

New Art

on Stage

brut



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brut nordwest

Nordwestbahnstraße 8–10, 1200 Vienna

Wed. 07 / Thu. 08* / Fri. 09 / Sat. 10 May, 20:00

Oleg Soulimenko Roll Over and Over and Over

Performance

World premiere

in English, Spanish, German and other languages

Duration: 70–80 minutes

*Followed by an artist talk, Moderation: Flori Gugger

Content Notes

The performance contains some stories that deal with violence and possibly strong language.

Accessibility

Visitors will follow the performers through the rooms.

Credits

Concept, artistic direction & performance Oleg Soulimenko **Performance** Dafne Moreno, Frederik Marroquín **Music & trumpet** Franz Hautzinger **Text development** Rosemarie Poiarkov **Set design & objects** Alfredo Barsuglia **Assistance stage design** Simon Reitmann **Dramaturgical advice** Chris Standfest **Lighting** Sveta Schwin **Costume** Ruth Erharter **Voice coaching** Lau Lukkarila **Production assistance** Arina Nekliudova

A co-production of Magic Vienna and brut Wien

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Thanks to ttp WUK



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DERSTANDARD

FALTER



intro



About *Roll Over and Over and Over* by Oleg Soulimenko

In *Roll Over and Over and Over*, the audience follows a large cylinder, which is the focal point of performance artist Oleg Soulimenko's new project. The site-specific performance involves the audience emotionally and physically and raises disturbing questions about our own willingness to use violence and its presence in our everyday lives.

It all begins in the wildly romantic courtyard of brut nordwest. Inside, in the large hall, there is a bulky object with a lot hidden inside, which is gradually brought to the surface. Two performers take on the object and interact with the cylinder. The sounds of a trumpet buzz through the air. A figure dances lucidly in the distance, while the audience accompanies the cylinder and the performers on their journey through the hall.

As in earlier works, Oleg Soulimenko explores the performative possibilities of geometric objects. In *Roll Over and Over and Over*, however, the cylinder becomes a concrete projection space for the violence that surrounds us in various forms – be it as a directly experienced reality, as a memory, virtually, structurally or symbolically. Together with the performers Dafne Moreno and Frederik Marroquín, Oleg Soulimenko leaves conventional speaking about violence behind and opens it up to the unconscious: an oscillation between sounds and words, between seemingly naive and postmodern narration, different speech acts, towards a language that physically affects us.

Info

The show on Thu. 08 May will be followed by an artist talk,
Moderation: Flori Gugger (Head of Dramaturgy brut Wien).

Über *Roll Over and Over and Over* von Oleg Soulimenko

In *Roll Over and Over and Over* folgt das Publikum einem großen Zylinder, der als Mittelpunkt des neuen Projekts des Performancekünstlers Oleg Soulimenko das Geschehen bestimmt. Die site-specific Performance involviert das Publikum emotional und körperlich und wirft irritierende Fragen nach der eigenen Gewaltbereitschaft und ihrer Präsenz in unserem Alltag auf.

Alles beginnt im wildromantischen Hof des brut nordwest. Drinnen in der großen Halle steht ein sperriges Objekt, in dem sich einiges verbirgt, das nach und nach an die Oberfläche gebracht wird. Zwei Performer*innen nehmen sich des Objekts an, treten in Interaktion mit dem Zylinder. Die Klänge einer Trompete schwirren durch die Luft. In der Ferne tanzt luzid eine Figur, während das Publikum den Zylinder und die Performer*innen auf ihren Wegen durch die Halle begleitet.

Wie in früheren Arbeiten beschäftigt sich Oleg Soulimenko mit den performativen Möglichkeiten geometrischer Objekte. In *Roll Over and Over and Over* wird jedoch der Zylinder konkret zum Projektionsraum für die Gewalt, die uns in verschiedenen Formen umgibt – sei es als unmittelbar erlebte Realität, als Erinnerung, virtuell, strukturell oder auch symbolisch. Gemeinsam mit den Performer*innen Dafne Moreno und Frederik Marroquín lässt Oleg Soulimenko das herkömmliche Sprechen über Gewalt hinter sich und öffnet es dem Unbewussten: ein Oszillieren zwischen Lauten und Wörtern, zwischen scheinbar naivem und postmodernem Erzählen, unterschiedlichen Sprechakten, hin zu einer Sprache, die uns körperlich trifft.

Info

Im Anschluss an die Vorstellung am Do., 08. Mai findet ein Artist Talk statt, Moderation: Flori Gugger (Leitung Dramaturgie brut Wien).



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Rolling Through Violence and Hope

Oleg Soulimenko on the creation process of *Roll Over and Over and Over*

Dear Oleg Soulimenko, what was the starting point for *Roll Over and Over and Over*? What gave you the impetus on the work?

The starting point was the terrible events in a world not so far away from our own – the cruelty of people, and in particular the cruelty of the country I grew up in. I had been too naive even to think that such things could happen again. I had to wake up.

The performance takes place around a large rolling cylinder. What was the idea behind it?

I think – and hope – that it's already clear from the title. Things roll on and on – they rolled before us, and they will roll after us. Violence against ourselves, violence against each other, is always present.

What are the references or sources of inspiration for your performance?

News from around the world, the language, the way Vladimir Sorokin uses it, some children's animations, political violence through the use of language to manipulate people, and political correctness.

How do you develop the performance in the team with the writer Rosemarie Poiarkov, the stage designer Alfredo Barsuglia, the performers Dafne Moreno and Frederik Marroquín as well as the trumpeter Franz Hautzinger? Would you like to share how you work?

I don't remember how I got the idea for the large cylinder. It may have come from a previous performance where a large ball rolled on the stage, or from reading or listening to a political scientist who was troubled by the fact that dictators can't control the terror they have started because the "roller" of that terror will eventually catch up to them, so they must act quickly to make the terror even worse.

Then I started exploring the idea of using language and text with the writer Rosemarie Poiarkov, with whom we have been working for 12 years. After I shared the idea of the cylinder with Alfredo Barsuglia, he immediately offered suggestions how to design it. Dafne and Frederik are the ideal performers to create physical interactions with the object, everything happens because of their motivation and interest in both the object itself and the theme. Franz is an exceptionally skilled and intuitive musician, and we are working together to find a shared language between our choreography and his music. Great and important help in the development of the performance came from Lau Lukkarila and Chris Standfest, costume designer Ruth Erharter, and light designer Sveta Schwin.

Do you have a favourite moment in the piece?

Moments of dance in the beautiful, large space of brut nordwest, feeling connected with the performers and the trumpet. The interest in creating dance begins to move me once again. It's not easy to bring body, mind, and choreographer together. When it all comes together, there is a moment of sparks. I hope the sparks reach the observer as well.

Would you like to share the link to a song, text, or film that was important during the creation process?

Text: *The Writer's Speech: Stuttering, Glossolalia and the Body in Sorokin's 'A Month in Dachau'* by José Alaniz

<https://boap.uib.no/books/sb/catalog/download/9/8/170?inline=1>

Song: Booka Shade – *Darko (Booka's Air Tube Mix)*

<https://www.youtube.com/watch?v=GFWR4WtMn54>

Vinyl: Gordan – *Gordan, Glitterbeat*, GBLP 155

https://www.youtube.com/watch?v=ZsRTM6D_KDU&t=5s

Film: Andrei Tarkovsky – *Andrei Rublev*

<https://www.youtube.com/watch?v=je75FDjcUP4&t=1317s>

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

In everyday life – making breakfast, eating it, drinking coffee, and reading the news and articles. I enjoy this ritual, especially when I can take my time and let it stretch until noon.

Before a performance – creating a small and silly ritual with the participants, something a little different each time, or simply lying on the floor for a few minutes, not caring about what happens next.

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

Biography

Oleg Soulimenko is a performance artist living and working in Vienna. He studied engineering construction and later physical theatre and dance. Oleg Soulimenko co-founded the Saira Blanche Theatre, which developed a strong and provocative practice of improvisation. In recent years, he has been working with choreography, often incorporating a variety of objects, both readymade and specially created through which our bodies can transform, lose and extend. A poetic, detailed and personalised approach is important in his work. In Vienna, he collaborates with institutions such as brut Wien, Tanzquartier Wien, ImPulsTanz, WUK performing arts and Wiener Festwochen. He has presented his work internationally and across Austria at festivals and institutions including Performa in New York, Theaterfestival Impulse in Germany, Kaaithheater in Brussels, Southern Theatre in Minneapolis, Baltic Circle in Helsinki and Lentos Kunstmuseum Linz. Oleg Soulimenko collaborates with artists such as Alfredo Barsuglia, Markus Schinwald, Lisa Nelson, Frans Poelstra, Rosemarie Poiarkov, Franz Hautzinger and many others.

Biographie

Oleg Soulimenko ist ein Performancekünstler, der in Wien lebt und arbeitet. Er studierte Bauingenieurwesen und später Physical Theatre and Dance. Oleg Soulimenko war Mitbegründer des Saira Blanche Theatre, das eine starke und provokative Improvisationspraxis entwickelte. In den letzten Jahren hat er sich mit Choreografien beschäftigt, in die er oft eine Vielzahl von Objekten einbezieht, die er selbst hergestellt oder eigens kreiert hat und mit denen sich Körper verwandeln, verlieren und erweitern können. Ein poetischer, detaillierter und persönlicher Ansatz ist in seiner Arbeit wichtig. In Wien arbeitet er mit Institutionen wie dem brut Wien, dem Tanzquartier Wien, ImPulsTanz, WUK performing arts und den Wiener Festwochen zusammen. Er hat seine Arbeit international und in Österreich auf Festivals und in Institutionen wie Performa in New York, Theaterfestival Impulse in Deutschland, Kaaithheater in Brüssel, Southern Theatre in Minneapolis, Baltic Circle in Helsinki und Lentos Kunstmuseum Linz präsentiert. Oleg Soulimenko arbeitet mit Künstler*innen wie Alfredo Barsuglia, Markus Schinwald, Lisa Nelson, Frans Poelstra, Rosemarie Poiarkov, Franz Hautzinger u. v. a. zusammen.

COMING UP

Mai 2025

08.05.

Donnerstag

brut nordwest
18:30

Pay as you can

{Interspecies ar t} {Bureaucra cy} {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} {Philosop hy}

baseCollective

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

**Seven Chambers of the Hear t:
Staging Philosophy**

Philosophy on stage in englischer Sprache

22.05.

Donnerstag

brut nordwest
09:00 – 18:00

Eintritt frei

{Empowerment} {MINT Karrier e} {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

{Spiritua l} {Distorte d} {Demonic }

Handle with car e 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 Str ategies with
Art × Science School for Transformation /
University of Applied Arts Vienna
A Chair of One's Own (Working title)

Performance / Installation in englischer Sprache