

PRESSEINFORMATION

Performing New Europe - A Festival by SZENE Salzburg 20. – 25. Jänner 2020

SZENE is delighted to present the fifth Performing New Europe festival, PNEU, in Salzburg. This biennial format is devoted to presenting artists who are associated with the Europe-wide apap network, and focuses in particular on providing an international platform for a younger generation of arts professionals. From 20th to 25th January SZENE will showcase ten productions, eight of them Austrian premieres, that reflect the thematic and aesthetic spectrum of the contemporary performing arts in myriad ways.

Many artists will be returning to SZENE: the celebrated Icelandic artist **Erna Ómarsdóttir** opens the festival with her emotionally powerful solo debut *IBM 1401 – A User's Manual* from 2002, the Berlin choreographer **Christina Ciupke** visits alongside the musician Boris Hauf with her precise movement study *Life and Death of a Melody* and **Marta Navaridas** transports both her dancers and the audience into a colourful, sensory delirium in the world premiere of *ONÍRICA*. **Cláudia Dias** from Portugal examines the topical issue of refugees and migration in her performance *Tuesday: All that is solid melts into air* while Norwegian-born artist **Mette Edvardsen** explores questions of memory and perception in the subtle text for *No Title*. The piece *Softcore – A Hardcore Encounter* by the young Belgian artist **Lisa Vereertbrugghen** confronts the body with hardcore techno, while the solo *Body Parts* by the Polish artist **Ramona Nagabczyńska** is performed almost exclusively with her face and in *Collection of Artists*, **Raquel André** from Lisbon portrays her artistic colleagues and their art works.

This comprehensive programme is rounded off by **Claudia Lomoschitz** and **Alex Franz Zehetbauer**, who will present showings in the SZENE Studio. You can also look forward to three enjoyable evenings of the post-performance talkshow *Später bei Peter*, in which host **Peter Stamer** will welcome illustrious guests from Salzburg.

The finale will be a revival of the legendary cult work *The show must go on* by **Jérôme Bel**, which SZENE remounted with local performers to celebrate its 50th anniversary.

This project has been funded by apap - performing Europe 2020, co-funded by the Creative Europe Programme of the European Union.



Co-funded by the
Creative Europe Programme
of the European Union

apap

PROGRAMM OVERVIEW

Ramona Nagabczyńska (PL)

Body Parts

Mon, January 20th, 6pm

Toihaus Theater, 50 min

Erna Ómarsdóttir & Jóhann Jóhannsson (ISL)

IBM 1401 – A User's Manual (in memoriam)

Mon, January 20th, 8pm

SZENE Theater, 45 min

Cláudia Dias (PT)

Tuesday: All that is solid melts into air

Tue, January 21st, 7pm

ARGEkultur, 70 min

In English language

Mette Edvardsen (BE)

No Title

Wed, January 22nd, 6pm

Toihaus Theater, 40 min

In English language

Christina Ciupke & Boris Hauf (D/TR)

Life and Death of a Melody

Wed, January 22nd, 8pm

SZENE Theater, 60 min

Lisa Vereertbrugghen (BE)

Softcore – A Hardcore Encounter

Thu, January 23rd, 7pm

ARGEkultur, 45 min

In English language

Marta Navaridas (ES/A)

ONÍRICA

Thu, January 23rd and Fri, January 24th, 5pm and 8pm

Galerie Thaddaeus Ropac – Salzburg Halle, 60 min

Raquel André (PT)

Collection of Artists

Fri, January 24th and Sat, January 25th, 6pm

Toihaus Theater, 60 min

In English language

Claudia Lomoschitz: *Soft Skills*, 50 min

Alexander Zehetbauer: *AyH or to find*, 35 min

Fri, January 24th and Sat, January 25th, 4pm

SZENE Salzburg Studio – Showings, free entrance

Jérôme Bel (BE)

The show must go on

Sat, January 25th, 8pm

SZENE Theater, 90 min

After the show Closing-Party with Kollektiv Tanzbar at SZENE Lokal by free entrance!

EXTRA ACTIVITIES

Peter Stamer

Später bei Peter

Talk am Tresen

Mon, January 20th, Wed, January 22nd and Fri, January 24th, 9pm

SZENE Lokal, free entrance

**Symposium by the Department of Music and Dance Studies, Paris Lodron University
Salzburg**

Post-Utopie und Europa in den szenischen Künsten

Thu, January 23rd, 1pm to 8pm

Fri, January 24th, 9.00am to 6pm (Panel Discussion 3pm to 4.30pm)

Tanzstudio (room 2.105, 2nd floor), Unipark Nonntal

Free entrance, in English language

Further information: <https://www.szene-salzburg.net/en/pneu-2020-welcome>

Photos for download: <https://www.szene-salzburg.net/en/pneu-2020-press>

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PROGRAMM

The festival opens with two productions:

The young Warsaw-based choreographer **Ramona Nagabczyńska** makes her first public performance in Austria at PNEU. In her solo performance ***Body Parts*** she deals both with the anatomy and the physiology of the face as well as with its quality of being a constantly shifting image that generates meaning, emotion and identity. Where does contemporary dance's widespread obsession with a neutral face come from – and what exactly is a neutral face? Where is the connection between the grotesque and female subjectivity? What does contemporary choreography of the face tell us about cultural oppression? These questions provide the thematic starting point of her production.

Born in Toronto, Ramona Nagabczyńska enjoyed a comprehensive training in dance from the age of eleven: she attended the State Ballet School in Warsaw before moving on to study contemporary dance in Frankfurt and London. As a performer she has worked with artists such as David Wampach, Ula Sickle and Pawel Althamer. Since 2009 she has created a number of her own pieces and in 2013 she founded Centrum w Ruchu, one of the leading dance studios in her home city of Warsaw.

(Mon, January 20th, 6pm, Toihaus Theater, 50 min)

Erna Ómarsdóttir aroused international attention in 2002 with her intense dance solo ***IBM 1401 – A User's Manual***, her first independent piece. The evening was created in close collaboration with the celebrated musician Jóhann Jóhannsson, who composed the soundtrack for laptop and electric Hammond organ and performed it live. Fifteen years later the two of them planned to take their duet back on tour, however, Jóhann Jóhannsson died shortly before this could be achieved. Now Erna Ómarsdóttir will present the current version of the work for the first time in Austria, together with a musician and friend.

IBM 1401 – A User's Manual deals with the complex relationship between humans and machines. Its looped melody is based on an ancient Icelandic hymn that is played through one of the first computers, the IBM 1401. The choreography represents the body as a machine on the one hand and as a mysterious, immaterial energy, similar to electricity, on the other.

Erna Ómarsdóttir is one of Iceland's most successful dancers and choreographers and has received worldwide acclaim for her boldly visual creations. In 2018 she directed the ballet ensemble of the Gärtnerplatztheater Munich for the first time in *Romeo and Juliet*.

(Mon, January 20th, 8pm, SZENE Theater, 45 min)

Cláudia Dias and **Luca Bellezze** tell the story of one boy and his journey from Syria to Italy: using the simplest means and a piece of string they create a compelling live animation which reminds us that the refugee crisis is by no means over. At a time when dividing lines, borders, barriers and frontiers are our everyday reality, Cláudia Dias explores the line as a form that can unite as well as divide. A visual and acoustic narrative is set up scene by scene that focusses on the line's connective properties as the shortest route between two points. The Portuguese choreographer Cláudia Dias creates a new piece each year in her series *Seven Years Seven Pieces* (begun in 2015) named after the days of the week and will complete the series after seven years. Each time she invites a different colleague to collaborate with her. With ***Tuesday: All that is solid melts into air*** – a reference from the Communist Manifesto by Karl Marx – she will present her work in Salzburg for the first time. (Tue, January 21st, 7pm, ARGEkultur, 70 min, in English language)

In her solo ***No Title*** **Mette Edvardsen** is interested in how reality exists in language and how this extends into real space. She talks about things that are gone and things that remain and about the awareness that all things are impermanent and that nothing lasts forever. ***No Title*** asks what the piece and its making is, what a piece can do, what it is for, and what its power and limit could be. It is about the gap between a world and our ideas of it, the unbridgeable gap between thought and experience, between here and there. ***No Title*** is writing in space, a writing that is both additive and subtractive. It is a writing that traces and erases, that moves and halts: a writing that looks at things that are not there and recovers that which is instead. Alongside choreography and performance the Brussels-based Norwegian artist Mette Edvardsen is primarily interested in literature. For almost twenty years she has developed her own individual works that have impressed through their application of intelligence and logic. In 2014, she was part of Sommerszene with *Time has fallen asleep in the afternoon sunshine*, in which she paid homage to the culture of listening. (Wed, January 22nd, 6pm, Toihaus Theater, 40 min, in English language)

In Life and Death of a Melody, **Christina Ciupke** and Boris Hauf explore the fascinating link between sound and movement. The performance space is a vibrating three-dimensional body of sound, allowing the audience to experience proximity and distance on different levels of perception. In her movement research Christina Ciupke's interest is drawn to details – such as a small shift of a joint resulting in an involuntary chain reaction and adjustment of other parts of the body. Boris Hauf sets the sound complementary to the movement by allowing microscopic loops to interact with elongated, nested phrases. Both artists investigate the deconstruction of repetitions after they have been visually and aurally established. Christina Ciupke lives as a choreographer and performer in Berlin. In her projects specific areas and situations arise where closeness and distance, intimacy, sense of time and the being together of audience and performers are constantly negotiated. Her work *At Close Distance* with Ayşe Orhon was shown at PNEU 2018. (Wed, January 22nd, 8pm, SZENE Theater, 60 min)

Softcore – A Hardcore Encounter is a dance piece about hardcore techno dance, focussing on Gabber, a version from the early 1990s. With 200 bpm this beat has been described as techno on speed: it's the sound of the uncompromising underdog. It places the body in a permanently accelerated state and can be viewed equally as part of both capitalist society and the resistance to it. The young Belgian **Lisa Vereertbrugghen** has conducted an extensive examination of this form of club music over several years and explores the term hardcore with regard to the transformation, vulnerability, possibility and unpredictability that is concealed behind its stubborn convulsions and twitches. She will perform in Austria for the first time at PNEU with her energetic and poetic solo, which reveals some unusual choreographic facets of techno. Lisa Vereertbrugghen studied History in Leuven and Choreography at the SNDO in Amsterdam. Her artistic practice, which she shows in both theatres and galleries, operates in between choreography and the visual arts. she has also appeared as a performer in pieces by Deborah Hay or Benoît Lachambre..

(Thu, January 23rd, 7pm, ARGEkultur, 45 min, in English language)

In her new piece ***ONÍRICA***, which will premiere at PNEU, **Marta Navaridas** creates a physically intense and visually compelling play between the three performers in which emotional and physical states manifest themselves as live sketches. Marta Navaridas about her new piece: "Ever since I was a small child, I have been drawing in blue on all kinds of surfaces: from the wall in my room to schoolbooks, sneakers, magazine covers, t-shirts, underwear, furniture, boarding passes, cinema tickets, to the backside of important documents. The practice has been intuitive and continuous. In *ONÍRICA* I develop this practice with dancers in a choreographic setting within a gallery space. I want to transform the intimacy typically associated with drawing into an empathic and epic public process. The dancers' lines remain as traces of movement in space." After studying Translation Studies, Choreography and Mime, Marta Navaridas developed her own, text-based works, predominantly in collaboration with Alex Deutingler. She was invited by SZENE to appear in Salzburg with *Pontifex* at Sommerszene 2017 and *Your Majesties* as part of PNEU 2018.

(Thu, January 23rd and Fri, January 24th, 5pm and 8pm, Galerie Thaddaeus Ropac – Salzburg Halle, 60 min)

Is it possible to access an artist, access their personal story, through a moment of their artistic creation? This question formed the starting point for **Raquel André's *Collection of Artists***, the third part of her series *Collection of People*. Over a period of two years the young Portuguese met dancers, choreographers, visual artists and performers in several cities, one of which was Salzburg. In these encounters she approached their individual working practices, tools, ideas and lives on a variety of levels. A live performance has been created from these studies in which Raquel André navigates between reality and fiction, fantasy and impossibility, the everyday and artistic life in order to gather fleeting insights and choreograph them in a poetic manner into something concrete and plausible.

Raquel André studied at the School of Theatre and Film in Lisbon before gaining a master's degree in Performing Arts in Rio de Janeiro. At an early stage in her career she began to develop projects that crossed genre boundaries between theatre, dance, film and television. Her projects *Collection of Lovers* (since 2014) and *Collection of Collectors* (since 2016) mark the beginnings of an enduring passion for collecting.

(Fri, January 24th and Sat, January 25th, 6pm, Toihaus Theater, 60 min, in English language)

Claudia Lomoschitz and **Alex Franz Zehetbauer** have each been working on their current performances as part of a residency in Berlin, Salzburg and Vienna, accompanied by Philippe Riera and the Huggy Bears programme. In showings they will offer insights into their works. In the performance ***Soft Skills*** by **Claudia Lomoschitz** echo chambers of the internet and interpersonal questions will become audible. How does the body react to unease, how does one encounter a fear of being touched and what about so-called soft skills?

Claudia Lomoschitz has studied Performance Studies in Hamburg, at the Academy of Fine Arts in Vienna and the Royal Danish Academy in Copenhagen.

The seed for **Alex Frank Zehetbauer's** current project is his interest in spirals and the works of the Swedish artist Hilma af Klint. ***AyH or to find*** is a collaboration between human and non-human bodies in a constant pursuit to invite the "3rd thing" into the room.

The American artist and musician Alex Franz Zehetbauer, currently based in Vienna, studied vocal performance, dance, acting and composition at the Experimental Theater Wing at NYU Tisch School of the Arts and the International Theater Workshop in Amsterdam.

(Fri, January 24th and Sat, January 25th, 4pm, SZENE Studio, 85 min, free entrance)

With ***The show must go on*** in the year 2000 the French choreographer **Jérôme Bel** rewrote the history of contemporary dance and performance. His selection of music – hits from over thirty years of pop history – is familiar to the audience. However, this performance takes the songs literally at their word, turning them into witty, ironic, playful and radical little stories, each with their very own kind of poetry. To mark its 50th anniversary in the autumn of 2019, SZENE restaged this cult production using local talent. The Salzburg version cast twenty professional and amateur performers: people from a variety of backgrounds and with a variety of ages, who were a reflection of the Salzburg audience. After a euphoric reception, there is now one more chance to see the performance at PNEU 2020.

Ever since the mid-1990s, Jérôme Bel has been regarded as a key artist on the international performance scene. His earliest works already used the shifts of context and levels of meaning for which he is renowned and he became credited as one of the initiators of "conceptual choreography". His works are now regarded as classics and Bel is seen as a master of his art. In recent months he has attracted considerable attention for his principled refusal to use air travel, which has brought about a change of thinking in many choreographic circles.

After the show Closing-Party with Kollektiv Tanzbar at SZENE Lokal by free entrance!

(Sat, January 25th, 8pm, SZENE Theater, 90 min)

EXTRA ACTIVITIES

Peter Stamer: *Später bei Peter* - Talk am Tresen

Some people claim that the bar is a place where people go to be lonely together. This is an assumption that **Peter Stamer** would seriously like to throw into question. For this, each night he is inviting three stimulating guests from diverse backgrounds in Salzburg to grab a stool and join him at the counter of the SZENE Bar. Together they will engage in both small and BIG talk about the sense and nonsense of life. Is there any better reason to go to a bar? Peter Stamer, based in Berlin and Vienna, directs, performs, curates and mentors in the spheres of contemporary theatre and performance. In 2018 the first of his ***Später bei Peter*** series was held in the frame of PNEU Festival under the heading *Tanz, Talente, Temperamente*. The guest list for each evening will be announced shortly on szene-salzburg.net. (Mon, January 20th, Wed, January 22nd and Fri, January 24th, 9pm, SZENE Lokal, free entrance)

Symposium: *Post-Utopie und Europa in den szenischen Künsten*

This symposium will principally address two questions: How are the scenic arts in Europe currently determined by its political, institutional, economic and social realities? What are the ways in which the performing arts reflect and construct “Europe” in contemporary productions and which historical resonances can be established with regard to this? Invited by SZENE, the apap-associated artist and choreographer based in Paris, Ivana Müller, will be attending the symposium. In addition a Panel Discussion with the title *European contemporary performing arts policy: a local perspective* is held. Performing arts professionals active in the spheres of theatre, dance, choreography, performance, dramaturgy and art education discuss European-level artistic policy, its goals, effects and future directions.

The symposium is organised by the Department of Music and Dance Studies, Paris Lodron University Salzburg in cooperation with University Mozarteum Salzburg and SZENE Salzburg. (Thu, January 23rd 1pm to 8pm/ Fri, January 24th, 9am to 6pm with Panel Discussion from 3pm to 4.30pm, Tanzstudio room 2.105, 2nd floor, Unipark Nonntal, free entrance, in English language)

TICKETS & INFOS

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Festival VENUES

SZENE Salzburg, Anton-Neumayr-Platz 2
ARGEkultur, Ulrike-Gschwandtner-Straße 5
Toihaus Theater, Franz-Josef-Straße 4
Galerie Thaddaeus Ropac – Salzburg Halle, Vilniusstraße 13
Unipark Nonntal, Erzabt-Klotz Straße 1