

SCORES N°5

intact bodies / under protest



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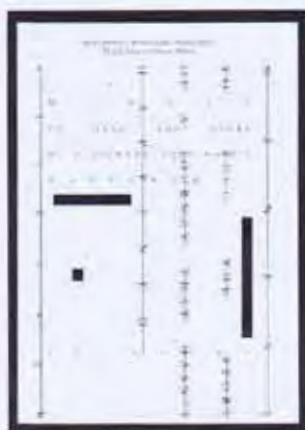
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EDITORIAL

intact bodies / under protest

Maybe the revolution has no head, but it certainly has a lot of bodies, writes Alexandra Lucas Coelho in connection with the events in Cairo in spring 2011. Echoing the situation in the Arab world at that time, but also in connection with other socio-political and religious movements of resistance, of negotiation and revolt, Tanzquartier Wien continued its examination of the body's capacity for action. The 6th issue of the Tanzquartier Wien's periodical *SCORES* takes up the questions that were proposed in the context of its artistic-theoretical parcours *SCORES No 4: under protest* (7 – 11 December 2011) and *SCORES No 7: intact bodies* (19 – 22 June 2013). The invited artists and theoreticians concerned themselves with the physical dimension of action and the movements of opposition which the body produces and provokes in interaction. What moves us to act, to intervene, to do? And what role is accorded to the medicalised body in these processes?

This not only address the relationship between reaction and action, between intentionality and affect, but choreography becomes clear in many respects as the thinking and practice of intervention and participation – as a means to infiltrate society and life. Here the body is not only the representative of identity, cultural, social and political inscriptions and assignments, of inclusion and exclusion, of experiences and life times that meet one another. If we choose a standpoint in the act of choreographing – individually or together – and mark this in its positioning in relation to the Other, if we burst terri-

tories and affirm and seek to understand the conditions and premises of our own positioning, to make them visible and tangible, it is not only our bodies that begin to move. Rather, with the relationship of fundament and form in the process of embodiment, established concepts, stereotypes and symbolisms of foreignness, ethnicity, religion and nation begin to shake.

Completely in the thinking of the choreographic that does not limit itself to the doing and undoing of structures, but rather describes a physical practice in which the opposing and apparently incompatible are up for negotiation, *SCORES* furthermore opens up to the social and the political. This shifts the focus to the drawing of borders, which surround us and which we performatively produce – in the structural, physical and also geopolitical sense. A specific focal point here is on situations of collapse, of catastrophe, of war: how can bodies remain intact, integral, in the face of such experiences? And in its vulnerability the body reminds us that every border always only exists in the knowledge of its fictive potential, as a relation to something else, always only in movement.

In a dynamic that makes sovereign territories shake, softens established codes, infects us and sets us in motion, the integrity of the body means constantly re-examining our readiness of action and experience and the practice of our decision-making.

Editors:

Walter Heun, Krassimira Kruschkova,
Lejla Mehanović, Sandra Noeth

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Dictaphone Group

B o r d e r s B o r d e r s
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nadaproductions

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M a n u a l t o T e l l

t h e S t o r y o f a

J o u r n e y t h a t

h a s n ' t h a p p e n e d . . .

a l t h o u g h

Claudia Bosse / theatercombinat

(P O L I T I C A L)
C O N S T E L L A T I O N S

if becoming public is the condition of the political (according to judith butler), then publicly acting and negotiating one's own body to other bodies, to other lives, to other convictions is an essential precondition of the political, as the risk of isolation, as a stance and standpoint (also in the spatial sense).

constellations are assemblages of people and incorporate the specific way in which they relate to one another, are dependent on one another, determine one another, according to which rules they situate themselves or interrelate to each other, distance or differentiate themselves. a constellation is determined by the mutual understanding of those involved, their differences, their conflicts, as well as by the margins or their surroundings, their perforations, their impossibility, their limit.

in constellations it is thus about the location of one's own body to or with others. in constellations one gains an awareness of the structure of which one is part, that co-determines the location of every body, every emotional percipient and thinking or affected subject.

in their meeting or comparison, the experience of various constellations in succession or to one another can provide information on their differing nature. a situative succession of different constellations can produce completely different attitudes in individual bodies, attitudes to oneself and to others that change, that emerge from differing references to the respective surrounding situation of which one is part (whether one wishes to be or not).

a constellation is always a social event that takes place.

because they cannot recognize freer constellations
because they are not used to them
because then they have to observe
what they are rooted in
what they are stuck in
what they were inserted into
and not only what is taking place in front of them

no image in front of them
that has already been signified
but it is in them and around them
constellations are not stories
that take place in front of them
but situations of which one is part



evacuating the present

time
a remnant
threatened

who do I want to be
who can I be
who is me
now in this chair
looking at this greenery
I alien to myself
a concept for oneself and
others
close to collapse
gentle movement this time
no violence
that would be something
new

thus
what right do I assume
with this look at or into
myself
while everything is really
collapsing around me
now after the struggle
orienting oneself
in the changes ideologies politics
capitulation
I capitulate for this moment
give up being able
to understand something or
all of it
I
collapse outside and inside
myself

time
being able to feel again
in the moment that is
not me an idea
of the productive future
that hastily burns every present
always still in this chair
looking at the wind-blown
greenery
I love that

territories
guarded borders
everywhere
my body my territory
that escapes me

thus
this life having started
with exploitation
everywhere
where
does something work
differently or
can I also do differently?
exploited exploiters
these hunters of ideas
these cheap victims of the
system

but now I am here
deformed
but here

Wavelengths (m) per octave
2000

Good angle of diffraction
for visible
↓

Good for visible light
for visible light
Resolving power

Thompson's Airy Spot

Central Maximum

Central Maximum

For visible

1000 nm
1000 nm
1000 nm

Onurair



Angular separation from central
maximum

Angular separation from central
maximum

Angular separation from central
maximum

2000



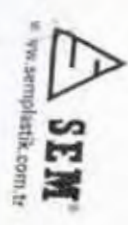
Onurair

Angular separation from central
maximum

Angular separation from central
maximum

Angular separation from central
maximum

Angular separation from central
maximum



a selection of different modules which in the context of urban laboratory IDEAL PARADISE are applied, tested and extended in urban space. these modules are a basic practice in the public space, in informed rooms and will be combined and composed in spatial and temporal scores. these modules build the foundation of diverse basic techniques. performative experts or possible other users of the city should be able to practice every module. the numbering of the modules ensues the chronology of their annotation.

claudia bosse
12 october 2015

module 1
SUBVERSIVE
DIALOGUES
2 persons in a dialogue outdoors or in big inside space used by many people; shouting as a „conversation in distance» (at least 15 meters) the dialogue can start close-by, but it would continuously span or directly emerge in distance. at high frequented places, where the positioning spatially includes the other visitors.

following a topic and a basic script content and define the different rhythms of the each speechact of the dialogue partner

topics:
- organisation of knowledge, collections, cultural projections - territory and appropriation
- ideology and terror
- anthropology and erotic racisms
- perceiving objects
- ritual, fetish und other social systems

module 2
STANDING
standing lonely
long lasting and alone – at exposed spots
a solitary immobilisation or confrontation of a person with the public space.

module 3
EMOTION
alone at a public space
spreading an emotion
an ongoing infection of the other users of the space
generating and initiating actions through duration and occupation of that space. therefore diverse strategies exist.

module 4
CHOREOGRAPHY
in a countermovement
an artificial sequence of movements in a clearly different informed space that doesn't allow that choreography in the first-hand. those choreographies could be developed through different relations according the respective spaces, and they also could be compiled or implanted from one to another room. Probably alone or together as a synchronous chorus (addressing a distinct direction) or several people simultaneously with different perspectives

module 7

POSITIONING with MEASUREMENTS

be where you are - conscious and with your muscles and mind. choose and take a position in space as an attitude, a perspective. be activated with your mind, your concentration, and your muscles. receive informations from this spot. stay for the entire duration of the module on the chosen spot . you can turn, move around or shift the body to different levels on this position. from there, measure or relate with different parts or articulations of the body towards concrete buildings, constructions, elements, objects, vehicles or plants in the space. you measure or relate with your body towards different consistency of appearances in the space. do not become a sign, but stay liquid and active in any relation.

module 8

PERMANENT RELATIONS

take a position in space, anchor your presence (have a look at module 7) and shift permanently the relations to which you organize your body. It's a high speed relational choreography searching for movements which are related to things outside of your body but which resonate in your body. It is a state of movement.

module 9

ACOUSTICALLY INFORMED MOVEMENTS

a dynamic movement of the body in space. starting by positioning on a spot in space. Let the body be moved by all acoustic informations and let your body follow the dynamic of the sound, or produce sounds by yourselves and let the body move by this. the movement is in both cases the reaction to the sound.

module 11

MARKING/ CONSTRUCTING A TERRITORY

marking space, fragment space, establish constructions, shelters, taboo signs (a marked no- go- area) with objects or with the body and use the body inhabiting your constructions. marking the space is not about the result, but about the rhythm and act of constructing a territory. the time, the interaction and the trace of your acts in objects are interesting

module 13

INSERTING your body AND producing DIFFERENCE (or disappear and reappear) insert your body into the functionalities and accepted practices and habits of a space. become „invisible» or normal in this space. from being with the others start to create differences. allow the difference stand for the difference and transform your appearance and behaviour back into the „normal» registers of madness that is inscribed in each space and its functions.

module 14

INTERCHANGE

bodies/ movements and spaces

work with material you have created and you have experienced in a particular informed space and transpose these movements, rhythms, relations into another informed space which would not offer this qualities from space relation developed movements.

the series *IDEAL PARADISE* is a multi-format project and the last part of the research series (*katastrophen 11/15*) by claudia bosse / theatercombinat, which started in 2013

(april / mai 2015) installation and performance
a first step to IDEAL PARADISE
donaufestival krems 2015

(mai / august 2015) a six-room-installation
a second step to IDEAL PARADISE
weltmuseum wien / impulstanz vienna

(august 2015) performance as part of the installation
a third step to IDEAL PARADISE
weltmuseum wien / impulstanz vienna

(october – december 2015)
urban laboratory IDEAL PARADISE
on various locations in vienna

(march 2016) *IDEAL PARADISE clash*
performance, tanzquartier wien, halle G

(june 2016) *IDEAL PARADISE* as a nomadic city
composition on three different locations in vienna

(october 2016) *IDEAL PARADISE*
shifting space installation
performance lectures WSAP bucharest

(november 2016) *the last IDEAL PARADISE*
fft düsseldorf

IDEAL PARADISE is a production by theatercombinat, financed by the city of vienna and other project-specific partners

STADT



(c) Eva Würdinger