin, die sich auf VR und Avatare spezialisiert hat. Ihre forschungsbasierte Praxis verbindet Performance, Technologie und Cyberfeminismus und erforscht die Beziehung zwischen menschlichem Bewusstsein und virtueller Identität.

Andrew Champlin ist ein für den Bessie-Preis nominiertes Tänzer, Forscher und Ballettlehrer mit Sitz in Berlin. Er stammt ursprünglich aus Portland, Oregon, tritt international auf und unterrichtet, wobei er mit Tänzer*innen, Performance- und bildenden Künstler*innen zusammenarbeitet. Derzeit promoviert er in künstlerischer Forschung an der Universität für angewandte Kunst Wien.

Andrej Ostroški, geboren kurz vor dem Ende der Sozialistischen Föderativen Republik Jugoslawien, ist ein*e in Belgrad lebende*r Grafikdesigner*in,

darstellende*r Künstler*in, kreative*r Produzent*in und Pädagog*in. Andrej Ostroški ist Gründungsmitglied der Kunstkollektive Wyrđ Sisters, Efemerne Konfesije und Dragoslavia.

Barbi Marković, aufgewachsen in Belgrad, studierte Germanistik in Wien, wo sie seit 2006 lebt. Sie schreibt Romane, Hörspiele, Theaterstücke, Kurzgeschichten und Spiele. Ihre Werke wurden mit zahlreichen Preisen ausgezeichnet, darunter der Alpha-Literaturpreis und der Preis der Leipziger Buchmesse 2024.

Cortina López, in Mexiko-Stadt geborene und in Wien lebende Künstlerin, verbindet Illustration, Kostüm, Design, Wandmalerei und Performance. Als Autodidaktin erforscht sie Themen wie geschlechtsspezifische Gewalt, Erinnerung und Widerstand. Ihre international ausgestellten Arbeiten regen den Dialog an und nutzen die Kunst als Werkzeug für Bewusstsein und Gerechtigkeit.

Deborah Hunt arbeitet seit 1972 als Maskenbauerin, Performerin und Theaterkünstlerin und schuf Arbeiten im Südpazifik, in der Karibik, in Europa und in Asien. Die gebürtige Neuseeländerin lebt seit 1990 in Puerto Rico, wo sie Maskhunt Motions gegründet hat, ein nomadisches Labor für experimentelles Objekttheater.

Igor Ripak ist Fotograf und Künstler. Er schloss 2020 sein Studium an der Akademie der bildenden Künste in Wien ab und erwarb einen BA in Dramaturgie an der Akademie der Künste in Novi Sad. In den letzten zehn Jahren hat er als Fotograf für verschiedene kulturelle Institutionen und preisgekrönte Filmproduktionen gearbeitet.

Karl H. Schönswetter, geboren 1975 in Salzburg, lebt und arbeitet in Wien. Er ist Fotograf, Musiker, DJ bei Radio Orange 94.0 und in mehreren kulturellen und politischen Organisationen aktiv. Seine fotografischen Schwerpunkte sind das urbane Leben und soziale Bewegungen.

Maria Elisabeth Herold ist eine in Wien ansässige Kulturproduzentin, Kuratorin, Musikerin und Musikproduzentin. Als Gründerin von Art Beats Production und Mitbegründerin/Residentin des Palais Rössl kuratiert sie Projekte in den Bereichen Kunst, Performance und Musik, aktiviert öffentliche Räume und fördert kollektives Engagement.

Miloš Lolić ist Theaterregisseur und hat in München, Berlin, Belgrad, Basel, Frankfurt, Ljubljana, Bern, Düsseldorf, Klagenfurt und Wien gearbeitet. Er hat zahlreiche Preise erhalten, darunter der Nestroy-Preis und der Borštnikovo-Srečanje-Preis. In Wien führte er Regie am Burgtheater, am Volkstheater und im Werk-X.

Mirza Kebo ist ein in Wien lebender Künstler, der sich auf die Produktion elektronischer Musik, Performance sowie Licht- und Sounddesign spezialisiert hat. Mit umfassender Praxis in den Bereichen Theater, Musik und Video kreiert er immersive, multisensorische Erfahrungen, die das Erzählen von Geschichten und die Atmosphäre verbessern.

Olja Alvir schreibt, recherchiert und übersetzt und bewegt sich dabei in Zwischenräumen. Ihr Werk umfasst Lyrik, Prosa, Essays und Kulturkritik. Sie hat den Roman *Kein Meer* (2016) und den dreisprachigen Gedichtband *Spielfeld/Špilfeld/Playground* (2022) veröffentlicht und ist Trägerin des wirsindlesenswert-Preises.

Tayla Myree ist ein*e in Wien lebende*r bildende*r Künstler*in und unabhängige*r Forscher*in. Die Arbeiten beschäftigen sich mit Politik von Erinnerung und Identität durch Film, Fotografie, Prosa und Sound. Tayla Myree hat einen MA in Comparative History von der CEU und studiert derzeit an der Akademie der bildenden Künste Wien.

COMING UP

Mai 2025

07.05.

Mittwoch

brut nordwest

20:00

22 € / 18 € / 14 €

{Poetry} {Site-specific} {Perpetual}

08.05.

Donnerstag

Oleg Soulimenko

Roll Over and Over and Over

Performance Uraufführung

in Englisch, Spanisch, Deutsch und anderen Sprachen

⌘ Artist Talk im Anschluss

09.05.

Freitag

10.05.

Samstag

08.05.

Donnerstag

brut nordwest

18:30

Pay as you can

{Interspecies art} {Bureaucracy} {Woof??}

09.05.

Freitag

Alex Bailey

Salat und ich

Lecture-Performance

Uraufführung

in englischer Sprache

13.05.

Dienstag

brut nordwest

18:30

Eintritt frei

{Heart} {Poet} {Philosophy}

baseCollective

(Arno Böhler, Susanne Valerie Granzer,
Johannes Kretz, Evi Jägle, Christoph Müller)

Seven Chambers of the Heart:

Staging Philosophy

Philosophy on stage

in englischer Sprache

22.05.

Donnerstag

brut nordwest

09:00 – 18:00

Eintritt frei

{Empowerment} {MINT Karriere} {Frauen* in MINT}

MINTality Stiftung

MINT braucht uns – Frauen* in starken Rollen

MINTality beim Future Fit Festival 2025 des waff

Keynotes / Networking / CV-Check / Interaktive Stationen

in deutscher Sprache

27.05.

Dienstag

brut nordwest

19:00

Pay as you can

{Spiritual} {Distorted} {Demonic}

Handle with care feat. Danilo Andrés

PNEUMA

Showing / Tanz / Performance

ohne Sprache

Juni 2025

26.06.

Donnerstag

brut nordwest

14:00 – 20:00

Eintritt frei

{Waiting} {Working} {Reflecting}

The department of Artistic Strategies with
Art × Science School for Transformation /
University of Applied Arts Vienna
A Chair of One's Own (Working title)

Performance / Installation in englischer Sprache

Vorschau Saisoneneröffnung 2025/26

09.10.

Donnerstag

brut nordwest

Karin Pauer

AT SEA / TOGETHER

Tanz / Performance