

In Other Words: A Future



In Other Words: A Future

Choreographic Convention VII

This is a small collection of thoughts,
images and quotes around the topic.
We hope to inspire you to think-with,
care-with, enjoy-with, do-with ...
In Other Words: A Future

A Joint Project by
Workshop Foundation Budapest and danceWEB Vienna
in the frame of the EU Project Life Long Burning –
Towards a Sustainable Eco-System
for Contemporary Dance in Europe

4–18 July 2022
Budapest–Vienna



Stefan Kaegi Temple du Présent © Philippe Weissbrodt

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A...kademie der bildenden Künste Wien

IMPULSTANZ



Bundesministerium Kunst, Kultur, öffentlicher Dienst und Sport

What leaf? What mushroom?

John Cage's translation of a classic poem by Basho

Foreword

Chris Standfest

In 2018, at the beginning of the EU Project Life Long Burning – Towards a Sustainable Eco-System for Contemporary Dance in Europe (LLB), Workshop Foundation Budapest and danceWEB Vienna teamed up to organize and host a joint Choreographic Convention, one of the network's signature activities. Spread across all of Europe, the format serves as a series of meeting points, artistic platforms and spaces to create and to share knowledge; each installment with a different concept, its own specific shape. In Vienna it takes place in the frame of and in cooperation with ImPulsTanz – Vienna International Dance Festival, one of the major festivals for dance and performance worldwide.

In 2019, it became clear that the seventh edition of the Choreographic Convention would revolve around one of the burning issues of our time: the climate crisis, social and environmental justice and all related questions, but taking the body as a starting point, the body in its and as an environment, just as in dance and choreography.

As the scientific facts are clear, action has to be taken, consciousness has to be raised, questions of quality of life, of solidarity, of economic and social disparity have to be answered, requiring a common “yet another effort” of citizens, politicians and experts alike.

But what about the arts, and more specifically: what about dance, about performance?

How is our relationship to nature shaped not just by global and local politics but by language and bodily expression?

In 2020, the pandemic made issues of health and vulnerability, social inequality and political differences within and beyond Europe more visible, more urgent, more intense, unambiguous. On the other hand, artistic work came almost to a standstill or had to transform. Sometimes those changes have been appreciated and embraced by artists as an opportunity to re-think their practices and conditions, depending of course on one's own position – with or without public support, social security, you name it. With this new (but not separate) crisis, the public discourse around climate change and its impacts took up speed in some corners, whilst – in the face of seemingly more immediate problems – entirely disappearing in others.

So once again, time got out of joint – and even more so with the war against Ukraine, obviously, as some call it, a watershed moment, a turn of the times.

Nevertheless – after three years of changes, ruptures, in the midst of turmoil, we returned to our initial idea. We had to revise, reshape, start anew, but finally – here it is, the Choreographic Convention VII, beautifully titled: *In Other Words: A Future.*

Workshop Foundation Budapest
& danceWEB Vienna



Sergiu Matis / Hopeless © Dieter Hartwig

Public Programme

BUDAPEST

Keynote speech by Yasmine Ostendorf
8 July, 10:00

Presentation & discussion of working groups
8 July, 11:00–17:30

Social sustainability in connection with elderly and dementia care, led by Orsolya Mátyus

Sustainable planning as a choreographic practice, led by Gyula Cserepes

Sustainable cities – what does it really mean?, led by Lilla Bartuszek

Sustainability of the human body, led by Anna Biczók

Zsuzsa Rózsavölgyi
Antropodeny
Performance
8 July, 21:00

BUDAPEST – VIENNA

Joint train ride, 9 July, 10:40–13:21

VIENNA

Vienna Opening with Dr Brigitte Bierlein
9 July, 18:30, Volkstheater

Stefan Kaegi (Rimini Protokoll) / Judith Zagury & Nathalie Küttel (ShanjuLab)
Temple du présent – Solo pour octopus: Film
Film presentation, afterwards talk with

Dr Gabriele Brandstetter
9 July, 19:00, Volkstheater

Graduates of the Academy of Fine Arts Vienna
Speculative Fiction
Screening
9–17 July, Exhibit Gallery, in co-operation with the Academy of Fine Arts Vienna

What's Done / Undone
Panel discussions
10 July, 11:00–18:00, MQ – Libelle

Claudia Bosse
ORACLE and SACRIFICE oder die evakuierung der gegenwart
Performance
11 July, 22:00, Odeon

Dig Up Productions / Elisabeth Tambwe
SALON SOUTERRAIN: BODIES IN TRANSFORMATION
Artistic salon
13 July, 17:00, MQ – Libelle

Sergiu Matis
Hopeless
Performance
16 + 18 July, 21:00, Odeon

Barbara Frischmuth & Esther Kinsky
Die Sprache zu Tage
Reading & talk (in German language)
17 July, 17:00, MQ – Libelle

Vienna section curated by
Chris Standfest & Sean Pfeiffer

WSF Budapest

In the Spring of 2022, Workshop Foundation Budapest (WSF) made an open call inviting experts, practitioners, creative thinkers and artists to come together, think together, share their ideas, their expertise and their experiences on how to create a more sustainable future. In the format of international working groups, participants will work from 4 to 7 July around the following aspects of sustainability:

Sustainability of the human body

led by Anna Biczók

Our ever-fastening world forces us to keep up with the pace, to be in constant movement, to exploit our bodies in a thousand different ways. Gathering psychologic, economic and artistic perspectives in her working group, performer-choreographer Anna Biczók asks: (How) can a body be sustained?

Sustainable planning as a choreographic practice

led by Gyula Cserepes

How to face the climate crisis in our art and in its making? Should we restrict artistic freedom to ensure a low-emission production? Gyula Cserepes, dance teacher and choreographer, attempts to tackle these questions both from an artistic and an institutional side, consulting experts from the fields of dance, performance, cultural management and architecture.

Sustainable cities – what does it really mean?

led by Lilla Bartuszek

The current rate of urban growth has reached unprecedented levels. Rapid urbanization poses enormous challenges, including increasing air pollution, inadequate infrastructure and unplanned urban sprawl, making cities highly vulnerable to disasters. In her working group, Lilla Bartuszek, lawyer and founder of the Sustainable Cities project, explores ways towards real action and new strategies of urban planning and management that lead to inclusive, secure, and sustainable spaces.

Social sustainability in connection with elderly and dementia care

led by Orsolya Mátyus

With life expectancy rapidly rising all across the world, the global population's vulnerability to dementia increases as well. According to the World Health Organization, there are 55 million people living with dementia worldwide, with nearly ten million new cases each year. Orsolya Mátyus, co-founder of WeCare architecture, wants to approach this issue in her working group from an artistic side and research how the creative disciplines could be involved in creating a dementia-friendly environment.

PUBLIC PROGRAMME

On 8 July, after a keynote speech by renowned researcher/curator and founder of the Green Art Lab Alliance Yasmine Ostendorf, the working groups present their findings and discuss their processes and work in conversations moderated by Endre Papp, actor and sustainability expert.

Finally, dancer, choreographer and bodyworker Zsuzsa Rózsavölgyi presents her work-in-progress research on human and animal anatomy and kinesiology, titled Antropodeny. Fueled by a desperate desire to understand how our lives are connected to the laws of nature and the world of animals, she explores the limits of human movement and its transformative possibilities: "There's no denying that the anthropocene is shaped by the human body. Nor can we deny that humans are just one of many species on this planet, or that we have more in common with our co-inhabitants than we are willing to admit. We believe that our bodies are primarily comprised of human DNA, but in reality, they are dominated by bacteria. By accepting that our bodies are made up of microorganisms, we can understand ourselves in a broader context, as part of an interconnected, terrestrial ecosystem."

On 9 July, participants take a joint train ride to Vienna, including an artistic programme of sharing practices.

9 July, Opening Performance, Vienna

On Temple du présent – Solo pour octopus: Film

Excerpt from a conversation between Stefan Kaegi from Rimini Protokoll, Judith Zagury and Nathalie Küttel from ShanjuLab, and the project's dramaturge, Katja Hagedorn.

STEFAN KAEGI: Our first rehearsals showed us that the octopus speaks with its body. After the octopuses were on-site and we had watched them for a long time, I felt that one could rely on their presence, no matter what they do. My other animal-related projects had more of a biographical approach through insectologists or narrators. We approached the animals with a human perspective. But when we used too much human voice material with the octopuses, the voices seemed to take possession of the animal, which unavoidably led to an effect of anthropomorphization that we wanted to avoid. That is why we considerably reduced the amount of expert voices compared to our initial thinking.

KATJA HAGEDORN: After our first rehearsals, we talked about how we didn't want to explain the animal on a scientific level, that the human voice shouldn't gain the upper hand. We want to try and let the animal be present in its otherness. In one of his essays (*Why Look at Animals?*), John Berger writes that animals are "like and unlike." And there really are moments in which you get the feeling that they are like us. You observe a reaction and think you understand them. And then there are other moments in which you do not understand a thing. The relationship with them constantly oscillates between closeness and distance. There is the impression that specific things are shared and others will never be shared.

Stefan Kaegi Temple du Présent © Philippe Weisbrodt



JUDITH ZAGURY: We already share the same planet, but this planet consists of as many worlds as there are species and is perceived from just as many perspectives. Even between humans, you can only imagine what someone else is thinking based on your own perception. That is what the whole discourse around “the other” is about. We live in the same space, but there are so many different perceptions. There are moments of intense exchange, something happens, you don’t know exactly what it is, but it is real to both parties. We experience that a lot with our two octopuses. We don’t exactly know what happens when they grab our hand, when they eat at the same time or spit water at us. But there is an exchange. There are things which connect our worlds that go beyond our individual perception, but beyond the perception of a single species, too.

A bleached and fractured world surrounds the artist. To organize this mess of corrosion into patterns, grids and subdivisions is an aesthetic process that has scarcely been touched.

Robert Smithson,
A Sedimentation of the Mind: Earth Projects

What’s Done / Undone

Places of Desire

The apparent impossibility of understanding another person’s pain, their aches, their way of physically moving through this world, while, at the same time, being so profoundly bound to our own body and health, upholds the ideological walls that keep us separated in all aspects of life. With an emphasis on the body in its and as an environment, *Places of Desire* seeks to find ways of bridging this impossible gap by garnering a deeper understanding of one’s own body, as well as developing continuous practices of solidarity with bodies that stand apart. The panelists share their artistic practices, their knowledge and approaches regarding matters of care and, in doing so, ask: Are we not always more than a single body at a time? And: What bodies are we imagining?

With Anna Biczók, Anne Juren and Perel (choreographers, performers and practitioners), moderated by Elias Fromm and Annika Wegner

Burning Down the House

In a time when the cultural sector, like every other, needs to urgently re-evaluate its impact on the environment, the long-term indispensability of structural measures, both in terms of local infrastructure and mobility, is difficult to argue against. The panelists of *Burning Down the House* will discuss how these measures can be implemented without losing sight of the people involved, without hurting independent artists whose lives and careers are bound to their ability to travel affordably and frequently. And: In what ways is this necessary shift towards new methods of production reflected in the art form itself – what new aesthetics and artistic practices which shape and challenge our imagination, our world-making, are going to emerge?

With Claudia Bosse (artist, choreographer and performer), Gyula Cserepes (dancer, performer and choreographer), Tobias Herzberg (dramaturge and designated co-director of Schauspielhaus Wien), Lisa Hinterreithner (choreographer and performer) and Frank Willens (choreographer and performer)



Sergiu Matis *Hopeless* © Jubal Battisti

Crisis and Cohabitation

What does it mean to cultivate a space? Between our disintegrating ecosystems, more people forcibly displaced than at any other point in history, and large portions of societal communication and encounter relocated into digital environments, the question of what and who makes a space, a room, a piece of land, a city both becomes increasingly fragmented and complex and, in recognizing it as the age-old, fundamental conflict of life on this planet, gains a strange simplicity. *Crisis and Cohabitation* asks the question once again, discussing new methods and challenges of participating in the making of a city as well as blurring the lines between the local and the global, both in the arts and in politics.

With Lilla Bartuszek (lawyer and founder of Sustainable Cities project, CEO of Center of Sustainable Communities), Orsolya Mátyus (architect and founder of WeCare architecture) and Florian Schlederer (author, climate activist and curator of Museums for Future), Rita Süveges and Anna Zilahi (artists and co-founders of xtro realm artist group), moderated by Katalin Erdődi (curator, dramaturge and author)

It's microliths, small stones, scarcely perceptible, tiny phenocrysts in the thick tuff of your existence – and then you, near-wordless and perhaps already irrevocably condemned to silence, try to compile them into crystals? Seemingly waiting for replenishment – say, wherefrom?

Paul Celan, *Mikrolithen sinds, Steinchen*

This Is the Material

Sean Pfeiffer on *Hopeless*. by Sergiu Matis and
ORACLE and SACRIFICE or the evacuation of the present by Claudia Bosse

Earth can no longer be separated from its ongoing destruction. The ice caps are synonymous with their own melting, picturing the rainforest means picturing vast areas of barren, deforested soil.

From a scientific point of view, this thesis and its origin are just as interchangeable: the state of our planet is the state of its climate, for the impacts of it changing are so great, so all-encompassing that, in its urgency, its timeliness, the climate crisis undoes the supposed autonomy of every other problem; every conflict, every creeping thing is forced to climb onto the shoulders of this bigger issue for the simple reason that it calls the very ground on which we stand continually into question.

There is no climate, only climate change; no Earth, only its state of crisis and the ways in which we ease or, more often than not, cement it.

But what does this synonymy (and simultaneous inversion) mean artistically, linguistically, philosophically, even emotionally? What does it mean when a term refers both to a thing's existence and its gradual unmaking? Tellingly and tragically, the very culprit offers itself as a model of identification: humanity, specifically the human body. Centering ourselves once more, we turn to our own physicality, our own psychology, our brittleness to better understand this entity, this being, "nature", which, in spite of its material proximity, retains an alienness that seemingly cannot be overcome without making it

human, in our art and in our language. We ascribe a body to it and a consciousness, a gender, Mother Nature, we depict her shedding tears over her children, wounded, hurt, betrayed, wildfires not as chemical reactions to the dryness of the forest floor but as her wrath, her vengeance, our own bodies serving as our single point of reference when it comes to: something lives, then dies; akin to the misogynist reliance on women and women's bodies to conceptualize (and enforce) unconditional nourishment and care.

But one has to admit that there is more to this personifying act; it is the somewhat desperate attempt of illustrating pain, a pain – and at this point the all-embracing "we" reaches its limits – that is largely being caused by one group but suffered by another, caused over decades by investor- and state-owned fossil fuel companies, suffered for some time now by poor people, indigenous people, by people in the Global South as well as by the non-human lives that are, taken together, commonly called "nature." Needless to say, the tendency to humanize or, more frequently, deify the so-called "whims" of nature is much older than our current crisis; Yahweh appearing as the burning bush at Mount Horeb, Poseidon blowing wind in the sails of lost seafarers and then, time and again, nature as mother: Magna Mater, Gaia, Pachamama, Amalur, names that were given to this planet back when it looked relatively untouched and, to the twenty-first century eye, most probably unrecognizable.



Claudia Bosse *ORACLE and SACRIFICE* © Eva Würdinger

Sergiu Matis, the Romanian-born, Berlin-based performer-choreographer acknowledges, displays the friction that this gaze entails, this glance over our shoulder at a past idyll as well as at the path of devastation that lies in between. In *Hopeless*, an unraveling of Theocritus' and Virgil's poetry of paradises lost, the poets' vices and indulgences are laid bare, the opulence, lack of restraint of their pastoral language in itself a claim to a supposedly unclaimed natural world. Here, the outlined motion is reversed: Earth is not forced into a narrow human shape, instead Matis and his fellow performers assume a different, primal, Earthly form, appear as creatures of mythology but marked and made by decades, centuries, millennia of crisis and decay. Poems become songs, songs become cries, cries become desperate screeches, bird species long extinct call out for a new world, a new beginning, a reversion of the irreversible.

But there is no clock to turn back, no button to push for us to be transformed into romanticized, transfigured versions of our pre-industrial selves, living a simpler life in harmony with nature, free of sin, or further back, as hunters and gatherers, receding back into the waters even, never setting foot, aimlessly drifting through space as unicellular organisms. Instead, we have these bodies, our share of organic matter, big breathing lumps of flesh awkwardly stumbling through this world, forever wanting something, anything, forever needful, hungry, drooling, bleeding, shitting, rotting, gross, diseased, ashamed but shameless, rash but idle – this is the material. So, what's to be done with it?

Claudia Bosse turns it inside out; revealing a compound, an amalgam of past, presence and future, an organic texture that, though abstract and in constant motion, can be traced and felt; "a thinking with one's own body" she

calls her first solo *ORACLE and SACRIFICE or the evacuation of the present*, implying that, more often than not, bodies are not thought with or understood, the ways in which we use it as a benchmark are fainthearted, uninformed, constrained by our disgust; we do not want to find out for ourselves, we do not want to touch. In the first version of the production, a supposed solo, Bosse – choreographer, performer, artist – curiously shared the stage with none other than Claudia Bosse, public prosecutor. This namesake, this other Bosse introduces herself in a series of matter-of-fact statements, letting us know what differentiates her from Claudia Bosse the performer or perhaps what makes the two alike beyond their name; she says she "comprehends the inspection of crime scenes as an arrangement of things" and "has seen that after the post-mortem and the examination of the organs, they are put back into the abdominal cavity in a disorderly fashion." Order, disorder, re-order. An insistence on the wisdom of dead flesh, its patterns and its foresight: "what if we carry our future in our organs?" What if? How do we get it out? Is it legible? In a language we can understand (a body language)? If we were to comprehend it, could we change it? Put it back *in a disorderly fashion*?

To understand the body is to break it open, crawl inside, stagger about in the dark, feel out its textures and abstractions, comprehend its scene as an arrangement of things that can be rearranged, redistributed, released; releasing "nature" from the human-shaped cell it has been confined to will make room for a broadening of what we understand it to be in the first place, what we understand ourselves to be and what connects the two; not simply an unearthing of what has been lost, a taking-stock, but an *evacuation of the present*, a restatement of the now in order to allow the future to be put in other words.



Elisabeth Tambwe, Salon Souterrain © Eugenia Maximova

July 13, 17:00–22:00,
MQ – Libelle

Salon Souterrain: *Bodies in Transformation*

In the frame of *In Other Words: A Future*, Salon Souterrain invites us to panel discussions, art work & visuals, a fashion show, music performed by a string quartet, a DJ-line and a cocktail bar. In their performative-musical-discursive format Salon Souterrain, which rethinks the bourgeois idea of the salon in the context of current debates regarding transformation, Elisabeth Tambwe and her guests explore the “silver economy” and the new hype around grey hair on plasticized and profitable bodies. In doing so, they ask the actually important question: What does it mean to grow old?

PROGRAMME

Visual Art: Mega Mingiedi Tunga,
Ruth Matheus-Berr

Music: Pamela Stickney, Lena Fankhauser,
Melissa Coleman, DJ Universal Beatnick

Performance: ContextCocktail,
Lau Lukkarila, Alexandru Cosarca & Moni
Preyhaupt, JG Danso, Jahson the Scientist

Panel Discussion:
Moderation: Dr. Vassilis Tsianos
Participants: Dr. Helga Klug, Ruth Matheus-
Berr, Dr. Olga Latowa, Jahson the Scientist

Fashion Show: “a winter teardrop within
a summer smile” by Alexandru Cosarca
supported by Wolfmich

Catering: Wein by Karasek,
Bar & Food by ContextCocktail

Team:

Elisabeth Bakabamba Tambwe: artistic
director / Indra Jaeger: production
management / Lena Fankhauser: curator
classical music / Benoît Jouan: research
/ Christoph Hausner: production on set
/ Eduardo Trivino Cely: Video / Tim
Wickering: graphic design / Francois
Tambwe: online communication

In collaboration with: ImPulsTanz,
Angewandte Interdisciplinary Lab,
music (CH)AMBER, Chateau Rouge,
Laboratoire Kontempo, Verein hint.wien,
Fashionshow supported by WOLFMICH,
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Wien & Ky.

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öffentlichen Dienst und Sport

Sympoiesis is a simple word;
it means “making-with.”
Nothing makes itself,
nothing is really autopoietic
or self-organizing.

Donna Haraway, *Staying with the Trouble:
Making Kin in the Chthulucene*

the winds of the anthropocene carry ghosts

Thomas Köck on Barbara Frischmuth's and Esther Kinsky's
joint reading and talk “Die Sprache zu Tage”

barbara frischmuth and esther kinsky read and talk together – that alone should really be enough of an announcement. and on top of a dragonfly (“Libelle”) at that, in view of the city, in which by now so-called nature is only ever found, if anything, in domesticated gardens.

so, where and how does it begin, this problem with nature? and is there even a problem at all? do we have a problem with nature or just with certain natural resources – and what is natural supposed to mean when talking resources, this system, after all, turns humans, too, by human hand, naturally, into cheap resources, readily justified with nature's law.

a natural conversation starter, one would think, but then the problem once again arises, how to talk about it without digging up, so to speak, language itself, stirring its sediment, searching its compost for leftovers, figuring out what terminology sprung up from where, and in the end, time and again, the question: how to speak of nature without already alluding to it, adding something, already ascribing something to it, without simply falling back on scientific and botanical terms that themselves aren't innocent, informed by taxonomies, classification systems and objectifying sound.

and that is where the promise of this evening begins. in the decorated authors and translators barbara frischmuth and esther kinsky, two authorities, one might say, on an incremental approach to speaking about nature have found each other. barbara frischmuth, who, in recent years, has studied and sounded out the language by which nature is met out of

her garden, most recently with the wonderful essay *NATUR und die Versuche ihr mit Sprache beizukommen* (“NATURE and the attempts of its linguistic comprehension”), and esther kinsky, whose poetry collection *Schiefern* (“slatesC) performs an altogether different way of speaking about nature, the two of them effectively embodying akin attempts of feeling out our language with its branchings and bifurcations, trailing them between empirical talkings-about and sprawling composted comparisons, in order to get to the bottom of who or what this thing may be, this nature, and how one might encounter it – linguistically, which may be a first step toward tracking the course of this crack that divides what once, at some point, was called nature from what humanity at some point, any point, chose to equate itself with.

and when the two of them decide to share the stage for the first time, and at ImPulsTanz of all places, one should not miss out on it!

and perhaps this long overdue, sympoietic encounter leads to further projects, a joint performance, a concert, a consolidated, sympoietic chant in which the coming ghosts of the anthropocene sound and tell stories of non-human speech. because nature needs many things but not to be rescued by us. but there is a desperate need for a different language, for us, for the people, to finally organize another kind of life together and for nature not to carry on without humanity all too soon.



Stefan Kæggi, *Temple du Présent* © Philippe Weissbrodt

Biographies

LILLA BARTUSZEK is a Hungarian lawyer. From 2019 until December 2021, she served first as a member, then as Secretary General of V4SDG, a non-profit organization tackling questions of sustainable development in the V4 region. In January 2022, she started her own initiative, the Sustainable Cities project.

ANNA BICZÓK is a dance artist, performer and choreographer from Budapest. Building on narratives of personal identity that are embedded in the collective, Biczók draws inspiration from her Eastern European heritage and way of living.

CLAUDIA BOSSE studied directing at the Hochschule für Schauspielkunst Ernst Busch in Berlin. She is the director of theatercombinat, a transdisciplinary company she co-founded in 1997 in Berlin, now based in Vienna. Working internationally, her practice includes installations, performances and interventions in public spaces as well as lectures, workshops, and guest professorships at various academies and universities.

GABRIELE BRANDSTETTER is a highly renowned dance scholar, theatre scholar and literature scholar. She has worked as a professor at the Justus Liebig University in Gießen, the University of Basel and the Free University of Berlin (FU).

GYULA CSEREPES is a Serbian-born, Budapest-based dancer, dance teacher and choreographer. He has studied at the High School of Folk Arts in Fót and the Budapest Contemporary Dance School and has gone

on to work and tour internationally with companies such as Cie József Trefeli and Cie Philippe Saire.

KATALIN ERDŐDI is a freelance curator, dramaturge and author with a focus on socially engaged art, experimental performance and interventions in public space. As an activist, she deals with precarious working conditions and migration policies.

LENA FANKHAUSER is a violist of Trinidadian-Swiss heritage born in Montreal, Quebec, Canada. She has received both her Bachelor and Master's degree from the Juilliard School of Music in New York City on a full scholarship. Fankhauser has toured worldwide, across numerous genres, and played in many halls including New York's Carnegie Hall, Suntory Hall in Tokyo and the Royal Albert Hall in London. She is also a founding member and musical curator of Salon Souterrain.

BARBARA FRISCHMUTH has been working as an author and a translator for over fifty years. In 1962, she became affiliated with the Grazer Gruppe, an Austrian writers group associated at the time with authors such as Peter Handke and Wolfgang Bauer. Frischmuth has published numerous novels, short story collections and children's books and has translated works from the English, the Turkish, and the Hungarian.

ELIAS FROMM is a student of theatre, film and media studies at the University of Vienna. Their main interests lie in the intersections of

gender, care and capitalism as well as the ways in which bodies are shaped by and perceived through (saluto-)normative ideals.

TOBIAS HERZBERG studied directing in Hamburg and Zurich. A dramaturge at Burgtheater from 2019 to 2021, he now works freelance as well as teaching at the Institut für Sprachkunst in Vienna. From 2023/24 on, he will be one of four artistic directors at Schauspielhaus Vienna.

LISA HINTERREITHNER is an artist and performer. Her works are located at the interface of choreography and visual art, taking place on stages, in galleries, in the woods and on paper. She teaches Performance Research at SEAD Dance Academy, the Music and Arts University of the City of Vienna (MUK), and the Danish National School of Performing Arts in Copenhagen.

INDRA JÄGER born in Frankfurt/Main has been living in Vienna since 2000. After studying journalism and communication sciences she co-initiated and directed the art and culture association IM ERSTEN (2012-16). In her role as artistic director, she has conceived, accompanied and implemented over 100 projects at the interface of visual and performing arts.

ANNE JUREN is a choreographer, dancer and Feldenkrais practitioner. Her choreographic pieces and artistic works are shown in theatres and museums, at festivals and biennial exhibitions worldwide. Over the past few years, she has been unfolding a Fantasmical Anatomy, inventing a series of choreographic lessons in which she expands the imagination of the body and its boundaries by proposing a textual landscape and including poetic, fantastical, specula-

tive, and imaginative dimensions and placing choreography inside the body of the spectator.

STEFAN KAEGI creates documentary theatre plays, audio-interventions, curated formats and works in the urban environment in a variety of collaborative partnerships. Most of his works are released under the label Rimini Protokoll, the name of the Berlin-based theatre collective he co-founded with Helgard Haug and Daniel Wetzell.

ESTHER KINSKY is an award-winning author and translator. After studying Slavistics and Anglistics in Bonn and Toronto, she went on to publish numerous novels and poetry collections as well as literary translations from the Russian, the Polish and the English. Kinsky has won the Leipzig Book Fair Prize in 2018 and is this year's recipient of the Kleist Prize.

NATHALIE KÜTTEL is an actress and performer, specializing in performances with animals. She is a member of ShanjuLab, an interspecies performance lab affiliated with the Théâtre Vidy-Lausanne.

SERGIU MATIS is a Rumanian-born performer and choreographer living and working in Berlin since 2008. Starting his professional career at the Tanztheater Nürnberg, he has since worked with artists like Colette Sadler, Yossi Berg, Philip Bergmann, Daniel Kok und Jee-Ae Lim.

ORSOLYA MÁTYUS is a Budapest-based architect specialized in designing living spaces for people with dementia. In 2019, she co-founded WeCare architecture with Ian Chaplin, a research and design office focusing on healthcare, environmental and community projects.

PEREL is an interdisciplinary artist whose work is centred on disability and queerness as they relate to care, consent, sexuality, and personal and historic trauma. They tour and teach internationally as a university lecturer and mentor to emerging disabled artists at organizations in New York and Berlin.

FLORIAN SCHLEDERER is an author and climate activist, having studied physics and philosophy in Vienna, Oxford and Tokyo. In 2018, he got involved in Fridays for Future and has since founded the affiliated initiative Museums for Future as well as co-designed the Klimavolksbegehren Vienna.

RITA SÜVEGES is a visual artist based in Budapest. Through her research-based art practice, varying from meticulously detailed oil painting to firing ceramics, experimenting with CGI and moving image formats, she cultivates an ecocritical approach to human's relation to nature. She is a co-founder of xtro realm artist group.

ELISABETH BAKAMBAMBA TAMBWE was born in Kinshasa and grew up in France, where she studied visual arts and sculpture. In her choreographic work, the artist deals with the sensitive and fragile dimension of the body and the concept of normality, which she criticises as tyrannical and degrading. Her most recent works have been shown at the Wiener Festwochen, steirischer herbst, brut Wien, donaufestival, ImPulsTanz and Afro_Vibes Amsterdam, among others.

VASSILIS TSIANOS teaches sociology at the Fachhochschule Kiel. His work focuses on the sociology of post-migrant society, social science research on racism and the biometricization of the European border. He is Chairman of the Board of the Rat für Migration (RfM).

ANNIKA WEGNER studies at the Department of Theatre, Film and Media Studies in Vienna. While in school, she worked on a research project processing the history of euthanasia in her hometown. Wegner has worked as an intern at various theatres.

FRANK WILLENS is a California-born choreographer and performer based in Berlin. Internationally sought-after as a dancer, he has toured and worked repeatedly with Tino Sehgal, Meg Stuart, Boris Charmatz and Susanne Kennedy, among others.

JUDITH ZAGURY is a dramaturge, performance artist and equestrian. In 2017, she created ShanjuLab, an interspecies performance lab affiliated with the Théâtre Vidy-Lausanne.

ANNA ZILAH is a poet and transmedia artist. Her often participatory text- and sound-based works focus on questions of society, ecology, and feminism. In 2021, she graduated at the Transmedia Art class of the University of Applied Arts in Vienna. She is a co-founder of the Budapest-based xtro realm artist group.

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The ice age is coming,
the sun's zooming in
Meltdown expected,
the wheat is growing thin
Engines stop running,
but I have no fear
'Cause London is drowning ...
I live by the river

The Clash 1978, *London Calling*

Very slowly burning, the big forest tree
stands in the slight hollow of the snow
melted around it by the mild, long
heat of its being and its will to be
root, trunk, branch, lead, and know
earth dark, sun light, wind touch, bird song.
Rootless and restless and warmblooded, we
blaze in the flare that blinds us to that slow,
tall fraternal fire of life as strong
now as in the seedling two centuries ago.

Ursula K. Le Guin, *Kinship*