

**Daily from Wed, Jan. 14th to Sat, Jan. 17th, 2009**

**6 to 11 p.m. / KUNSTHALLE EXNERGASSE**

***Installations 1***

**I FORGOT 61:03 / 61'3" loop / Video Installation**

**I FORGOT 61:03** is a planned sequence. The camera and its technical specifications act as a framework. They determine the length of the video as well as the aesthetic qualities of the images produced.

**I FORGOT 61:03** is dancing a three-minute choreography which is alternately repeated by the two performers.

**I FORGOT 61:03** is a collaboration of Rudi Fink & Felix Marchand. The basis for the form of the video is the enquiry into the arrangement of filmers and those being filmed, and the reflexion of one's own position in this process of artistic decision.

by **Rudi Fink & Felix Marchand** (D)

**SACRA ORGIA / 19'50" loop/ Video Installation**

**Sacra Orgia** is an installation structured as a triptych of video panels. The installation consists of an absconding ritual that is gradually revealed. Nine persons sit in circle and participate to an erotic game. The ceremonial structure of this game contains, like every ritual, elements of rhythm and repetition. The nine persons kiss each other, giving the impression that they transmit a sacred element from mouth to mouth. The kiss itself, obsessively repeated, becomes a ceremonial gesture. Therefore, it loses its initial erotic identity. In fact, **Sacra Orgia** aims to frame a mental experience during a ritual, combining sexuality and sacredness in a hybrid symbolic formula.

by **Martin-Emilian Balint** (RO)

**ent.koppelung / 1' loop / Video Installation**

Video installation 4 m<sup>2</sup> screen of boards, monitor, picture frames, bras, stop-motion video (b/w, 1 min., loop).

The video installation deals with the theme of uncoupling handed-down patterns of thinking and feeling, which become audible through experimental sounds in coded form.

by **Evelyn Loschy** (A)

**Innershell / 13' loop / Video**

**Innershell** consists of two layered image levels which do not react to each other. On the one hand, one can see a trip through a winterly urban city scape, and on the other hand, a figure who seems to be flirting with the observer.

by **Anne Hody** (CH) music: "El hombre invisible" for W.S. Burroughs, Bill Laswell 1998

supported by *Pro Helvetia Kulturstiftung*

**Ratas / 4' loop / Video Installation**

"A *rat race* is a term used for an endless, self-defeating or pointless pursuit. It conjures up the image of the futile efforts of a lab rat trying to escape whilst running around a maze or in a wheel. In an analogy to the modern city, many rats in a single maze run around making a lot of noise bumping into each other, but ultimately achieve nothing (meaningful) either collectively or individually.

The *rat race* is a term often used to describe work, particularly excessive work; in general terms, if one works too much, one is in the *rat race*. This terminology contains implications that many people see work as a seemingly endless pursuit with little reward or purpose. Not all workers feel like this. It is the perceived *Conventional Wisdom*, for example, that those who work for themselves are generally happier at work."

(from Wikipedia, the free encyclopedia)

concept, video: **Lisa Truttmann** (A) performance: **Celeste Campos, Rocio Castañeda, Josefina Centurión, Julia de la Torre, Hernan Delu, Martin Daniel Ferreira** music: **Guido Spannocchi**

**in the mix / 4' loop / Video**

"Jan Machacek's rotating black and white shots lead back to the time before the perfecting of Special Effects. Mounted on a kitchen mixer, the camera films the performer's appearance who

slowly moves from the image's background towards its centre, where the mechanical course of the video image is broken by his own body."

(Christa Benzer)

by **Jan Machacek (A)**

### **flapstick / 30' loop / Video Installation**

5 monitors placed next to each other form a sequence of moving images which can be read like a comic strip. Action on their lines and planes topples and turns the images' meaning. Movement as stop-motion in real time. Time and information gaps as grammatical joints.

**flapstick** experiments with the perception of pictorial language systems, of word, graphics, comic and film. A body plays with signs which suddenly appear out of everyday movements, are generated by casting or carefully constructed.

by **studio 5/ andrea maurer/ thomas brandstätter (A)**

### **Closed Circuit<sup>2</sup> 2003-2009/ 2'36"loop / Video Installation**

The videoperformance *Closed Cycle* was created in 2003 due to a fascination with loops internal and external to the body. With the aid of technical equipment, a kiss between myself and my projection becomes possible. In 2008, the scope of this project was extended. The placement of beamer and camera results in medial feedback effects which produce images of far galaxies.

by **Katrin Hornek (A)**

### **6 to 11 p.m. / Linker Museumsraum**

#### **Installation 2**

#### **1218 / 12'18" loop/ Video Installation**

**1218** is a numeric code I'm very conscious of. All parts of the installation are subject to this code – the video sequence, the letters and photographs. **1218** symbolises a border in time, the border between life and death. The illusory encounter of the principles of life and death (performed by Minako Seki und Yuko Kaseki) – or the living and the dead – takes place on the silver screen.

by **Chansook Choi (D)** dance **Minako Seki, Yuko Kaseki**

### **6 to 11 p.m. / Kunstzelle WUK Hof**

#### **Installation 3 (till 31.1.09)**

#### **A\_WAY\_AWAY / 2'10" loop / Video**

In an endless white room a black box consisting only of lines is presented. Attracted by fascination, a woman's silhouette enters the scene. The shadow figure begins to play with the cube of life, but it soon has to find out that this kind of fun can be hurtful, too.

direction/camera/editing/special effects **Sabine Klaus (D)** choreographer/dancer/sound **Sabine Klaus**

### **6 to 11 p.m. / Projektraum**

#### **Hand-eye / ongoing / Interactive Project**

*Hand-eye* is a wearable artwork that makes seeing into an active and reaching sense. It uses video cameras and lcd screens mounted in hand built wooden apparatus. The cameras fixed to the wrist of the wearer replace their normal vision - the left eye sees the left hand view and the right the right hand view. As well as placing sight into an area of movement each eye is independent and so also gives the wearer the ability to be able to see in two directions at once.

by **Alex Baker (GB)**

*Supporters: Hand-eye was originally created with assistance from the Ray Finnis Charitable Fund, British Council*

**Wednesday, January 14th, 2009**

## **6 to 11 p.m. / Foyer**

### **construct me / 5 hours / Workstation and Film Presentation**

In November, 2008 Superlooper published their first music CD. On this occasion, a performance was designed where a stop/motion music video is produced live. In 5 hours, three performers, their photographed projections, and again photos of those projections provide the image material for the 5-minute music video for the CD. While the onlookers are exploring the setup, they are moving through the film to the music by Superlooper in quasi-slow motion.

idea/concept **Ludwig Bekic (A)** direction/story **Yosi Wanunu (toxicdreams)** performers **Satu Herrala, Katharina Weinhuber, Brigitte Wilfing** hand camera **Florian Kmet** editing/ video technique **Philipp Kerber** live sound **Alexander Eberhard** soundtrack **Superlooper**

## **7 p.m. / KUNSTHALLE EXNERGASSE**

### **Walking Lecture 1 - Theory in Motion**

The **Walking Lectures** move through the variously encoded and acted-in rooms of the festival and their in-between. Their respective theory and physical movement themselves focus on displacements and transgressions between dance/performance, space and New Media.

**out of service**

by **Johannes Porsch**

## **8.30 p.m. / Großer Saal**

### **ROOM&ROAD / 45' / Performance**

**Room&Road** explores and presents innovative ways to use a computer generated projection as a base for the light and space solution for the performance.

The computer program that enables spaces to move and change also enables certain space to be in a relation with a dancer. The person behind the keyboard manipulates and creates the moving space, its walls to move, floor to disappear, reappear, jump or turn, It all happens in real time – he or she on the keyboard becomes, next to the dancers, an active performer.

idea / space **Mateja Bucar, Vadim Fishkin (SLO)** dance **Rebecca Murgi, Jonathan Pranlas** music **Random Logic** production **DUM-association of artists**

*Supported by the Ministry of Culture of the Republic of Slovenia and the Cultural Department of the City of Ljubljana*

## **9.15 p.m. / Projektraum**

### **Dudes II – Dudes go camping / 45' / Performance**

Yes, we had a great trip, thank you. Exploring our manlyhood by bonding intensely. Oh yes and of course we took a camera. Here, why don't you watch the video.

by **Luke Baio (GB/A) & Dominik Grünbühel (A)**

with **Mathias Koch** (drums, percussion, sound design), **Alexander Gottfarb** and **Charlotta Ruth**

## **10 p.m. / Im\_flieger**

### **Short Films 1**

#### **LEKTION 13 / 10'4"/ Video**

A revolutionary teaching method which offers an opportunity to learn German and the narrative film's language at the same time ...

An ironical view of film codes and conventions.

The performers put pronunciation, grammar and vocabulary in the foreground. Symbol-fraught camera movements, mise-en-scène, sound and music are displaced from their usual content/context. Exposed language itself is talking.

direction/script/editing/sound design **Kenji Ouellet (D/CAN)** performer **Désirée Philipp, Christian Mock** camera **Nadja Kurt** sound **Julia Erzberger**

### **FALLEN ART/ 5'45"/ Video**

Atoll. An old, forgotten military base somewhere in the Pacific. Soldiers who lost their minds, due to the hardships of past missions, and exemplary officers the Army can't yet get rid of are sent there. There, far away from civilization, laws and rules they nurture their insanities. Sergeant Al cultivates his love for young and brave soldiers. Dr. Friedrich cultivates his talent for photography. And the old, mentally lost General A creates his art. He uses neither paper nor canvas. He attempts something completely different.

by **Tomek Baginski (PL)**

### **OS CACHORROS / 5'32" / Video**

**OS CACHORROS** (lonely) is a short film reinterpretation of an eponymous performance by rough company from Brighton in which 3 characters invade and occupy public space, tethered to the obsessions and manias, which haunt them. The piece explores the way in which the characters restlessly move and linger spectre like. There is an universal sadness in their alienation and inability to interact with the space and they populate.

filmed, edited and produced by **Andrew Wood (GB)** performance by **Rough Company (Brighton, GB)** text by **Xelis de Toro**

### **twotiming / 5' / Video**

On the basis of stereoscopic photography, Oliver Hangl in his music video *twotiming* manipulatively juxtaposes two apparently identical running images: Setting and extras are the same, only the main actor is different. The asynchronous play of parallel identities passes through a series of Pop culture sujets – an imperfect pair run of two dauntless dilettantes who dance, sing, or simply are tired. The doubling of identities at the same time means their dissolution – a field of tension which eventually presents itself to the viewer as an open plane of projection.

direction/ camera/ editing **Oliver Hangl (A)** performer **Oliver Hangl, Michael Wörgötter** music **Mika**

### **TRENCH – Die Furchen / 4'10" / Video**

**TRENCH – Die Furchen** was created in Spring, 2008 during a co-operation of the film director Sabine Klaus and the dance company Chameleon. **TRENCH** was filmed at midnight in the woods outside the Scottish capital Edinburgh. The semi-abstract film reflects the dancer's emotional world, which they compare with war, friendship and breach of trust.

direction/camera/editing/special effects **Sabine Klaus (D)** choreographer/dancer **Anthony M. P. Missen & Kevin E. Turner** sound **Al Lorraine** lights **Nicole Johnson**

### **U 3 / 26'40" / Video**

**U 3** was shot during the construction work at the extension of the underground line U 3 in November/December 2000. The concept deals with the information supplied by surveillance cameras into a monitor wall. An investigation of physical and virtual reality produced by means of New Media, which mingles more and more, whose borders blur, which determines our everyday life. Everything can be processed, manipulated and reproduced as apparently real information. A bizarre film with seemingly virtual colours and a slightly comical touch, accompanied by the sofasurfers' specially composed film music.

idea/concept/script/choreography **Andrea Müller (A)** camera/editing/special effects **company of heaven** film music **Sofasurfers** direction **Andrea Müller, Sonja Tobin** and **Gerhard Wiener** dance **Susanne Bentley, Gundi Falkensteiner, Julia Hechenblaikner, Sascha Krausneker, Magda Loitzenbauer, Barbara Motschiunik, Paul Neuninger, Sabile Rasiti**

Thursday, January 15th, 2009

**7 p.m. / Foyer**

**I know the way to the Hofburg! / 15' / Workstation & Talk**

I say: "If the cognitive fields of two or more people sufficiently overlap, then the presentation of a certain kind of experience processes directs one's attention to similar ongoing or potential processes."

by **Markus M. Bruckner, Uli Kühn, Michael Wilhelm (A)**

supported by *biont3d, Lutz Westermann*

**8 p.m. / Im\_flieger**

**Artikelnr.: 0371121 / 7' / Video Projection with Performance**

A musical grid pattern. Voices embodied in movement. Movement patterns flowing into each other, completing and joining each other. In the foreground the solo voice which should go along with the collective. All people in the same system; each on wants to conform to the standard. Same moves, small differences ... What are the effects of "not complying with the standard"? Escape from the System. Not being "equal" in the belief of being different? What's copy, what's original, what am I? choreography/concept **Katharina Schwärzer (A)** film/technique **Joe Berger** music **Bobby McFerrin „Circle Song No.5"**

**8.30 p.m. / Großer Saal**

**ROOM&ROAD / 45' / Performance**

(see Jan. 14th)

**9.15 p.m. / Im\_flieger**

**Short Films 1**

(see Jan. 14th)

**& Short Films 2**

**Outside / 20' / Video**

"In China, culture and the arts are very closely linked to people and their lives. The street life in Beijing is a 24-hour live show full of music, dance and sports. Over a period of month residence time (September 2007), I was observing Chinese life, collecting 'road images', documenting quotidian performances. When I was there, I saw a city that's literally exploding, in early transition from the ancient to the modern, adding skyscrapers and other buildings at a breakneck pace, the skyline of the city revised every few months or so, the city was clearly in the process of preparing for hosting the 2008 Olympics."

by **Sergio Cruz (P/GB)**

**The Duellists / 7'13" / Video**

Free-running meets free-media film in the Manchester Arndale shopping centre when two late night traceurs are caught on CCTV. Filmed using only the in-house CCTV network with a soundtrack created from the environmental noises recorded during production. David Valentine directed this MediaShed production for Futuresonic 2007, which features breakin' parkour crew Methods of Movement; with a foundsound soundtrack created by electronic experimenter Hybernation.

by **David Valentine/MediaShed ft. Methods of Movement (GB)** performance **James Hall Joe Livermore** soundtrack **Hybernation**

**My Desert / 11'50" / Video**

A woman finds strength in being alone, at home and in her thoughts, while slowly being pulled deeper into her private world. Elsewhere, a man struggles with absence and tries to escape into his fantasies. Conceived as a study on rhythm and space, with an attentive use of movement and stillness, **My Desert** transfers to film a few concerns of contemporary dance. This is a poetic film, shot in London and in Namibia, which addresses some of the solace and soreness of being alone. Thanks to its unassuming style it has been described as a non-dance dance film.

by **Catherine Bennett & Pedro Machado (GB)** music by **Jules Maxwell** text by **Paul Davies**  
camera and editing by **Lucy Cash**

### **Vector Paths / 2' / Video**

A single sequence of improvised movement is translated into Vector Paths using the application Motion, with the original sequence manipulated to appear three times, in differing directions and speeds. The distinctive visual patterning was uncovered by accident while exploring a motion blur filter, with the resulting output showing the filter's calculation process in action in what is effectively a diagnostic mode, not intended for visual display.

by **Chirstinn Whyte** and **Jake Messenger (GB)** performer **Chirstinn Whyte**

### **erase remake / 7' / Video**

"The performative video choreographs the massive entanglement of body and image in the hard light of a scanner. With his performance video, Jan Machacek succeeds in creating a media ontological solution of the 'noli me tangere': "Touch me, the machine says, and create your likeness!"

(Marc Ries)

by **Jan Machacek & Martin Siewert (A)**

### **maps of emotion / 15' / video**

Being connected emotionally but separated in space. Leaving traces in life. The synchronicity of parallel events. Urban bodies, moving on interior patterns, following emotional maps. GPS. A sentimental journey. One camera follows him, another follows her, all in one steady shot. The eyes of the spectator follow him or follow her and edit an inner film while watching.

concept/artistic direction **Lutz Gregor (D)** choreography/performance **Avatara Ayuso, Yoann Boyer, Christophe Degelin, Manon Greiner, Hannes Langolf, Marija Slavec, Joe Walkling** media design **Tobias Hofer, Silke Sieler** music **Jonny Greenwood, Patrico Wang, Michael Rodach** camera **Lutz Gregor, Toni Scholz**

**Friday, January 16th, 2009**

**6.30 p.m. / WUK Hof**

**Kreuzungen / 10–15' / Interactive Performance**

"Feldenkrais® in Progress" is a process oriented project acting at the interface of paedagogics and movement performance. At various places of WUK, visitors become performers by playing with their movement possibilities according to live instructions via wireless headphones. The central theme here is "crossings". Crossings occurring in the body and in space are explored and serve as points of reference for the movement experiments.

by **Amalia Altenburg, Philipp Ruthner, Sascha Krausneker** (tba), **Claudia Mader** (tba) **(A)**

**7 p.m. / KUNSTHALLE EXNERGASSE**

**Walking Lecture 2 – Theory in Motion**

(see January 14)

**„Geh mir ein wenig aus der Sonne" sagte er in der Tonne sitzend. ("Stand out of my sunlight" he said sitting in the tub.)**

by **Nathalie Koger**

**9 p.m. / Großer Saal**

**RAVE. / ca. 30' / Performative Workstation**

RAVE. works on the staging and medial construction of ecstasis. The work illuminates the auto-erotic and sensual dimensions of dance, the seduction of the self into the sound layer, and the event in the loop; it transfers sampling, a basic method of Techno, to movement and video.

concept/performance **Brigitte Wilfing (A)** video **Sabine Marte** music **Jorge Sánchez-Chiong, Come. (Brigitte Wilfing & JSX), Sabine Marte**

**10 p.m. / Im\_flieger**

**Short Films 2**

(see Jan. 15th)

**Saturday, January 17th, 2009**

**5 p.m. / Projektraum**

**Artist Talk**

In a public discussion, artists will compare notes about their work. The audience is cordially invited to take part in the conversation.

moderator: N.N.

**8 p.m. / Im\_flieger**

**Enclosure / 50' / Performative Workstation**

Enclosure is a performative installation and a walk through various spaces, settings and situations. Walking is the instrument of the spectator/performer to experience space and follow its rules of seeing and being seen.

We define and inhabit enclosed spaces and explore the flexibility of their boundaries as we go.

by **Satu Herrala** (FIN/A), **Verena Holzgethan** (IT/A), **Hannes Köcher** (A)

technical equipment kindly sponsored by c:a:t x

**9 p.m. / Projektraum**

**Mitose / 45' / Performative Installation**

One night in the middle of January, a state that begins with "I", so two-dimensional that one can hardly say that it has any geography at all.

Within the politics of dreaming, they erect a network of omissions and certainties, so unadorned and sober that it encrypts itself. The act as spies, saboteurs, criminals of the Amour Fou.

by and with **elfriede / Sabina Holzer / Sabine Maier [machfeld]** (A)

**starting 10 p.m. / Im\_flieger**

**Short Films 1 + 2**

(see Jan. 14th/15th)

**starting 10.30 p.m. / Foyer**

**Tanz Karaoke / Interactive Project**

Another Vienna version of Cie. Willi Dorner's Tanz Karaoke. This is the opportunity for everyone who'd like to take part to get into gear and dance. A somewhat different revival of the tradition of collective dancing, or the discovery of the star in yourself.

by **Cie. Willi Dorner** (A)

**starting 10.30 p.m. / Foyer**

**Party**

CROSSBREEDS 09 is realized by **Im\_flieger** in cooperation with **Theater/Tanz WUK** and **KUNSTHALLE EXNERGASSE**.

Supported by the **Cultural Department of the City of Vienna**, the Austrian **Ministry of Education, Culture and Art**, and **Pro Helvetia**