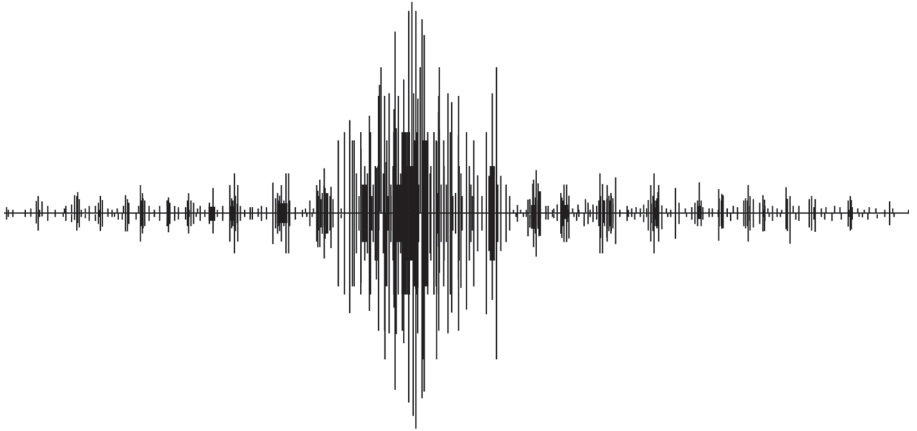


IMPULSTANZ

Vienna International Dance Festival

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The Matter Lab

initiated by Meg Stuart in conversation with
Moriah Evans, Mieko Suzuki, Varinia Canto Vila,
Edna Jaime, Claire Vivianne Sobottke and Jürgen Kolb.

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Belgium / Germany / United States / Japan / Chile / Mozambique

Showing I + Showing II
30. + 31. Juli 2021, 23:00
WUK

THE MATTER LAB

Ein kollektives Experiment über die Art und Weise sich zu äußern und zu behaupten. Künstler und Gäste widmen sich dem Zuhören sowie dem Bedürfnis zu sprechen und erforschen gemeinsam eine verborgene Art des Sprechens, die bereit ist, zu entstehen. Wie kann man sich durch und mit dem Körper artikulieren? Wie kann man schimpfen und toben?

Was können wir aus Positionen der Verzweiflung, der Heilung und des Widerstands herauslesen? Pflege ist eine Verpflichtung. Die Verpflichtung, zuzuhören – wieder und wieder – zu fühlen, was wir sagen, zu bewegen, was festgehalten wird, zu katalysieren, zu verschieben, auszusitzen, zur Seite zu gehen, zu fühlen und immer wieder zum Kern der Sache zurückzukehren.

A collective experiment in modes of speaking out and holding ground. Artists and guests commit themselves to listening and the need to speak, jointly exploring a subterranean mode of speech ready to emerge. How to articulate expression through and with the body? How to rant and rave? What can we glean from positions of desperation, healing, and resistance? Care is a commitment. Commit to listen – again and again – to feel what we are saying, to move what is held, to catalyze, to shift, to sit it out, to move aside, to feel and to come back again and again to the heart of the matter.

Sound: Mieko Suzuki
Light Design: Jürgen Kolb
Intern: Marina Dubia
Production Manager: Delphine Vincent

BIOGRAPHIES

Meg Stuart is a choreographer and dancer, working and living in Berlin and Brussels. With her own company, Damaged Goods, she has realized over 30 productions, ranging from solos to large-scale choreographies, site-specific creations and improvisation projects. Stuart strives to develop a new language for every piece in collaboration with artists from different creative disciplines and navigates the tension between dance and theatre. Her work revolves around the idea of an uncertain body, one that is vulnerable and self-reflexive. It is analogous to a constantly shifting identity and constantly redefines itself while searching for new presentation contexts and territories for dance. Meg Stuart received various awards for her oeuvre and practice, amongst others the Bessie Award in 2008 and the Konrad-Wolf-Preis in 2012. In 2018, La Biennale di Venezia awarded her the Golden Lion for Lifetime Achievement in the category of dance. Meg Stuart/Damaged Goods has an on-going collaboration with Kaaitheater (Brussels) and HAU Hebbel am Ufer (Berlin).

Moriah Evans is an artist working in the expanded field of choreography. Her choreography employs a speculative relationship to the dancing body and choreography itself. Her works explore the physical interiority of the human body in order to re-script how bodies occupy themselves and the stages that present them. Her choreography has been presented by The Kitchen, Hirshhorn Museum and Sculpture Garden, SculptureCenter, Whitney Museum, MoMA PS1, Danspace Project, Issue Project Room, Movement Research at Judson Church, American Realness, New York Live Arts, FD-13, CallT2, Kampnagel (Hamburg), Theatre de l'Usine (Geneva), CDC Atelier de Paris (Paris), Rockbund Art Museum (Shanghai). Evans has received numerous residencies and awards, including a Bessie nomination for Emerging Choreographer (2015) and Foundation for Contemporary Art Grants to Artists (2017). She was Editor-in-Chief of the Movement Research Performance Journal 2013-2020. She worked with Meg Stuart as a Curatorial Advisor for Tanzkongress 2019 and co-Artistic Direction and Editor for the Goethe Institut's

tanzsalons initiative. In 2011 she initiated The Bureau for the Future of Choreography—a collective that explores choreographic systems. She is a curator of the Kitchen's Dance and Process series. Evans received B.A. in Art History & English from Wellesley College and M.A. in Art History, Theory & Criticism (20thC. Art) from UCSD's Visual Arts Department. She lives in New York.

Mieko Suzuki (DE/JP) is a sound artist and composer born in Hiroshima and based in Berlin. She deals with time and space as her primal matter. In highly unconventional sound performances, for which she uses drones and field recordings, the crackling of electrical circuits and fragments of vinyl records, Mieko Suzuki always goes for the unexpected. She couples the raw power of sound with the tenderness of subtle modulations and turns any space into a playground for sonic adventures. Choreographer Meg Stuart, theater director Johan Simons and avantgarde techno label Raster are among her regular creative collaborators. Mieko Suzuki's signature take on sound creates equal effect in a basement club, a theater play or a dance performance as well as in the context of visual arts and haute couture. Mieko Suzuki is a member of the improvisation trio Contagious together with Andrea Neumann and Sabine Erkelenz. Their first album *Contagious* was released from Morphine Records in 2019. Since 2009, Mieko Suzuki has been running her own bi-monthly, multidisciplinary event Kookoo, together with Arno Raffener at OHM gallery in Berlin.

Edna Jaime is a Mozambican dancer and choreographer born on September 15, 1984 in Maputo. She began dancing in 1996 at the house of culture of Maputo, having been trained in traditional dance and singing, and had her first contact with contemporary dance in 2001. Trainee Choreographic Development and various contemporary dance technics she created „NIKETCHE“ (2005), a female dance trio, the solo „[I] Piece of Ground“ (2008), and „Why do you abandon me?“ (2012).

In 2015/2016, she was invited to be part of a regional artistic collaboration between 3 female choreographers from 3 SADC countries, leading to the creation of the piece „Lady Lady“. She was a poster figure for the

international contemporary dance festival KINANI in 2019 in Maputo. In 2020 she premiered her first online performance entitled „Um Segundo“, sharing the artistic direction with audiovisual Artist Ivan Barros, as well as contributing to the Audio-Spectacle „Dissemination Everywhere“ by the German collective LIGNA. At the moment, she is working on a new performance titled „Aguia ou Galinha“, together with musician May Mbira. Her award-winning piece „O Bom Combate“ (2016) was recently presented at the Teatro Nacional D. Maria II in Lisbon.

Claire Vivianne Sobottke *1982 (F/G) lives in Berlin and engages in the practice of choreography, performance and dance. She defines her work as place of resistance and undoing, where norms of thinking and seeing can be challenged or changed. In her choreographic work she thinks about the body as turbulent accumulation of concepts, collective and personal histories, trauma, memories, projections, identities and magic, that can be activated through dance. Claire works with the voice, both as political tool and poetic phenomenon, in its raw articulations and different states of speaking and singing. Through this practice she developed her solo work *strange songs* (2016) for which she was awarded *Hoffnungsträgerin Tanz* and received the Fm4 audience award at *ImpulsTanzFestival Vienna*. She also curated *Songs for Love and Rage* a durational concert that brought together over 30 Berlin - based artists defining dance and music as intertwined practices. Her recent works *Amazonas* (2017) and *Velvet* (2019 - *Tanz im August*) playfully investigate gender and the feminine body in their political and historical significance. In 2020/21 her artistic practice is supported with a fellowship by *Pact Zollverein Essen*. Claire collaborated with Meg Stuart/Damaged Goods, Tino Sehgal, Institutet, Michael Turinsky, Teresa Vitucci, Tian Rotteveel a.o.

Varinia Canto Vila (Santiago de Chile, 1976) is a dancer, choreographer and movement researcher. In her choreographic work, she has explored medium-based themes such as three-dimensional aspects of the body on the stage (*No Title*, 2008); the finitude of space (*Beast*, 2008); intention and desire as manifestations of self-reflexivity in the dancing body (*During*

Beginning Ending, 2010); and audience experiences of haptic vision (*by getting one's hands dirty*, 2017). Parallel to that, Canto Vila is developing an on-going research on the notion of extended choreography and the social body, and she is exploring the relationship between law and movement.

She graduated from *Universidad de Chile*, and from *P.A.R.T.S* in 1999. In 2014, she finished an MA in *Art & Politics* at the *London Goldsmiths University*. In January 2017 she completed a post-graduate degree in a.pass (*Advanced Performance And Scenography Studies*), in Brussels. Canto Vila collaborated with various artists and choreographers from the independent dance/performance scene in Brussels, where she lived for 24 years: a.o. Claire Croizé, Marcos Simoes, Mette Edvardsen and Thomas Steyaert and Raul Maia. She collaborated with Meg Stuart and *Damaged Goods* on *Highway 101* (2000) and *VIOLET* (2011). Currently she is living in Chile.

Jürgen Kolb has worked as an independent light designer for theater, opera, dance and urban spaces since 1995. He designed the light for performances by Pierre Audi, Karen Breece, Chien-Hao Chang, Kuan-Hsiang Liu, John Maloney, Armin Petras, Thomas Schmauß, Susanne Kennedy, Martin Kušej, Milo Rau, Johan Simons and Paochang Tsai, among others, at the *Münchener Kammerspiele*, *Residenztheater München*, *Cloud Gate Dance Theater*, *National Theater Taiwan* and *Urban Space Productions*. More recently, he has collaborated on productions such as Guy Joosten's *Cardillac* at the *Antwerp Opera*, Roger Vontobel's *Fight Club* at the *Schauspielhaus Düsseldorf*, Christian Brey's *The Producers* at the *Staatstheater Mainz* in 2019, and Milo Rau's *La Clemenza di Tito* at the *Opera de Genève*. With Meg Stuart, he collaborated on *Until our hearts stop* and *WTH. The Matter Lab* is their third collaboration.



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