

New Art

on Stage

brut



© Christine Miess

brut nordwest

Nordwestbahnstraße 8–10, 1200 Wien

Do. 11., Fr. 12*. & Sa. 13. Dezember, 20:00

**Adam Man mit Judith Hamann & Michiyasu Furutani
Reforest**

Live-Environment / Tanz / Performance / Musik / Installation

Uraufführung

in deutscher und englischer Sprache

Dauer: 80–90 Minuten

* Artist Talk im Anschluss an die Vorstellung, Moderation: Flori Gugger

Content Notes

Die Performance enthält teilweise Nacktheit und verwendet stellenweise lauten Sound.

Info

Am Fr. 12.12. findet im Anschluss an die Vorstellung ein Artist Talk statt,
Moderation: Flori Gugger.

Barrierefreiheit

Das Publikum bewegt sich frei durch den Raum.

Credits

Idee, Raum, Videoinstallation, Text & Kamera Adam Man Video, Live-Performance, 3D-Prints, Kamera & Kostüme Michiyasu Furutani Sound-Art & Live-Konzert Judith Hamann Licht Theresia Hausner

Die meisten Materialien in *Reforest* sind wiederverwertet, einige stammen aus vorhergehenden Arbeiten. In diesem Zusammenhang möchte sich Adam Man bei Moritz Majce bedanken: dafür, dass er Adam Man Elemente aus gemeinsamen Projekten (www.moritzmajcesandraman.com) zur neuen Nutzung überlassen hat und für die langjährige Verbundenheit, die Adam Mans Arbeit mitprägt.

Eine Koproduktion von Verein Katapult und brut Wien.
Gefördert von der Kulturabteilung der Stadt Wien (MA7) und Land Kärnten Kultur.



Über *Reforest* von Adam Man mit Judith Hamann & Michiyasu Furutani

Adam Man inszeniert Landschaften wie andere Theatertexte oder Opern. Mit *Reforest* widmet sich der interdisziplinär arbeitende Künstler einem unter der Klimakatastrophe leidenden Wald, den er mit der Musikerin Judith Hamann und dem Butoh-Tänzer Michiyasu Furutani über einen längeren Zeitraum regelmäßig besucht und dokumentiert hat. So entsteht eine kunstvoll gestaltete Landschaft aus Texten, Videos, Sound, Tanz, Sprache und gesammelten Artefakten aus der geschundenen Natur: *Reforest* bringt den Wald ins Theater, zeigt das Desaster auf, aber birgt auch Hoffnung.

Ein Jahr lang hat der Künstler Adam Man gemeinsam mit der Cellistin Judith Hamann und dem Butoh-Tänzer Michiyasu Furutani immer wieder einen Wald in Kärnten aufgesucht. Genauer: einen von der menschengemachten Klimakatastrophe gestressten und beschädigten Wald. Hautnah und direkt haben die drei bei ihrer Recherche erlebt, was Waldbrände, Borkenkäfer und Sturm anrichten können. Sie haben mit Kameras dokumentiert, Musik komponiert und alles gesammelt: Strukturen, Töne, Äste, Knochenreste, Wurzeln und Artefakte. Nun bringt Adam Man mit seinem Team diesen Wald in den Theaterraum. *Reforest* ist die künstlerische Überlieferung der Begegnung mit einem ganz alltäglichen Fleckchen Erde. Eine Begegnung, die die Welt und unser Desaster aufzeigen, aber auch an eine Zukunft erinnern will: den Zyklus des Nachwachsens und der Wiederkehr – trotz allem.

„Live-Environment“ nennt Adam Man seine begehbaren und bespielten Installationen: Statt Texte oder Musikstücke zu inszenieren, führt er im Theater eine spezifische Landschaft auf und bringt das Publikum in Kontakt mit ihr. *Reforest* spiegelt als Installation die vertikale Struktur des Waldes. Es ist ein begehbarer Raum aus Texten, Videos, Sound, Bewegung, Tanz, Sprache und gesammelten Objekten. Landschaft, Körper und Mythologie kommen in diesem Wald-Raum zusammen, um eine Art Aufforstung zu zelebrieren. *Reforest* ist auch ein Ort für Gefühle: Trauer, Wut, Verlust, Desorientierung, aber auch für Verbindung, Zugewandtheit, Liebe und Überraschung. Eine Einladung an das Publikum, gemeinsam mit den Performer*innen das Lebendige innerhalb und außerhalb von uns zu erleben.

About *Reforest* by Adam Man with Judith Hamann & Michiyasu Furutani

Adam Man stages landscapes like others stage plays or operas. For *Reforest*, the interdisciplinary artist joined up with musician Judith Hamann and butoh dancer Michiyasu Furutani to repeatedly visit and document a forest suffering from the effects of the climate catastrophe. The endeavour has resulted in an artfully designed landscape made of texts, videos, sound, dance, language and collected artifacts from ill-treated nature. *Reforest* brings the forest to the theatre, displaying the disaster, but also sparking some hope.

Over one year, artist Adam Man paid repeated visits to a forest in Carinthia with cellist Judith Hamann and butoh dancer Michiyasu Furutani. It is a forest strained and damaged by the man-made climate catastrophe. Up close and directly, the trio learned what forest fires, bark beetles and storms are capable of. They recorded it all on camera, composed music and collected everything: structures, sounds, branches, bone fragments, roots and artifacts. Now, Adam Man and his team bring this forest into the theatrical space. *Reforest* is the artistic transmission of an encounter with a regular patch of earth. An encounter designed to show what the world and our disaster are like, but also to remind us of a future: the cycle of regrowth and return – in spite of it all.

‘Live environments’ is what Adam Man calls his walk-in installations that also serve as performance sets. Rather than directing plays or musical pieces, he stages a specific landscape and brings the audience in touch with it. As an installation, *Reforest* reflects the vertical structure of the forest. It is a walk-in space made of texts, videos, sound, movement, dance, language and collected objects. Landscape, body and mythology come together in this forest space to celebrate a kind of reforestation. The piece is also a place for emotions: grief, anger, loss, disorientation, but also connection, dedication, love and surprise. It invites audiences to join the performers in experiencing what is alive within and outside of us.



© Christine Miess

„Die Welt ist in einem furchtbaren Zustand, und wir gehen in den Wald. Das klingt wie das Eskapismus-Klischee schlechthin. Allein der Wald ist kein Rückzugsort, kein Versteck vor der Welt. Wohin gehen wir, wenn wir heute in den Wald gehen?“

“The world is in a terrible state, and we go into the woods. Sounds like the typical escapism cliché, doesn’t it? Only the forest is not a refuge, not a place to hide from the world. Where do we go when we go into the woods today?”

Adam Man



© Christine Miess

The Forest Works on Us

Adam Man, Judith Hamann, and Michiyasu Furutani about the creation process of *Reforest*

What was the starting point for *Reforest*?

Adam Man: A couple of years ago, one summer night in Berlin, I woke up to a strange smell in my room. I couldn't identify it — it was unfamiliar, a kind of burning, but unclear what exactly. At first, I thought it came from the apartment or the house. When I didn't find anything, I realised that the smell came from outside. I checked online and discovered that a forest in Brandenburg was burning — on a large scale.

Since then, the forest — the local forest — entered my awareness, like a call.

That call was repeated, or maybe reinforced, two years ago when I went for a run in a forest in Austria that I've known all my life. Suddenly, where there used to be trees, there was nothing — emptiness, a void. I had trouble finding the path, a path I would normally find in my sleep, without thinking.

These two moments became starting points — or, if you like, urgent invitations — to pay attention to the state of the forest, to visit it, and to listen to it.

You visited the same forest for several times over the course of a year. Why this specific forest?

Adam Man: I think what's important is that we went there regularly over a longer period. It doesn't matter which forest it was — it could be any. What I mean by that applies to every work that engages with a site: It needs time and continuity. It's this dedicated time — the connection you allow to unfold there — that makes it specific in a way you couldn't have known or projected onto it beforehand.

I would like to shift the attention away from the site itself and towards the relationship it opens up. What's crucial for me is the openness of returning, again and again, without a plan — other than being available to the outside

world and to its resonances within you. Then, the site will begin to reveal its specificity. I don't think there's such a thing as an "unspecific" site once you engage with it. That's important to me — both artistically and ethically.

It's maybe like meeting a person on a very fundamental level: you show yourself, and you are open for the other to be seen.

How did your artistic research look like? How did the three of you work in the forest?

Adam Man: Last time the three of us spoke about how we worked *in* and *with* the forest, we started calling it an *anti-methodology* — or maybe an *a-methodology*, in the sense that we try not to follow a given path or a predefined concept, but rather let it emerge.

What we've been doing and continually refining in and with the forest might be comparable to a gentle form of meditation: You empty yourself of projections and expectations as best you can, and try to become available to what is already there. And that can be very magical.

On a more practical level, we went for long walks and used our respective recording devices — audio and video — but interestingly, this time (unlike in previous projects) we filmed with our phones. We recorded whenever we felt like it; we never set up a scene or staged anything, nor did we reshoot. We let everything happen, accepting that we might miss something, and allowing technical imperfections.

You describe your works as 'Live environments'. What does this concept mean in relation to Reforest, and how does it invite audiences into the landscape you have created?

Adam Man: First, I try to work with landscapes not as topics, but *in relation* to them. I understand them spatially — they surround you; you are part of them; they are not something opposite. In that sense, every landscape informs the work: it changes how you film, write, perform, and so on. And it also changes how you present it — what kind of space you create. That's why none of my works has the same spatial arrangement; and that includes

the audience, their position within it, and their movement through it.

Second, for quite some time now — beginning in 2015 with the projects I created together with Moritz Majce, which we called *Space Choreographies* — I've been working across live art and installation. With *Live Environment*, I try to emphasize the interconnectedness of time and space, movement and change as well as persistence.

For the visitors, this means that they are not merely watching something separate from them — something happening elsewhere — but that they are also present. They enter a space of relations, and their presence changes it. You always see and feel the others, and you are seen and felt by them. You are with them, we are here together.

Dear Judith, you did field recordings in the forest. What were the ideas behind it?

Judith Hamann: My approach to field recordings generally is one that's informed by certain ideas around anecdotal music, the quotidian, and domestic sound, sound collage as a kind of fiction grounded in a temporally and spatially collapsed 'real'. Rather than taking a path that's been shaped by a lot of ideas around either acoustic ecology (for example the preservation of 'pure' soundscapes), or at the other end of the spectrum, the focus on the morphology of recorded sounds as divorced or estranged from real-world references, I am trying to hold in my practice a kind of *stickiness* in making recordings, the recordist is often in the frame for instance. I'm interested in kinds of entanglements within sound where attempts to demarcate boundaries between binaries such as nature and human etc. are blurry.

In the case of making the recordings that form the soundscape of *Reforest*, the sounds of cars, trucks, chainsaws, airplanes are almost always present. The sound, in some ways, reveals more clearly the relationship between the forest and larger senses of place. The stump site, the cut trees area which features in the video heavily for instance, precisely because of the absence of trees, the forest is laid bare to the resonance of the highway through the valley. Instead of resisting or trying to avoid these sounds, I worked with them. A lot of the pitch materials in the soundscape are actually derived from the frequencies of traffic, the drones of aircraft, the humming of electricity on the mountain, as much as searching for resonances of rocks and hollows in the mountains. This pitch material meshes and becomes

tangled in the more close up sounds of our movements through and interactions with the forest, as well as middle distance sounds that we might classify as more ‘natural’ like insects and birds.

I consider the source materials recorded in the house (which became more and more a figure in the project) as taking the same approach as the field recordings made by listening-with the forest. The creaking of an out of date globe that sounds almost like a voice, an accordion found while cleaning out the house of decades of debris, Adam’s grandmother’s neglected and woozy sounding piano, stumbling through a decaying page of sheet music rescued from the trash; these all manifested in the soundscape, not as instruments in the sense that one might more traditionally compose for them, but rather as found sounds belonging the house from which we go to the forest.

In all this, and the recordings’ process, assemblage and form as a soundscape, I’m trying to resist using recording as yet another extractive activity taking place in this space. I’d like to consider this work as not something that uses ideas of ‘capture’ in terms of sound, but more a listening-with, and then a working-with the sounds of the forest, lifting out and revealing different sonorities, pitches, harmonies and textures that might speak, a living sonic environment of the forest as it is now, that one only begins to hear with time.

How did you proceed with the field recordings?

Judith Hamann: By the time we arrived at September this year, I had amassed a large archive of recordings crossing the seasons over a year. I began to piece together sounds which felt that they had something particular to them, or to attempt to illuminate certain places, feelings, gestures, atmospheres. This works happens very slowly, following the sounds and hearing where they want to go. Beginning with relatively simple processes like filters and EQs, I then start to form another layer of archive which is composed of frequencies, which helps me see a kind of architecture: How they might form larger shapes in terms of harmony and form. The electricity hum from a phone signal tower on the mountain then becomes, for example, a section to itself. Chords are lifted out, source materials processed further, and the recordings become dynamic: piano resonance becomes fog, sine tones form acoustical beating against traffic drone, the resonance of tree hollows becomes bass tone, found instruments in the

house become almost spectral choirs, etc. The overall form was something really developed collectively however, and fitting all these fragments of sound together into a whole arc is very much an interdisciplinary endeavour, based on our work with specific sites, feelings, and relationships.

Dear Furu, you are a trained Butoh dancer. How did your artistic practice become ways of responding to the forest?

Michiyasu Furutani (Furu): One of the main features of Butoh, I think, is stillness and a concentration that condenses movement into very small, almost gestural changes. When I am in the forest, where there are already so many movements and presences, I don't feel the need to add more. Instead, I try to find spaces where my movement can open up without disturbing the existing ambience. My artistic practice then becomes a way of quietly sharing the space with the forest — looking for places to sit or stand calmly for a long time, almost in seclusion, rather than trying to occupy the “main stage.”

Was there a moment during the working process that surprised you or changed your view?

Adam Man: We'd been working for a year, and we intentionally didn't follow a plan. We didn't have a concept. Contrary to what one might think, that's not always easy. You always know that, in the end, you'll have to present something — and for a very long time, you don't know what that will be.

It's not only that the material unfolds over time; once you have it, you also need to listen to it again. It's not just that you don't want to impose anything on the landscape — you also don't want to impose anything on the material you've gathered: videos, objects, words, and so on. For a long time, you depend on patience and trust. You have to let go of control.

There was a moment, towards the end of the process, when I felt surprised — and, of course, deeply grateful — that we had managed to work like this, together.

Which emotions or moments in the working process stayed with you the most, and how do they resonate in the performance?

Adam Man: Lightness, sadness and the power of trust.

Was there anything else that was important to you while working on *Reforest*?

Adam Man: What was actually very important while working on *Reforest* was food. Cooking together and for each other every evening.

What is your favourite place to work or rehearse?

Adam Man: Obviously, I love to work outdoors. Everything is already there.

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



© Christine Miess

Biografien

Adam Man setzt in seinen Arbeiten Live-Performance, Video und Text ein. In den vergangenen zehn Jahren arbeitete er hauptsächlich im Freien an einer neuen Beziehung zwischen Körper und Landschaft – oft auch gemeinsam mit Tänzer*innen und Performer*innen, die sich in/mit der Umwelt auseinandersetzen. Adam Mans Praxis ist stark multidisziplinär. In allen verwendeten Medien versucht er, innen und außen wieder zu verbinden, und untersucht unsere zeitgenössische Geo-Existenz als menschliche Körper auf der Erde. www.adamman.com

Judith Hamann ist eine in Australien geborene Komponistin, Cellistin und Performerin, die derzeit in Berlin lebt. Ihr Schaffen umfasst Performances,

elektroakustische Kompositionen, ortsspezifische generative Arbeiten und mikrotonale Systeme in einer prozessbasierten kreativen Praxis.
www.judith-hamann.com

Michiyasu Furutani verbindet als Butoh-Tänzer Improvisation mit einem transdisziplinären Ansatz, um seine künstlerischen Instrumente zu verfeinern. Seine einzigartige Synthese aus Butoh, transdisziplinärer Zusammenarbeit und theoretischen Erkenntnissen unterstreicht sein Engagement, künstlerische Grenzen zu erweitern und die komplexen Zusammenhänge innerhalb der somatischen Landschaft unserer gemeinsamen Biosphäre zu erforschen.
<https://7y2.net/about/>

Biographies

In his work, **Adam Man** uses live performance, video and text. For the past ten years, he has mostly worked outdoors to find a new connection between body and landscape – often together with dances and performers who deal with/in the environment. Adam Man's practice is highly multidisciplinary. In all the media he uses, he tries to reconnect the inside with the outside and analyses our contemporary geo-existence as human bodies on earth. www.adamman.com

Judith Hamann is a composer, cellist and performer who was born in Australia and currently lives in Berlin. Her oeuvre includes performances, electro-acoustic compositions, site-specific generative pieces and microtonal systems in a process-based creative practice. www.judith-hamann.com

As a butoh dancer, **Michiyasu Furutani** combines improvisation with a transdisciplinary approach to refine his artistic instruments. His unique synthesis of butoh, transdisciplinary collaboration and theoretical insights highlights his commitment to pushing artistic boundaries and exploring the complex interconnections within the somatic landscape of our shared biosphere. <https://7y2.net/about/>

COMING UP

14.01.

Mittwoch

15.01. ☒

Donnerstag

16.01. ☒

Freitag

17.01. ☒

Samstag

brut nordwest

brut barrierefrei

20:00

**Stefanie Sourial
FLASHMOB**

Performance Uraufführung in deutscher Sprache

☒ Aperitivo um 19:00, Moderation: Denice Bourbon und Hyo Lee & Artist Talk im Anschluss,
Moderation: Katrin Brehm
☒ mit Tastführung um 19:00

22€/18€/14€

{Ziviler Ungehorsam} {Fiction} {Mob}

16.01.

Freitag

17.01.

Samstag

brut nordwest

brut barrierefrei

11:00–18:00

Angela Alves & Claire Lefèvre

In Bed with Angela & Claire

zweitägiger Workshop in deutscher und englischer Sprache

Pay as you can

{Ausruhen} {Access} {Widerstand}

23.01.

Freitag

24.01.

Samstag

26.01. ☒

Montag

27.01.

Dienstag

28.01.

Mittwoch

brut nordwest

20:00

22€/18€/14€

{Raw ballet} {Childhood dance memories} {Hairy fairies}

Marta Navaridas

**Once upon a Time in the Flames:
Our Firebird Ballet**

Performance in englischer Sprache Presented by DERSTANDARD

☒ Artist Talk im Anschluss, Moderation: Denice Bourbon

brut Medienpartner*innen

DERSTANDARD

FALTER



Ö1 Intro



© Christine Miess